

## **CHAPTER 2**

### **FRAMEWORK OF THEORIES**

To be able to understand and find out the thought of the creator of the works, I need to look closer into literature works. Therefore, I use both intrinsic and extrinsic approach to analyze Sophie Kinsella's *Shopaholic to the Rescue*. Hereinafter, this chapter is about the theoretical frameworks to be used in the research.

#### **2.1 Intrinsic Approaches**

Writer uses intrinsic and extrinsic elements to analyze this research. Intrinsic elements that used are characterization, setting and plot. Characterization, setting and plot are the necessary elements to analyze novel. Intrinsic and extrinsic elements help writer to prove and give the reason of her arguments.

In every novel, there are characters and characterization that describes the people of the novel. Character and characterization are very important. Because, from the character and characterization, a novel able to influence people to understand the story. Character is the important thing in analysis of literature. Without character, there would be no plot and, hence, no story (Pickering & Hoeper, 1981, p. 23). Character applies to any individual in a literary work. According to James H. Pickering and Jeffrey D. Hoeper, character is the primary attraction, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plot of the novels and stories in which they appear. We can sympathize, or even empathize, with some of these characters in their open enjoyment of life, in their doubts and sorrow, in their loneliness and endless search for value and meaning (Pickering & Hoeper, 1981, p. 24).

##### **2.1.1 Characterization**

Characterization is the method used by a writer to develop a character. Characterization is the process by which the writer reveals the personality of a character, the method used by a writer to develop a character. One

method is telling, which relies on exposition and direct commentary by the author. The other method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions (Pickering & Hoeper, 1981, p. 24).

#### **2.1.1.1 Direct method of revealing character-characterization by telling-include the following:**

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. Names can also contain literary or historical allusions that aid in characterization. We can analyze characterization by telling method through the use of names. Names often have meaning. It often becomes clues that identify a person. Sometimes names become the identity of a person. There are names that give clues of a person about their family, their religion, their race, their gender, their nationality or the other.

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. Appearance is able to identify the characterization of characters. Because, of the appearance represents the characters. Sometimes appearance gives clues about the identity of a character.

3. Characterization by the author

In 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 feeling that enter and pass through the characters' mind. By so doing the author asserts and retains full control over characterizations (Pickering & Hoepfer, 1981, p. 30). The explanation from the author of the characters, the comments from the author of the characters can help us to analyze the characterization by telling method.

#### **2.1.1.2 Two methods of indirect characterization by showing: characterization through dialogue (what characters say) and characterization through action (what characters do)**

##### 1. Characterization through dialogue.

It is rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character.

- What is being said

In term of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egoist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody. The writer should give the reason and the proven from the story to analyze characterization through what is being said from the characters. It is the characterization of the characters in the novel that is said directly. This characterization usually use quotation mark.

- The identity of the speaker

what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor character say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters (and on his or her own) as well. The characterization can be analyzed by the identity of the speaker.

Sometimes what the protagonist says more important than the minor characters that give important information.

- The occasion

The reader should always consider the likelihood that seemingly idle talk on the street or at the theatre has been included by the author because it is somehow important to the story being told.

- The identity of the person or persons the speaker is addressing

When a character addresses no one in particular, or when others are not present, his speech is called a monologue.

- The quality of the exchange

When there is real give and take to a discussion, the characters can be presumed to be open-minded.

- The speaker's tone of voice, stress, dialect, and vocabulary

Dialect, stress, and word choice all provide important clues to character: they may reflect the character's origin, education, occupation, or social class.

## 2. Characterization through action

Conduct and behavior are logical and necessary extensions of psychology and personality. Inner reality can be measured through external event. What a given character is, is revealed by what that character does.

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.

### 2.1.2 Setting

Setting is the time and place of the story. It is very essential to know the time of the year in a literary work. Because it can help to know the other information to analyze the extrinsic elements. According to James H. Pickering and Jeffrey D. Hooper: 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 climatic 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.

Setting in fiction is called on to perform a number of desired functions.

Setting may serve:

1. Setting as an Antagonist

As a background antagonist which is a setting to the conflict which describes moments of conflict in a literary work.

2. Setting as a means of creating appropriate atmosphere

Setting an appropriate atmosphere is a setting that explains the mood or situation in a literary work so as to arouse a state of the reader.

3. A means of revealing character

Sharpen the background is a setting character figure character figure which describes the way his appearance, behavior, and etc.

4. As a means of reinforcing theme

Setting the building was a setting theme that describes the author's ideas to be conveyed to the reader in a literary work.

5. Setting to provide background for the action

The background is a setting of events that describe the places in the case of a literary work.

### 2.1.3 Plot

Plot is the time sequence or the chronological events of the story in a literary work. Plot supplies the curiosity of a literary work that makes the readers guess what is the continued and it gives the emotional effect of the story that

makes the story is interesting. Plot can makes suspense in the story the purpose of plot is to make the readers read the literary work. Plot can explain the causality (cause-effect) of the story. We will not confuse of the random sequence events of the story because based on causality, the reader able to determine the plot. We must remember the chronological of the novel by causality. Because of that, plot has five sections as follows:

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 characters and the conflict, or the potential for conflict. The conflict here is same with crisis.

2. Complication

The complication, which is sometimes referred to as the 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 is then developed gradually and intensified. The conflict in here similar with crisis. Complication is the beginning of events in a story that raises some problems, conflicts, difficulties, or changes.

3. Crisis

The crisis 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. Conflicts are the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow.

4. Falling Action

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

5. Resolution

It is the final section of the plot. It records the outcome of the conflict and establishes some new stability. It is also referred to as the conclusion or the denouement.

## **2.2 Extrinsic Approach**

Extrinsic approach is a method of interpretation outside the literature work but somehow still correlate with the literature itself. I choose the concept Conflict theory by Georg Simmel to analyze this novel.

Literary work is reflection of the real life. Sociology literature is an ideology of literary work, because the society system creates the literary work. It becomes the background of the literary work. Sociology in literature is about character. Because sociology related with humans, and human in literary is in character this novel.

### **2.2.1 Sociology of Literature**

The sociology of literature is a specialized area of study which focuses its attention upon the relation between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation has the determined social situations. As there is a reciprocal relationship between a literary phenomenon and social structure, sociological study of literature proves very useful to understand the socioeconomic situations, political issue, the world view and creativity of the writer, the system of the social and political organizations, the relation between certain thoughts and cultural configurations in which they occur and determinants of a literary work. The present chapter attempts to discuss the theoretical premises of the sociology of literature. It consists of the nature and scope of sociology and its relationship with literature, the historical development of the sociology literature, the nature of the sociology of literature, its theoretical approaches and methods and the areas and determinants of literature.

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The related with human in life as the families. Family is the most basic social institution in a society, and is a system of organized relationship involving workable and dependable ways of meeting basic social needs. In the reality life, we need family to all part in our life, one of the family need that are to build good communication to know the condition of our family itself. In this novel show that the families also need communication to know the condition of one of their family, as the family they will get all way to get their family back together, it so why family have important position in life.

Simmel was one of the generations of German sociologists and philosopher. He was born March 1, 1858, Berlin, Kingdom of Prussia. He wrote important studies of urban sociology, social conflict theory, and small-group relationship. He studied history and philosophy at the University of Berlin, earning a doctoral degree in 1881. He was a lecturer at the University of Berlin from 1885 to 1900 and professor extraordinary until 1914, and his insightful essays on personal and social interaction inspired the development of qualitative in sociology.

Simmel sought to isolate the general or recurring forms of social interaction from the more specific kinds of activity. Such as are political, economic, and aesthetic. He gave special attention to the problem of authority and obedience. In *Philosophie des Geldes*(1900; 6<sup>th</sup>ed., 1958; *The Philosophy of Money*, 1978). He applied his general principles to a particular subject, economics, stressing the role of a money economy in specializing social activity and depersonalizing individual and social relationships. Simmel's sociology first became influential in the United States through translation and commentaries by Albion W. Small (1854-1926), one of the first important American sociologists. *The Sociology of Georg Simmel*(trans. And ed. By Kurt H. Wolff, 1950) comprises translations from *Soziologie*(1908) and other works.



### **2.2.2 Georg Simmel's Conflict Theory**

Georg Simmel (1920) opposed the view that conflict was destructive of old views, choosing to see conflict as positive, with the ability to strengthen social relations. Simmel follows an organismic world view. For Simmel, any social system, notions of conflict and its positive outcome are to disease in the human body. Just as disease is the first step in correcting one's health, so conflict is functionally positive to correcting problems in society. This is analogous to the biological building up of antibodies in the human system in order to fight off new diseases. Antibodies are present because we have been sick before. When a social system, such as the family, is threatened, three steps occur:

1. System Boundaries are maintained
2. Values and morals are defined
3. Group ties are strengthened

Simmel's presupposition is that humans have an innate disposition to be hostile mixed with a need for love and a rational mind. For Simmel, less intense, less violent conflicts promote solidarity, integration and orderly change of the system. For Simmel, it is not the imbalance of resources but Man's hostile nature and lack of boundaries of relationship that are the source of conflict.