

CHAPTER II

FRAMEWORK OF THEORIES

This chapter tells about further explanation of the concepts that have told in previous chapter. In chapter one, the writer have mentioned the concepts and theories of intrinsic and extrinsic concepts. The writer used characterization, plot, and setting as the intrinsic concept. In extrinsic concept is reaction formation and fantasy. In this chapter the writer will explained those concepts and theories.

A. Intrinsic Concept

The writer use some concepts through intrinsic approaches: Characterization; Setting; Plot; and Theme. Those concepts will be explained as follows.

1. Characterization

Character is an important thing in literary work. Pickering and Hoepfer explain some terms of character in literary work. 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. (Pickering and Hoepfer, 1981:24-25) 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. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoepfer, 1981:62) To establish characterization of characters, the writer analyzed through showing and telling methods that will be explained by follows:

a. Showing Method (Indirect)

Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoeper, 1981:27) There are two ways that the writer analyze the characterization through showing method that will be explained as follows:

1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. 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 Hoeper, 1981:32)

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. 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, their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper, 1981:34-35)

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following:

1) 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, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association (Pickering and Hoeper, 1981:28)

2) Characterization through Appearance

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 they look) often provide essential clues to character. (Pickering and Hoepfer, 1981:29)

3) Characterization by the Author

Characterization by the author comes through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. By so doing, the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility-we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us. (Pickering and Hoepfer, 1981:30)

2. 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 Hoepfer, 1981:37) There are five functions of setting that the writer will explained as follows:

a. Setting as the Background

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 to ourselves this: Could the work in question

be set in another time and another place without doing 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)

b. Setting as the Antagonist

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

c. Setting as a Mean of Creating Appropriate Atmosphere

Many authors manipulate their settings as a mean 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 Mean 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 Mean of Reinforcing Theme

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

3. Plot

Plot is 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 and Hoeper, 1981:14) There are five sections of plot that the writer will explain as follows:

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 and Hoeper, 1981:16)

b. Rising Action

Rising action is 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)

c. Crisis

The crisis, also refer 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)

d. 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, 1981:17)

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 also refers to as the conclusion. (Pickering and Hoeper, 1981:17)

4. Theme

Theme is one of those critical terms that mean very different things to different people. To some people who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoeper, 1981:61)

B. Extrinsic Concept

To analyze this novel through extrinsic concept, the writer will show the explained through extrinsic concept that applies the concept of:

1. Psychology

Psychology is the scientific study of the mind and behavior, according to the American Psychological Association. Psychology is a multifaceted discipline and includes many sub-fields of study such areas as human development, sports, health, clinical, social behavior and cognitive processes. Psychology is really a very new science, with most advances happening over the past 150 years or so. However, its origins can be traced back to ancient Greece, 400 – 500 years BC. The emphasis was a philosophical one, with great thinkers such as Socrates (470 BC – 399 BC) influencing Plato (428/427 BC – 348/347 BC), who in turn influenced Aristotle (384 BC - 322 BC). Philosophers used to discuss many topics now studied by modern psychology, such as memory, free will vs determinism, nature vs. nurture, attraction etc. (<https://www.simplypsychology.org/whatispsychology.html>)

Psychology comes from the Greek word *psyche*, which means soul, and *logos* which means science. So psychology means the science of psychology or the science that investigates and studies human behavior (Atkinson, 1996:7). An understanding of psychology needs to be instilled in the reader because many things can be learned through this understanding. The writer use psychology of literature that will be explained as follows:

2. Psychology of Literature

Psychology of literature is interdisciplinary between psychology and literature (Endraswara, 2008:16). Studying the psychology of literature is the same as studying humans from the inside. Perhaps this 'inside' aspect, which is often subjective, makes literary observers consider it heavy. Truly studying the psychology of literature is very beautiful, because we can understand the depth side of the human soul, obviously very broad and very deep. The interpretive meaning is wide open (Endraswara, 2008:14). The appeal of literary psychology is on the human problem that

portrays the portrait of the soul. Not only the soul itself that appears in literature but also can represent the souls of others. Each author often adds his own experience in his work, and the author's experience is often also experienced by others.

Literature which intertwines within such fields as history, philosophy, sociology, psychology and so on is a discipline wherein language is used as a medium of expression so as to interpret man, existence and culture, personality and individual differences which have always been studied and discussed by writers, philosophers, artists, psychologists and psychiatrists. There is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature. (https://www.researchgate.net/publication/277934084_Personality_and_Individual_Differences_Literature_in_Psychology-Psychology_in_Literature)

Characterization is the quality of reason and feelings of the characters in a work of fiction that can include behavior or character and habits, and appearance. To analyze characterization, the perspective with various narrator techniques can be used by the author by presenting the narrator or narrator. (Minderop, 2016:98)

The writer use some of psychology of literature concept, there are reaction formation and fantasy that will be explained as follows:

a. Reaction Formation

Defense mechanisms are commonly used by nearly all people. In fact, most people are familiar with a few types of defense mechanisms but are not aware of the names associated with them. Reaction formation is another one of those defense mechanisms that you likely are aware of but had nothing to call it. In psychology, reaction formation is a defense mechanism in which the person behaves in a way that is opposite or contrary to their true feelings. It is typically the result of societal pressures or a sense of ego. If you're struggling to picture this, imagine an individual that lives an extremely fit lifestyle and condemns anyone that is overweight. In truth, this person was overweight as a child and has since changed his or her lifestyle. He or she does not inwardly hate people that are overweight but hates that part of themselves. (<https://www.regain.us/advice/psychology/what-is-reaction-formation-psychology-definition-and-applications-for-your-relationship/>)

Repression due to anxious impulses is often followed by an opposite tendency contrary to the suppressed tendency: reaction formation. For example, a person can become a fanatical martyr for evil because of an unconscious feeling related to sin. He may repress his impulses, which end in resistance to evil, which he does not understand. A manifestation of extreme care from a mother towards her child can be an attempt to cover up her uncomfortable feelings towards her child; a very polite attitude towards someone can be an attempt to hide fear. (Minderop, 2016:37)

Reaction formation can prevent the individual from behaving in a way that would most basically create anxiety and frequently can prevent him from behaving in an antisocial manner. On the other hand reaction formation is also likely to have dangerous social consequences because of the irrational intensity of the reaction. Most zealous reformers are not

secret sinner; most highly maternal mothers are not hiding hatred of their children. On difference is likely to be found in the degree of obvious exaggeration of the behavior. But, despite Shakespeare (“The lady doth protest too much, methinks”), the intensity of thw behaviour is not a certain proof of reaction formation. (Krech, 1974:579)

b. Fantasy

Fantasy literature offers the reader much of what general fiction offers — escape and adventure — but it goes far beyond the familiar realm of belief. It allows us to enter a world of "contrasts and opposites", to break away from the entrapment of realism. While some may consider this genre to be of little importance or value to the psychological health of the reader, many may argue that it is integral to a healthy state of mind. (https://dalspace.library.dal.ca/bitstream/handle/10222/78589/YAhotline_76_17.pdf?sequence=1)

When we face such problems, we sometimes seek 'solutions' by entering fantasy worlds, solutions based on fantasy rather than reality. Examples of war soldiers who often put pictures of pin-up girls in their barracks that symbolize the fantasy of life continues when disrupted sexual life; like a hungry person imagining delicious food by collecting pieces of various dishes. Individuals always repeat actions that are not useful and seem strange. (Hilgard et al., 1975:438)