

## **CHAPTER 2**

### **FRAMEWORK OF THE THEORIES**

To understand the meaning and the construction of the novel, I use some concepts and theories to analyze it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the novel, I use characterization, plot, and setting as the intrinsic approach. For extrinsic approach I use psychoanalysis of dimension concept of curiosity. In this chapter, I will explain those frameworks and theories:

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

The word intrinsic means something that is related to the essential nature of a thing. Through these approaches, I use the concept of characterization, setting, and plot in James H. Pickering and Jeffrey D. Hoeper's book titled *Concise Companion to Literature*.

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

Characterization is the art of creating a character for a narrative. It includes the process of giving some information about them. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. (Pickering & Hoeper, 1997: 28)

##### **a. Showing Method**

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**

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 & Hoeper, 1997:32). There are several things which we should prepared when we analyze characterization through dialogue, such as:

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 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 & Hoeper, 1997: 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 & Hoeper, 1997: 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 & Hoeper, 1997: 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 & Hoeper, 1997: 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 & Hoeper, 1997: 33)

## 2) Characterization Through Action

To establish character on the basis of action, it is necessary to scrutinize the 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. Some actions, of course, are inherently more meaningful in this respect than others. A gesture or a facial expression usually carries with it less significance than some larger and overt act. (Pickering & Hoeper, 1997: 34)

### b. Telling Method

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.

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 and Hoeper, 1997 : 27)

#### 2) Characterization by the Author

This method is told by the author. The Author interrupts the narrative and reveals directly, 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. (Pickering & Hoeper, 1997: 30)

## 2. Setting

Setting is a term that, in it is broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place. At it is most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering & Hoeper, 1997: 37).

#### a. Setting as Background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need to ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. (Pickering & Hoepfer, 1997: 38)

#### b. Setting 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 & Hoepfer, 1997: 41)

#### c. 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 Hoepfer, 1981: 39)

### 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 Hoepfer, 1997 : 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, 1997 : 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, 1997 : 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, 1997 :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, 1997 :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, 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 mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering & Hoeper, 1997: 61)

## B. Extrinsic approaches

After I explain about the approach through the intrinsic, now I will explain about the extrinsic. In this paper, I use psychological approach through the dimension concepts of curiosity.

### 1. Psychology

Psychology is the scientific study of the mind and how it dictates and influences our behaviour, from communication and memory to thought and emotion. It's about understanding what makes people tick and how this understanding can help us address many of the problems and issues in society today. As a science psychology functions as both a thriving academic discipline and a vital professional practice, one dedicated to the study of human behaviour - and the thoughts, feelings, and motivations behind it - through observation, measurement, and testing, in order to form conclusions that are based on sound scientific methodology. Retrieved from: <https://www.bps.org.uk/public/what-is-psychology> (accessed on 08 October 2018)

### 2. Curiosity

Curiosity makes people seek out personally meaningful interests and desires and thereby is intrinsically motivating. Todd B. Kashdan is a professor of psychology and director of the laboratory for the study of social anxiety, and character strengths. (Todd B. Kashdan, Paul Rose, & Frank D. Fincham, 2004). In curiosity concept there are five dimension of curiosity:

#### 1. Joyous Exploration

this is the prototype of curiosity – the recognition and desire to seek out new knowledge and information, and the subsequent joy of learning and growing. (Kashdan, 2009: 132 )

#### 2. Deprivation Sensitivity

this dimension has a distinct emotional tone, with anxiety and tension being more prominent than joy – pondering abstract or complex ideas, trying to solve problems, and seeking to reduce gaps in knowledge. (Kashdan, 2009: 132 )

3. Stress Tolerance

this dimension is about the willingness to embrace the doubt, confusion, anxiety, and other forms of distress that arise from exploring new, unexpected, complex, mysterious, or obscure events. (Kashdan, 2009: 132 )

4. Social Curiosity

wanting to know what other people are thinking and doing by observing, talking, or listening in to conversations. (Kashdan, 2009: 132 )

5. Thrill Seeking

the willingness to take physical, social, and financial risks to acquire varied, complex, and intense experiences. (Kashdan, 2009: 132)

