

CHAPTER 2

FRAMEWORK OF THE THEORIES

Based on the previous chapter, the writer have mentioned the concepts and theories of intrinsic and extrinsic approaches. To understand the meaning and the construction of the novel, the writer use some concepts and theories to analyse it. In order to achieve it, the writer apply two approaches, which are intrinsic and extrinsic to analyze the novel, the writer use characterization, plot, and setting as the intrinsic approach and the writer use psychological approaches, loyalty, betrayal and revenge theory as the extrinsic approach.

2.1 Intrinsic approaches

The writer use several concepts such as characterization, setting, and plot to analyze this novel. The writer will explain the concepts below:

2.1.1 Characterization

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)

2.1.1.1 Telling method

Telling method relies on exposition and direct commentary by the author. Telling method include characterization through the use of names, characterization through appearance, and characterization by the author. To analysis the character the writer will use characterization by the author and characterization through appearance. (Pickering and Hoeper, 1981: 27)

1. 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)

2. 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 methods

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.

1. 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 analyse dialogue in a number of different ways:

1. 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)

2. 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)

3. 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)

4. The Identity of The Characters

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

5. 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)

6. 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)

7. Stress, Accent and 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)

2. 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 behaviour of which each separate action is a part. (Pickering and Hoeper, 1981: 34-35)

2.1.2 Plot

Plot 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 Hoeper, 1981: 14). 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 Hoeper, 1981: 16).

2.1.2.2 Complication

Complication refers 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 and Hoeper, 1981: 16).

2.1.2.3 Crisis

The crisis also refers 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 Hoeper, 1981: 17).

2.1.2.4 Falling action

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

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 also refers to as the conclusion. (Pickering and Hoeper, 1981: 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:

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 approaches

To analyze this novel through extrinsic I use psychological approach. They are the concepts of hate and revenge to analyse the characters. I will explain the concepts below:

2.2.1 Psychology of Literature

Psychology is the study of behavior and mental processes. It includes various topics about all aspects of human behavior and mind, such as how the brain works, how our memory is organized and how people interact in groups. 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.

According to the writer psychology has an important role in analyzing literature. Literature studies have a center of attention to psychiatric activities. Literary works show the stories of the characters in living their lives with unique characters and behaviors to add attraction to the stories they write. The main purpose of literature psychology is to understand the psychological aspects contained in a paper. Literary works provide a way to understand changes and various deviations in society, especially in relation to psychological conditions.

2.2.2 Personality Psychology

Personality psychology is a branch of psychology that studies personality and its variation among individuals. It is a scientific study which aims to show how people are individually different due to psychological forces. Personality also refers to the pattern of thoughts, feelings, social adjustments, and behaviors consistently exhibited over time that strongly influences one's expectations, self-perceptions, values, and attitudes. Personality also predicts human reactions to other people, problems, and stress.

We can understand personality as the pattern of thoughts, feelings and behaviors that make each person unique. Simply, it's all the characteristics that make you who you are – your character, temperament and nature, retrieved from <https://bizfluent.com/info-7745856-four-theories-personality.html>

Theories of Personality

2.2.2.1 Behaviorist Theories

Behaviorists explain personality in terms of the effects external stimuli have on behavior. The approaches used to analyze the behavioral aspect of personality are known as behavioral theories or learning-conditioning theories. These approaches were a radical shift away from Freudian philosophy. One of the major tenets of this concentration of personality psychology is a strong emphasis on scientific thinking and experimentation. This school of thought was developed by B. F. Skinner who put forth a model which emphasized the mutual interaction of the person or "the organism" with its environment. Skinner believed children do bad things because the behavior obtains attention that serves as a reinforcer. These are the response, and consequences. The response is the child crying, and the attention that child gets is the reinforcing consequence. According to this theory, people's behavior is formed by processes such as operant conditioning. Skinner put forward a "three term contingency model" which helped promote analysis of behavior based on the "Stimulus - Response - Consequence Model" in which the critical question is: "Under which circumstances or antecedent 'stimuli' does the organism engage in a particular behavior or 'response', which in turn produces a particular 'consequence. Richard Herrnstein extended this theory by accounting for attitudes and traits. An attitude develops as the response strength (the tendency to respond) in the presences of a group of stimuli become stable. Rather than describing conditionable traits in non-behavioral language, response strength in a given situation accounts for the environmental portion. Herrnstein also saw traits as having a large genetic or biological component, as do most modern behaviorists.

The behaviorist view of personality is that personality is just an adaptation to the environment. Aggressive people are aggressive because their environments have shaped their behaviors and, by extension, personalities. This entry begins with a description of the fundamental approaches to learning that represent the foundation of behaviorism. Skinner's personality theory, which has evolved into the modern study of behavior analysis, follows. John Dollard and Neal Miller's attempt to reconcile behaviorism and psychoanalysis is presented next, followed by the social cognitive approach represented by Albert Bandura and Julian Rotter.

That is followed by an introduction to Arthur Staats's relatively recent theory of psychological behaviorism. Finally, a rudimentary description of several techniques used in behavior therapy is provided. Skinner proposed that human behavior is shaped by a variety of consequences. These consequences, or contingencies, may be administered by another person (a parent, teacher, spouse, or boss), or may be naturally occurring in the environment. Each consequence affects the future likelihood of that behavior. Therefore, each individual has a unique history of such contingencies, and each develops a unique repertoire of behaviors of varying likelihood. Behavior analytic theorists share Skinner's emphasis on an individual's reinforcement history as the determinant of his or her behavioral tendencies. The concept of personality implies a certain degree of consistency in an individual's behavior; thus, behavior analysis posits that consistent behavioral tendencies are the result of consistent contingencies across similar situations over time, and across different situations.

It assumes that behavior is either a reflex evoked by the pairing of certain antecedent stimuli in the environment, or a consequence of that individual's history, including especially reinforcement and punishment contingencies, together with the individual's current motivational state and controlling stimuli. Although behaviorists generally accept the important role of heredity in determining behavior, they focus primarily on environmental events.

1. Loyalty

Loyalty is a psychological condition that binds employees and their companies, hence the notion of employee loyalty is not just physical loyalty that is reflected in how long a person is in the organization, but can be seen from how much his thoughts, attention, ideas, and dedication fully devoted to the company. Loyalty is included in personality psychology of the behavioristic theory. Loyalty is an attitude or sentiment of devotion a person, group, symbol, duty or cause arising out of, or as modification, or a love sentiment but also involving a personal identification with the object in question (Drever, 1988, 10).

Loyalty is an essential quality in any close relationship. When your person is loyal, it's a strong assurance of another person. Whether it be in work, business, family, friendship or a relationship, loyalty builds from specific characteristics.

A truly loyal person will be loyal because they want to. Loyalty through obligation can be dangerous. But, sometimes it's hard to detect. People can be deceiving due to their own personal agendas and show this subtly through their words and actions.

Thus loyalty and trust are driven not by price, but rather through a relationship where each side derives real value. If loyalty were just about price, Weinberger points out, "Red Lobster would be a huge winner—but its popularity ebbs as soon as its 'specials' do."

The premise that unconscious motivations drive loyalty is a relatively new idea. Behavioral psychology and neuroscience have shown that aren't always rational creatures; we make decisions based on feelings and emotions. Because behavioral psychology has opened up a new way of thinking about the choices and decisions we make, every small business that cares about loyalty and engendering trust must have a basic understanding of this discipline. Once businesses gain these insights, they'll be more successful in generating loyalty.

Loyalty is usually seen as a virtue. It is constituted centrally by perseverance in an association to which a person has become intrinsically committed as a matter of his or her identity. Its paradigmatic expression is found in close friendship, to which loyalty is integral, but many other relationships and associations seek to encourage it as an aspect of affiliation or membership: families expect it, organizations often demand it, and countries do what they can to foster it.

Loyalty Characteristics :

- Honesty : Honesty has many dimensions in the context of being loyal.
- Keep secrets : all data and information that is known is confidential that must be kept.
- Protect : the obligation to maintain the company's image or anything.

A loyal person will reach out to you when you need them. They care enough to stay aware, and take action when they know you need a pick-me-up, or just a little reminder to stay on track.

2. Betrayal

Betrayal included in personality psychology, because in personality psychology is that humans have the freedom to determine actions or choose their own fate to be lived. A theory that predicts that the degree to which a negative event represents a betrayal by a trusted needed other will influence the way in which that events is processed and remembered (Freyd, 2002, 169). Betrayal, an event that fosters a shift in the trust-mistrust rhythm for individuals, groups, and societies, is a very powerful relationship disruption. Betrayal can occur intentionally or unintentionally, it is an assault on human dignity and brings with it painful disappointment and discouragement (Jones & Birdette, 1994).

Betrayal is the breaking or violation of a presumptive contract, trust, or confidence that produces moral and psychological conflict within a relationship amongst individuals, between organizations or between individuals and organizations. Often betrayal is the act of supporting a rival group, or it is a complete break from previously decided upon or presumed norms by one party from the others. Someone who betrays others is commonly called a traitor or betrayer.

When you betray someone or something, you reveal something, like a secret or your true feelings. You may betray your impatience, for example, if you sit at your desk tapping your fingers. There is another meaning of *betray* that is just the opposite: lie. You betray your friend if you pretend that something is true just to trick him into doing what you want. In this case, *betray* means the same thing as *deceive*.

An act of betrayal creates a constellation of negative behaviours, thoughts, and feelings in both its victims and its perpetrators. The interactions are complex. The victims exhibit anger and confusion, and demand atonement from the perpetrator; who in turn may experience guilt or shame, and exhibit remorse. If, after the perpetrator has exhibited remorse or apologized, the victim continues to express anger, this may in turn cause the perpetrator to become defensive, and angry in turn. Acceptance of betrayal can be exhibited if victims forgo the demands of atonement and retribution; but is only demonstrated if the victims do not continue to demand apologies, repeatedly remind the perpetrator or

perpetrators of the original act, or ceaselessly review the incident over and over again.

If no true apology, atonement, real remorse and plan to change ones behaviors are not present, then the one who was betrayed can accept that it happened, and that the perpetrator is unwilling or unable to change. No real change means they can do it again. Lack of validation from the perpetrator can be described as a "second assault," which can exacerbate the effects of the initial trauma incurred. Accepting the betrayal and going no contact is the best route forward.

3. Revenge

Theory of revenge include in psychology literature. In psychology literature describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and which the analysis of character rather than with the plot and action. Revenge is human behavior and is often involved in interpersonal violence and is defined as the act of injuring or hurting someone due to injury or error. Therefore, it is motivated by goals related to justice (McCullough, 2008).

Revenge defined as the act of committing a harmful action against a person or group in response to a grievance, be it real or perceived. Francis Bacon described revenge as a kind of "wild justice" that "does... offend the law and putteth the law out of office." Primitive justice or retributive justice is often differentiated from more formal and refined forms of justice such as distributive justice and divine judgment.

Revenge as a genre has been consistent with a variety of themes that have frequently appeared in different texts over the last few centuries. Each theme is usually coupled with the concept of dramatic irony. Dramatic irony is a literary device in which the audience possesses knowledge unavailable to characters in a novel, play, or film. Its purpose is to intensify the tragic events that are going to unfold by creating tension between the audience and the actions of the characters.

Revenge serves three adaptive functions

(McCullough, 2008).

- a. First, the mere possibility of revenge deters potential transgressors. Individuals with reputations for being vengeful are less likely to be victimized because the potential costs are high
- b. Second, if a transgression does occur, revenge deters further harm by penalizing wrongdoing
- c. Finally, revenge fosters cooperation by preventing individuals from taking advantage of the work carried out by others.

