

CHAPTER II

FRAMEWORK OF THE THEORIES

In order to analyze this work, this research needs some theories or concepts of intrinsic and extrinsic approaches. This chapter explains about intrinsic approach which are characterization, plot, setting, and theme. For the extrinsic approach, The writer use Abraham H Maslow's Hierarchy of Needs, that is included in psychological approach.

2.1. Intrinsic Approaches

Intrinsic is the method of interpretation of literature which relies only on the original text itself and not on secondary sources. The word *intrinsic* (Pickering & Hooper, 1980:28) means something that is related to the essential nature of a thing. Through this approach, The writer use the concept of characterization, setting, and plot. Those concepts will be explained as follows.

2.1.1. Characterization

Character is an important thing in literary work. Pickering and Hooper explain some terms of character in literary work and the relationship between plot and character as a necessary one. It means that characters is important because characters can be presented by the description in their action speech and ther mind. (Pickering & Hooper, 1980:28). Characterization is mean by which writers present and reveal characters by direct description, by showing the character in action, or by the presentation of other characters who help to define each other. (Batalla, 2020). To reserching the novel by Aimee Molloy, The writer use a method of characterization through showing method and telling method.

2.1.1.1. Showing Methods

Showing 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. Showing methods include as follows:

2.1.1.1.1. Characterization through Dialogue

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. (Pickering and Hooper, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

2.1.1.1.2. Characterization through Action

Characterization through action is as important as characterization through dialog. 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 character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hooper, 1981: 34-35). In addition, characters expression can show their characterization.

2.1.1.2. Telling Method

Telling method is the participation or intervention of authors in presenting character figures in the story. There are two methods of characterization, telling method and showing

method. Telling method relies on author direct explanation or exposition. It includes as follows:

2.1.1.2.1. Characterization through appearance.

While in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. (Pickering and Hooper, 1981, p. 29). Details of a dress can be clues for a character's background, occupation, economic and social status. Meanwhile, their age, general state of their physical health and well-being, as well as their emotional state and health, can be the clues of a character's physical appearance.

2.1.2. Plot

Plot defines as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. (Pickering and Hooper, 1981: 14). Events of any kind in a work, of course, inevitably involve people. Therefore, it is important to remember that we cannot separate plot from character. A plot usually flows in five certain stages or sections as follows:

2.1.2.1. 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 of some novels, occupy an entire chapter or more. (Pickering and Hooper, 1981: 16) The background information needed to

make sense of the action, describes the setting, and to introduces the major characters. (Batalla, Kristine Mae, 2020)

2.1.2.2. Complication

It is also called 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 and Hooper, 1981: 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 and Hooper, 1981: 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 and Hooper, 1981: 17) A climax, the moment of greatest tension at which the outcome is to be decided or the outcome that is also called resolution. (Gioia & Kennedy, 1995: 10)

2.1.2.5. 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 and Hooper, 1981: 17)

2.1.3. Setting

Setting is a word that refers to the physical location that frames the action and the time of an event, the climatic condition, as well as the historical period during which the action take place. Setting in a story

is usually provided in a descriptive passages that explain the detail of the setting. Setting has five possible functions, Setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering and Hooper, 1981, pp. 37-38). However, there are five elements of setting that will be explained as follows.

2.1.3.1. Setting as a background of action

When we talk 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 Hooper, 1981: 38)

2.1.3.2. Setting as an antagonist

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

2.1.3.3. Setting as means of creating appropriate atmosphere

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 Hooper, 1981: 40)

2.1.3.4. Setting as means 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 Hooper, 1981: 41)

2.1.3.5. Setting as reinforcing of theme

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

2.2. Extrinsic approaches

The use of extrinsic approach become the important part of the literary theory development. The development of the extrinsic approach brings to the development of pop literature. Extrinsic approach is used by critics to emphasize the importance of the context to the text. The focus of extrinsic approach is to connect literature to the social context and psychology as well. (Wellek and Warren, 1956)

2.2.1. Psychology in Literature

Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the portrayal of fictional characters seems to be as same nature as human's. Instead, focus should be on how and why an organism does something. It was suggested that psychologists should look for the underlying cause of behavior and the mental the processes involved.

This emphasis on the causes and consequences of behavior has influenced contemporary psychology. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris, B. J, 2018)

2.2.2. Maslow's Hierarchy of Needs Theory

Maslow was an initiator that opened a whole new sphere of studying psychology in a positive and humanistic approach. There are several key concepts related to Maslow's ranking of human motivation needs. Abraham Maslow was a clinical psychologist and he categorized human needs into five categories from lowest to highest, arranged in their order to pre-potency. He sees man as a wanting being who is motivated by the needs he wants to satisfy. He believes that these needs are universal and that the lower levels of needs must be relatively satisfied before the higher needs are activated to begin to motivate behavior. Maslow points out that once a need is satisfied, it no longer dominates behavior and another need then arises to take its place. (Adiele & Abraham, 2013: 142)

Maslow's original Hierarchy of Needs consists of five stages or levels of needs that are listed in an ascending order. Basic needs being at the very bottom, the five stages of hierarchy should be fulfilled in a given order and only in case the previous need is fully or partially satisfied. Specifically, Maslow conceptualizes the following five levels of needs, arranged in a ladder starting with lower need and moving on to higher needs: 1. physiological needs, for example, hunger, thirst; 2. Safety needs, for example, security, stability; 3. Social needs, for example, affection, identification; 4. Esteem needs, for example, prestige, self-respect; 5. Self actualization. Finally, only when all the

preceding levels have been successively achieved can tendency toward self-actualization reach its height.

2.2.2.1. Physiological Needs

In this level, the physiological needs describe about human that need air to breathe, water to drink, food, clothing, sex, sleep, and oxygen. Physiological needs are the most basic and their fulfillment is essential for survival. (Adiele & Abraham, 2013: 142)

In case a person is missing all the needs, it is highly likely that motivation would be the physiological needs prior to any other needs of the theory. The second stage of needs in the hierarchy list is safety needs.

2.2.2.2. Safety Needs

If the physiological needs are relatively well gratified, there then emerges a new set of needs, which we may categorize roughly as the safety needs. At the Safety needs include security and protection from physical and emotional harm. They are needs for freedom from threat, danger, or deprivation, and involve self preservation. They are interested in finding safe circumstances, for instance healthy, normal, fortunate adult in our culture which is largely satisfied in these needs. (Adiele & Abraham, 2013: 142). According to Maslow, the needs to have the feeling of secure is something that pushes an individual to gain peace, certain and order from his environment (Maslow, 1987: 75)

2.2.2.3. Social Needs

If both the psychological and the safety needs are fairly well gratified, then there will emerge the love and affection and belonging needs. These include the desire for affection, belongingness, acceptance, and friendship. These are

concerned with an individual's ability to exist in harmony with other people. (Adiele & Abraham, 2013: 142)

2.2.2.4. The Esteem Needs

These include needs for self- respect, achievement, competence, autonomy self- confidence, status, recognition, attention, dignity and appreciation, when these needs are satisfied, a sense of adequacy results, but when they are not satisfied, it produces feelings of helplessness and inferiority. (Adiele & Abraham, 2013: 142)

2.2.2.5. Self-actualization

Self-actualization is the summit of Maslow's hierarchy of needs. This means to become more and more what of one to become everything that one is capable of becoming. Maslow views an individual's motivation in terms of a pre-determined order of needs each with its own rank. It is the quest of reaching one's fill potential as a person. (Adiele & Abraham, 2013: 142)

CHAPTER III