

CHAPTER II

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research is only intrinsic approach. The intrinsic approaches include, point of view, characterization through telling and showing methods, plot, setting and projection that included in psychological approach especially in defense mechanism.

A. Intrinsic Approach

Intrinsic approach is to analyze the elements of a prose which consists of plot, character, setting, theme, point of view and style. Intrinsic approach also emphasizes on the studying of literature as a separate entity. The literature is worth studying in its own right and it uses language in a specific way. In intrinsic approach, text alone is important. While using intrinsic approach, some texts are given importance because of their artistic moral. This describe that the study of literature departed from a reasonable interpretation and literary analysis itself. In analyzing this novel, the Writer will use the intrinsic approach is to analyze the elements of a literary work.

1. Characterization

Character is one of 6 intrinsic elements in a literary work. Character plays an important role in a fiction. Characterization is the way the writer of the story describes the characters in the story. Character is the person portrayed in a narrative or dramatic work. Also, a short prose sketch of a particular individual type (Cuddon, 2013, p 183). Fictional characters are developed through description, actions, thoughts, and speeches, direct statement from the writer, and opinions voiced by other characters. Characters can be identified as static, meaning they undergo no changes in the story, or dynamic, meaning they undergo a permanent change, for better or worse, in personality, outlook, or some other aspect of character. Characters can be flat (one dimensional) or round (complex and multidimensional

and changing), believable or fantastic, the protagonist, the antagonist, or a foil—a complementary character who puts a protagonist into sharper focus, such as Sherlock Holmes's Dr. Watson or Don Quixote's Sancho Panza—or a mere supporting cast member.

An author of a story has two kinds of techniques to characterize their characters, there are; direct and indirect characterization. Direct or telling characterization describes the character explicitly in the story. The audience can easily notice the character traits because the author provides the characters trait on the story. The indirect or showing characterization describes the character implicitly. Therefore, the readers should conclude the characters trait themselves.

1.1 Telling Method

This method relies on author direct explanation or exposition. Telling method include:

1.2 Characterization Through the Use of Names

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

1.3 Characterization Through Appearances

Although in real life most of us are aware that the appearances are often deceiving, in the world of fiction, the details of appearances (what a character wears and how he looks) often provides essential clues to the character. Details of dress may offer clues to background, occupation, economic and social status (Pickering and Hoepfer, 1981, p. 30).

1.4 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 thought and feelings that enter and pass through the character minds. By doing so the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but also tells us exactly what our attitude toward that characters ought to be (Pickering and Hoepfer, 1981, p. 30).

1.5 Showing methods

Showing method is a method that there is no attendance of the author so that the characters are described by using several things such as dialogue, action, and behavior. There are some ways to analyze characters in this novel:

1.6 Characterization through the dialogue

Some light fiction reproduce dialogue as it might occur in the reality, but the best author trims everything that is inconsequential. What remains is weighty and substantial and carries what its force of the speaker's attitude, values and beliefs. We pay attention to such talk because it is interesting. If we are attempting to understand the intention of the speaker, because it may consciously or unconsciously serve to reveal his innermost character and personality (Pickering and Hoepfer, 2017, p. 32).

1.7 The Occasion

In real life, conversation that takes place in private at night are usually more serious and, hence, more revealing than conversation that take its place in public during the day (Pickering and Hoepfer, 1981, p. 33).

1.8 Characterization through the action

Character and action are often regarded as two sides of the same coin. 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 value (Pickering and Hoepfer, 1981, p. 34).

2. Plot

Plot is a term for a literary used to describe the events that make up the story, or the main part of story. These events is related to each other in a pattern or sequence. The structure of the novel depends on the organization of events in the plot of story. Plot is known as the foundation of a novel or story, around which the characters and settings are built. It is meant to organize information and events in a logical manner. When writing the plot of a piece of literature, the author has to be careful that it does not dominate the other parts of the story (literarydevices.net).

2.1 Exposition

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 characters and he conflict, or the potential for the conflict (Pickering and Hoepfer, 1981, p. 17).

2.2 Complication

Complications sometimes referred to rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict then developed gradually and intensified (Pickering and Hoepfer, 1981, p. 17).

2.3 Climax

The crisis or climax is that moment at which the plot reaches its point of greatest emotional intensity; it is turning point of the plot, directly precipitating its resolution (Pickering and Hoeper, 1981, p. 17).

2.4 Falling action

Once the crisis or the turning point has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering and Hoeper, 1981, p. 17).

2.5 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 or temporary). The resolution is also referred as the conclusion (Pickering and Hoeper, 1981, p. 18).

3. Setting

Fiction can be defined as character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day, the climactic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Pickering and Hoeper, 1981, p. 37).

3.1 Setting as background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exist 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. (Pickering and Hoeper, 1981, p. 38).

3.2 Setting as antagonist

Setting the form of nature can function as a kind of casual agents or antagonist, helping to establish plot conflict and determine the outcome of events (Pickering and Hoeper, 1981, p. 39).

3.3 Setting as a means of creating atmosphere

Many authors manipulate their settings as a means of arousing the reader expectation and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981, p. 40).

3.4 Setting as a means of revealing character

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981, p. 42).

B. Extrinsic Approach

This part is different with the previous. The intrinsic approach focuses the form itself while extrinsic approach is the approach that is out of the text, such as history, environment, economy, social and political.

Extrinsic approach is mainly concerned with the context of a text. The main interest of this approach is background, history, social condition, and biography of the author. A critic of extrinsic attitude judges the text in relation to the author and his/her life. This approach moves from the text to context (essaydemon.com)

According to extrinsic approach from the website, a literature work is only worth studying because it tells about other things in life. It may reflect the authors social life, their financial condition or a bigger than that. For example, a state condition,

the nature, a norm and else. It associates a reader to a bigger context, which is out of the text. In extrinsic approach, text only has meanings in the context.

1. Psychology of Literature

Literature which intertwines within such fields as history, philosophy, sociology, psychology and so on is a discipline wherein language is used as a medium of expression so as to interpret man, existence and culture, personality and individual differences which have always been studied and discussed by writers, philosophers, artists, psychologists and psychiatrists. There is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. (Goksen Aras, 2015, p. 251)

1.1 Child Psychology

The years between 6 and 14 are middle childhood and early adolescence time, they are important developmental advances that establish children's sense of identity. During these years, children make strides toward adulthood by becoming competent, independent, self-aware, and involved in the world beyond their families. Biological and cognitive changes transform children's bodies and minds. Social relationships and roles change dramatically as children enter school, join programs, and become involved with peers and adults outside their families. During middle childhood, children develop a sense of self-esteem and individuality, comparing themselves with their peers. They also gain development from events surrounding their childhood. (Jacqelyn S. Eccles, 1999, 30)

1.2 Forced Maturity

In this story, we can understand that the psychological burden of the children abducted and exploited. Those aspects make them more mature than they should be at their age, therefore the Forced Maturity on their psychology is not healthy because they should be growing naturally, physically and mentally. According to Assistant Professor of Sociology, Stefanie Mollborn from University of Colorado Boulder says that when kids have hardship early in life, it is such a strong predictor of early transitions to adult responsibility. They have not gotten that period of freedom from responsibility, Mollborn says. When children are forced to mature, the result can be beneficial or worst for the children. They can be as sharp as an adult, or they can be a bitter person and unable to blend in society very well. (<https://www.colorado.edu/asmagazine-archive/node/884>)

2. Sociology of Literature

Sociology of Literature refers to and gets cushioned by two different academic disciplines, sociology and literary study. Sociology is an objective and scientific study of humans in society and the review of social institution and process. Literature, on the other hand, also deals with human beings in society with regard to their undertaking to adapt to and change society.

Sociology and literature, therefore, share the same issues. The novel, as one of the major genres in literature, can be regarded as an effort to recreate the social world; relations between human beings and their family, environment, politics, state and others. Their distinction: while sociology makes an objective analysis of society, literature penetrates into the surface of social structure and expresses human being's ways of comprehending their society with their feeling. (<https://www.thejakartapost.com/life/2018/01/08/essay-sociology-of-literature.html>)

2.1 Child Exploitation

In early policy-oriented discussion of child labor, it was often assumed that all work by children is necessarily harmful. By the mid-1990s, it became more commonly understood that some work could be beneficial for children, since it could allow them to achieve at least a subsistence level of consumption or to acquire skills. In this spirit, the term exploitative child labor generally came to distinguish certain work that was clearly harmful to the children involved. (Rogers and Swinnerton, 2002, p. 5)

One possibility is that they are stolen. In this case, the preferences of, or the constraints faced by, the children or their parents do not figure into what happens to the children. Other possibilities recognize that in most instance, parents decide what their children will do. In these cases, one of two assumptions can be made. The first is that parents do what is in their own or the household's best interest, regardless of what is in an individual child's best interest. Under this assumption, if the child ends up as an exploited child laborer, the parent can be depicted as willingly deciding to exploit the child. The other assumption is that parents always decide for their children based on what is in the best interests of the children. Under this assumption, it is still possible for children to end up as exploited child laborers if the parents are tricked or deceived, i.e., if they rationally believe that they are doing what is best, but it turns out that they are not.

2.2 Child Abduction by Strangers

Finkelhor stated in his journal that the number of children abducted by strangers has been the source of protracted controversy. In the wake of a string of child kidnappings and murders in the early 1980s, the nation experienced one of its periodic crime panics focused on stranger abduction, which culminated in congressional action (the Missing Children's Act of 1982 and the Missing Children's Assistance Act of 1984). In the publicity and lobbying surrounding that

panic, the numbers of stranger-abducted children were widely quoted as high as 50,000 per year (Best, 1990). (Finkelhor, 1992, p. 226)

Finkelhor believes that abductions by strangers are usually with the intentions of:

- Gone Overnight
- Killed
- Transported 50+ Miles
- Ransom
- Intent to keep

The novel for this research also contains Child Abduction within the story. Finkelhor theory of Child Abduction by Strangers will be used to determine the goal of the kidnapper within the story.

