CHAPTER II
FRAMEWORK OF THE THEORIES

In this chapter, the writer explains about the theoretical framework that would harness to analyze the next chapter. Furthermore, the writer divides into literary approaches and psychological approaches. The literary approaches as the intrinsic elementthat used are character and characterization, plot, and setting. The psychological approaches that used are obsession, self defense, and toxic relationship.

The Intrinsic Elements

According to (Handayani, 2012), intrinsic elements are the elements that build up in the literary works of literature itself. The purpose of the entry of such elements or parts of the literary work itself. In general, the intrinsic elements of literary works include the theme, plot, characterization, setting, tension, the atmosphere, the central narrative, and style.

In this research, the writer used character and characterization, plot, and setting to support the analysis of the research as the literary approaches.

2.1   Character and Characterization

(Pickering & Hoeper, Concise Companion to Literature, 1981), define that the relationship between plot and character is a vital and necessary one. Without character there would be no plot and, hence, no story. For most readers of fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in the life form the basis of the plots of the novels and stories in which they appear.

The characters in fiction developed how the story will go. "For purposes analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change".(Pickering & Hoeper, 1981)

Characters in fiction can also be distinguished on the basis of whether they demonstrate the capacity to develop or change as the result of their experiences. *Dynamic characters* exhibit this capacity; *static characters* do not. As might be expected the degree and rate of character change widely, even among dynamic characters. In some works, the development is so subtle that it may go almost unnoticed; in others, it is sufficiently drastic and profound as to cause a total reorganization of the character's personality or system of values and beliefs.(Pickering & Hoeper, 1981)

2.1.1 Methods of Characterization

One method is *telling*, which relies on exposition and direct commentary by the author. In telling – a method preferred and practiced by many older fiction writers – the guiding hand of the author is very much in evidence.(Pickering & Hoeper, 1981)

According to (Pickering & Hoeper, 1981), direct methods of revealing character – characterization by telling – include the following:

2.1.1.1 Characterization through the Use of Names

There is characterization that appears through the names, and it has a meaning to the characters. Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. (Pickering & Hoeper, 1981)

2.1.1.2 Characterization through Appearance

Through the appearance the character also can reveal the characterization. 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 & Hoeper, 1981)

2.1.1.3 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 the personality of the characters, including the thoughts and feelings that enter and pass through the characters' mind. By so doing the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. (Pickering & Hoeper, 1981)So, the author sometimes reveal the characterization on purpose, so the reader can directly know the characterization.

2.1.1.4 Characterization through Dialogue

Some of light fiction reproduces dialogue as it might occur in reality, but the best authors trim everything that is inconsequential. What remains is weighty and substantial and carries with the force of the speaker's attitudes, values, and beliefs. (Pickering & Hoeper, 1981) According to (Pickering & Hoeper, 1981), It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish, and reinforce character. For this reason the reader must be prepared to analyze dialogue in a number of different ways: for

- *What is being said*. To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it a small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists in talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore.(Pickering & Hoeper, 1981)
- *The identity of the speaker*. Obviously, on balance, 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. (Pickering & Hoeper, 1981)

9

- *The occasion*. Talk in the parlor, that is, is usually more significant than talk in the street or at theater. On the whole, this is probably also true in fiction as well, but the reader should always consider the likelihood that seemingly idle talk on the street or at the theater 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*. Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. (Pickering & Hoeper, 1981)

- *The quality of the exchange*. When there is a real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and have something to hide. (Pickering & Hoeper, 1981)

- *The speaker's tone of voice, stress, dialect, and vocabulary*. What a given character says about himself and others one always faces (in the absence of the clarifying comments of the author) the problem reliability and trustworthiness. Deliberatedeception as well as unconscious self-deception always lurk as distinct possibilities in fiction, as in life. (Pickering & Hoeper, 1981)

2.1.1.5 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. (Pickering & Hoeper, 1981)

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)

2.2 Plot

The plot is a sequence of events to link causality between events with one another. "A plot is also a narrative of events, the emphasis falling on causality." (Pickering & Hoeper, 1981). 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" (Literary Devices).The plot is divided into five elements, as following:

2.2.1 Exposition

Exposition or introduction is the beginning of the story. It introduced the conflict or main problem. (Pickering & Hoeper, 1981), define that 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

2.2.2 Complication

Complication is when the conflict starts to build up. The events begin to get complicated during this part of the story that excitement, tension, or crisis is encountered. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), 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.

2.2.3 Crisis

In the crisis, conflict is in a turning point of the story. The conflict is in the highest interest and emotion. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), the crisis (also referred 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.

2.2.4 Falling action

In the falling action, the conflict is beginning to resolve and the actions of the main characters are put forward. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

2.2.5 Resolution

Resolution is the final part of the story where the conflict is solved. In this part also the conclusion with either a happy pr tragic ending. According to (Pickering & Hoeper, Concise Companion to Literature, 1981), 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 *dénouement,* the latter a French word meaning "unknotting" or "untying."

In much modern and contemporary fiction the plot consists of a "slice of life" into which we enter on the eve of crisis, and the reader is left to infer beginnings and antecedents -- including the precise nature of the conflict -- from what he or she is subsequently able to learn.

2.3   Setting

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. It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude.

There are, however, many different kinds of setting in fiction and they function in a variety of ways.(Pickering & Hoeper, 1981)

According to (Pickering & Hoeper, Concise Companion to Literature, 1981), setting in fiction is called on to perform a number of desired functions. These functions must nit, however, be thought of as mutually exclusive. In the works of fiction, setting can and does serve a number of different functions simultaneously. Setting may serve:

2.3.1 Setting as Background for Action

To see whether setting acts as an essential element in the fiction, or whether it exist merely as decorative and functionless background, we need ask ourselves this: Could the work in question be set in another time and another place without doing 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 a whole. (Pickering & Hoeper, 1981)

2.3.2 Setting as Antagonist

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

2.3.3 Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering & Hoeper, 1981)

2.3.4 Setting as a Means of Revealing Character

Very often the way in which character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind that it will about the actual physical setting itself. (Pickering & Hoeper, 1981)

2.3.5 Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering & Hoeper, 1981)

In case of the preceding examples we have emphasized the physical aspects of setting at the expense of the temporal ones. But the time of day or time of year at which a given event or series of events occurs can also contribute importantly to setting as well, as in the case of historical novels. (Pickering & Hoeper, 1981)

2.4 Psychological Approaches

Dikutip dari(Minderop, 2016), *penelitian psikologi sastra memiliki peranan penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti: pertama, pentingnya psikologi sastra untuk mengkaji lebih mendalam aspek perwatakan; kedua, dengan pendekatan ini dapat member umpan-balik kepada peneliti tentang masalah perwatakan yang dikembangkan; dan terakhir, penelitian semacam ini sangat membantu untuk menganalisis karya sastra yang kental dengan masalah-masalah psikologis.* (Endraswara, 2008:12)

My translation:

Quoted from (Minderop, 2016), literary psychology research has an important role in understanding literature because of several advantages such as: first, the importance of literary psychology to examine more deeply aspects of characterization; secondly, this approach can provide feedback to researchers about the development of characterization problems; and the last, this kind of research is very helpful for analyzing literary works that are thick with psychological problems. (Endraswara, 2008: 12)

The psychological approaches that used in this research are obsession, self defense, and toxic relationship.

2.4.1 **Obsession**

According to (Deibler, 2020), obsessions are recurrent, persistent, intrusive, and unwanted thoughts, images, or urges that cause anxiety or distress. Obsession often involve a feared outcome, such as being responsible for harm to oneself or to others or being seen as unethical, immoral, or imperfect.

When an obsession dominates us, it steals our will and saps all the pleasure out of life. We become numb to people and events, while our mind replays the same dialogue, images or words. In a conversation, we have little interest in what the other person is saying and soon talk about our obsession, oblivious to the impact on our listener. (Lancer, 2018)

Obsession can possess our mind. Our thoughts race or run in circles, feeding incessant worry, fantasy or a search for answers. They can take over our life, so that we lose hours, sleep, or even days or weeks of enjoyment and productive activity. (Lancer, 2018)

Obsessive worry frequently occurs. Because of shame, we're preoccupied with how others perceive us. This leads to anxiety and obsessions concerning what other people think about us. We especially worry before or after any type of performance or behavior where others are watching, and during dating or after a breakup. (Lancer, 2018)

So, obsession is the strong desire to achieve a certain direction or purpose. Obsession is accompanied by effort that impressed forceand uncontrollable emotional to achieve that desire. Someone with obsession will feel anxious and distressed.

2.4.2 **Self Defense**

Self defense is a way to protect ourselves (ego) from circumstance or situations that make us uncomfortable or considered to be able to hurt ourselves (ego). Self defense is owned by everyone naturally. So, when an individual feels uncomfortable or in danger, the individual will spontaneously take self defense to protect the 'ego'.

According to Dr. Sigmund Freud , people use defense mechanisms as a defense against stressful situations.

Use of defense mechanisms is normal – everyone does it from time to time. Sometimes, when a defense mechanism is used to often or incorrectly, it can cause harm, such as, compulsive use, repetitive use, and neurotic use. (Guarino, 2020)

Sigmund Freud's developed defense mechanisms. The following mechanisms are those that he was able to identify through the work with his patients.

2.4.2.1 Repression

Repression is a defense mechanism. It forces thoughts, feelings and impulses into the unconscious mind. Freud believed that people repress unwanted or uncomfortable thoughts, feelings and impulses into the unconscious. They do so as a means to cope. (Guarino, 2020)

When a person engages in repression, there are different reactions that may occur. The affected person may feel anxious while working to repress the uncomfortable impulse. They may struggle to keep unwanted impulse in the unconscious, as it tries to make its way to the conscious mind. (Guarino, 2020)

2.4.2.2 Reaction Formation

Sometimes a repressed impulse can be disguised to reach the conscious mind. This occurrence is called reaction formation. Reaction formation disguise repressed thoughts, feelings and impulses. They do so by making them appear as the exact opposite of the exact opposite the repressed impulse to become conscious and realized by the affected person. (Guarino, 2020)

They behave and think according to the opposite of their initial impulse. This often causes anxiety for the affected person, as the opposite continues to disguise the true thought, feeling or impulse. (Guarino, 2020)

2.4.2.3   Displacement

Displacement also brings repressed thought, feelings and impulse to the conscious. It redirects the impulse onto a less threatening target. There is a level of deception that takes place with deception, but it is in the redirection of aggression. The aggression that is caused by the repressed impulse is redirected onto a target that is safer, or poses less of a threat. (Guarino, 2020)

2.4.2.4   Fixation

When we are young, we learn habits that bring us comfort. Habits like sleeping, thumb sucking, or hiding under the cover all helped us cope with our first stressors. Sometimes, when we are overwhelmed with anxiety, we will revert back to these habits. (Guarino, 2020)

Fixation causes a person to become aware of the present moment. If they stay focused on the present, they do not have to face the challenges they are confronted with. The sensation of the coping habit reduces anxiety, so the challenge feels less overwhelming. (Guarino, 2020)

2.4.2.5   Regression

Regression occurs when a person engages in behaviors that occur during earlier stage of development. One will most likely see regression occur in time of distress or extreme anxiety. When a person regresses to an earlier stage of development, is usually a temporary means to cope with distress. (Guarino, 2020)

2.4.2.6 Projection

When a person is having self-defeating thoughts about themselves, they may project their discontent onto the people, animals or institutions around them. With projection, they direct their attention away from themselves. It serves as a form of distraction or denial about their own thoughts and feelings about themselves. (Guarino, 2020)

2.4.2.7 Introjection

Introjection is a defense mechanism that helps to keep insecurities from affecting a person. When a person uses inrojection, they will adopt qualities from others that they see as desireable. (Guarino, 2020)

2.4.2.8 Sublimation

Sublimation reflects on a person's social culture. It combines personal pleasures with social and cultural norms to promote positive behaviors. A person using sublimation will take their negative energy to fuel positive behaviors. They will strive to create positive energy for the society. In effect, they take negative, angry or aggressive energy and turn it into something constructive. (Guarino, 2020)

2.4.3 Toxic Relationship

Relationship occurs if there are two or more people. This means that the relationship does not only occur with lovers, but between parents and children, friends, etc. In a good relationship will usually be mutually beneficial to each other, have freedom of thought, sharing and caring, etc. However, there are also

relationships that can hurt one another, distrust, selfishness, etc. This relationship is called toxic relationship.

Dr. Lilian Glass, a California-based communication and psychology expert who says coined the term in her 1995 book *Toxic People*, defines a toxic relationship as "any relationship [between people] don't support each other, where there's conflict and one seeks to undermine the other, where's there's competition, where's there's disrespect and a lack of cohesiveness. (Ducharme, 2018)

While every relationship goes through ups and downs, Glass says a toxic relationship is consistently unpleasant and draining for the people in it, to the point that negative moments outweigh and outnumber the positive ones. (Ducharme, 2018)

Fuller says people who consistently undermine or cause harm to a partner – whether intentionally or not – often have a reason for their behavior, even if it's subconscious. "Maybe they were in a toxic relationship, either romantically or as a child. Maybe they didn't have the most supportive, loving upbringing," Fuller says. "They could have been bullied in school. They could be suffering from an undiagnosed mental health disorder, such as depression or anxiety or bipolar disorder, an eating disorder, any form of trauma." (Ducharme, 2018)

The most serious warning signs include any form of violence, abuse or harassment, which should be dealt with immediately. But in many cases, the indicators of a toxic relationship are much more subtle. The first, and simplest, is persistent unhappiness, Glass says. If a relationship stop bringing joy, and instead consistently makes you feel sad, angry, anxious or "resigned, like you've sold out," it may be toxic, Glass says. (Ducharme, 2018)

A toxic relationship is a relationship that involves behaviors on the part of the toxic partner that are emotionally and physically damaging or harmful to their

partner. This does not mean persons in a toxic relationships are physically harmful and life-threatening to the life and health of the other partner but it can happen that the other partners feels frightened, threatened and scared to share their opinions because they are nervous and afraid of the toxic person's emotional reactions. (Pace, 2020)

A toxic relationship involves insecurity, self-centeredness, selfishness, irresponsibility of actions, forceful authority and power, dominance, control. (Pace, 2020)