

CHAPTER 2

FRAMEWORK OF THEORIES

In this chapter tells about the further explanation of the concepts that have told in previous chapter. I have mentioned the concept and theories of intrinsic and extrinsic approach in chapter one. I used the characterization, plot and setting as intrinsic approach. In extrinsic approach I used love and sadness that leads to depression. In this chapter I will explained those concepts and theories.

2.1 Intrinsic Approach

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2.1.1 Characterization

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2.1.1.1 Telling Method

Character is an important thing in literary work, character is a vital and necessary one, without character there would be not plot and, hence, no story. For most readers of fiction, the primary attraction lays in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. (Pickering and Hoeper, 1981: 24-25)

a. Characterization through appearance

In the literature work, the appearance factor of character takes an important role which related with the analysis of character. The appearance such as what a character wears how he looks or his expression. (Pickering and Hoeper, 1997: 29)

b. Characterization by the Author

This method gives the large place and free to the narrator determine the story. The narrator comments about the characterization and personality of the character until pass the inside of thoughts, feelings and inner the character. (Pickering and Hoeper, 1997: 30)

2.1.1.2 Showing Method

According to (Pickering and Hoeper, 1981: 27-28) this method 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 burden of character analysis is shifted to the reader who is required to infer character on the basis of the evidence provided in the narrative.

a. Characterization through dialogue

(Pickering and Hoeper, 1981: 32) dialogue is not a 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 they 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. For this reason, the reader must be prepared to analyze dialogue in a number of different ways:

a) What Is Being Said

The reader must pay close attention to the substance of the dialog itself. Is it small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hoeper, 1981:32)

b) The Identity of The Speaker

The dialog that developing by a main character, which more important than a minor character. The information of a minor character, sometimes could be very important and related to other characters. (Pickering and Hoeper, 1981: 32)

c) The Occasion

The reader could be possible know what happened on the story based on the location and situation that the author made. But the reader must pay attention to the reason why the author chose the dialog of the characters on that location and situation which very important to the story itself. (Pickering and Hoeper, 1981: 33)

d) The Identity of The Character

The dialog performed by a certain character to the other character to describe a main character clearly. (Pickering and Hoeper, 1981:33)

e) The Quality of The Character's Mental

The mental quality could be known through the dialog of the characters. The characters could be open-minded or close-minded. It depends on how the characters shown by the author. (Pickering and Hoeper, 1981:33)

f) Tone

Although could be express by explicit and implicit way, tone give the description to the reader about the characterization and manners of the characters. (Pickering and Hoeper, 1981:33)

g) Stress, Accent, Vocabulary

The description of stress itself shown the real characterization or reflect the education, occupation, and status of the characters. (Pickering and Hoeper, 1981: 34)

b. 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. Some actions, of course, are inherently

more meaningful in this respect than others. A gesture or facial expression usually carries with it less significance than some larger and overt act. But this is not always the case. Very often it is the small and involuntary action, by very virtue of its spontaneous and unconscious quality that tells us more about a character's inner life than a larger, premeditated act reflecting decision and choice. In either case, whether the action is large or small, conscious or unconscious, it is necessary to identify the common pattern of conduct and behavior of which each separate action is a part. (Pickering and Hooper, 1981: 34-35)

2.1.2 Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a movie script or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. (Pickering and Hooper, 1981: 14). A plot usually flows in five certain stages or sections as follows:

2.1.2.1 Exposition

The exposition is beginning section which the author provides the necessary background information, sets the scene, establishes the situation, and date the action. It may also introduce the character and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more (Pickering & Hooper, 1980: 16)

2.1.2.2 Complication

Sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is the developed gradually and intensified. (Pickering & Hooper, 1980: 17)

2.1.2.3 Crisis

The crisis, also referred to as the climax, is the 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 & Hooper, 1980: 17)

2.1.2.4 Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hooper, 1980: 17)

2.1.2.5 Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and established some new equilibrium or stability. The resolution is also referred to as the conclusion. (Pickering & Hooper, 1980: 17)

2.1.3 Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. 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 (Pickering and Hooper, 1981: 37). In other words, it help to create and sustain the illusion of life, to provide what we call verisimilitude. Many different kinds of setting in fiction and they function in a variety of ways. However, in this research, the used functions of setting are only three, which are:

2.1.3.1 Setting as background for action

When we speak of setting as background, then, we have in mind a kind of setting that exists 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. To see whether setting acts as an essential element in the fiction, or whether it exists 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 it 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 whole. (Pickering and Hoeper, 1981: 38)

2.1.3.2 Setting as antagonist

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

2.1.3.3 Setting as a means of creating appropriate atmosphere

Setting that explains the mood or situation in a literary work so as to arouse a state of the reader. Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering and Hoeper, 1981: 40)

2.1.3.4 Setting as a means of revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper, 1981: 41)

2.1.3.5 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. These functions must not, however, be thought of as mutually exclusive. In many works of fiction, setting can and does serve a number of different functions simultaneously. (Pickering and Hoeper, 1981: 42)

2.1.4 Theme

In (Pickering and Hoeper, 1981: 60), theme is one of those critical terms that mean very different things to people. To some, who think of literature mainly as a vehicle for teaching, preaching, propagating a favourite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work. In works of fiction, a theme is the central idea or ideas explored in the story. Literary themes can be the subject matter or present itself as a message within the larger story. A theme can be expressed

concretely in a very general way a broad subject, such as; courtship, love, and marriage. The theme can also be showed in a more abstract way as an idea or moral the message of story.

2.2 Extrinsic Approach

According to Rokhmansyah (2014: 33), extrinsic approach is an element that is outside of prose itself. To analyze this novel through extrinsic I use psychological approach. I use the concept of love and sadness that leads to depression to analyze the characters. Through extrinsic approach applies the concepts of:

2.2.1 Psychology of Literature

As my translation, according to Endaswara (2011: 96), psychology of literature is the study of literature which views works as psychiatric activities. The author will use copyright, taste, and work in the work. Literary works that are seen as psychological phenomena, will display aspects of the psyche through the characters if by chance the text in the form of drama or prose.

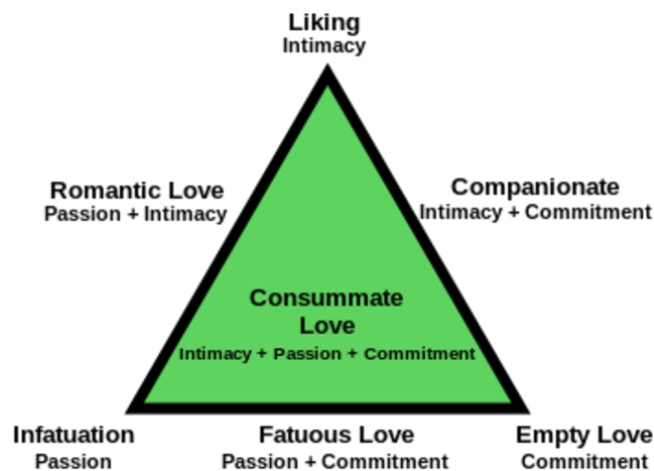
2.2.2 Social Psychology

According to psychologist Gordon Allport, social psychology is a discipline that uses scientific methods "to understand and explain how the thoughts, feelings, and behavior of individuals are influenced by the actual, imagined, or implied the presence of other human beings." Essentially, social psychology is all about understanding how each person's individual behavior is influenced by the social environment in which that behavior takes place.

- **Love**

As my translation, according to Abraham Maslow, love is a necessity in humans. In this theory love means affection and a sense of belonging. A sense of mutual love and bond with each other, between one individual with another individual. Maslow said that we all need a feeling of being desired and accepted by others.

Robert J. Sternberg put forward the theory of triangular theory of love which states that there are three components in love, namely *intimacy*, *passion*, and *commitment*. *Intimacy* is an emotional component, including closeness that leads to relationships, warmth, and trust. *Passion* is a motivational component that is based on self-motivation which is related to physical / sexual desire. *Commitment* is a component related to mindset, including the decision to love and stay together with loved ones. There are types of these three components, including:



- a. Liking in this case is not used in a trivial sense. Sternberg says that this intimate liking characterizes true friendships, in which a person feels a boundedness, a warmth, and a closeness with another but not intense passion or long-term commitment.
- b. Infatuated love is often what is felt as "love at first sight." But without the intimacy and the commitment components of love, infatuated love may disappear suddenly.
- c. Empty love: Sometimes, a stronger love deteriorates into empty love, in which the commitment remains, but the intimacy and passion have died. In

cultures in which arranged marriages are common, relationships often begin as empty love.

- d. Romantic love: Romantic lovers are bonded emotionally (as in liking) and physically through passionate arousal.
- e. Companionate love is often found in marriages in which the passion has gone out of the relationship, but a deep affection and commitment remain. Companionate love is generally a personal relation you build with somebody you share your life with, but with no sexual or physical desire. It is stronger than friendship because of the extra element of commitment. The love ideally shared between family members is a form of companionate love, as is the love between deep friends or those who spend a lot of time together in any asexual but friendly relationship.
- f. Fatuous love can be exemplified by a whirlwind courtship and marriage in which a commitment is motivated largely by passion, without the stabilizing influence of intimacy.
- g. Consummate love is the complete form of love, representing the ideal relationship toward which many people strive but which apparently few achieve.

2.2.3 Personality Psychology

As my translation, Personality psychology is the psychology that studies human personality with the object assessment factors that influence human behavior. In personality psychology, the connection between memory or observation and development is studied, the relationship between observation and adjustment in individuals, and so on. The first goal of personality psychology is to obtain information about human behavior. Literary, historical, and religious works can provide valuable information about human behavior. The second goal, personality psychology encourages individuals to live fully and satisfactorily, third, the goal is that individuals are able to develop their full potential optimally through changes in the psychological environment. (Minderop Albertine, 2016: 8)

1) Traits Perspective On Personality

Trait theories propose that individuals possess certain personality traits that partially determine their behavior. Trait theorists believe personality can be understood by positing that all people have certain traits, or characteristic ways of behaving. Many psychologists believe that the total number of personality traits can be reduced to five factors, with all other personality traits fitting within these five factors. The concept of the “Big Five” personality traits is taken from psychology and includes five broad domains that describe personality. These five personality traits are used to understand the relationship between personality and various behaviors.

These five factors are assumed to represent the basic structure behind all personality traits. These five factors were defined and described by several different researchers during multiple periods of research.

1. Openness

Openness to experience describes a person’s degree of intellectual curiosity, creativity, and preference for novelty and variety. Some disagreement remains about how to interpret this factor, which is sometimes called intellect.

2. Conscientiousness

Conscientiousness is a tendency to show self-discipline, act dutifully, and aim for achievement. Conscientiousness also refers to planning, organization, and dependability.

3. Extraversion

Extraversion describe energy, positive emotions, assertiveness, sociability, talkativeness, and the tendency to seek stimulation in the company of others.

4. Agreeableness

Agreeableness is the tendency to be compassionate and cooperative towards other rather than suspicious and antagonistic.

5. Neuroticism

Neuroticism describes vulnerability to unpleasant emotions like anger, anxiety, depression, or vulnerability. Neuroticism also refers to an individual's level of emotional stability and impulse control and is sometimes referred to as emotional stability.

- **Sadness Leads to Depression**

As my translation, sadness or grief is associated with losing something important or valuable. The intensity of sadness depends on the value, usually very extreme sadness when you lose a loved one. Deep sadness can also be due to loss of valuable property that results in disappointment or regret. Parkes (1965) found that prolonged sadness can lead to **depression and despair** which leads to anxiety. Parkes also found *chronic grief*, which is prolonged sadness followed by *self-blame*; *inhibited grief* (conscious sadness), consciously denying something that is lost and then replacing it with emotional reactions and feelings of annoyance. (Albertine Minderop, 2016: 44)

2) Social Cognitive Perspectives on Personality

The social-cognitive perspective on personality is a theory that emphasizes cognitive processes, such as thinking and judging, in the development of personality. These cognitive processes contribute to learned behaviors that are central to one's personality. By observing an admired role model, an individual may choose to adopt and emphasize particular traits and behaviors.