**CHAPTER II**

**FRAMEWORK OF THE 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 telling and showing methods, analysis of plot and setting, and the extrinsic approach is the theory of humanistic psychology from Abraham Maslow which contains Self-Actualization.

1. **Intrinsic Approaches**

Through intrinsic approaches, I use the concept of characterization through telling and showing methods, plot, and setting.

1. **Characterization**

Character is a vital and necessary one in every story, without character there would be no plot and, hence, no story. For most readers of fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear. In presenting and establishing character, an author has two basic methods and techniques at his disposal. One method is telling, and the other method is showing. (Pickering and Hoeper, 1981, p. 23, 27)

**Telling Method**

Telling method relies on exposition and direct commentary by the author. This method consists of several ways, such as characterization through the use of names, characterization through appearance, and characterization by the author. (Pickering and Hoeper, 1981, p. 27)

1. **Characterization through the Use of Names**

Characterization through the use of names is often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. (Pickering & Hoeper, 1981, p. 28)

1. **Characterization through Appearance**

Although in real life most of people are aware that appearance are deceiving, in a fiction the details of appearance provide as essential clues of a character, for example, 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)

1. **Characterization by the Author**

The author interrupts the narrative and reveals 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)

**Showing Method**

Showing method is the indirect, dramatic method which involves the author’s stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. This method consists of characterization through dialogue and characterization through action. (Pickering and Hoeper, 1981, p. 27)

1. **Characterization through Dialogue**

Dialogue often represents and carries the speaker’s attitude, values and beliefs. That is the reason why it may consciously or unconsciously reveal the speaker’s inner most character and personality. In a fiction, the author has to maintain the dialogues of a character guarded and careful in order to use it for characterization. To analyze this, there are several ways that can be applied, there are for what is being said, the identity of speaker, the occasion, the identity of the person or persons the speaker is addressing, the quality of the exchange, and the speakers’ tone of voice, stress, dialect, and vocabulary. (Pickering and Hoeper, 1981, p. 32)

1. **What is being said**

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story (Pickering & Hoeper, 1981, p. 32).

1. **The Identity of the Character**

Something delivered by the main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters (Pickering & Hoeper, 1981, p. 32).

1. **The Occasion**

Location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the people around them, usually they will show their character when talking to people which closest to them (Pickering & Hoeper, 1981, p. 33).

1. **The Identity of the Persons the Speaker Is Addressing**

This narrative performed by characters in the story, where a certain figure says something about the character of the other (Pickering & Hoeper, 1981, p. 33).

1. **The Quality of the Exchange**

Characters can also take a look through their mental quality is through rhythm or flow when they speak (Pickering & Hoeper, 1981, p. 33).

1. **The Speaker’s Tone of Voice, Stress, Dialect, and Vocabulary**

Characters in fiction also a figure that we can analyze through their voice, stress, dialect, and vocabulary, we can understand it if we observe and examine it properly and carefully (Pickering & Hoeper, 1981, p. 33).

1. **Characterization through Action**

Pickering and Hoeper states that the actions and behavior of the logical development of the psychology and personality shows how the characters shown in the image actions. Display facial expressions can show the character of a character. There is the motivation behind the act and can clarify the description of the characters. If the reader is able to discover this motivation, then it is not difficult to determine the character (Pickering & Hoeper, 1981, p. 34).

1. **Plot**

Plot is a narrative of events, the emphasis falling on causality. 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 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, p. 13-14). Plot usually consists of five specific stages as follows:

**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. (Pickering & Hoeper, 1981, p. 16)

**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, p. 17)

**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, p. 17)

**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)

**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, p. 17)

1. **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, p. 37-38) In this analysis, the used functions of setting are only three, which are:

**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, p. 38)

**Setting as an Antagonist**

Setting as an antagonist is the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome and events. (Pickering and Hoeper, 1981, p. 39)

**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, p. 41)

1. **Extrinsic Approaches**

## **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. (Feist, 2013, vol. 26, p.864) 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 is human beings and their relationship. This makes psychological analysis in literature contribute a deeper understanding in a literature. (Paris, 1997, p.1)

**Humanistic Psychology**

Abraham Maslow is considered to be the Father of Humanistic Psychology. His theory is premised on the philosophies of humanism and existentialism that proposed that it is the unique experience of the individual that is the most important phenomenon in the study and analysis of human behavior. Humanistic psychology is a perspective that emphasizes looking at the whole individual and stresses concepts such as free will, self-efficacy, and self-actualization. Rather than concentrating on dysfunction, humanistic psychology strives to help people fulfill their potential and maximize their well-being. Abraham Maslow proposed a [hierarchy](https://www.merriam-webster.com/dictionary/hierarchy) of needs or drives in order of decreasing priority or potency but increasing sophistication: physiological needs, safety, belongingness and love, esteem, and [self-actualization](https://www.britannica.com/science/self-actualization). Only when the more primitive needs are met can the individual progress to higher levels in the hierarchy. People who reach self-actualization will have fully realized their potential. (Augustin, 2012, <https://www.britannica.com/science/humanistic-psychology>)

**Maslow’s Hierarchy of Needs**

Maslow's hierarchy of needs are a motivational theory in psychology comprising a five-tier model of human needs, often depicted as hierarchical levels within a pyramid. From the bottom of the hierarchy upwards, the needs are: physiological, safety, love and belonging, esteem and self-actualization. Needs lower down in the hierarchy must be satisfied before individuals can attend to needs higher up. (Maslow, 1943, p. 3)

**The Physiological Needs**

Maslow (1954, p. 35) says that physiological needs are biological requirements for human survival, such as air, food, drink, shelter, clothing, warmth, and sleep. If these needs are not satisfied the human body cannot function optimally. Maslow considered physiological needs the most important as all the other needs become secondary until these needs are met.

**Safety Needs**

Maslow (1954, p. 39) states that if the physiological needs are relatively well gratified, there then emerges a new set of needs, which may categorize roughly as the safety needs, it consists of security; stability; dependency; protection; freedom from fear, from anxiety and chaos; need for structure, order, law, limits; strength in the protector; and so on.

**Love and Belonging Needs**

Maslow (1954, p. 43) says if both the physiological and the safety needs are fairly well gratified, there will emerge the love and affection and belongingness needs, and the whole cycle already described will repeat itself with this new center. In this stage, a person will feel keenly, as never before, the absence of friends, or a sweetheart, or a wife, or children. He will hunger for affectionate relations with people in general, namely, for a place in his group or family, and he will strive with great intensity to achieve this goal. He wants to attain such a place more than anything else in the world and may even forget that once, when he was hungry, he sneered at love as unreal or unnecessary or unimportant. Now he will feel sharply the pangs of loneliness, of ostracism, of rejection, of friendlessness, of rootlessness.

**Esteem Needs**

Maslow (1954, p. 45) states that all people in our society have a need or desire for a stable, firmly based, usually high evaluation of themselves, for self-respect, or self-esteem, and for the esteem of others. These needs may therefore be classified into two subsidiary sets. These are, first, the desire for strength, for achievement, for adequacy, for mastery and competence, for confidence in the face of the world, and for independence and freedom. Second, we have what we may call the desire for reputation or prestige (defining it as respect or esteem from other people), status, fame and glory, dominance, recognition, attention, importance, dignity, or appreciation. The satisfaction of esteem need leads to feelings of self-confidence, worth, capability, and adequacy, of being useful and necessary in the world.

**The Needs for Self-Actualization**

Maslow (1954, p. 46) declares that **self-actualization needs** are realizing personal potential, self-fulfillment, seeking personal growth and peak experiences. The needs for self-actualization refer to man's desire for self-fulfillment, namely, to the tendency for him to become actualized in what he is potentially. This tendency might be phrased as the desire to become more and more, to become everything that one is capable of becoming. It is important to note that self-actualization is a continual process of becoming rather than a perfect state one reaches of a 'happy ever after'. The clear emergence of these needs usually rests upon some prior satisfaction of the physiological, safety, love, and esteem needs. Below is a list of characteristics possessed by self-actualized individuals as outlined by Maslow:

1. **Efficient Perception of Reality**

Maslow (1954, p. 153) explains that the first form in which this capacity was noticed was as an unusual ability to detect the spurious, the fake, and the dishonest, and in general to judge reality correctly and efficiently.

1. **Acceptance (Self, Others, Nature)**

Maslow (1954, p. 155) states that self-actualization reflects the individual's acceptance of who he/she is, what he/she is capable of, and his/her realistic and accurate perception of the world around him or her (including the people within it and how they relate to the individual). When we have an inaccurate view of ourselves or the outside world, there is a dissonant, unsettling and deleterious disparity between our internal self and the external world. Self-actualization is achieved by those who have the most *accurate* view of themselves and the world around them.

1. **Spontaneity: Simplicity; Naturalness**

Maslow (1954, p. 157) says that self-actualizing people can all be described as relatively spontaneous in behavior and far more spontaneous than that in their inner life, thoughts, impulses, etc. Their behavior is marked by simplicity and naturalness.

1. **Autonomy and Solitude**

Maslow (1954, p. 162) states that while the self-actualized among us conform to societal norms and are often people-centered in their problem-solving, they often display the need for personal freedom and privacy. These private times are spent testing their potential, both mentally (i.e. thinking about their problems) and physically (i.e. acting out to identify strengths and weaknesses).

1. **Continued Freshness of Appreciation**

Maslow (1954, p. 163) declares that no matter how simple, straightforward or familiar an experience, the self-actualized individual is capable of seeing things from new perspectives and appreciating the breadth and wonder of things in his/her world. This capacity allows these individuals to develop new problem-solving strategies, and it fosters creativity as a result.

1. **Peak Experiences**

According to Maslow (1954, p. 164) there are experiences that display three core characteristics: significance, fulfillment, and spirituality. These intense psychophysiological experiences include joy, wonder, awe, and ecstasy, and in self-actualized people they are thought to be more common. These peak experiences are thought to produce invigorating feelings such as inspiration, physical and mental vitality, and a renewed sense of perspective.

1. **Interpersonal Relations**

Maslow (1954, p. 166) states that self-actualizing people have deeper and more profound interpersonal relations than any other adults (although not necessarily deeper than those of children). They are capable of more fusion, greater love, more perfect identification, more obliteration of the ego boundaries than other people would consider possible. There are certain special characteristics of these relationships.