CHAPTER II

FRAMEWORK OF THE THEORIES

In this chapter, I will use intrinsic and extrinsic approaches as a method of characterization, which is expected to help the analysis process more deeply. The intrinsic approach includes characterization through telling, showing methods, plot, and setting that included in psychological approach, especially in anxiety and defence mechanism.

A.   Intrinsic Approaches

Intrinsic approach is an approach which analyzes literary works based on the text and the structural points of literary works; character, plot, setting and point of view. Intrinsic approach comes from within the work itself and can be a tool to build an analysis. Intrinsic approach has six elements in a literary work including characterization, plot, and setting.

1.   Characterization

Every literature works have a character who plays an important role in their story. Character is like a representative of the author, their histories, thoughts, or dreams. Characterization is the way the author describes the characters, which as a major tool in the narrative to drive the emotion of the story into readers. There are two kinds of techniques to characterize it, direct and indirect characterization. In direct characterization, the author describes the character explicitly, therefore, the audience can easily notice the character's trait. Otherwise, in indirect characterization, the characters describe implicitly so the reader needs to conclude the character's trait themselves.

a.   Telling Method

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

1) Characterization Through Appearances

Although in our daily lives we are often fooled by someone's appearance, even we can be deceived by his appearance, as well as in a literary work, the fact the appearance of the characters plays an essential role in connection with the study of characterization. The character's appearance, for example, what kind of clothe he wears or how his expression is. (Minderop, 2005:10)

2) Characterization by the Author

This method provides the author with a broad and free space in determining his narration. The author comments on the character and personality of the characters to penetrate in the character's thoughts, feelings, and inner turmoil. Thus, the author continues to oversee character characterization. The author does not merely lead the reader to his comments about the character's character but also tries to shape the reader's perception of the character he is telling. (Minderop, 2005:15)

b. Showing Methods

The method of showing is an indirect method with a dramatic method that ignores the presence of the author so that the characters in literary works can present themselves directly through their behavior. (Minderop, 2005:22)

1) Characterization through the Dialogue

Characterization through dialogue divided into what the speaker says, the speaker's identity, location, and situation of the conversation, the character's identity of the speaker, the mental quality of the characters, tone of voice, emphasis, dialect and vocabulary of the character. (Minderop, 2005:22)

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, 1980:p32).

b) 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 arounf them, usually they will show their character when talking to people which closest to them. (Pickering & Hoeper, 1980:33). In real life, conversation that takes place in private at night is usually more serious and, hence, more revealing than conversation that take its place in public during the day. (Minderop, 2005:28)

2) Characterization through Utterance

The speaker here means the utterances conveyed by the characters in the story, meaning the utterances spoken by certain characters about other characters. (Minderop, 2005:31)

3) 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 see to reveal about the characters, about their unconscious emotional and psychological states, as well as about their conscious attitudes and value (Pickering and Hoeper, 1981:34).

2. Plot

Plot is a literary term used to describe the events that make up a story, or the main part of a story. These events relate to each other in a pattern or a sequence. The structure of a novel depends on the organization of events in the plot of the 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| accessed on 3 November 2019)

a.	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 introduces the characters and he conflict, or the potential for the conflict (Pickering and Hoeper, 1981:17).

b.	Complication

Complications sometimes referred to rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have notalready been introduced by the exposition). The conflict then developed gradually and intendsified (Pickering and Hoeper, 1981: 17).

c.	Crisis

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: 17).

d.	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: 17).

e.	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: 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 infiction (Pickering and Hoeper, 1981: 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 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: 38).

b.   Setting as antagonist

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

c.   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: 40).

d.   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, 1981:42).

B.   Extrinsic Approaches

An extrinsic approach is an approach that uses elements from outside the story itself, which will later become a unifying bond between the two. Extrinsic elements can be explored by history, author biography, social, and economic background.

According to Wellek and Warren, the most widespread and flourishing methods of studying literature concern themselves with its setting, its environment, its external causes. Those extrinsic methods are not limited to a study of the past but are equally applicable to present-day literature. (Warren, 1956:73).

1.   Personality Dynamics – Anxiety

Anxiety is any situation that threatens the comfort of an organism. Various conflicts and forms of frustration that hinder the progress of individuals from achieving goals is one source of anxiety. The threat in question can be in the form of physical, psychological, and various pressures that cause anxiety. This condition is followed by uncomfortable feelings, which are term worry, fear, unhappiness that we can feel through various levels. Freud distinguishes anxiety into two parts, namely objective, moral and neurotic anxiety. (Minderop, 2016:28)

a.   Moral Anxiety

Moral anxiety is the result of conflict between Id and superego. It is a fear of an individual's conscience. When individuals are motivated to express the instinctual impulse contrary to the moral values referred to in the individual superego, they will feel ashamed or guilty. In everyday life, they will find themselves as "conscience-stricken". Moral anxiety explains how the superego develops. Shame and guilt are accompanying moral anxiety. Freud says a superego could give a reward worthy of violation against moral rules. Whatever the type, anxiety is a sign of warning to individuals. This causes pressure in individuals and becomes motivated encouragement to individuals to satisfy. (Andri and Yenny, 2007: 235)

b.   Neurotic Anxiety

Neurotic anxiety comes from the subconscious conflict within the individual because the conflict is not realized by the person and does not recognize the reason for the anxiety. (Minderop, 2016:28) This anxiety is based on childhood, on the conflict between instinctual gratification and reality. In childhood, sometimes several times a child experiences punishment from parents for fulfilling the needs of the impulsive ID, especially the ones related to fulfilment of sexual or aggressive instincts. The thing to note is that fear does not occur because

of fear of the instinct but is fear of what will happen if the instinct is satisfied. The conflict that occurs is between Id and Ego that we know has a basis in reality. (Andri and Yenny, 2007: 235)

2.   Defence Mechanism

A defence mechanism in which a drive or feeling is shifted to a substitute object, one that psychologically more available. For example, aggressive impulses may be displaced, as in scapegoating, upon people (or even inanimate object) which are not sources of frustration but are safer to attack. Freud uses the term defence mechanism to refer to a person's subconscious processes that defend it against anxiety. This mechanism protects it from external threats or impulses arising from internal anxiety by distorting reality in various ways. (Minderop, 2016:29)

a.   Rationalization

Rationalization has two goals, the first to reduce disappointment when we fail to achieve a goal, and the second gives us an acceptable motive for behavior. Rationalization occurs when the ego cannot accept the real motives of individual behavior. A kind of surrogate motive replaced the real motive with the aim of justification. (Minderop, 2016:35-36)

b.   Displacement

A defence mechanism by moving impulses towards other objects because of objects that can satisfactory Id is not available. For example, a child who is annoyed and angry with his parents, because feeling afraid of dealing with parents then feeling annoyed and angry was inflicted on his small sister. In this mechanism, the substitute object is the objective, according to the individual, is not a threat. The substitute object or a person can be a scapegoat to blame to cover the anxiety. (Andri and Yenny, 2007: 235)

c.   Sublimation

Unlike the displacement that replaces an object to satisfy Id, sublimation involves change or replacement of the Id impulse itself. Energy instinctually transferred to

another form of expression, which is social is not only accepted but praised. For example, Sexual energy is transformed into creative behavior artistic. (Andri and Yenny, 2007: 235)