

CHAPTER 2

FRAMEWORK OF THE THEORIES

2.1. Intrinsic Approach

Based on the objective of the research above, to understand the meaning and the construction of the novel, the writer uses some concepts and theories to analyze it. In order to achieve it, the writer applies two approaches, which are intrinsic and extrinsic to analyze the character of a novel, the writer uses characterization, plot, and setting as the intrinsic approach. For extrinsic approach is curiosity and possess. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and the writer will explain those frameworks of the theories.

To analyze the character of a novel the writer uses some concepts through intrinsic approach, they are characterization, setting, plot, and theme. The writer uses the concepts of James H. Pickering and Jeffrey D. Hooper. These theories are to analyze the characterization of Elizabeth Wainwright. And the writer also use some other theories. (Pickering and Hooper, 1981: 23).

2.1.1 Characterization

Pickering and Hooper explained some terms of character in literary work. Character is an important thing in literary work. For most readers of fiction the primary attraction lies in the characters. Fiction presents us with an almost endless variety of memorable human beings, we can sympathize, or even empathize. The character is the life form that experiences everything that happen inside the story, the character experience every emotion that is going on and every events and the character is also the basis of the plot of the novels and stories The term protagonist and antagonist do not directly show the characterization of each character. It does

not mean protagonist always has a 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 character. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoeper, 1981: 62).

2.1.1.1 Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods. Telling Method is relies on exposition and direct commentary by the author in telling preferred and practiced by many older fiction writers. We learn and look only at what the author calls to our attention. (Pickering and Hoeper, 1981:27)

2.1.1.1.1 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).

2.1.1.1.2 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 looks) often provide essential clues to character. (Pickering and Hoeper, 1981:29).

2.1.1.1.3. Characterization by the Author

In this method, the author reveals directly through a series of editorial comments, the nature and personality of the character, including the thoughts and feelings that enter and pass through the character's minds. Because the author knows the whole story and retains full control over characterization, so it is not going anywhere and it focuses the reader's attention to the character that reveals the true nature by the author. (Pickering and Hoepfer, 1981:29) 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).

2.1.1.2. Showing Method

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 (Pickering and Hoepfer, 1981: 27)

2.1.1.2.1.Characterization through Dialogue

To know characterization in literary work I have 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 upon and candid: they tell us, or appear to tell us, exactly what is in their minds. It needs more concentrating and understanding to determine a characterization of a character. (Pickering and Hoepfer, 1981: 32)

2.1.1.2.2. 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, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoepfer, 1981: 34-35)

2.1.2 Setting

In literary works setting helps the reader visualize the action of the work and thus adds credibility and an air of authenticity to the character. It helps to other words, to create and sustain the illusion of life, to provide what we called *verisimilitude*. There are, however, many different kinds of setting in fiction and they function in a variety of ways.

Setting is a word that refer 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. The intention of the author is to draw the attention to the detail of a place and time, the building, the situation in that time, and the condition of the weather at that time, what's happening in that place, the historical background of the place, all of this gives the reader the information that connected with the action of the character in an events. The second method it is pure to satisfy the feeling and emotion of the reader, the main objective of this method is the reader's emotion to the setting, for example the beautiful garden that full of flowers and butterfly, with the sound of the calm river that surround the garden. It actual feeling of the reader that the author wants, in a simple ways, the author uses an exaggerating sentences, uses the connotative and suggestive word, it is different from the technique before that using denotative word. The author intentions is that the reader could feel what the

character's emotion during that time and in the exact place. (Pickering and Hoeper, 1981, pp. 37-38).

2.1.2.1 Setting as Background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exist 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. Every part of the setting is a background for the story. (Pickering and Hoeper, 1981: 38-39)

2.1.2.2 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 Hoeper, 1981: 39)

2.1.2.3 Setting as Means Revealing Character

So often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981: 42).

2.1.2.4 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 mind for events to come to. (Pickering and Hoeper, 1981: 40)

2.1.2.5 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. Through the setting the main theme of the novel is supported from the detail of how the author describe the place and time in an events (Pickering and Hoeper, 1981: 42)

2.1.3 Plot

Plot is connection of each action and conflict in every scene of the story. According to Pickering and Hoeper flow is divided into five, among others. And most of the plot usually contain more than one conflict. Conflict sets the plot of a novel or short story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. Plot have five distinct stages and build the structure of the novel, this five stage structure are the exposition, complication, crisis, falling action, and resolution. (Pickering and Hoeper, 1981:16)

2.1.3.1. Exposition

Expositions or introduction, it means that how the problems beginning of the story where characters and setting are established. Other explanation states that expositions are the starting point of narrative providing information's about the main character and setting in the narrative. Expositions also called as the background information's necessary to know to understand the actions, picture the setting, and bring up the main character. Based on the explanations above, the writer concludes that exposition is how the beginning conflict or problems happened in the story firstly. (Diyanni, 2003:44).

2.1.3.2. Complication

Complication is the element of plot that provides the first conflict. According to Kennedy complication is a moment to introduce a new conflict . The conflict in a fiction or story will developed slowly and escalated.

(Kennedy, 1983:90).

2.1.3.3. Crisis

Crisis is an event in a story where the plot reaches the point of highest emotional strength which contribute determine the resolution. 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)

2.1.3.4. Falling Action

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

2.1.3.5. Resolution

Resolution is the final result from the plot which records the result from conflict in story and establishes a new equilibrium. The definition of resolution or denouement is when “The conflicts are resolved, the question answered and lives straightened out”. The resolution happens at the end of the story (DiYanni 2003: 45)

2.1.4. Theme

Theme is one of those critical terms that mean very different things to different people. To some, 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).

2.2 Extrinsic Approaches

After explaining the intrinsic approach above, the writer will explain the extrinsic approach. In this paper, the writer uses a psychological approach through the concepts of Curiosity and possess theory to analyze the character. Through the extrinsic approach, the writer uses the concepts of Psychology of Literature. Those points will be related along to the psychology of personality. The writer will explain the concepts below (Pickering & Hooper, 1981: 61)

2.2.1 .Psychology

Psychology is a discipline that uses scientific methods “to understand and explain how the thought, feelings, and behavior of individuals are influenced by the actual, imagined, or implied 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. (Allport, G. W, 1985)

In 1892 William James defined psychology as the “science of mental processes”. In his view, psychology may be defined in terms of conscious states. This definition is open to three criticisms. First, sciences are of two kinds, natural science and value science. Psychology is a natural science, since it deals with mental processes as they actually happen in the mind. It may be called a behaviour science. Logic, Ethics, and Esthetics are value sciences. So the word science is ambiguous. It should be specified as a behaviour science. Secondly, the word mind is ambiguous. It may mean mental substance, or the mental processes, or the mental substance and mental processes both. Modern psychology deals with mental processes and their expressions in telic behaviour. It does not deal with mental substance. Thirdly, the word mind implies a certain unity and continuity which characterize a normal human being. It is wholly lacking in dream states, or in mental derangements, or in animals.

2.2.2 Psychology of Literature

Literature is a vague term that usually presents works that fall into the main genres: epic, drama, lyrics, novels, short stories, ode. If we discuss something as literary, different from the others, this term has a qualitative connotation which implies that the work has superior quality, which is far above the usual way of writing. (Minderop, Albertine, 2010: 2). Psychology novel. A term for fictional analysis as it is mostly with the spiritual, emotional and mental character of the characters and analysis of the characters from the plot and action. (Minderop, Albertine, 2010: 3).

Psychology in literature is the term commonly applied to the sciences concerned with human life and behavior. The story and characters in literary works usually inspired by events that happen in daily life. Psychology encompasses all aspects of the human experience, and the study of psychology encompasses all the elements involved in understanding behavior, and more precisely the factors that motivate behavior. (Borchardt & Francis, 1984:1). And the study of mental processes behavior, mental processes in psychology refer to learning, motivation, reasoning, and emotion, among other in the word, the study psychology involves learning how humans think, feel, learn, interact, perceive, and understand, whether alone or when interacting with other people or the environment. And also it concerned with thoughts, emotions, memories, and perceptions, bringing a unique level a nuance and complexity to psychological study, research and practice, according to (Borchardt & Francis, 1984:5)

2.2.3 Curiosity

Todd B. Kashdan is a professor of psychology and director of the laboratory for the study of social anxiety, and character strengths. He and another psychologist uncovered 5 dimensions of curiosity:

1. Joyous Exploration

This is the prototype of curiosity. The recognition and desire to seek out new knowledge and information, and the subsequent joy of learning and growing. (Kashdan, et al, 2009, p. 132)

2. Deprivation Sensitivity

This dimension has a distinct emotional tone, with anxiety and tension being more prominent than joy, pondering abstract or complex ideas, trying to solve problems, and seeking to reduce gaps in knowledge. (Kashdan, et al, 2009, p. 132)

3. Stress Tolerance

This dimension is about the willingness to embrace the doubt, confusion, anxiety, and other forms of distress that arise from exploring new, unexpected, complex, mysterious, or obscure events. (Kashdan, et al, 2009, p. 132)

4. Social Curiosity

This dimension is about wanting to know what other people are thinking and doing by observing, talking, or listening in to conversations. (Kashdan, et al, 2009, p. 132)

5. Thrill seeking

This dimension tells that the willingness to take physical, social, and financial risks to acquire varied, complex, and intense experiences (Kashdan, et al, 2009, p. 132).

2.2.4. Possess

Possess is a form words in English, meaning that is almost the same as own and have, but possess is more in negative sense. The meaning of possess it self is having something with ambition. Theory of possess is The Concept of Possess is when you become passionate about something, or someone, you want to hold onto it, attach yourself to it, possess it. Fascinated, enchated, or bewitched, you

experience a high; your spirits soar. So naturally you desire to have the object of your attraction close by to make it your own and permanently. Whether you're smitten by an object an entity of some kind or an in the flesh human your state of mind and feeling is one of excitement a newly awakened zest and vitality. So you can hardly help. But covet it. If you could, you wouldn't hesitate to immerse yourself in it, merge with it, become one with it. Otherwise to exercise dominion or control over tangible property. Thus a person may possess property in many ways.:

First, the person may have physical possession of property by holding it in his or her hand, or by carrying it in or on his or her body or person. Second, the person may exercise dominion or control over property not in his or her physical possession. A person who exercises dominion or control over property not in his or her physical possession is said to have that property in his or her. (Seltzer:2015:1)