# CHAPTER II

# FRAMEWORK OF THE THEORIES

As started in the previous chapter, the theories that are applied for this research includes intrinstic and extrinsctic approaches. The intrinstic approaches include characterization of the characters through direct methods (telling) and showing method, analysis of plot and setting. The extrinstic approach that is applied consist of psychology approaches which is the concept of the emotion classification.

## 2.1 Intrinsic Approach

To analyze this novel I use some concepts that have told through instrinsic approach, they are characterization, setting, plot, and theme. Those concepts will be explained as follows.

### 2.1.1 Characterization

Characterization is the art of creating a character for a narrative. It includes the process of giving some information about them. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. (Pickering & Hooper, 1980:28)

a. Direct Method (Telling)

Direct Method (Telling) is a method that show the author, the author will be the narrator and tell the reader about the character in the novel and direct commentary Pickering & Hooper, 1980: 28). So this method consists of several ways, such as characterization through the use of names, characterization through appearance, and characterization by the author, but I analyze with one characterization,

1) Characterization by the Author

This method was told by the author. 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 feelings that enter and pass through the characters' mind. (Pickering & Hooper, 1980:29)

2) Characterization Through Appearence.

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from appearance. (Pickering & Hooper, 1980:29)

b. Showing Method

Showing method is a method that there is no attendance of the author so that the characters are described by using several things such as dialogue, action, and behavior. There are two ways to analyze characters in the novel:

1) Characterization through Dialogue

Characterization through dialogue consisting of: what is said speakers, speaker identity, location and situation of the conversation, the identity of the targeted figure by the speakers, the mental quality of the characters, tone, emphasis, dialect and vocabulary leaders. (Pickering & Hooper, 1980:32). There are several things which we should prepared when we analyze characterization through dialogue, such as :

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 & Hooper, 1980;32).

b) The identity of the speaker.

Something delivered by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters (Pickering & Hooper, 1980:32).

c) 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 around them, usually they will show their character when talking to people which closest to them. (Pickering & Hooper, 1980:33)

2) Characterization through Action

Pickering and Hooper (1830:34), stated that the actions and behavior of the logical development of the psychology and personality; shows how the characters shown in the image actions. Display facial expressions can also show the character of a character. In addition, there is the motivation behind the act and can clarify the description of the character of the characters. If the reader is able to discover this motivation, then it is not difficult to determine the character figure.

**2.1.2 Plot**

Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel 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 & Hooper,1980:14)

a. 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 of some novels, occupy an entire chapter or more. (Pickering & Hooper, 1980:16)

b. 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 then developed gradually and intensified. (Pickering & Hooper, 1980:17)

c. 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)

d. 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)

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. 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 Hoeper, 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:

a. Setting as Background of the 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 to 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 & Hooper, 1980:38)

b. Setting as Antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of event. (Pickering & Hooper, 1980:39)

c. 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)

d. 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)

e. 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      Extrinstic Approaches**

To analyze this novel through extrinsic I use Maslow's theory on Need for Love and Belongingness which is based on the five Hirarchy of Needs. There are Physiological Needs, Security and Safety Needs, Needs Love and Belonging, Esteem Needs, Self-Actualization Needs.

**2.2.1 Hierarchy of Needs**

According to Maslow, we have five categories of needs: physiological, safety, love, esteem, and self-actualization. He introduced his concept of a hierarchy of needs in his 1943 paper "A Theory of Human Motivation" and his subsequent book *Motivation and Personality*. This hierarchy suggests that people are motivated to fulfill basic needs before moving on to other, more advanced needs. As a humanist, Maslow believed that people have an inborn desire to be self-actualized, that is, to be all they can be. There are five different levels of Maslow's hierarchy of needs.

### 2.2.1.1 Physiological Needs

According to Maslow, some of these needs involve our efforts to meet the body's need for homeostasis that is, maintaining consistent levels in different bodily systems. These refer to basic physical needs like drinking when thirsty or eating when hungry.

Maslow considered physiological needs to be the most essential of our needs. If someone is lacking in more than one need, they're likely to try to meet these physiological needs first. For example, if someone is extremely hungry, it's hard to focus on anything else besides food. Another example of a physiological need would be the need for adequate sleep.

### 2.2.1.2 Security and Safety Needs

According to Maslow, the needs for security and safety become primary. People want control and order in their lives, so this need for safety and security contributes largely to behaviors at this level. Finding a job, obtaining health insurance and health care, contributing money to a savings account, and moving into a safer neighborhood are all examples of actions motivated by the security and safety needs.Together, the safety and physiological levels of the hierarchy make up what is often referred to as the basic needs.

### 2.2.1.3 Needs Love and Belonging

According to Maslow, the next need in the hierarchy involves feeling loved and accepted. This need includes both romantic relationships as well as ties to friends and family members. It also includes our need to feel that we belong to a social group. Importantly, this need encompasses both feeling loved and feeling love towards others.

Since Maslow's time, researchers have continued to explore how love and belonging needs impact well-being. For example, having social connections is related to better physical health and, conversely, feeling isolated has negative consequences for health and well-being.

2.2.1.4 Esteem Needs

According to Maslow, esteem needs include two components. The first involves feeling self-confidence and feeling good about oneself. The second component involves feeling valued by others that is, feeling that our achievements and contributions have been recognized by other people. When people's esteem needs are met, they feel confident and see their contributions and achievements as valuable and important. However, when their esteem needs are not met, they may experience what psychologist Alfred Adler called "feelings of inferiority".

2.2.1.5 Self - Actualization Needs

Self-Actualization refers to feeling fulfilled, or feeling that we are living up to our potential. One unique feature of self-actualization is that it looks different for everyone.According to Maslow definition of self-actualization "It may be loosely described as the full use and exploitation of talents, capabilities, potentialities, etc. Such people seem to be fulfilling themselves and to be doing the best that they are capable of doing. They are people who have developed or are developing to the full stature of which they capable."