CHAPTER 2
FRAMEWORK OF THEORIES

In this chapter the writer will explain the concept and theories of intrinsic approach and extrinsic approach. The writer applies the concept and theory of the intrinsic approach that consists of characterization showing and telling method, setting and plot. In extrinsic approach through the psychology of literature that consists of personality structure and sublimation.

2.1 Intrinsic Approach

In intrinsic approach, according to Pickering and Hoeper (1981) the writer used concept of characterization showing and telling method, in setting consist of setting as background for action, setting as antagonist, setting as a means of creating appropriate atmosphere, setting as a means of revealing character, and setting as a means of reinforcing theme. In plot consist of exposition, complication, crisis, falling action and resolution.

2.1.1 Characterization

The major, or central, character of the plot is the protagonist his opponent, the character against whom the protagonist struggles or contends is the antagonist. The protagonist is usually easy enough to identity, he or she is the essential character without whom there would be no plot in the first place. (Pickering and Hoeper, 1981, p. 24)

Characterization implies a kind of unspoken contract between author and reader and the reader has the right to expect that a character once establish, will not then behave in ways contrary to his or her nature. The principle of consistency by no means implies that characters in fiction cannot undergo development and change, for, as we have noted, the plots of many works are organized precisely upon just such a possibility. (Pickering and Hoeper, 1981, p. 36)

In presenting and establishing character there are two methods or techniques, telling method and showing method.

2.1.1.1 Telling Method

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 authors is very much evidence. We learn and look only what the author calls to our attention. (Pickering and Hoeper, 1981, p. 26)

2.1.1.2 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. Pickering and Hoeper, 1981, p. 28)

2.1.1.3 Characterization through appearances

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 and Hoeper, 1981, p. 29)

2.1.1.4 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 thoughts, and feelings that enter and pass through the characters minds. By so doing the author not only directs our attention to a given character, but tell us exactly what our attitude toward that character ought to be. (Pickering and Hoeper, 1981, p. 30)

2.1.1.5 Showing Method

The other 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. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in narrative. (Pickering and Hoeper, 1981, p. 27-28)

2.1.1.6 Characterization through dialogue

        The task of establishing character through dialogue is not simple one. Some characters are careful and guarded in what they say, they speak only by indirection and we must infer from their words what actually mean. Others are open and candid they tell us or appear to tell us, exactly what is on their minds. Some characters are given to chronic exaggeration and overstatement others to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character. (Pickering and Hoeper, 1981, p. 32)

2.1.1.7 Characterization through action

        Character and action, as we have noted, 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 conscious more attitudes and values. Some actions, of course are inherently more meaningful in this respect than others. (Pickering and Hoeper, 1981, p.33)

2.1.2 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 takes place. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air pf authenticity to the characters. (Pickering and Hoeper, 1981, p. 37)

2.1.2.1 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. (Pickering and Hoeper, 1981, p. 39)

2.1.2.2 Setting as Antagonist

Setting in the form of nature can function as kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of event. (Pickering and Hoeper, 1981, p. 37)

2.1.2.3 Setting as A Means of Creating Appropriate Atmosphere

In novel not only as a causative agent but as a means of establishing 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 and Hoeper, 1981, p. 40)

2.1.2.4 Setting as A Means of Revealing Character

Very often the way in which a 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 than it will about the actual physical setting it self. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper, 1981, p. 41-42)

2.1.2.5 Setting as A Means of Reinforcing Theme

Setting can also be used as means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hoeper, 1981, p. 42)

2.1.3 Plot

The term plot implies just such an overview it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at bis disposal and then ordered and arranged them to suggest or expose their casual relationship. When we refer to plot of a work of fiction, the, we referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. In order for a plot to begin, some kind of catalyst is necessary. An existing equilibrium or stasis must be broken that will generate a sequence of events, provide the plot direction, and focus the attention of the reader. Most plots originate in some significant conflict. (Pickering and Hoeper, 198, p. 14-15)

2.1.3.1 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 exposition may be accomplished in a single sentence or paragraph or in the case some novels, occupy an entire chapter or more. (Pickering and Hoeper, 1981, p. 17)

2.1.3.2 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. (Pickering and Hoeper, 1981, p. 17)

2.1.3.3 Crisis

The crisis (also referred to 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. (Pickering and Hoeper, 1981, p. 17)

2.1.3.4 Falling Action

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

2.1.3.5 Resolution

The final section of the plot is 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 denouement. (Pickering and Hoeper, 1981, p. 17)

2.2 Extrinsic Approach

In extrinsic approach the writer used psychology literature through theory of Sigmund Freud about Personality Structure that consist of id, ego and superego and Sublimation which is type of defense mechanism.

2.2.1 Psychology of Literature

The reading process of novel or other genres is not merely limited to the comprehension of the plot structure, setting, and the characters, or its linguistic and formal aspects, it also requires an active reading process comprised of psychological, sociological, historical and philosophical approaches which provide the reader with new perspectives. This reading activity involves such mental processes as travelling in the mind of the characters, noticing the choice of words, observing the communal or individual events, making some inferences, evaluating certain emotions, deep fears, miseries, anxieties, finding the invisible behind the visible, discovering the unsaid, the hidden meanings or motives, problems, unconscious desires, wishes or instincts. (Goksen, Aras, 2014)

Literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two sciences studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition.

Studies of the science of psychology directed to literature, literary works and writers that were introduced by Freud. A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus, there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work. (Yimer,2019)

2.2.2 Personality Structure

According to Ali (2012), Freud divides human personality into three significant components: the id, ego, and superego and personality is based on the dynamic interactions of these three components. The id acts according to the pleasure principle, demanding immediate gratification of its needs regardless of external environment, the ego then must emerge in order to realistically meet the wishes and demands of the id in accordance with the outside world, adhering to the reality principle. Finally, the superego (consciple) inculcates moral judgment and societal rules upon the ego, thus forcing the demands of the id to be met not only realistically but morally. The superego is the last function of the personality to develop, and is the embodiment of parental or social ideals established during childhood.

2.2.2.1 Id

According to Nasution, Aulia (2017) the id is the original system of the personality; it is the matrix within which the ego and the superego become differentiated. The id consists of everything psychological that is inherited and that is present at birth, including the instincts. It is the reservoir of psychic energy and furnishes all of the power for the operation of the other two systems. It is in close touch with the bodily processes from which it derives its energy. Freud called the id the "true psychic reality" because it presents the inner world of subjective experience and has no knowledge of objective reality.

According to Jacques (2001), the id described as being essentially the instinct, and not concerned with reality, the ego is concerned with reality, is the rational aspect of thought, and mediates between the person and his environment and the superego is the conscience, the psychic representative of the parents, teachers, and respected social figures. Freud makes the proposition that the id and the superego have one thing in common, namely that they both represent the influence of the past the id the influence of heredity, the super-ego the influence, essentially, of what is taken over from other people whereas the ego is principally determined by the individual's own experiences, that is by accidental and contemporary events.

The id, which Freud calls the seething cauldron of emotions, concerned with the drives, or the instincts, is the motivating force of all activity and represents the somatic demands on the mind. The id is the reservoir of the wishes and impulses, and strives for discharge, or satisfaction. The newborn infant, for example, is largely dominated by the id, being unconcerned with reality or with the needs of others, but wants its needs and frustrations to be satisfied immediately. (p. 31-32)

2.2.2.2 Ego

According to Jacques (2001), the ego described as the infant grows and matures, the ego develops, serving as an adaptive agency. The ego is concerned with reality, and is able to tolerate delays and frustrations. The ego is the executive apparatus in the mind, acting as mediator between the person's biological and psychic needs and the external world. In other words, whereas the id is concerned with the pleasure principle, the ego is concerned with the reality principle. As the child develops, paradoxically, he is able to learn and to acquire a strong ego only if he experiences and encounters a degree of frustration, which teaches him to temper his unrealistic expectations. (p. 32)

The ego comes into existence because the needs of the organism require appropriate transactions with the objective world of reality. The ego is said to obey the reality principle and to operate by means of the secondary process. The aim of the reality principle is to prevent the discharge of tension until an object which is appropriate for the satisfaction of the need has been discovered. The reality principle suspends the pleasure principle temporarily because the pleasure principle is eventually served when the needed object is found and the tension is thereby reduced. The reality principle asks in effect whether an experience is true or false, that is, whether it has external existence or not, while the pleasure principle is only interested in whether the experience is painful or pleasurable. (Rini, 2017, p.16)

The ego takes on a number of functions. It commands voluntary movement. It has the task of self-preservation, and must therefore master both internal (id) and external stimuli. The ego master's external stimuli by becoming "aware", by storing up memories, by avoidance through flight, and by active adaptation. Regarding internal drive stimuli, it attempts to control the demands of the instincts by

judiciously deciding the mode of satisfaction, or if satisfaction is to be had at all. Indeed, the ego attempts to harness instinctual libidinal drives so that they submit to the reality principle. If the id is a cauldron of passions, the ego is the agent of reason, commonsense, and defense. (Daniel K. Lapsley and Paul C. Stey, 2011)

The ego is that part of the id which has been modified by the direct influence of the external world. Ego is thought to serve three severe masters, the external world, the Super-Ego and the id. Its task is to find a balance between primitive drives and reality while satisfying the id and superego. Its main concern is with the individual's safety and allows some of the id's desires to be expressed, but only when consequences of these actions are marginal. (Navaneedhan, 2011)

2.2.2.3 Superego

According to Jacques (2001), superego described in regard to the child's completion of the mental development, the superego is the last of the psychic agencies to be acquired, beginning at approximately three years of age, but forming for several more years. The superego represents the ideals, the standards, the values, and the prohibitions of the parents and the culture, and the child's accepting, or internalizing, them makes it possible for him to eventually take his place in civilized society. The superego, as the heir of the parents, can also be a source of reassurance and comfort, not just punishment and guilt, and to that extent give the individual a positive self-esteem.

The superego, as it develops in childhood, originates in the child's dependence on the responsible adults, from whom he seeks and needs approval, and from whom he tries to avoid punishment. By employing a system of rewards and punishments, parents teach the child to accept their own standards which may or may not correspond to the accepted standards of society and in this way mold and direct the child's conscience. Furthermore, there is a wide range of behavior, for some individuals have a superego that is too harsh, and even crippling, whereas others have minimal feelings of guilt, disregarding the moral standards of society to the point of violating them and harming others without compunction. (p. 32-33)

The main functions of the superego are (1) to inhibit the impulses of the id, particularly those of a sexual or aggressive nature, since these are the impulses

whose expression is most highly condemned by society, (2) to persuade the ego to substitute moralistic goals realistic ones, and (3) to strive for perfection. The superego is inclined to oppose both the id and the ego, and to make the world over into its own image. However, it is like the id in being non-rational and like the ego in attempting to exercise control over the instincts. Unlike the ego, the superego does not merely postpone instinctual gratification; it tries to block it permanently. (Nasution, Aulia, 2017)

2.2.3 Defense Mechanism

According to Noerliz (2016), in order to be able to respond to any kind of an attack, the first thing one should do is to prepare psychologically for possible confrontation. One should become aware that in any given moment he could face a danger coming from another human being. Emotional and mental readiness must be viewed as an absolutely necessary element in the process of the defense mechanism. These processes are called defense mechanism, in Freud's theories these are tactics which the Ego develops to help deal with the Id and the Super Ego. Ego defenses are normal, it is so usual that everybody uses them. In others word, defense mechanisms are psychological strategies by which persons reduce or avoid negative states such as conflict, frustration, anxiety, and stress. (p. 13)

2.2.3.1 Sublimation

Sublimation is one of the psychological defense mechanism that is used to channelize unacceptable thoughts, emotions and impulses into more acceptable ones. This defense mechanism involves refocusing unacceptable thoughts or impulses by putting them to a productive use (Suresh, Makvana, 2016). In this defense mechanism, the first gravitation object is changed by the higher cultural purpose which is very different from direct expression from that instinct. In sublimation, instinct is changed become a new useful gutter. Here, ego must not defend constant output energy to prevent the resignation. (Farokhah, 2015) According to Setya Octaviani and Rina Saraswati (2016), sublimation is one of the Defense Mechanisms. This is similar to displacement, but takes place when we manage to displace our emotions into a constructive rather than destructive activity. This might for example be artistic. Many great artists and musicians have had

unhappy lives and have used the medium of art of music to express themselves. Sport is another example of putting our emotions (e.g. aggression) into something constructive. Sublimation is probably the most useful and constructive of the defense mechanisms as it takes the energy of something that is potentially harmful and turns it to doing something good and useful. (p.14)

Sublimation starts when id of person has strong attraction for discharging its impulses but superego prevents from it. This contradiction occurs when that Superego is fully grown in person otherwise impulses of id will be easily satisfied. In fact, struggle between id and superego result in anxiety and one of the actions of Ego for decreasing anxiety is using from sublimation defense mechanism. Factors that continue from using this mechanism by ego, it is reinforced effect in decreasing anxiety that is as a result of catharsis and its certification on behalf of society. Whereas sublimation is among grown defense mechanism and this mechanism may suitably discharge sexual and aggression impulses; the goal of conducting this research was to use from sublimation defense mechanism for controlling and managing aggression impulses in persons by themselves. (Ghazvinia, Khajehpoura, Rahmania & Memar, 2010)

In particular, the concept of sublimation meant taking a fundamentally antisocial or unacceptable desire and channeling the energy into socially valued activities. It is not entirely clear how sublimation could be recast in terms of defending self-esteem against threats. The issue, presumably, is that self-esteem would be damaged if certain sexual or aggressive impulses were acknowledged, and so one transforms them into socially acceptable forms in order to prevent that damage. (Baumeister, Dale, & Sommer, 1998)