CHAPTER 2

FRAMEWORK OF THEORIES

In this chapter the researcher will explain the concepts and theories of intrinsic and extrinsic approaches. The researcher applied theory and concepts that consisting of intrinsic approach and extrinsic approach from the psychology of literature the psychology of personality. Literature theory applied: telling and showing methods, characterization, setting, plot, and themes.

2.1 Intrinsic Approaches

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

2.1.1 Characterization

Character is one of the important things in a literary work. Without characters there will be no plot and hence no story. For most readers of fiction, the main attraction lies in the characters, in an endless collection of men and women whose experiences and adventures in life form the basis of the plot of the novel and the story in which they appear. Pickering and Hoeper explain several character terms in literary works. The main, or central, the character of the plot is the protagonist; opponents, characters who are opposed or fought by the protagonist are antagonists. (Pickering and Hoeper, 1981: 24-25) The terms protagonist and antagonist do not directly indicate the characterization of each character. When we talk about character in terms of literary analysis, we focus on three separate but interrelated activities. We are concerned, first of all, by being able to build on the character and personality of the character itself, and with our ability to understand the main intellectual, emotional and moral qualities that identify. Second, we pay attention to the methods and techniques used by writers to create, develop, and present characters to the reader. Third, we are concerned with whether the character presented is credible and convincing. This does not mean that the protagonist always has

good traits and that antagonists always have bad traits. There are also flat and round characters. Flat characters are characters that embody or represent a single characteristic. The round character is the opposite. They manifest several qualities and qualities. (Pickering and Hoeper, 1981: 62) On the other hand it is said that a flat character is a small character from a story. Round characters are the main characters of a story. To build character characterization, it can be analyzed through the method of showing and saying. (Pickering & Hoeper, 1980:28)

2.1.1.1 Showing Method (Indirect)

There are two methods of characterization, telling methods 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 Hoeper, 1981:27)

2.1.1.1.1 Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. 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 upon and candid: they tell us, or appear to tell us, exactly what is in their minds. (Pickering and Hoeper, 1981: 32) it needs more concentrating and understanding to determine a characterization of a character.

2.1.1.1.2 Characterization through Action

Characterization through action is as important as characterization through dialogue. 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 character, about their unconscious emotional and psychological states as well about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35)

2.1.1.2 Telling Method (Direct)

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

2.1.1.2.1   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 characterization by means of association. (Pickering and Hoeper, 1981: 28)

2.1.1.2.2   Characterization through appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character. (Pickering and Hoeper, 1981: 29)

2.1.1.2.3   Characterization by the author

In the most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. (Pickering and Hoeper, 1981: 30)

2.1.2 Setting

Setting is a background of place and time of the story. Stated that setting 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. Setting in fiction is called on to perform a number of desired functions. Setting may serve (1) to provide background for the action, (2) as an antagonist, (3) as a means of creating appropriate atmosphere, (4) as a means of revealing character, and (5) as a means of reinforcing theme.

2.1.2.1 Setting as Background for Action

Setting as background for action is the setting that explains the places where the events of literature work occur.

2.1.2.2 Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

2.1.2.3 Setting as A Means of Creating Appropriate Atmosphere

Setting as a means of creating appropriate atmosphere is the setting that describe the state or the atmosphere in literature work that can arouse the state of readers.

2.1.2.4 Setting as A Means of Revealing Character

Setting as a means of revealing character is the way in which a character perceives the setting, and the way he or she reacts to it, will tell reader more about the character and his state of mind that it will about the physical setting itself.

2.1.2.5 Setting as A Means of Reinforcing Theme

Setting as a means of reinforcing theme is used to be a means of reinforcing and clarifying the theme of a novel or short story. It is the setting that explains the idea of an author in literature work that is expected to send to the readers.

2.1.3 Plot

Study found the following plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind inevitably involve people and for this reason it is virtually impossible to discuss in isolation from character. Plot is often conceive of moving through five distinct sections or stages, as follow: (Pickering and Hoeper, 1980: 14)

2.1.3.1 Exposition

The exposition is the beginning section, in which the author provides the necessary background information, sets the scene, establishes the

situation, and dates the action. It may also introduce the character 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. Some plots require more exposition than others. A historical novel set in a foreign country several centuries ago needs to provide the reader with more background information than a novel with a contemporary setting.

2.1.3.2 Complication

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.

2.1.3.3 Crisis

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.

2.1.3.4 Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

2.1.3.5 Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion or the denouement, the latter a French word meaning "unknotting" or "untying".

2.1.4 Theme

Based on Pickering and Hoeper studied (1989: 60). In literature, the theme is the central idea or statement about that unifies and controls the total work. The theme is the comment or statement the author makes about that subject as it necessarily and inevitably emerges from the interplay of the various

elements of the work. The theme in literature can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he or she lives and works. It is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers.

2.2 Extrinsic Approaches

After the researcher explain the approach through intrinsic, the researcher will now explain the approach through extrinsic. In this paper, the researcher use a psychological approach. They are concepts of fear and guilt. Through personality psychology, it starts with the definition of literary psychology and the relationship of literary psychology in psychology together with personality psychology as follows:

2.2.1 Psychology

Based on a journal by Sigmund Freud (1856-1939) Psychology is the scientific study of the mind and behavior, according to the American Psychological Association. Psychology is a multifaceted discipline and includes many sub-fields of study such areas as human development, sports, health, clinical, social behavior and cognitive processes. Psychoanalysis, founded by Sigmund Freud (1856-1939) was the dominant paradigm in psychology during the early twentieth century. Freud believed that people could be cured by making conscious their unconscious thoughts and motivations, thus gaining in sight. Freud's psychoanalysis was the original psychodynamic theory, but the psychodynamic approach as a whole includes all theories that were based on his ideas, e.g., Jung (1964), Adler (1927) and Erikson (1950).

The classic contemporary perspectives in psychology to adopt scientific strategies were the behaviorists, who were renowned for their reliance on controlled laboratory experiments and rejection of any unseen or unconscious

forces as causes of behavior. Later, the humanistic approach became the 'third force' in psychology and proposed the importance of subjective experience and personal growth. During the 1960s and 1970s psychology began a cognitive revolution, adopting a rigorous, scientific, lab-based scientific approach with application to memory, perception, cognitive development, mental illness, and much more.

2.2.2 Psychology of Literature

The term Psychology Literature has four terms, the study of psychology as a type or a personal author, study the creative process, the impact on the reader and the study of literature and types of law, namely the law of psychology as applied to literary works. The latter sense is most related to the field of literature. Psychology of literature is a study of literary work that discusses the processes and activities of the psyche. In examining a psychological work, the important thing that needs to be understood is the extent to which it supports the psychology of the author and the ability of the author to present fictional characters involved with psychiatric problems.

Literature is a vague term that usually presents works that fall into the main genres: epic, drama, lyrics, novels, short stories, ode. If we discuss something as literary, different from the others, this term has a qualitative connotation which implies that the work has superior quality, which is far above the usual way of writing. (Minderop, Albertine, 2010: 2). Psychology novel. A term for fictional analysis as it is mostly with the spiritual, emotional and mental character of the characters and analysis of the characters from the plot and action. (Minderop, Albertine, 2010: 3).

Psychology comes from the Greek word Psychology which is a combination of the word psyched and the logo. Psyche means soul and logos means knowledge. Psychology is literally interpreted as psychology. The term soul or soul is still difficult to define because it is an abstract object, difficult to see its form, although it cannot be denied. In the last few decades the term soul has rarely been used and replaced with the term psychic. Read more https://ruangguruku.com/ understanding- psychology / psychological

questions are science that supports human freedom. Meanwhile, the studio of Wellek and Warren (1993:7) found the following: Psychology of literature has four meanings, as follows: psychology studies, writers as individuals, studies of creative processes, and literature studies for readers and studies of types and Low research used in literature.

2.2.2.1 Fear

Fear is a defense mechanism, or self preservation mechanics. That is on the grounds that dread emerges in an individual causing undesirable inclination towards something or only an upsetting inclination towards something. As indicated by Doctor Tony Whitehad (1983), in his book entitled "Fears and Phobias", the meaning of dread is something somewhat unpredictable, in which there is a passionate inclination and various physical emotions. As indicated by (Gunarsa, 2008) fear is brought about by dangers, so somebody will maintain a strategic distance from themselves. Nervousness or uneasiness can be brought about by outside perils, perhaps additionally by interior risks, and as a rule the danger is dubious. Risk from inside, emerges when there are things that can not be gotten, for example, musings, sentiments, wants and consolation.

Moreover, as indicated by (Tallis, 1991) the powerlessness to control awful contemplations more than once and the propensity to believe that things will deteriorate are two significant qualities of nervousness. All types of circumstances that compromise the government assistance of the living being can cause tension.

Physical dangers, dangers to confidence, and weights to accomplish something too far in the red, additionally cause uneasiness. What is implied by nervousness is horrendous feelings, which are portrayed by terms, for example, "stress", "concern", and "dread", which we some of the time involvement with fluctuating degrees. Freud was one of the main specialists to concentrate on the significance of uneasiness recognizing target nervousness and hypochondriac tension. Guilt is the voice of allegation from inside us

for the inability to be or accomplish something. Guilt can be raised from the outside because of allegations from others' records and from within that we neglect to arrive at the gauges we set for ourselves. like a whip, guilt can beat us as discipline for our inadequacies, mix-ups, or infringement. Fear as indicated Freud was divided into three, like a:

2.2.2.1.1   Reality or Objective Fear (Reality or Purpose Fear)

A consideration that stems from differences in the danger that are related in the real world. Mixed like this in the world of work Compilation of someone will be mutated from the previous workplace, then he thinks about the adaptation of the environment in his new place, related to colleagues fear that it will not be accepted. Over time it will make people look worried and if possible will make someone down mild depression.

2.2.2.1.2   Fear of Neurosis (Neurotic Fear)

This fear has its basis in childhood, at the time of conflict between instinctual gratification and reality. Excessive or aggressive sexual impulses. Fear or difficulty develops because there is hope to satisfy certain Id impulses. The conflict that occurs is between the Id and the Ego that we discussed has a basis for interaction.

2.2.2.1.3   Moral Fear (Moral Fear)

This fear is the result of a conflict between Id and Superego. Will be the conscience of the individual himself. When an individual is motivated to speak instinctual impulses that are contrary to the moral values referred to in the individual superego, he will feel embarrassed or satisfied. In everyday life he will find himself as a "stricken conscience".

2.2.2.1.4   Fear is not Weakness

It is said that the heroes, magic warriors, or princes on white horses are often portrayed as mighty, fearless figures. For centuries, we have endorsed the idea that fear is a weakness rather than something natural. In fact fear is very human emotion even animal. Fear is produced by a small part of the brain called the amygdala as

a primitive response to threats. By having fear, we will automatically try to find ways to defend ourselves and survive. In short, thousands of years of evolution taught the human species to avoid extinction. However, fear itself can be very frightening when it comes to extremes. For people who experience phobias, aka excessive fear of something, fear can interfere with comfort, complicate daily life, even life-threatening. So it's very natural when they wonder whether their condition can be cured.

2.2.2.1.5 Manage Fear

After conducting the analysis, we can determine what actions need to be taken to overcome them. Environmental Planning Various stimuli (objects, humans, challenge) that make us overcome the challenges we must face. We have the right to avoid these stimuli. For example, horror films that we have to watch. If we are anxious or afraid, we can escape by not watching it. If you are afraid of cockroaches, you can avoid it at home by getting rid of it. Outside the home, we can avoid cockroaches as much as possible avoid places that turn into cockroaches.

2.2.2.1.6 Repeat Labeling and Self-talk

If we cannot avoid the stimulus that makes us anxious, another way that can be done is to reduce the internal triggers, which are within us. What is delivered with a negative sentence is delivered with a negative sentence? If we can always face an exam, maybe it's because we secretly think about questions that fail, questions that can't be answered. Therefore, we need to replace it with positive beliefs and strengthening ourselves.

2.2.2.1.7 Desensitization

Fear or anxious responses must be changed as much as possible so that we no longer change negatively if we get provocative stimuli that cause fear or anxiety. A very effective way is desensitization. Desensitization consists of two steps: relaxation and complete that increase anxiety stimulus. Relaxation is done by relaxing the whole

body, from head to foot. This exercise is for every part of the body. Long breathing starts first before relaxing the muscles in the body. This article was written at Kompas.com with the title "Overcoming Anxiety",

2.2.2.2 Feeling Guilty

According to Freud, a sense of right to determine is based on the internalization of the values of parents and society. Guilt begins compiling children to fear punishment and losing parental gratitude when they give up social norms. According to Sigmund Freud (Semiun, 2006: 67) feelings of guilt occur because the ego acts - or is even questioned - to argue with the moral norms of the superego. Freud also gave a statement about the feeling of opposition that is the sound that results from experience with the punishment given to parents for improper behavior. Superego is the ideals and values of children learned from parents and agriculture. When the ego responds to the stimulation of the id that is violated by the superego, feelings can occur, besides Freud, in his discussion with guilt whose influence is understood by the family, Erikson states that someone is playing a game of psycho-social development, according to Erikson on the third screen because of the moment individual Seeing 3-6 years as a past play or genitals, at this time the child is experiencing a psychosocial crisis called "Initiative versus Guilt" is the child learns to take the initiative without the need to improve. The social environment that leads to the development of the present is the family environment. Initiative means a positive response to world challenges, responsibilities, learning new and profitable skills.

Parents who hope to get the attention they bring are children who can issue their ideas, asking for help to change something that becomes a challenge (Yusuf and Juntika Nurihsan, 2008). Parents must take responsibility, socialize and ask the child to grow not to be a baby again, but if this process is too rough and sudden, the

child learns to believe about his feelings. If in each level of development can be regulated properly, it will be well determined on psychosocial strength, otherwise, if we cannot be translated properly it will grow and develop which will improve the future (Yusuf and Juntika Nurihsan, 2008). At his age of play, the social environment of most families does not provide opportunities for children to play, if the child does not learn to take the initiative and have a sense of pleasure, then the child will grow called inhibition. Guilt (guilt) is divided into two types, namely true guilt and false guilt. True guilt (Real Guilty): Everyone depends on the decision to sin or break God's law.

2.2.2.2.1 Characteristics or symptoms of guilt

Feelings of guilt both real and pseudo can show themselves in various ways. Individuals are complex organisms, able to provide a variety of integrated responses, it seems natural that he has feelings of guilt in various and complex forms. The following are some of the more common symptoms of feelings of guilt, according to Narramore they may feel guilty for committing an actual violation of God's law or with an inability to adjust to one's emotions.

2.2.2.2.2 Exemplary behavior (exemplary behavior). Individuals behave kindly and well to cover up the feelings that occur in him from guilt.

2.2.2.2.3 Complaints to the body (somatic bodily complaints). It is emotional in nature which shows itself in psychological reactions such as fatigue and headaches.

2.2.2.2.4 Feelings of Depression (feelings of depression). People who feel guilty constantly blame themselves, this reaction pattern can cause feelings of serious depression.

2.2.2.2.5 Further indulgence. This involves further indulgence in wrong practices which are the result of defeats or are calculated to

bring additional feelings of guilt, giving rise to a form of self-punishment.

2.2.2.2.6 Self-condemnation. Someone continues to curse or blame themselves for doing something wrong, embarrassing, or evil, this is related to feelings of depression.

2.2.2.2.7 Self-punishment. Individuals punish themselves by denying themselves such as food, clothing, or other material needs. In primitive tribes this is done by physical violence on themselves, this is an attempt to atone for the feeling of sin.

2.2.2.2.8 Rejection of expectation (expectation of disapproval). Individuals anticipate rejection and curses from people about him and feel that the world considers him worthless.

2.2.2.2.9 Projection and undue criticism (projection and undue criticism). That person constantly blames others.

2.2.2.2.10 Hostility. Individuals are generally hostile to others because they feel guilty about themselves.