

CHAPTER II

FRAMEWORK OF THE THEORIES

Based on the previous chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. 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. I use characterization, plot, and setting as the intrinsic approach and I use socialpsychology and psychology of literature approaches, theory of love and death instinct concept as the extrinsic approach.

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. I will explain the concepts below:

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 & Hoepfer, 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 & Hoepfer, 1997: 28)

3) Characterization through Appearance.

In the literature work, the appearance factor of character takes an important role which related with the analysis of character. The appearance such as what a character wears how he looks or his expression. (Pickering and Hoepfer, 1997:29)

4) Characterization by the Author

This method gives the large place and free to the narrator determine the story. The narrator comments about the characterization and personality of the character until pass the inside of thoughts, feelings and inner the character. (Pickering and Hoepfer, 1997: 30)

2. 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 climactic conditions, and the historical period during which the action takes place. At its 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 & Hoepfer, 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 & Hoeper, 1997: 38)

b) 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 Hoeper, 1981: 39)

c) Setting as a 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 & Hoeper, 1997: 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, 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 reaches to the point of greatest emotional intensity. (Pickering and Hoeper, 1997:17)

d) Falling action

It exists after a crisis happens, 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 establishes 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

To analyze this movie script through extrinsic I use psychological and social approach. I use the concepts of theory of love and death instinct to analyze the characters. I will explain the concepts below:

1. Social of Psychology

Social psychology is the scientific study of how people's thoughts, feelings, and behaviors are influenced by the actual, imagined, or implied presence of others. By this definition, scientific refers to the empirical method of investigation. The terms thoughts, feelings, and behaviors include all of the psychological variables that are measurable in a human being. The statement that others may be implied that we are tend to social influence even when though no other people are present, such as when watching television. Social psychology explains human behavior as a result of the interaction of mental states and immediate social situations. Behavior can be viewed as a function of the person in the environment. Social psychology theories tend to be specific and focused, rather than global and general. Social psychology is an interdisciplinary domain that bridges the gap between psychology and sociology. (Santrock, J. W, 1988: 546).

According to (<https://www.simplypsychology.org/social-psychology.html>, accessed on April 12, 2020) Social psychologists therefore deal with the factors that lead us to behave in a given way in the presence of others, and look at the condition under which certain behavior or actions and feelings occur. Social psychology is to do with the way these feelings, thoughts, beliefs, intentions and goals are constructed and how such psychological factors, in turn, influence our interactions with others.

2. Literature of Psychology

Psychology of literature is an interdisciplinary between psychology and literature that deals with humans from the inside. The attraction of the psychology of literature is about human problems that portray the portrait of the soul. Not only the soul that appears in literature but can also represent the souls of others. Each author adds their own experience in their work and the author's experience is often experienced by others. (Endraswara, 2008: 16)

In addition, the step of understanding psychological theories can be done in three ways: First, through understanding psychological theories, then analyzing the work. Second, determines the literature as an object of research, then determine the psychological theories that are considered relevant to use. Third, find theories and research objects simultaneously. (Endraswara, 2008: 89) To explain the novel of

“Bring Me Back”, I use theory of love and death instinct concepts to relate with the psychology of literature.

3. Theory of Love

Theory of Love or the triangular model of love from Stenberg shows that each love relationship consists of three basic components that are present at different degrees in different pairs. (Baron & Byrne, 2005: 28-29)

a) The three basic components are

(a) Intimacy

The closeness felt by two people and the strength of the bond that holds them together. Intimacy is essentially intimate love. Couples who have a high degree of intimacy, care about each other's well-being and happiness, and they respect, like, depend on, and understand each other.

(b) Passion

Based on love, physical attraction, and sexuality, in other words, love is burning. Men are more likely to emphasize this component than women.

(c) Decision/Commitment

Presenting cognitive factors such as the decision that you love and want to be with other people and also commitment to maintain a relationship.

The components of love and their interrelationships can better be understood by considering the kinds of love to which they may give rise in different combinations. There are eight possible subsets of the various components of love. Each of these subsets differs in the kind of loving experience to which it gives rise. Consider the limiting cases. (Robert J. Sternberg 1986, Vol. 93, No. 2, 123-124).

b) The eight components of love

(a) Non-love.

Nonlove refers simply to the absence of all three components of love. Nonlove characterizes the large majority of our personal relationships, which are simply casual interactions that do not partake of love at all.

(b) Liking

Liking results when one experiences only the intimacy component of love in the absence of passion and decision/commitment.

(c) Infatuated Love

Infatuated love is "love at first sight." Infatuated love, or simply, infatuation, results from the experiencing of passionate arousal in the absence of the intimacy and decision/commitment components of love. Infatuations are usually rather easy to spot, although they tend to be somewhat easier for others to spot than for the individual who is experiencing the infatuation.

(d) Empty Love

This kind of love emanates from the decision that one loves another and has commitment to that love in the absence of both the intimacy and passion components of love. It is the kind of love one sometimes finds in stagnant relationships that have been going on for years but that have lost both the mutual emotional involvement and physical attraction that once characterized them.

(e) Romantic Love

This kind of love derives from a combination of the intimacy and passion components of love. In essence, it is liking with an added element, namely, the arousal brought about by physical attraction and its concomitants. According to this view, then, romantic lovers are not only drawn physically to each other but are also bonded emotionally.

(f) Companionate Love

This kind of love evolves from a combination of the intimacy and decision/commitment components of love. It is essentially a long-term, committed friendship, the kind that frequently occurs in marriages in which the physical attraction (a major source of passion) has died down.

(g) Fatuous Love

Fatuous love results from the combination of the passion and decision/commitment components in the absence of the intimacy component. It is the kind of love we sometimes associate with Hollywood, or with whirlwind courtships, in which a couple meets on Day X, gets engaged two weeks later, and marries the next month. It is fatuous in the sense that a commitment is made on the basis of passion without the stabilizing element of intimate involvement.

(h) Consummate Love

Consummate, or complete, love results from the full combination of the three components. It is a kind of love toward which many of us strive, especially in romantic relationships.

4. Death Instinct

Freud believes that human behavior is based on two fundamental energies. First, the life instinct (Eros) which are manifested in sexual behavior, supporting life and growth. Second, the death instinct (Thanatos) which underlies aggressive and destructive actions. These two instincts, even though they are in the subconscious, are motivational forces. Death instincts can lead to acts of suicide or self destructive behavior or being aggressive towards others (Hilgard *et al* via Minderop, 2013: 27).

