

## **CHAPTER II**

### **FRAMEWORK OF THE THEORIES**

Based on the objective of the research above, to understand the meaning and the construction of the novel, the writer uses some concepts and theories to analyze it. In order to achieve it, the writer applies two approaches, which are intrinsic and extrinsic to analyze the character of a novel, the writer uses characterization, plot, and setting as the intrinsic approach. For extrinsic approach is obsessive love. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and the writer will explain those frameworks of the theories:

#### **A. Intrinsic Approaches**

To analyze the character of a novel the writer uses some concepts through intrinsic approach, they are characterization, setting, plot, and theme. The word intrinsic means something that is related to the essential nature of a thing. The writer uses the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature*. These theories are to analyze the characterization of Theo Faber. Those concepts will be explained in this chapter.

##### **1. Characterization**

Pickering and Hooper explained some terms of character in literary work. Character is an important thing in literary work. 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. Characterization is when the writer reveals the personality of the character. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. It includes the process of giving some information about them (Pickering & Hooper, 1997: 28)

### **a. Telling Method**

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods. Telling Method is a method that show the Author, the Author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hoeper, 1997: 28).

#### 1) Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character , such as background, education and economic. (Pickering & Hoeper, 1997: 29)

#### 2) Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be . (Pickering & Hoeper, 1997: 30)

### **b. Showing Method**

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods. Showing method is the indirect, the dramatic method of showing, which involves the Author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering & Hoeper, 1997: 27)

## 1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Others are careful and guarded in what they say: they speak only by indirection, and we must infer from their (the character) words what they actually mean. (Pickering & Hoeper, 1997: 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 & Hoeper, 1997: 32)

### b) The Identity of the Speaker

Something conveyed 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. the conversation of minor role often provides crucial information and sheds important light on the personalities of the other characters (Pickering & Hoeper, 1997: 32)

### c) The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular way of seeing them talk to the people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hoeper, 1997: 33)

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

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It depends who is more comfortable to talk to (Pickering & Hooper, 1997: 33)

e) The Quality of the Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversation with someone. But in the other is more passive if the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hooper, 1997: 33)

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

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And also speaker's tone of voice when the character talk to the other can also reveal the attitude such as friendly and arrogant (Pickering & Hooper, 1997: 33)

2.) Characterization through Action

Characterization through action is as important as characterization through dialogue. Pickering and Hooper, stated that to establish character on the basis of action, it is necessary to several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. A gesture or a facial expression usually carries with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hooper, 1997: 34)

## 2. Setting

Setting is a term that includes both the physical area that frames the action and the time of day or year, the climactic condition, and the historical period during which the action take place. 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 & Hoeper, 1997: 37)

### a. Setting as Background of the 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: 38-39)

### b. Setting as an Antagonist

Setting may also serve as a kind of individual or antagonist that help to build a conflict and control the outcome of the story's events. (Pickering & Hoeper, 1997: 39)

### c. Setting as Means Revealing Character

Many authors manipulate their settings as a means of arousing the reader's expectations and an author can also use the setting to simplify and reveal character by intentionally making setting a metaphoric or symbolic extension of character. (Pickering & Hoeper, 1997: 41)

### d. 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: 40)

#### 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 Hoepfer, 1981: 42)

### 3. Plot

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. Plot defined the sequence of connected events that represent the basic narrative structure of a novel or a short story. Events of any kind, of course, certainly involve people, and for this reason, it is almost impossible to discuss plot in isolation from character. (Pickering & Hoepfer, 1997: 14)

#### a. Exposition

The exposition is the beginning part the story in which the Author provides the necessary background information, sets the scene, establishes the situation, and when the action takes place. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering & Hoepfer, 1997: 16)

#### b. Complication

Sometimes referred to as the rising action, breaks the existing balance and introduces the characters and the underlying or cause of the conflict. The conflict in a fiction or story will developed slowly and escalated. (Pickering & Hoepfer, 1997: 17)

#### c. Crisis

The crisis, also referred to as the climax, is that moment at which the plot reaches its point of greatest emotional intensity of the character; it is the turning point of the plot. (Pickering & Hoepfer, 1997: 17)

#### d. Falling Action

It exist after a crisis happen. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its determined the conclusion. (Pickering & Hoeper, 1997: 17)

#### e. Resolution

The final stage of the plot in the story is resolution; it records the aftermath of the conflict and establishes some new balance or stability. The resolution is also referred to as the conclusion. (Pickering & Hoeper, 1997: 17)

### **4. Theme**

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature is the tool for teaching, preaching, propagating a favorite idea, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering & Hoeper, 1997: 61)

### **B. Extrinsic Approaches**

After explaining intrinsic approach above, the writer will explain the extrinsic approach. In this paper, the writer uses psychological approach through the concepts of obsessive love theory to analyze the character. Through extrinsic approach the writer uses the concepts of Psychology of Literature and Obsessive Love :

#### 1. Psychology in Literature

Psychology in literature is the term commonly applied to the sciences concerned with human life and behavior. The story and characters in literary works usually inspired by events that happen in daily life. Psychology encompasses all aspects of the human experience, and the study of psychology encompasses all the elements involved in understanding behavior, and more precisely the factors that motivate behavior. (Borchardt & Francis, 1984:1). And the study of mental processes behavior, mental processes in psychology refer to learning, motivation, reasoning, and emotion, among other in the word, the study psychology involves learning how humans think, feel, learn, interact, perceive, and understand,

whether alone or when interacting with other people or the environment. And also it concerned with thoughts, emotions, memories, and perceptions, bringing a unique level of nuance and complexity to psychological study, research and practice, according to (Borchardt & Francis, 1984:5)

## 2. Obsessive Love

Obsessions are a symptom of an underlying anxiety disorder and materialize as a result of great stress such as severe emotional injury during childhood. Obsessive love can come about as a result of having experienced a childhood in which the person itself had chronically emotionally unresponsive parents. (Novel of Obsessive love : 2013)

Obsessive love is also called addictive love. Obsessive love may stem from the social learning processes and cultural effects. Developmental experiences such as formation of social attachments in childhood can produce obsessive love. Someone who has obsessive love does not achieve attachment behavior. Human is born with a psychobiological system called attachment behavior, by helping of this system, the baby can stay close to adults and increase their survival chances; The purpose of this system in children is achieving to a sense of safety, trust and protection. (Novel of Obsessive love : 2013)

According to Lucinda Mitchell (2000:2) obsessive love is the result of parenting failure, when the parent's role becomes reversed. In repeating issues of early object loss, the partners of infidelity and obsessive love have unconsciously discovered split-off parts of the self in the other.

In a healthy relationship, idealization helps lovers believe that, maybe they have found the person of their dreams. But healthy lovers give themselves a safety net called reality. They hope their relationship will work out but also recognize that may not. Obsessive Lovers, on the other hand, work without this net as they struggle for balance on the high wire of romantic expectations. In the heightened reality of obsessive passion there is no room for doubt. (Forward & Buck, 2002:8)

According to John D. Moore factors related to obsessive love disorder (2006:14): are as follows

1. We were emotionally abandoned and may have been verbally, psychologically, or physically abused (or all three) during childhood.
2. We may be coaddicted to alcohol, other drugs, food, or sex.
3. Our worst fear is being abandoned, and we will do anything to stop a partner from leaving.
4. When we do not receive the attention that we want from a partner or other loved ones, we fall into a state of depression.
5. We stay in emotionally and/or physically abusive relationships, believing that we can fix a partner and somehow control his behavior.

The difference between healthy and obsessive lovers become apparent when rejection enters the picture. If healthy lovers rejected, they generally grieve the loss of the relationship and get on their lives. But obsessive lovers become flooded with panic, insecurity, fear and pain. Obsessive Lovers often believe they know far better than their targets how their really feel. They believe that if they can just prove the depth and intensity of their love, their targets will awaken to their “ true feelings” and reciprocate that love. (Forward & Buck, 2002:8)