

CHAPTER 2

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include characterization of the characters through telling and showing methods, analysis of plot and setting. The extrinsic approach that is applied consists of Westpal's agoraphobia, that is included in psychological approach.

2. 1. Intrinsic approaches

2. 1. 1.Characterization

Characters are vital for a story, because without them, no story can be told. Characterization is the way to create and present characters in a fiction. In presenting and establishing a character, there are two basic methods that can be applied, telling and showing methods. (Pickering and Hoeper, 1981: 25-27)

1) Characterization by the use of Name

“Nama tokoh dalam suatu karya sastra kerap kali digunakan untuk memberikan ide atau menumbuhkan gagasan, memperjelas serta mempertajam perwatakan tokoh. Nama tersebut mengacu pada karakter dominan si tokoh.” (Minderop, 2013: 9)

In my translation, the name of the character in a literary work usually uses to reveal the characterization. The name itself always refers to the dominant character.

2) The quality of the character's mental.

“Kualitas mental para tokoh dapat dikenali melalui alunan dan aliran tuturan ketika para tokoh bercakap-cakap. Misalnya, para tokoh yang terlibat dalam suatu diskusi menandakan bahwa mereka memiliki sikap yang Open-Minded.” (Minderopn 2013: 33)

In my translation, the mental quality of the characters are can be seen through their statements when they are in a conversation such as: an open- minded person usually more interactive in a conversation, being a good listener, and never debating on another's opinion.

3) Dialect and Vocabulary

“Dialek dan kosa kata dapat memberi gambaran kepada pembaca status social si tokoh, apakah dia seorang yang berpendidikan, dari kalangan tertentu, pekerjaan dan wataknya yang hakiki.”
(Minderop, 2013: 37)

Dialects and the use of vocabularies of the character can reflect and reveal the educational level and social status of the character.

4) The motivation background

“Untuk memahami watak tokoh lepas dari tingkah laku yang disadari atau tidak disadari, penting pula memahami motivasi tokoh berperilaku demikian, atau yang menyebabkan ia melakukan suatu tindakan apabila pembaca berhasil melakukan hal itu dengan pola tertentu dari motivasi (motive= that which causes somebody to act) tersebut, dengan demikian dapat diasumsikan bahwa pembaca mampu menemukan watak tokoh dimaksud dengan cara meneliti sebab musabab si tokoh melakukan sesuatu.” (Minderop, 2013: 45)

In my translation, it is important to understand what is the motive of the character in doing such action. This can be found with a super contentious research.

5) Stream of Consciousness methods

“ sebuah novel dapat dikatakan novel arus kesadaran apabila novel tersebut mencakup percakapan batin para tokohnya. Novel arus kesadaran dapat dikatakan sebagai novel psikologis sehingga memerlukan pendekatan khusus dari sudut psikologis dalam menelaahnya.”(Minderop, 2013: 125)

In my translation, a novel which uses the stream consciousness method can be seen if the character has a conversation inside theirselves soul.

“ teknik arus kesadaran yang menggunakan sudut pandang orang pertama cukup sulit bila dihadapkan pada masalah waktu dan keinginan si pengarang dan pembaca yang berbeda. Masalahnya, hal inipun terkait dengan sudut pandang mental seorang tokoh yang pola pikir alam sadar, alam bawah sadar dan perasaanya yang kadang kala tidak logis dan sulit dipahami.” (Minderop. 2013: 127)

In my translation, this is the most hard method in characterization because the author should understand well how to characterize the character's characterization

through their consciousness and unconsciousness which sometimes illogic and hard to be understood.

6) Direct Interior Monologue

“Eka cakap dalam merupakan teknik yang dipakai dalam penulisan fiksi untuk menyampaikan isi batin tokoh dalam proses perkembangan watak, sebagian atau seluruhnya pada saat proses tersebut berada tingkatan di bawah kesadaran sebelum diformulasikan dan muncul sebagai kata yang disengaja. Eka cakap dalaman langsung adalah penyajian percakapan batin para tokoh secara langsung yaitu penyajian yang tidak ada bantuan dari pencerita kepada pembaca. Pencerita tidak memberikan keterangan yang biasanya ditandai dengan “aku pikir” atau “dalam hatinya”. Selain itu, dalam percakapan batin digunakan kata ganti orang pertama seperti “aku” atau “kita”. (Minderop, 2013: 128)

In my translation, *the direct interior monologue* is the technique used in writing fiction to convey the inner contents of characters in the process of character development, partly or wholly at the time the process is at the subconscious level before it is formulated and appears as a deliberate word. *The direct interior monologue* is the presentation of the inner conversation of the characters directly, namely the presentation of which the narrator does not provide information that is usually marked by "I think" or "in his heart". In addition, in the inner conversation the first person pronouns such as "I" or "us" are used.

7) Soliloquy

“Senandika atau soliloquy adalah wacana seorang tokoh dalam karya sastra dengan dirinya sendiri dalam drama, digunakan untuk mengungkapkan perasaan, firasat atau konflik batin yang paling dalam dari diri tokoh yang disampaikan langsung kepada pembaca tanpa kehadiran pengarang. Antara senandika dan eka cakap secara sepintas hampir mirip. Bedanya, pada senandika percakapan tokoh kepada pembaca tanpa menggunakan ungkapan misalnya: I thought(saya pikir) dan pembaca merasa diajak dialog langsung oleh si tokoh tanpa kehadiran narrator masih ada walaupun sangat kecil.” (Minderop, 2013: 135-135)

Soliloquy is the discourse of a character in a literary work with himself in drama, used to express the deepest feelings, hunches or inner conflicts of the characters themselves conveyed directly to the reader without the presence of the author. Between *soliloquy* and *monologue* in passing almost similar. The difference is that when a character talks to the reader without using an expression, for example: I think (I think).

2. 1. 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' curiosity. 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: 13-15). A plot usually flows in five certain stages or sections as follow:

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: 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 intensify gradually. (Pickering and Hoeper, 1981: 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 intensity. (Pickering and Hoeper, 1981: 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: 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: 17)

2. 1. 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; 37-38). However, in this research, the used functions of setting are only three, which are:

a. Setting as a background of action

Every events 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: 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; 39)

c. 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 Hoepfer, 1981: 41)

2. 2. Extrinsic approaches

2. 2. 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. (*What is Psychology*, <http://www.ucd.ie/psychology/studywithus/whatispsychology/>, 2017) Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the portrayal of fictional characters seems to be as same nature as human's. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*, 2017)

2. 2. 2. Social Psychology

When psychology is a study about how people act, think and feel, social psychology studies about how people act, think and feel in the context of society. Its approach usually focuses on the individual and attempts to explain how people influence other, and are influenced by other. The topics of this study includes attitudes, social cognition, cognitive dissonance, social influence, and interpersonal behaviors such as agoraphobia disorder. (*Social Psychology*. <http://enacademic.com/dic.nsf/enwiki/16521>, 2019).

2. 2. 3. Agoraphobia

Agoraphobia is the psychological disorder. The word agoraphobia is derived from the Greek 'agora' which means 'market place' and 'phobia' meaning 'fear of'. It was first considered to be simply a fear of being in a public place (e.g. the market place). However the fear and dread about leaving home (or another 'safe' place) is considered not to be associated with fear of the public place in itself, nor

of lots of people, but actually the learned fear from a previous experience of a panic attack in such a location. In other words, agoraphobia is an anxiety disorder characterised by an uneasiness, fear or dread about leaving familiar surroundings. This may include a reluctance to travel, particularly on public transport, or to be in crowded places. It is associated with severe physical symptoms of anxiety and panic attacks. the selfless intention to benefit other. Agoraphobia is an anxiety disorder characterised by an uneasiness, fear or dread about leaving familiar surroundings. This may include a reluctance to travel, particularly on public transport, or to be in crowded places. It is associated with severe physical symptoms of anxiety and panic attacks. It is a condition related to anxiety, depression, panic and other phobias. The word agoraphobia is derived from the Greek 'agora' which means 'market place' and 'phobia' meaning 'fear of'. It was first considered to be simply a fear of being in a public place (e.g. the market place). However the fear and dread about leaving home (or another 'safe' place) is considered not to be associated with fear of the public place in itself, nor of lots of people, but actually the learned fear from a previous experience of a panic attack in such a location. A person may have a panic attack (for any number of reasons including stress) and then a real fear develops that it may happen again and situations are avoided which remind a person of the previous panic attacks. Panic attacks are frightening and embarrassing so it is a natural reaction to do things to avoid what is perceived to have caused the panic attack. A fear can be developed for almost anywhere. It can be open public places such as shopping centres, railway stations, airports or closed places like churches, theatres, buses, trains, aircraft or quiet places such as empty streets or a store at closing time. The situation can become very generalised from a fear of one place to the point where a person cannot leave home at all. The onset of agoraphobia can be sudden and unexpected or it can take months or years for the condition to develop from a mild phobic anxiety to a feeling of dread of many public situations. The fear of leaving the house may literally extend even to collecting the milk, mail or newspaper from the front step or gate.(Westphal, et al. 20018: 3-5). It can be determined through some conditions.