

CHAPTER 2 FRAMEWORK OF THE THEORIES

A. Intrinsic Approaches

1. Characterization

By definition character, means personality, role, letter. (Echols and Shadily, 1982:107)

A character can mean people, society, race, mental and moral attitude, the quality of reason, famous people, figures in literary works, reputation, and signs or letters. (Hornby, 1973:156)

According to Oxford Learner's Pocket Dictionary (2008), character is a person in a play, novel, etc. also a letter or sign used in writing and printing.

Characterization has a meaning of representation and character depiction. (Minderop, 2005:2)

According to Minderop (2005), there are two methods of characterization. Direct method (telling) and indirect method (showing).

1) Indirect Method (Showing)

This method put the author is outside the story so the characters can describe their character directly with the dialogue they delivered and actions. (Pickering and Hoepfer, 1981:27)

Most of the burden of character analysis is transferred to the reader, who is required to deduce the character based on the evidence provided in the narrative. (Pickering and Hoepfer, 1981:28)

a. Characterization Through Dialogue

Not all conversations conveyed have an important impact on the plot but can describe the personality, values, attitude, belief, and social institutions of a character. Best authors can minimize conversations that are not important. (Pickering and Hoepfer, 1981:32)

a) What is Being Said

The reader must pay attention to what topics are discussed by the characters. Is the discussion important or is it just an ordinary conversation? It aims to pay attention to the meaning behind it. (Pickering and Hoeper, 1981:32)

b) The Identity of the Speaker

What the protagonist character says should be considered more important than what is said by the minor character, although sometimes the minor character carries important information of other characters. (Pickering and Hoeper, 1981:32-33)

c) The Occasion

The reader should take notice of the setting or location of the character's conversation as well as influence what topics are being discussed and supporting situations. This is one of the ways the author reads the reader into the story. For example, more serious conversations conducted at night and casual conversations conducted during the day. (Pickering and Hoeper, 1981:33)

d) The Identity of the Person or Persons the Speaker is Addressing

The author in creating each dialogue or scene is built well so that the intimacy of the characters can be built properly. Monologue, when a character is alone and he/she only talks with themselves occurs more often in drama than in fiction. (Pickering and Hoeper, 1981:33)

e) The Quality of Exchange

When there is a discussion and there is a character who accepts it, he/she is called an open-minded character. And vice versa, if a character avoids responding to something, then the character is sensitive and is hiding something. The things above are useful for creating dialogue that flows between one another. (Pickering and Hoeper, 1981:33)

f) The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

This point is very signifying important aspects of the character. What was said, with whom the character was talking, the situation at the time, etc. If the character's tone is relaxed then he/she is being well, but if his/her tone is high then he/she is angry. It also signifies the social class,

education, occupation, and origin of the person itself. (Pickering and Hoepfer, 1981:33-34)

b. Characterization Through Action

To build a character is very important to examine carefully the several events of the plot for what they seem to reveal about the characters, their unconscious emotional and psychological states as well as about their conscious attitudes and values. Character in doing something spontaneously or not, consciously or unconsciously can tell his/her personality to the reader if the reader notices and understand it. (Pickering and Hoepfer, 1981:34-35)

2) Direct Method (Telling)

This method accentuates the direct side of the author's exposition. Therefore, this method is favored and practiced by many ancient fiction writers. The writer's writing guides the reader to his work. (Pickering and Hoepfer, 1981:28-27)

a. Characterization Through the Use of Names

The name is very important in characterization. The name also shows what kind of person he is. The author will create or make a name that is suitable for the character of his creation because it will be an important icon. (Pickering and Hoepfer, 1981:28-29)

b. Characterization Through Appearance

Just like the name, appearance is equally important to describe a character. The appearance will greatly support the attitude, character, and manner of speech. Therefore, the author has to think about it well to create the right appearance and suitable for the characters. (Pickering and Hoepfer, 1981:29-30)

c. Characterization by the Author

The reader can read how the personalities of the characters from the author's description. The author not only gives a picture of the character but also cut through the minds of the characters so that we describe or imagine the character under the direction or the will of the author to carry out the right image of the characters. (Pickering and Hoepfer, 1981:30-31)

2. Plot

A plot is also a narrative of events, the causation emphasis falling on. The time-sequence is considering, but the sense of causality preserves it. (Pickering and Hoepfer, 1981:13)

According to Pickering and Hoepfer (1981), the plot of the traditional short story is often conceiving of as moving through five distinct sections or stages, which can be diagrams roughly as follows:

1) Exposition

The exposition is the initial part in which the author provides the necessary background information, arranges the scene, sets the situation, and determines the dates of action. It can also introduce the characters and the conflict, or the potential conflict. (Pickering and Hoepfer, 1981:16)

2) Complication

The complication sometimes referred to as the upward action, breaks the existing balance, and introduces the characters and conflicts that underlie or trigger it (if they have not been introduced by the exposition). The conflict then develops gradually and intensifies. (Pickering and Hoepfer, 1981:17)

3) Crisis

The crisis (climax) is a time when reaches the point of greatest emotional intensity; it is the turning point of the plot, directly accelerating resolution. (Pickering and Hoepfer, 1981:17)

4) Falling Action

When the crisis is over at its point, the tension begins to subside and plots towards a predetermined conclusion. (Pickering and Hoepfer, 1981:17)

5) Resolution

Resolution is the result of the outcome of the conflict and determining a new balance. (Pickering and Hoeper, 1981:17)

3. Setting

Setting in the broadest sense reaches the location of the background of the action and also the time, day and year, weather or climate conditions, and the historical period when the action occurred. The setting is useful in helping the reader describe these actions and add credibility and atmosphere to the original character. So, it creates and maintains the illusion of life, and leads to *verisimilitude*. (Pickering and Hoeper, 1981:37)

1) Setting as A Background for Action

In modern literary works, the setting is so subtle that it only shows one or two sentences or must be inferred altogether from the dialogue and 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 the best relationship that is only tangential and slight. (Pickering and Hoeper, 198:38-39)

2) Setting as Antagonist

This type of setting can function as a cause and effect helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1981:39)

3) Setting as A Means of Creating Appropriate Atmosphere

According to Pickering and Hoeper (1981), This setting is useful in creating a suitable and appropriate atmosphere and the situation to help the reader in arousing their imagination. So that the readers easily understand the situations and conditions in the novel. Manipulating settings is one way to arouse the readers' expectations and create conditions of mind that are suitable and appropriate for events to come that are widely used by the author.

4) Setting as A Means of Revealing A Character

Often the characters perceive their setting and way of the characters responding, telling readers more about the characters and the situation of the character's mind than the physical settings they display. This applies specially to works where the author is careful in controlling the point of view. (Pickering and Hoepfer, 1981:41)

5) Setting as A Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme. Creating and sustaining the atmosphere are important to plot the events. (Pickering and Hoepfer, 1981:40)

B. Extrinsic Approaches

1. Psychology of Literature

Psikologi sastra adalah telaah karya sastra yang diyakini mencerminkan proses dan aktivitas kejiwaan. (Minderop, 2016:54)

Psikologi sastra adalah sebuah interdisiplin antara psikologi dan sastra. (Endaswara, dalam Minderop, 2016:59)

Pada dasarnya psikologi sastra dibangun atas dasar asumsi-asumsi genesis, dalam kaitannya dengan psike dengan aspek-aspek kejiwaan pengarang. (Minderop, 2016:52)

Alasan menelaah dalam karya sastra adalah karena karya fiksi psikologis merupakan suatu istilah yang digunakan untuk menjelaskan suatu novel yang bergumul dengan spiritual, emosional dan mental para tokoh dengan cara lebih banyak mengkaji perwatakan daripada mengkaji alur atau peristiwa. (Minderop, 2016:53)

Tujuan psikologi sastra adalah memahami aspek-aspek kejiwaan yang terkandung di dalam suatu karya melalui pemahaman para tokoh dan penyimpangan-penyimpangan yang terjadi di masyarakat khususnya yang terkait dengan psike. (Minderop, 2016:54)

My translation;

Literary psychology is a study of literary works that believed to reflect the processes and activities of the psyche. (Minderop, 2016:54)

Psychology of literature is an interdisciplinary between psychology and literature (Endaswara, in Minderop, 2016:59)

Literary psychology is built on the assumptions of genesis, concerning psychology with the psychological aspects of the author. (Minderop, 2016:52)

The reason for studying literature is that psychological fiction is a term used to describe a novel that wrestles with the spiritual, emotional, and mental characters by examining characterization rather than studying flow or events. (Minderop, 2016:53)

The purpose of literary psychology is to understand the psychological aspects contained in a work through the understanding of characters and deviations that occur in society, especially those related to psychology. (Minderop, 2016:54)

2. Obsession

Based on the Cambridge Dictionary, obsession is the control of one's thoughts by a continuous, powerful idea or feeling, or the idea or feeling itself. The example based on the Cambridge Dictionary is "His interest in detective stories has turned to obsession." While based on Collins Dictionary, saying that someone has an obsession with someone or something, you feel they are spending too much of their time thinking about that person or thing. According to Jeff Szymanski, Ph.D., when the obsession comes, they come with uncomfortable feelings, such as fear, disgust, doubt, or a feeling that things have to be done in a way that is "just right".

3. Curiosity

According to Merriam-Webster Dictionary, curiosity is the desire to learn or know more about something or someone.

Curiosity is a state of increased arousal response promoted by a stimulus high in uncertainty and lacking in information.

4. Anxiety

Anxiety is the experience of painful feelings caused by tensions in the internal organs of the body.

Anxiety is different from other painful states, such as tension, pain, and withering with a certain state of consciousness. (Hall, 2020:107-108)
The only function of anxiety is to act as a danger signal to the ego so that if the sign appears in consciousness, the ego can take action to deal with that danger. (Hall, 2020:111)
Freud differentiates anxiety into three types. There are reality or objective anxiety, neurotic anxiety, and moral anxiety.

1) Reality or Objective Anxiety

Reality or objective reality is an experience of feeling as a result of observing a danger in the outside world.

The observation of danger and the onset of anxiety may be inherent, in anti-words, that a person inherits a tendency to be afraid if he is near certain objects or certain conditions of their environment. (Hall, 2020:112)

The function of this anxiety is to know the signals of danger from the ego and someone can avoid it. But if someone can't avoid it it'll piled up and dominate the person.

2) Neurotic Anxiety

Neurotic anxiety arises from an observation of the dangers of instincts. This anxiety is a sense of fear about what might happen if the anti-cathexis of the ego fails to prevent objects from instincts to defuse themselves in impulsive action. Neurotic anxiety can be shown in three forms. There is a form of anxiety that revolves around freely and attaches itself immediately to something in an environment that is approximately suitable. This kind of anxiety becomes the nature of an anxious person, who always thinks that something great will happen.

A form of neurotic anxiety that can be seen is a tense and irrational fear. (Hall, 2020:115-116)

Neurotic anxiety is always based on anxiety about reality, in the sense of the word that a person must connect an instinctive demand with external danger before he learns to fear his instincts. (Hall, 2020:121)

3) Moral Anxiety

Moral anxiety, which is experienced as a feeling of guilt or shame in the ego, arises from an observation of the dangers of conscience. Genuine fear, from which moral anxiety is drawn is objective anxiety; that fear is the fear of punitive parents. (Hall, 2020:123)

Moral anxiety has a close bond with neurotic anxiety because the main enemies of the superego are the primitive object selection of the id. (Hall, 2020:124)

