

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

#### **2.1 Intrinsic Theory**

The essential element is the element that builds the literary work itself. With these elements, a literary work is presented as a literary work. Elements that people actually find when reading literary works. The essential element of the novel is the element that is directly involved in the construction of the story. It is this combination of various unique elements that makes the novel concrete. Conversely, from the reader's point of view, you will find these elements of the story when you read the novel. The elements mentioned are only part of, for example, events, stories, actions, characteristics, themes, places, story perspectives, languages or linguistic styles. (Nurgiantoro, 1995)

##### **2.1.1 Characterization**

The method of characterization used by authors is the method of showing, showing method is an indirect way by the dramatic way in front of you, this allows characters in literary works to express themselves directly through their actions which (indirectly) shows that the author places himself outside the story by allowing the characters to show their character through dialogue and action. However, it is not impossible, even many contemporary authors combine these two methods in a literary work. So it is not mandatory that the author must use or choose one method (Minderop, 2005)

The number of characters that appear in novels and short stories is limited, especially those with the status of the main character. Compared to the novel, the characters in the short story are limited in terms of both the characters, especially the number of characters and personal details, so the reader needs to reconstruct a more complete picture of the characters themselves. Fictitious figures are usually more perfectly portrayed. For example, a person related to physical characteristics, social conditions, behaviours, traits and habits. (Nurgiantoro, 1995)

### **2.1.2 Plot**

Short story plots are generally single. It consists only of a series of events that continue to the end of the story (many short stories, and novels that do not contain clear restrictions, so the conclusions are left to the reader's interpretation and are not complete.) The sequence of events can start anywhere. For example, if you encounter an escalating conflict, you don't need to start deploying characters or settings. Although there are character and setting elements, short stories usually do not extend because they have a single plot, and the accumulated conflicts and climaxes reached are also usually peculiar. (Nurgiantoro, 1995)

#### **2.1.2.1 Exposition**

The phase which mainly contains the description of the introduction of the background situation and the characters of the story. This phase is the phase of the opening of the story, which gives the first information and others, which is mainly used to tell the story that will be told in the next phase (Nurgiantoro, 1995)

#### **2.1.2.2 Rising Action**

The conflict that arose in the previous phase grows and develops its intensity. Dramatic events that occur and form the core of the story are gripping and exciting. Conflicts that occur internally, externally, or both, conflicts, conflicts, and conflicts between the interests of the problem and the characters leading to the climax are increasingly inevitable (Nurgiantoro, 1995)

#### **2.1.2.3 Climax**

the conflicts and contradictions that arise, which are recognized by and inflicted upon the characters of the story, reach a point of supreme intensity. The climax of a story is experienced by the main character who appears as the person and sufferer of the main conflict. A long fiction can have more than 1 climax

Falling Action (Nurgiantoro, 1995)

#### **2.1.3.4 Resolution**

Conflicts that have reached a climax are resolved; tensions are eased. Other conflicts, sub-conflicts or additional conflicts, if any, are also given a way out, the story ends, this stage corresponds to the final stage above (Nurgiantoro, 1995)

#### **2.1.3 Setting**

The background elements can be divided into 3 main elements, namely place, time and atmosphere. Although these three elements each present a different problem and can be discussed independently, in reality they are interrelated and mutually reinforcing. (Nurgiantoro, 1995)

##### **2.1.3.1 Setting of Time**

The temporal classification refers to the problem of the "when" of the events narrated in the fiction. The problem of "when" is usually associated with factual time, time that has to do with historical events, knowledge, and the reader's perception of historical time in order to try to immerse himself in the atmosphere of the story. (Nurgiantoro, 1995)

##### **2.1.3.2 Setting of Place**

The setting of the place indicates the location of the events narrated in a fictional work. The element of place used is a place with a definite name, definite initials, a definite place without a definite name (Nurgiantoro, 1995)

##### **2.1.3.3 Setting of Atmosphere**

The atmosphere in the story is in the form of a description of the background conditions capable of creating a particular atmosphere, e.g., serene, romantic, sad, gloomy, deadly, mysterious, and so on. The particular atmosphere that is created is not directly described. explicitly, but rather something that is recommended, but readers are generally able to grasp the message of the atmosphere that the author wants to create using his imagination and emotional sensibility (Nurgiantoro, 1995)

#### **2.1.4 Theme**

The theme is the basis of the story. It is always related to various life experiences such as love issues, love, longing, fear, death and religion. In some cases, a theme is often synonymous with a particular guiding idea or goal. (Nurgiantoro, 1995)

### **2.2 Extrinsic Theory**

Extrinsic elements are elements that are external to the literary work of art but do not directly affect the organic system of a literary work. More precisely, we can say that they are elements that affect the construction of the story of a literary work but do not become part of it. build up the totality of the resulting story (Nurgiantoro, 1995)

#### **2.2.1 Depression**

According to Iyus Yosep (2007) in Dirgayunita's research Depression is a normal emotional state characterized by extreme sadness and need meaninglessly guilty (withdrawal, sleeplessness, Loss of appetite, interest in daily life), depression Mood disorder, permanent emotional state All mental processes (thoughts, emotions, (Behaviour) people. In general, the mood A feeling of helplessness occurs predominantly, lost hope (Dirgayunita, 2016)

Depression is an emotional disorder or bad mood characterized by persistent sadness, hopelessness, and guilt. So that all mental processes (thoughts, emotions, behaviours) can influence the motivations for activities in daily life and interpersonal relationships. (Dirgayunita, 2016)

From early adolescence to adulthood, females are twice as likely to develop depression as males. Many different explanations have been provided for this gender difference in depression, but none seem to be. Recent studies have shown gender differences in stress responses. When exposed to a specific stressor. Check out this survey and how to explain the gender differences Stress experiences and stress responsiveness can interact to make women more vulnerable for depression. (Hoeksema, 2009)

### 2.3 Previous Related Studies

In this study, I will use three previous study that related to the same topic. The first is “*Girls Power reflected in Rick Yancey’s The 5<sup>th</sup> Wave Novel 2013 A Reader’s Response Theory*” Written by Rina Wiryadi from Universitas Muhammadiyah Surakarta. In this research, this research tries to uncover the Girl's Power issue as well as other major themes in Rick Yancey's novel The 5th Wave. In reviewing a novel, differences in perspective are thought to cause disagreements between two people. The primary data source is reader reviews on the Goodreads website for the novel The 5th Wave, which was published in 2013. The secondary data source comes from earlier studies on the novel under study's authoring. This study employs qualitative research, in which data is gathered primarily via the use of words or text, and words are analysed subjectively. Character and characterization point of view, plot, and novel writing style are the four major issues identified. The primary female characters in the novel The 5th Wave offer the depiction of Girl's Power. In this issue, there are three findings: the Girl's Power represented, the Girl's Power represented, and the Girl's Power represented. (Wiryadi, 2020)

The second is, “*“I am humanity”: Posthumanism and Embodiment in Rick Yancey’s The 5th Wave Series*”, written by Lars Schmeink. In this research, the modern alien invasion scenario of Rick Yancey's Young Adult novel series The 5th Wave, The Infinite Sea, and The Last Star, this article explores negotiations between humanity and post humanity. Beginning with classic invasion narratives, the novels quickly reveal the alien Other as largely absent, replaced by a human-alien hybridity that engages in transhumanist technological enhancement and enacts. Fundamental alterations in the human's self-realization as a posthuman. Over the years, the ontological state of both humans and aliens is discussed over the course of three novels. Questioned and reinterpreted on a regular basis, changing our perspective away from the usual paranoid conceptions of another lurking among us to a perspective that recognizes this. The alien Other has always been a component of the human, a transition that compels us to reconsider our assumptions. Negotiate our own hybrid becoming borders These ontological

categories are subsequently placed onto the novel's young characters' developing bodies. (Schmeink, 2017)

The third is, “*The juxtaposition of the posthuman and transhuman in the dystopian genre: an analysis of the Divergent and The 5th Wave trilogies*” written by Eduardo Marks de Maeques and Anderson Martins Pareira from Federal University Pelotas. In this research, the purpose of this paper is to examine how the philosophical currents of transhumanism and posthumanism re-signify the human component in contemporary dystopias. In this regard, we intend to contrast the Divergent and The Fifth Wave trilogies, two narratives that are symptoms of the current Western political and social moment but differ in their philosophical imputations about the epistemological ideals of transhumanism and posthumanism. As a result, this article is based on the work of Hayles (1999), Wolfe (2009), More and Vitta-More (2013), and Marks de Marques (2014). (2014). This work is justified in contributing to the studies on dystopia that have emerged in recent decades and have made new tools for dealing with the genre and the society in which it originated available. (Marques & Pareira, 2017)

This research is different from previous research because my research discusses survive attempt with depression during aliens attack in the movie script the 5th wave, and this is of course very different from previous research which discusses about girl's power represented, posthuman and transhuman, I use characterization the consist of: characterization, psychology of literature approach, and depression theory.