

CHAPTER 2

FRAMEWORK OF THE THEORIES

In previous chapter, I mentioned the concept and theories of intrinsic and extrinsic approach that are going to be used to analyze the novel. In this chapter, I apply the intrinsic approaches that consist of characterization, setting, plot, theme and extrinsic approaches that consist of psychology and psychology of literature of love and conflict.

2.1 Intrinsic Approaches

I use several concepts such as characterization, setting, and plot to analyse this novel. I 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)

2.1.1.1.1. 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)

2.1.1.1.2. 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.

2.1.1.2.1. 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:

a. 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)

b. 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)

c. 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)

d. 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)

e. 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)

f. 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)

g. Stress

The description of stress itself shown the real characterization or reflect the education, occupation, and status of the characters. (Pickering and Hoeper, 1981: 34)

h. Accent and Vocabulary

Accent and vocabulary shown the education, occupation, and status of the characters. (Pickering and Hoeper, 1981:34)

2.1.1.2.2. 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 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:

2.1.2.1. Setting as Background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that 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)

2.1.2.2. 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 determining the outcome of events. (Pickering and Hoeper, 1981: 39)

2.1.2.3 Setting as Means 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)

2.1.2.4 Setting As 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)

2.1.2.5 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. 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)

2.1.3. Plot

Plot is 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:

2.1.3.1. 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).

2.1.3.2. Complication

Sometime 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).

2.1.3.3. 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).

2.1.3.4. 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

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).

2.1.4 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

Extrinsic is a concept which the opposite of intrinsic concept in literature. It means that if intrinsic is the inside element of literary work, extrinsic is beyond the literary work itself. Extrinsic such as moral values, philosophy, biography, psychology aspect, sociological aspects, and so on. In this research, I will limit in psychological approach. I use the concepts of love and conflict to analyse the characters. I will explain the concepts below.

2.2.1 Psychology

The extrinsic aspect deals with all kind of aspects come from the outside of the literature and enrich the existence of literature work (Warren and Wellek, 1992: 221).

The word of Psychology comes from Greek word *Psyche* which means life or soul, and *logos* has a meaning as science or study. So, psychology means study of the soul or the science that investigates and studies human behavior (Minderop, 2011: 3). 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. The experts say that psychology has so many branches such as social psychology, psychoanalysis, psychology of literature, behavioral psychology, and many more. The main point about psychology is behavior and mental processes. Behaviors are everything that we do that can be straight forwardly watched. Mental processes deal with the feelings, the thoughts, and motives that are not straight forwardly perceptible.

2.2.2 Psychology of Literature

Psychology of literature is a inter discipline between psychology as a scientific study and literature as a work of art (Minderop, 2016: 59). Psychology and literature have a strong connection that cannot be separate. In literary work, the writer creates the story based on their experience. What the writer feels and see, what the writer faces in their social life it is told and written in the novel or short story. Somehow, the experience of the writer is related to the reader's life and what

they experienced. Basically, it represents the author's and reader's reality of life. In addition, psychology of literature is a way to understand better in literary works.

There are three ways to understand the theory of psychology of literature, first, study the theory of psychology and then analyze through literary works, second, determine the literary works as an object of research and then use the theory of psychology that relevant to an object, third, simultaneously find the theory and the object in the same time, and finally reveal the theory of literature reflect the concept of psychology that carried by the author in literary works.

2.2.3 Love

Over the past decades, several measures have been developed to assess different components that make up love relationships, often referred to in the literature as 'romantic relationships'. In 1986, a psychologist Robert Sternberg proposed the triangular theory of love. The triangular theory of love holds that love can be understood in terms of three components that together can be viewed as forming the vertices of a triangle. The triangle is used as a metaphor, rather than as a strict geometric model. These three components are intimacy, passion, and decision/commitment. Each component manifests a different aspect of love.

Intimacy. Intimacy refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship.

Passion. Passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships. The passion component includes within its purview those sources of motivational and other forms of arousal that lead to the experience of passion in a loving relationship.

Decision/commitment. Decision/commitment refers, in the short-term, to the decision that one loves a certain other, and in the long-term, to one's commitment to maintain that love. These two aspects of the decision/commitment component do not necessarily go together, in that one can decide to love someone

without being committed to the love in the long-term, or one can be committed to a relationship without acknowledging that one loves the other person in the relationship (Sternberg, 1986).

The three components of love generate eight possible kinds of love when considered in combination. It is important to realize that these kinds of love are, in fact, limiting cases: No relationship is likely to be a pure case of any of them. Nonlove refers simply to the absence of all three components of love. Liking results when one experiences only the intimacy component of love in the absence of the passion and decision/commitment components. Infatuated love results from the experiencing of the passion component in the absence of the other components of love. Empty love emanates from the decision that one loves another and is committed to that love in the absence of both the intimacy and passion components of love. Romantic love derives from a combination of the intimacy and passion components. Companionate love derives from a combination of the intimacy and decision/commitment components of love. Fatuous love results from the combination of the passion and decision/commitment components in the absence of the intimacy component. Consummate, or complete love, results from the full combination of all three components (Sternberg, 1988).

2.2.4 Conflict

According to Kenney (1966:17), the pattern of conflict is moving from the end of the beginning to the beginning of the middle as the elements tending towards instability in the initial situation. Just as a development towards conflict is latent in the initial situation, so is a development toward climax latent in the initial conflict. The movement from the initial statement of conflict is often referred to as complication. The climax is reached when the complications attain its highest point of intensity, from which point the outcome of the story is inevitable (1966: 18).

In literature, conflict is the main issue and makes the story interesting. Without conflict, the story will be flat and will be less interesting. And also from the conflict people can learn about life and it will grow their maturity when she or he can solve the conflict. According to William Kenney (1966:5) states that there

are two types of conflicts and they are internal and external conflict. Internal conflict is mostly occurs within a single man or conflict between an idea and another. While, external conflict which is conflict occurs between man and man, man and nature, and between societies. The way conflict is used will be determined below:

1. Internal Conflict

Man vs. Self: Internal conflict is that which exists inside the character; struggles with morality, fate, desire and belief. Also, Interpersonal conflict is struggle that takes place in the character's mind, because of the dual desires or different wishes and choices. For example: a character may have to decide between right and wrong or between two solutions to a problem. Sometimes, a character must deal with his or her own mixed feelings or emotions.

2. External Conflict

a. Man vs. Man

Man versus man is the most fundamental type of external conflict. This form of external conflict occurs when a character struggles against another character. These struggles may be born from moral, religious or social differences and may be emotional, verbal or physical conflicts. Man versus man is almost always the conflict present when a hero fights a villain. This form of conflict may present alone, or in conjunction with other external conflicts.

b. Man vs. Nature

Man versus nature conflicts occur when a character or characters find themselves at odds with forces of nature. A character struck by lightning, characters whose boat sinks in a storm and a character who struggles against hypothermia in a snow storm are all characters experiencing man versus nature conflicts.

c. Man vs. Society

This external conflict exists when characters struggle against the morays of their culture and government.

2.3 Literature Review

A study needs some relevant research in order to support the implementation of the further research. Some data can be obtained from the relevant research or nearing research conducted previously. The following are some previous researchers that conducted a research that related to this research. There are Karina Rahma Hadiani (2016), Azaria Zakiah (2012), Subiha (2006), and M. Sahil (2006).

The first is a thesis entitled “The Triangular Love of Main Characters in E. L. James’ *Fifty Shades Darker* (2011)” by Karina Rahma Hadiani, 2016, Diponegoro University. This thesis focuses on love aspects shown in *Fifty Shades Darker* (2011) novel by E.L. James. *Fifty Shades Darker* novel describes the love relationship between the characters named Christian Grey and Anastasia Steele. The aim of this thesis is to prove the existence of love aspects in the novel by analyzing the intrinsic and extrinsic aspects. The writer uses library research to collect the data with the novel as the main data and several relevant books, journals, articles, also online documents and websites are used as the supporting data. The intrinsic aspects cover characters, setting, and conflicts. Meanwhile, in the extrinsic aspects, the writer elaborates Robert Sternberg’s triangular theory of love. Based on Robert Sternberg’s triangular theory of love, there are three components of love: intimacy, passion, and commitment. The result of this thesis proves that, according to Robert Sternberg’s triangular theory of love, both characters in the novel, Christian Grey and Anastasia Steele, have experienced intimacy, passion, and commitment in their love relationship.

The second is a thesis titled “*The Relationship between Commitment Component of Love and Readiness for Marriage in Young Adulthood*” by Azaria Zakiah, 2012, University of Indonesia Faculty of Psychology. This thesis examines the relationship between commitment component of Sternberg’s triangular theory of love and readiness for marriage in young adulthood.

The third is a thesis by Subiha, Adab and Humanity Faculty of Alauddin State Islamic University Makassar, 2006 entitled “*The Analysis of Social Conflict in the Novel “Adventures of Tom Sawyer” By Mark Twain*”. She found that the minor conflict were about social conflict in Thomas Sawyer’s family, especially social conflict between Tom and his aunt, and social conflict between Tom and his families. Her finding also about the major conflict between Tom and Injun Joe. Joe and Dr. Robinson were living in the same home, but they had never been a close friend. The research analyzed by using intrinsic approach.

The fourth is a thesis by M. Sahil, Adab and Humanity Faculty of Alauddin State Islamic University Makassar, 2006 entitled “*The Analysis of Social Conflict in the Drama “Othello” By William Shakspeare*”. He found the external conflict and the causes of external conflict (social conflict). The external conflict were about social conflict between Othello and Lago, Othello and Cassio, and Othello and Desdemona. The causes of social conflict begin when Lago feels jealous to Cassio. The research analyzed the data by using intrinsic approach.

After seeing the results of research above, the previous researches similarity discuss about love and conflict. This research different from previous research because in this research using *The Stars We Steal* novel by Alexa Donne as object of research. The plot in this novel is different with previous plot on object research, so the results of this research will be different. Research about The Reflection of Love and Conflict on Princess Leonie Kolburg Character has not been done in *The Stars We Steal*. Therefore, I will focus on The Reflection of Love and Conflict on Princess Leonie Kolburg Character with psychology to describe the influence of conflict to the development of the character. I interested to analyze The Reflection of Love and Conflict on Princess Leonie Kolburg Character in Alexa Donne’s Novel *The Stars We Steal*.