

CHAPTER II

FRAMEWORK OF THE THEORIES

This chapter has told about further explanation of the concepts and theories that have been told in previous chapter. In chapter I, I have mentioned the concept and theories of intrinsic and extrinsic approaches. In this chapter I will explain those concept and theories.

A. Intrinsic Approaches

To analyze this novel I use some concept through intrinsic approaches, they are characterization, setting, plot, and theme. Those concepts will be explained as follows.

1. Characterization

Character is an important thing in literary work. Pickering and Hoper 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. (Pickering and Hoper, 1981:24-25). The term protagonist and antagonist so 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 (Pickering and Hoper, 1981:62). On the other hand it is said that flat character is a minor character of a story. Round character is a major character of a story. To establish characterization of characters can be analyzed through showing and telling methods.

a. Showing Method (indirect)

There are two methods of characterization, telling method and showing method. To analyze this novel I use showing and telling methods. Showing method involves the author's stepping aside, as it were, to allow the characters to reveal

themselves directly through their dialogue and their actions. (Pickering and Hooper, 1981:27).

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 innermost 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 the speaker, the identity of the addressee, and the quality of exchange. (Pickering and Hooper, 1981, p. 32) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

a) 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 & Hooper, 1980, p.32).

b) The identity of the speaker

Something delivered by a 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 & Hooper, 1980, p.32).

c) 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 & Hooper, 1980, p.33)

d) The identity of the person or persons the speaker addressing

This narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering & Hooper, 1980, p.33)

e) The quality of the exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hooper, 1980, p.33)

f) The speaker's tone of voice, stress, dialect, and vocabulary

Characters also a figure we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. (Pickering & Hooper, 1980, 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)

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoeper, 1981, p.28)

1) Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to (their physical appearance, names can also contain literary or historical allusions that aid in chracterization by means of association. (Pickering and Hoeper, 1981, p.28)

2) 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)

3) 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)

2. 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). There are five functions of setting that will be explained as follows :

a. Setting as 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, pp. 38-39)

b. Setting as 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

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)

d. Settings as means revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (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.41)

3. 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, 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 intensify 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 intensity. (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)

B. Extrinsic Approaches

To analyze this novel through extrinsic I use psychological approach. I use the concept of depression and death instinct to analyze Megan's depression. Through extrinsic approaches apply the concept of:

1. Psychology

Psychology is the scientific study of behavior and mental processes. The term "psychology" comes from the Greek words "psyche" (the soul) and "logos" (study) and reveals the original definition as the study of the soul (later, of the mind). (Papalia and Olds, 1988:4) According to Phebe Cramer in her works *Psychology*, it is said that psychology is the scientific study of mind and behavior. Behavior is everything we do that can be observed directly-two people kissing, a baby crying, a college student riding a motorcycle. Mind, then, is our mental life, our thoughts and feelings that cannot be seen directly but are no less real. (Santrock, 1992: 5)

I use psychological approach by using the self defense mechanism theory by Sigmund Freud. Psychology has assumed as the science that studies behavior and mental life process. This concept learns about the phenomena are such things as feeling, desires, decision, motivation, personality, behavior, and interpersonal

relationships. According to Freud, the psychology approach emphasize unconscious motives from human's behavior that impulses from their childhood. At this point, Freud believe that all of human's action can be arised from uncounciously. Basically, psychologists are interested to find why people act as they do. This study is also to understand a mental processes of human behaviour in a literature through their condition and the other conflict that happens in their society. (Hilgard, et ac., 2009: 8-12)

Thus, generally it concluded that the relationship between literature and psychology very closely to melt and give birth to a new science called Psychology of Literature. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2. Self Defence Mechanism

Freud used the term defense mechanisms to refer to unconscious process that defend a person against anxiety; they protect against external threats or against internal anxiety-arousing impulses by distorting reality in some way. Defense mechanisms do not alter the objective conditions of danger; they simply change the way the person thinks about it. They all involve an element of self-deception. (Hilgard, et ac., 2009:442) According to Phebe Cramer in her works, *Protecting the Self Defense Mechanism in Action*, Self-defense Mechanism is defined as, "Unconscious mental mechanisms that are directed against both internal drive pressures and external pressures, especially those that threaten self- esteem or the structure of the self, as might occur when friends or family fail to be emphatic or in some other way are "lost" to the individual. The function of the self-defense mechanism is twofold: to protect the individual from experiencing excessive anxiety, and to protect the integration of the self" (Cramer, 2006 :7).

Defense mechanisms are psychological constructs inferred from observations of the way people behave. They are useful ways of summarizing what we think is going on when we observe behaviour. But although some of the mechanisms are supported by experimental evidence, other have little scientific verification. Labeling a person's behaviour (e.g., projection, rationalization, or repression) may provide useful descriptive information, but it is not an explanation of the

behaviour. A full explanation requires understanding the needs that cause the person to rely on defense mechanism in dealing with problems.

All the mechanisms are to be found in everyday behaviour of normal people. Used in moderation, they increase satisfaction in living and are therefore helpful modes of adjustment. It is only when mechanisms become the dominant modes of problem-solving that they indicate personality maladjustment. (Hilgard, et al., 2009:443) According to Krech in (Minderop,2010) In personality theory, defense mechanisms are highly pervasive characteristics of the individual. They not only reflect his general personality, but also, in an important sense, may influence the course of its development. The failure of this mechanisms to fulfill their deensive function contributes to mental disorder. Moreover, the quality of the disorder may mirror the person's characteristic defense mechanisms.

a. The Concept of Displacement

Based on *Merriam-Webster Online Dictionary*, Displacement means *The redirection of an emotion or impulse from its original object (such as an idea or person) to another (Displacement, www.merriam-webster.com)*. Displacement as a motive whose gratification is blocked in one form is directed into a new channel. We saw an example of displacement when we talked about anger that could not be expressed toward the source of frustation and thus was directed toward a less threatening or more readily available object. (Hilgard, et al., 2009: 447)

According to Alwisol in his works, *Psikologi Kepribadian*, it is said that displacement operates the subconscious mind and involves emotions, ideas, or desires that want to be transferred from the original object to a more acceptable substitute object. Often used to reduce anxiety. (Alwisol, 2007:29). According to Krech in (Minderop,2010) "A defense mechanism in which a drive or feeling is shifted to a substitute object, one that psychologically more available. For example, aggressive impulses may be displaced, as in scapegoating, upon people (or inanimate objects) who are not sources of frustration but safer to attack."

b. The Concept of Denial

Based on *Merriam-Webster Online Dictionary*, Denial means *refusal to admit the truth or reality of something (such as a statement or charge)*. (*Denial*, www.merriam-webster.com). The components of denial can be described as the following, the failure to see what exists in reality, making mistakes in reality testing (misperception) or misinterpreting the meaning of events, changing the experience of the event into opposite (reversal), and negation, minimizing, maximizing the reality that occurs. (Cramer, 2006:44) Denial is refusing a fact, a realistic perception that is unhappy by losing or changing that perception to fantasy or hallucination. Denial is omitting “the danger from the outside” by denying (considering there is no danger) (alwisol, 2007:34) for example, a mother that still makes the carry cot, and prepares the baby equipment, whereas the baby does not exist.

Based on <https://encyclopedia2.thefreedictionary.com>, Denial is interpreted as an individual who always denies unpleasant facts that occur in him, in the process of counseling denial behavior often occurs when the counselor tries to explore the experience felt by the counselee but because the counselee does not want the feeling to be known by others then he tries to reject the reality he experienced . Denial, in psychology, an ego defense mechanism that operates unconsciously to resolve emotional conflict, and to allay anxiety by refusing to perceive the more unpleasant aspects of external reality. In the psychoanalytic theory of Sigmund Freud, denial is described as a primitive defense mechanism.