CHAPTER 2
FRAMEWORK OF THEORIES

As mentioned in the chapter I, the theories that I will apply for this research are intrinsic and extrinsic approaches. The intrinsic approaches consist of characterization of the characters through stream of consciousness, analysis of plot and setting, and the extrinsic approach is the theory of cultural trauma.

2.1. Intrinsic Approaches

To build the better understanding about the fiction especially in a novel, Readers need to know what kind of elements in there such as the theme through the intrinsic elements that consist of stream of consciousness, plot and setting. Based on these, I will deliver the points of this literary works through the intrinsic consept and correlated all the elements of this novel.

2.1.1 Stream of Consciousness

We have already described stream of consciousness as the technique of characterization that renders from the inside the conscious or unconscious content of the human mind and the myriad of thoughts, perceptions, feelings, and associations that ebb and flow there. To the extent that an author chooses to locate the center of narrative authority exclusively inside the mind of a single character and to record external reality, including speech and action, only as it registers its impression upon that mind, stream of consciousness can also be used as a variation of first-person point of view. (Pickering and Hoeper, 1981:55)

2.1.1.1 Ekacakap Dalaman Langsung (Direct Interior Monologue)

Eka cakap dalaman langsung adalah penyajian percakapan batin para tokoh secara langsung yaitu penyajian percakapan yang tidak ada bantuan dari pencerita kepada pembaca. Dengan demikian pembaca mengetahui percakapan batin yang terjadi pada seorang tokoh. Pencerita tidak memberikan keterangan-keterangan yang misalnya ditandai dengan ungkapan: "saya pikir" atau "dalam hatinya". Selain itu, dalam percakapan batin digunakan kata ganti orang pertama baik tunggal maupun jamak seperti misalnya "aku" atau "kita", dan penggunaan

kata ganti orang kedua seperti "engkau" yang biasanya dalam kisahan pencerita digunakan kata ganti orang ketiga baik tunggal maupun jamak seperti "dia" atau "mereka". (Minderop, 2011:127 – 128)

(In my translation : Direct interior monologue is the presentation of the inner conversation of the characters directly, it is the presentation of the conversation that there is no help from the narrator to the reader. Thus, the reader knows the inner conversation that occurs in a character. The narrator does not provide information which for example is marked by the phrase: "I think" or "in his/her heart". In addition, in the inner conversation the first-person point of view uses both singular and plural pronouns such as "I" or "us", and the use of second person pronouns like "you").

2.1.1.2 Ekacakap Dalaman Tak Langsung (Indirect Interior Monologue)

Ekacakap dalaman tak langsung berkesan adanya keikutsertaan narator dalam penyampaian arus kesadaran. Teknik menampilkan narrator yang maha tahu. Materi yang diangkat seakan-akan langsung berasal dari kesadaran tokoh selain hadirnya deskripsi dan komentar yang menuntun pembaca agar lebih mengerti. (Minderop, 2011:131 – 132)

(In my translation : Indirect interior monologue imply the participation of the narrator in conveying the stream of consciousness. The technique displays an omniscient narrator. Material that is raised as if directly comes from the awareness of the character in addition to the presence of descriptions and comments that led the reader to better understanding).

Ekacakap dalaman tidak langsung adalah penyajian percakapan batin para tokoh secara tidak langsung. Dalam hal ini pencerita memberi keterangan kepada pembaca, seperti adanya kata-kata "saya pikir" atau "dalam hatinya". Sebagaimana pada ekacakap dalaman langsung, menggunakan kata ganti orang kedua "engkau" ataupun kata ganti orang pertama "saya" dan "kita". Pada kisahan pencerita biasanya digunakan kata ganti orang ketiga tunggal "dia" atau jamak "mereka". (Minderop, 2011:132)

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(In my translation : Indirect interior monologue is the presentation of indirect inner conversations. In this case, the narrator gives information to the reader, such as the words "I think" or "in his/her heart". As in the direct interior monologue, indirect interior monologue, use the second person pronoun "you" or the first person pronoun "I" and "we". In the story, narrator usually used three singular pronouns "he/she" or plural "they").

2.1.2 Plot

Plot is a narrative of events, the emphasis falling on causality. The events are arranged deliberately in a certain sequences that help readers to understand the story as well as to arouse readers' curiousity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and indeterminate events. Therefore, logical and necessary relationship of the plot and other elements of a fiction is needed (Pickering and Hoeper, 1981:13-14).Plot usually consists of five specific stages as follows:

2.1.2.1 Exposition

Exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflicts, or the potential for conflict. (Pickering &Hoeper, 1981:16)

2.1.2.2 Complication

Complication is also called as rising action. It breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering &Hoeper, 1981:17)

2.1.2.3. Crisis

Crisis is also called as climax. It is the moment at which the plot reaches its point of greatest emotional intensity. (Pickering &Hoeper, 1981:17)

2.1.2.4 Falling Action

It exists after a crisis happen, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoeper, 1981:17)

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2.1.2.5 Resolution

Resolution records the outcome of the conflict and establishes some new equilibirium or stability. Resolution also referred to as the conlusion. (Pickering and Hoeper, 1981:17)

2.1.3 Setting

Setting is a term that in its broadest sense encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which action takes place. Setting helps the reader visualize the action of the work, and adds credibility and an air of authenticity to the characters. Setting has five possible functions, Setting as background for action, setting as antagonist, setting as a means of creating appropriate atmosphere, setting as a means of revealing character, and setting as a means of reinforcing theme. (Pickering and Hoeper, 1981:37-38) In this analysis, the used functions of setting are five, which are:

2.1.3.1 Setting as a Background of Action

Setting as background of action is extensive and highly developed, where setting—in the form of costume, manners, events, and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of real life. (Pickering and Hoeper, 1981:38)

2.1.3.2 Setting as a Means of Creating Appropiate Athmosphere

Many author manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering and Hoeper, 1981:40)

2.1.2.3 Setting as a Means of Revealing Character

Setting as a revealing character will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. (Pickering and Hoeper, 1981:41)

2.2. Extrinsic Approaches

To analyze this novel through extrinsic, I use Social-Psychology approach the consept cultural trauma.

2.2.1 Social-Psychology in Literature

Social psychology is a study of the behavior of relationships between humans and groups and social influence on human behavior. This field is very broad, covering various fields of study and several disciplines. Social psychology can be used in various disciplines and industries. According to Baron and Byrne (2003:5), we define *social psychology as the scientific field that seeks to understand the nature and causes of individual behavior, feelings, and thought in social situations.* Another way to put this is to say that *social psychology investigates the ways in which our thoughts, feelings, and actions are influenced by the social environments in which we live—by other people or our thoughts about them.*

Social-Psychology approach also applied in literature and it cannot be ignored because the created fictional characters are related to that aspect. It is the same like psychology approach just like have been said by Bernard Paris (1997:1) *Characters in a fiction are not simply functions in a text or encoded messages from the author, they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms.* What makes social-psychologhy approach different is that the characters in the fiction influence by their social environment.

2.2.2 Cultural Trauma Theory

In this chapter, I will introduce the theory of cultural trauma. I will focus on the two of the main figures behind the theory, they are Jeffrey Alexander and Ron Eyerman. Jeffrey Alexander and some authors just like Roy Eyerman, Bernhard Giesen, Neil J. Smelser, and Piotr Sztompka wrote a book entitled *Cultural Trauma and Collective Identity*, I use this book to analyzed extrinsic elements. But I only took the theory from Jeffrey Alexander to analyzed the social process of cultural trauma that occur toward black people in this novel and the theory from Ron Eyerman about cultural trauma in the context of slavery to analyzed the effect of slavery through the main character, Washington Black.

The theory of cultural trauma was first introduced by Jeffrey Alexander. Then, It has been developed by Ron Eyerman in the context of slavery. The first part presents Alexander's theory of cultural trauma as it is laid out in the already noticed

chapter *"Toward a Theory of Cultural Trauma"*. The second part presents Eyerman's main contributions to the development of the cultural trauma theory, namely his study of *"Slavery and the Formation of African American Identity"*. While Eyerman tries to develop the trauma theory by putting its basic elements to work in concrete empirical cases, Alexander tries to formulate a more formalized middle range theory of cultural trauma. According to Jeffrey Alexander (2004:1), cultural trauma occur when individuals and groups feel they have been subjected to a horrendous event that leaves indelible marks upon their consciousness, will mark their memories forever, and will change their future in fundamental and irrevocable ways. In this case, we can see that slavery caused trauma to the individual. The unresolved and and unaddressed trauma of slavery has resulted in patterns of behavior such as vacant self-esteem, ever-present anger, and racist socialization. In my reading of this book, this is the definition constitutes cultural trauma in terms of five significant and interwoven elements. Firstly, it starts with a group of people being subjected to what they perceive as a horrendous event. Second, this event must be recognized and felt by members of a collectivityas being horrendous. Third, for the event to become a cultural trauma it must be deeply felt in such a way that it leaves indelible marks upon their group consciousness. This mark upon the group consciousness is, fourthly, supposed to influence the memories of this group, or collectivity. Fifth, existing cultural trauma will, due to the effect of the collective memory, also change the future identity of the actual suffering group and, eventually, a wider, enlarged collectivity. According to Jeffrey Alexander (2004:12-15), in defining the trauma process there are four major components to creating a social process of cultural trauma:

1. The nature of the pain, which is the injury the group endured; What actually happened—to the particular group and to the wider collectivity of which it is a part?

2. The nature of the victim, which is the group affected by the traumatizing pain; What group of persons was affected by this traumatizing pain? Were they particular individuals or groups, or"the people" in general?

3. The relation of the trauma victim to the wider audience, to what extent do the members of the audience for trauma representations experience an identity with the immediately victimized group

4. Attribution of responsibility, which is who caused the trauma or who were the perpetrators. In creating a compelling trauma narrative, it is critical to establish the identity of the perpetrator, the "antagonist." Who actually injured the victim? Who caused the trauma? This issue is always a matter of symbolic and social construction.

Now, I will explain cultural trauma according Ron Eyerman to analyzed the main character, Washington Black. Ron Eyerman said that the trauma in question is slavery, as collective memory, a form of remembrance that grounded the identity-formation of a people. Cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion (2004:61). That slavery was traumatic can be thought to be obvious, and for those who experienced it directly, it must certainly have been. Another feature of slave childhood was the added psychological trauma of witnessing the daily degradation of their parents at the hands of slaveholders, to the trauma of observing their parents' humiliation was later added that of being sexually exploited by Euro-Americans on and off the estate, as the children grew older. There are some characteristics the effect of slavery that experienced by former slaves that I can explain from Ron Eyerman's chapter "*Slavery and the Formation of African American Identity*". It can be explain that slaves who experienced slavery will feel :

1. Trauma of remembrance the event
2. loss of identity and meaning,
3. subordinate
4. rejection from society

From the theory above, I will analyzed the characterizations of main character, it is Washington Black. And also I will analyzed the plot and setting in chapter IV and elaborate it with the theory from Ron Eyerman.