

CHAPTER 2

FRAMEWORK OF THE THEORIES

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

A. Intrinsic Approaches

To analyze the character of the novel, I use some concepts through intrinsic approach, they are characterization, plot, and setting. I use the concepts of James H. Pickering and Jeffrey D. Hopper in their book titled *Concise Companion to Literature*. In analyzing this novel, I will use the intrinsic approach to analyze the elements of a literary work. The concept will be explained in this chapter.

A. Characterization

The relationship between plot and character is a vital and necessary one. Without character there would be no plot and, hence, no story. Characters are customarily described by their relationship to plot, by the degree of development they are given by the author, and whether or not they undergo significant character change. Characterization is when the author reveals the personality of the character. It may be happening in every conversation. Characters can be represented by description in their action, speech, and also their mind. It includes the process of giving some information about them. (Pickering & Hooper, 1997: 25)

a. Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel, I use telling method and showing method. Telling method, which is done directly by the author, and relies on exposition and direct commentary by the author. The author will be the narrator and tell the reader about the character in the novel. (Pickering & Hooper, 1997: 27)

1. Characterization through Appearance

The characters appearance factor plays an important role in connection with the analyzing of characterization. The readers can see the details of appearance in the novel, such as what a character wears and how they look. The way character dress or clothes can be the clues for the character, such as background, economic, and social status. (Pickering & Hooper, 1997: 30)

2. Characterization through the Author

The method was told by the author. The author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feeling 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. (Pickering & Hooper, 1997: 30)

3. Characterization through Action

Character and action, as we have noted, are often regarded as two sides of the same coin. To establish character on the basis of action, it is necessary to scrutinize the several events of te 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 gestures or a facial expression

usually carries with it less significance than some larger and over act. (Pickering & Hooper, 1997: 34)

b. Showing Method

The other method is the indirect, dramatic method os showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and their actions. (Pickering & Hooper, 1997: 27)

1. Characterization through The Dialogue

Some characters are careful and guarded in what they say; they speak only by indirection, and we must infer from their (the character) 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 & Hooper, 1997: 32) There are several things which we should prepare when we analyze characterization through dialogue, such as:

a. What is Being Said

The reader must must pay close attention to the substance of the dialogue itself. In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hooper, 1997: 32)

b. The Identity of the Speaker

Something conveyed by the main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. The conversation of a minor role often provides crucial information and sheds important light on the personalities of the other character. (Pickering & Hooper, 1997: 33)

c. The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to,

and we will know more about the character of the particular way of seeing them talk to other people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hooper, 1997: 33)

d. The Identity of the Person or Persons the Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It depends who is more comfortable to talk. (Pickering & Hooper, 1997: 33)

B. Plot

Plot defined the sequence of connected event that represent the basic narrative structure of a novel or a short story. Events of any kind, of course, certainly involve people, and for this reason, it is almost impossible to discuss plot in isolation from character. Most plots contain more than one conflict. Some conflicts, in fact, are never made explicit by the author or the characters do or say as the plot unfolds. Conflict, then, is the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engage the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. (Pickering & Hooper, 1997: 16) There are five-stage structures in plot, such as :

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 novel, occupy an entire chapter or more. (Pickering & Hooper, 1997: 16)

2. Complication

The complication sometimes referred 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. The conflict in a story will developed slowly and escalated. (Pickering & Hooper, 1997:17)

3. Crisis

The crisis also referred as the climax is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of plot, directly precipitating its resolution. (Pickering & Hooper, 1997:17)

4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hooper, 1997:17)

5. Resolution

The final section of the plot is 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 & Hooper, 1997:17)

C. Setting

Setting, a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which the action take place. As 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 & Hooper, 1997: 37) Settings are divided by several parts, such as :

1. Setting as Background

Setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. Setting must be inferred altogether from 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 best a relationship that is only tangential and slight. (Pickering & Hooper, 1997: 39)

2. Setting as Antagonist

Setting may also serve as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events. (Pickering & Hooper, 1997: 39)

3. Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering & Hooper, 1997: 40)

4. Setting as a Means of Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts 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 deliberately making setting a metaphoric or symbolic extension of character. (Pickering & Hooper, 1997 : 41)

D. Extrinsic Approaches

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I will use psychological approach through the concept of anxiety and projection theory to analyze the character in the novel. Through extrinsic approach, I will use the concept of psychology of literature, anxiety, and projection. I will explain the concept below :

1. Psychology

According to General Psychology journal, The word psychology is derived from two Greek words “psyche” and “logos.” Psyche means soul and logos means the study. Thus, originally psychology was defined as the study of “soul” or “spirit.” But later on philosophers defined psyche as mind. Because of this, psychology began to be regarded as the study of an individual’s mind or mental process. Through time, this later definition of psychology was given up because the mind as an object does not exist: and cannot be observed and measured objectively. The most widely and accepted definition of psychology is: the science of behavior and mental processes of both humans and animals. Psychology is the scientific study of the mind and how it dictates and influences our behaviour, from communication and memory to thought and emotion.

(https://www.cartercenter.org/resources/pdfs/health/ephti/library/lecture_notes/health_science_students/ln_psych_hss_final.pdf) Accessed on July 2020

2. Psychology in Literature

According to Khazar Journal of Humanities and Social Sciences, literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work supports psychology in terms of depicting human psychological conditions. A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus there exists a two-way relationship based on

mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work. (2016)

(http://jhss-khazar.org/wp-content/uploads/2016/11/son.4._tURKEY_12.12.2016_1.pdf)

Accessed on 11 May 2020

The greatest figure in psychoanalytic theory is Sigmund Freud (1856-1939). His best-known theory includes theory of personality, unconscious mind, anxiety, and defence mechanism. One of the outline theme psychoanalytic theory is human personality is governed by conflict between opposing forces i.e.; anxiety over unacceptable motives and defense mechanisms that develop to prevent anxiety from becoming too great.

I use the concept of anxiety and one of defence mechanism which is projection, as the theme of my analysis to analyze the character of this novel. These concept will be explained as follow :

A. Anxiety

Albertine Minderop mendefinisikan bahwa situasi apapun yang mengancam kenyamanan suatu organisme diasumsikan melahirkan suatu kondisi yang disebut anxitas. Berbagai konflik dan bentuk frustasi yang menghambat kemajuan individu untuk mencapai tujuan merupakan sakah satu sumber anxitas. Ancaman dimaksud dapat berupa ancaman fisik, psikis, dan berbagai tekanan yang mengakibatkan timbulnya anxitas. Kondisi ini diikuti oleh perasaan tidak nyaman yang dicirikan dengan istilah khawatir, takut, tidak bahagia yang dapat kita rasakan melalui berbagai level.

Albertine Minderop, defines that any situation that threatens the comfort of an organism is assumed to create a condition called Anxiety. Various conflicts and forms of frustration that hinder the progress of individuals to achieve goals is one source of anxiety. The threat referred to can be in the form of physical, psychological, and various pressures that cause anxiety. This condition is followed

by an uncomfortable feeling characterized by worries, fears and unhappiness that we can feel through various levels. (Minderop, 2016 : 28)

Annisa F. Dona has quoted the theory of Marie Blackburn & Kate M. Davidson (1994: 9) divides functional analysis of anxiety, including :

1. Mood, including: anxiety, irritability, very tense feelings.
2. Thoughts, including: worry, difficulty concentrating, empty thoughts, exaggerate threats, view themselves as very sensitive, and feel helpless.
3. Motivation, including: avoiding situations, high dependency, and wanting to run away.
4. Behavior, including: restlessness, nervousness, excessive vigilance.

(file:///C:/Users/Windows%2010/Downloads/6480-12881-1-PB.pdf) Accessed on 13 May 2020

According to General Psychology Journal, Personality structure Freud divided the human mind into three separate but interacting elements. They are not totally separate parts. They are not physical divisions of the brain; instead they are names given to psychological forces and hypothetical concepts created by Freud to explain his theory. The existence of these structures is inferred from the ways that people behave in their lives. There are three personality structure which are id, ego, dan superego.

Id is a psychic energy and instinct that pressures humans to fulfill basic needs. Id related to the principle of pleasure, which is always seeking pleasure and avoiding discomfort.

Ego is a realistic and rational part of the mind. Ego works to give place to the main mental functions, for example: reasoning, problem solving, and decision making. Ego helps someone to consider whether they can satisfy themselves without causing difficulties.

Superego refers to morality in personality. A superego is like a “conscience” that recognizes good and bad values. (Minderop, 2016 : 21)

How does the ego then try to reconcile the opposing goals of the id and the superego? When the ego loses its energy to resolve the divergent demands of the id, anxiety is signaled.

Anxiety is a feeling of apprehension or tension that hinders our daily functioning. Anxiety arises when Ego realizes that expression of an id impulse will lead to some kind of harm to the personality.

Anxiety as an alarm signal tells ego that something must be done to resolve the conflict and to protect the personality from danger. The ego, therefore, uses defense mechanism, a mental strategy to block the harmful forces while at the same time reducing anxiety. It protects the individual from overwhelming anxiety, punishment of the superego and other unpleasant experiences.

(https://www.cartercenter.org/resources/pdfs/health/ephti/library/lecture_notes/health_science_students/ln_psych_hss_final.pdf) Accessed on 9 July 2020

B. Projection

According to Anxiety Theory based on Classical Psychoanalysis Journal, first of all, projection is a part of defence mechanism. Defence mechanism are automatic psychological processes that protect the individual against anxiety and from the awareness of internal or external dangers or stressors. Individuals are often unaware of these processes as they operate.

(file:///C:/Users/Windows%2010/Downloads/Anxiety_Theory_Based_On_Classic_Psychoanalytic_and_Types_of_Defense_Mechanism_To_Anxiety.pdf)

Accessed on 13 May 2020

Albertine Minderop mendefinisikan bahwa kita semua kerap menghadapi situasi atau hal-hal yang tidak diinginkan dan tidak dapat kita terima dengan melimpahkannya dengan alasan lain. Misalnya, kita harus bersikap kasar terhadap

orang lain, kita menyadari bahwa sikap ini tidak pantas kita lakukan, namun sikap yang dilakukan tersebut diberi alasan bahwa orang tersebut memang layak menerimanya. Sikap ini kita lakukan agar kita tampak lebih baik. Mekanisme yang tidak disadari yang melindungi kita dari pengakuan terhadap kondisi tersebut dinamakan proyeksi. Proyeksi terjadi bila individu menutupi kekurangannya dan masalah yang dihadapi ataupun kesalahannya dilimpahkan kepada orang lain.

Albertine Minderop, defines that we often face situations or things that we don't want and can't accept by bestowing them with other reasons. For example, we have to be rude to other people, we realize that this attitude is not appropriate for us to do, but the attitude that was done was given a reason that the person was indeed worthy to accept it. This attitude we do so that we look better. An unconscious mechanism that protects us from recognition of these conditions is called a projection. Projections occur when individuals cover up their shortcomings and the problems they face or mistakes are conveyed to others. (Minderop, 2016 : 34)

Khairul quoted Straker theory, according to Straker, Projection is a feeling when a person has uncomfortable thoughts or feelings, they may project these onto other people, assigning the thoughts or feelings that they need to repress to a convenient alternative target. (Straker, 2000 : 3)

(<http://digilib.uinsuka.ac.id/11480/1/BAB%20I%2C%20IV%2C%20DAFTAR%20PUS-TAKA.pdf>) Accessed on 14 May 2020