# CHAPTER II

# FRAMEWORK OF THE THEORIES

The chapter tells about some explanation of the concepts and theories that have been told in previous chapter. In previous Chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. For the intrinsic, I use the literary work to analyze the character of this novel. To analyze the character, I use the analysis of showing method; characterization through dialogue and characterization through action. After that, I will analyze the novel through the setting. According to the theory, setting is divided into five parts; as background of action, as antagonist, as a means of creating appropriate atmosphere, as a means of revealing character and as a means of reinforcing theme. After that, I will analyze the novel through plot which consists of exposition, complication, crisis, falling action and resolution. Meanwhile, for the extrinsic approach, I use the Sigmund Freud‟s theory of sibling incest.

## A. Intrinsic approaches

I use some concepts through intrinsic approaches: Characterization; showing methods; characterization through dialogues, and characterization through action; Setting, and Plot. Those concepts will be explained as follows.

## 1. Characterization

Character is an important thing in literary work. Pickering and Hooper explain some terms of character in literary work. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. On the other hand it is said that flat character is a minor character of a story and round character is a

major character of a story. To establish characterization of characters can be analyzed through showing method; characterization through dialogue, and characterization through action. (Pickering and Hooper, 1981: 24-25)

a)    **Telling Method**

This method relies on author"s direct explanation or exposition. Telling method includs, as follows:

1)    Characterization through Appearance

While in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. Details of a dress can be clues for a character"s background, occupation, economic and social status. Meanwhile, details of a character"s physical appearance can be clues for their age, general state of their physical health and well-being, as well as their emotional state and health. (Pickering and Hoeper, 1981, p. 29)

2)    Characterization by the Author

An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feelings that are in their minds. The author has full control of the readers" attention and supposed attitude toward the characters. (Pickering and Hoeper, 1981, p. 30)

b)    **Showing Methods**

These methods let the characters reveal themselves through their dialogue and their actions. Showing methods include as follows:

1)    Characterization through Dialogue

To know characterization in literary work such as a novel I have to analyze characters through dialog between characters. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hooper, 1981: 32)

It needs more concentrating and understanding to determine a characterization of a character.

For this reason the reader must be prepared to analyze dialogue in a number of different ways:

a)       What is being said

To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egoist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody. (Pickering and Hoeper, 1981, p. 32)

b)       The Identify of the Speaker

Obviously, on balance, what the protagonist says must be considered to be potentially more important ( and hence revealing ) than what minor characters say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters ( and on his or her own ) as well. (Pickering and Hoeper, 1981, p. 32)

c)       The Occasion

In real life, conversations that take place in private at night are usually more serious and hence more revealing then conversations that take place in public during the day. Talk in the parlor, that is, is usually more significant than talk in the street or at the theater. On the whole, this is probably also true in fiction as well, but the reader should always consider the like hood that seemingly idle talk on the street or at the theater has been included by the author because it is somehow important to the story being told. (Pickering and Hoeper, 1981, p. 33)

d)      The Identity of the Person or Persons the Speaker Is Addressing

Dialogue between friends is usually more candid and open, and more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character address no one in particular, or when others are not present, his speech is called monologue, although, strictly speaking, monologues occur more frequently in drama than in fiction. (Pickering and Hoeper, 1981, p. 33)

e)      The Quality of Exchange

The way conversation ebbs and flows is important, too. When there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and something to hide. (Pickering and Hoeper, 1981, p. 33)

f)      The Speaker‟s Tone of Voice, Stress, Dialect, and Vocabulary

The speaker‟s tone of voice (either stated or implied) may reveal his attitude toward himself (whether, for example, he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking. His attitude to others may, for example, be either warm and friendly or cold, detached, an even hostile. Moreover, the reader must also be alert to suggestions of irony in the speaker‟s voice, which would suggest what is being said is quite the opposite from what is actually meant. Finally, dialect, stress, and word choice all provide important clues to character: they may reflect the character‟s origin, education, occupation, or social class. (Pickering and Hoeper, 1981, p. 33)

2)      Characterization through Action

The action can reveal what a given character is. An action, even as little as the gesture and facial expression usually represent about their unconscious emotional and psychological states as well as their conscious attitudes and values.

In doing so, it is necessary to identify the common pattern of conduct and behaviour as well as underlying motives behind an action. (Pickering and Hoeper, 1981, pp. 34-35)

**2.** **Plot**

Plot is a narrative of events that form a basic narrative structure of a fiction. The events are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers" curiousity. A plot is usually created as life like 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, pp. 13-15). A plot usually flows in five certain stages or sections as follows:

**a)** **Exposition**

Exposition is a beginning part of a story. An author usually puts several necessary background information, takes sets, builds the situation and actions. It may also introduce the characters, and a conflict or a potential conflict. (Pickering and Hoeper, 1981, p. 16)

**b)** **Complication**

It is also called as rising action. Complication breaks the existing equilibrium as well as introduces the characters and the underlying or inciting conflicts if they have not been introduced already in the exposition. Starting from this, the conflict in a fiction will develop and intesify gradually.(Pickering and Hoeper, 1981, p. 17)

**c)** **Crisis**

The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reach to the point of greatest emotional intesity. (Pickering and Hoeper, 1981, p. 17)

## d) Falling Action

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

## e) Resolution

It is the final part of a story. It contains the outcome of the conflict and establish some new condition and situation.The resolution is also known as the conclusion.(Pickering and Hoeper, 1981, p. 17)

## 3. Setting

Setting is a word that refer to the physical location that frames the action and the time of an event, the climatic condition, as well as the historical period during which the action take place. Setting in a story is usually provided in a descriptive passages that explain the detail of the setting. Setting has five possible functions, Setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering and Hoeper, 1981, pp. 37-38). However, in this research, the used functions of setting are only three, which are:

## a) Setting As A Background of Action

Every event always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering and Hoeper, 1981, pp. 38-39)

## b) Setting As An Antagonist

Setting may also serve as a kind of causal agent or antagonist that help to build a conflict and determine the outcome of the story''s events. (Pickering and Hoeper, 1981, p. 39)

## c) Setting As Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as a means of arousing the reader"s expectations and establishing an appropriate state of mind for mind for events to come to. (Pickering and Hoeper, 1981, p. 40)

## d) Setting As A Means of Revealing Character

When characters perceive a setting, the way they react to it can tell the reader more about them and their state of mind. (Pickering and Hoeper, 1981, p. 41)

## e) Setting As Reinforcing of Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hoeper, 1981, p. 42)

## B. Extrinsic approaches

I use psychological approach to analyze the main character through extrinsic approach. I use the concept of the Psychology of sibling incest by Sigmund Freud to analyze Avery and Atlas character. Through extrinsic approach I apply the concepts of:

## 1. Psychology in Literature

Psychology is the study of behaviour and mental processes. It includes various topics about all aspects of human behaviour and mind, such as how the brain works, how our memory is organised and how people interact in groups. Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. This makes psychological analysis in literature contribute in deeper understanding a literature. Psychological content appears in a wide range of literary forms, from poetry to short stories, plays and novels. However, the most explicit reference to the human mind is to be found in psychological novels which deal with individuals' inner experiences, thoughts, feelings, emotions and introspections. The psychological novel is a work of fiction in which the characters' thoughts, motivations and feelings are of greater

interest than the external action. Psychological novels place emphasis on characters, their emotional reactions and go deeper into their minds than novels of other genres. Events may not be presented in a chronological order, but as they occur in the characters' minds, memories or fantasies. Psychological novels fully developed in the 20th century, backed by Sigmund Freud's discoveries in the field of psychoanalysis. Freud is well known for his theories regarding the unconscious mind and the mechanism of repression. He stated that the mind can be divided into two parts: the conscious mind which includes everything people are aware of and the unconscious mind which includes people's feelings, thoughts and memories that influence their behavior. (Journal of Personality and Social Psychology, 26(2), pg 309-320.)

## 2.    Sibling incest

Behaviour is motivated by internal or psychological forces, and abnormality is caused by an imbalance in the internal forces that motivate behaviour. Sigmund Freud believed that mental illness arises from unresolved conscious conflicts, and these usually occur in early childhood. The psychodynamic approach focuses on psychological causes of abnormality. Freud's theory has been extremely influential because of its, at the time, revolutionary focus on psychology as the cause of abnormal behaviour. Freud's assertion that disorders, such as hysteria and phobias, could be caused by psychological traumas or conflicts changed the thinking at the time that abnormality was caused by medical or other causes such as evil spirits. Therefore the psychodynamic approach paved the way for other psychological models to be developed. Abnormal behavior is construed from a number of different perspectives. People typically say that abnormality it occurs infrequently, is odd or strange, is characterized by suffering, or is dangerous. All of these are reasonable answers for some types of abnormal behavior, but none of them is sufficient in itself, and making them all necessary results in too strict a definition. One parsimonious and practical way to define abnormal behavior is to ask whether the behavior causes impairment in the person''s life. Impairment extent to which a behavior gets in the way of successful functioning in an important domain of the individual''s life. The

more a behavior gets in the way of successful functioning in an important domain of the life, the more likely it is to be considered a sign of abnormality. (Abnormal behavior book by Joanne Davila & Frank Fincham, p. 102)

When we examine the presentation of sibling incest in the eighteenth-century English novel, a pattern emerges. In many cases, the incestuous or near incestuous incident is a titillating accident; the Siblings are generally unwitting victims of an error rather than conscious rebels. The incest motif serves the purpose of creating suspense or mood; of manifesting evil; of reinforcing the hero or heroine's despondency; or of emphasizing the necessity of renunciation and penitence. Generally speaking, the real relation of the man and woman is not discovered until after their liaison begins; they are attracted to each other not by a shared childhood and associations but by instinct. (Sibling Love and Incest in Jane Austen's Fiction by Glenda Hudson, p. 22)

Incest might be defined as sexual relations between partners more closely related than first cousins. A more general term, applicable to any sexually-reproducing organism, would be inbreeding. What is and what is not regarded as incestuous varies surprisingly in human societies. For example, first cousin marriage is criminal incest in several states of the USA, but is not a crime in others. In many Third World countries first cousin marriage is not a crime in common, but often regarded as the norm. Brother-sister incest is occasionally found in royal families.