

CHAPTER 2

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include characterization through telling and showing methods, plot, and setting. The extrinsic approaches are anxiety and jealousy theory.

2.1 Theory of Romantic Jealousy

Jealousy in a romantic relationship is a complex feeling and is useful for increasing intimacy in a romantic relationship. Jealousy in romantic relationships is indispensable for social order. Romantic Jealousy is a complex affective emotion which is a kind to the very human nature in intimate relationships; romantic jealousy is also indispensable for social order.

Therefore, jealousy in a romantic relationship does not always have a negative meaning. Why is that, as Clinton said that jealousy in a relationship can increase intimacy in a romantic romance. And this is a positive thing that can glue the love relationship between two people. Jealousy in a person can be a natural trait of men and women, both of them can feel the same thing, namely jealousy. If feelings of jealousy in a relationship can be maintained properly, then a romantic relationship with jealousy will continue to be passionate.

2.1.1 Romantic Jealousy

Romantic jealousy is a complex emotion activated by a real or perceived threat to the relationship. Romantic jealousy is an important phenomenon in public health, as it brings consequences for the subject, the couple and the rival, even to the point of death. This theory-based study performed a systematic review of the research published in major international databases and platforms, as of December, 2016. The results of 230 studies that met the inclusion criteria were classified in pursuance of the variables associated with jealousy: *a) personal variables (differences in sex, sexual orientation, hormones/use of contraceptives, self-esteem, attachment style and use of alcohol); b) interpersonal variables*

(romantic love, satisfaction and violence); c) sociocultural variables (transcultural comparisons, features of the rival and social networks). Future studies, with sufficient statistical robustness, should achieve a clinical formulation that indicates the relevance and predictive power of each variable.

On another source it is said Romantic Jealousy is a complex affective emotion which is a kind to the very human nature in intimate relationships; romantic jealousy is also indispensable for social order. Romantic jealousy is the subject of study of human and social sciences from different psychological and psychiatric currents states that romantic jealousy can be defined “as a complex set of thoughts, feelings and actions that follow a threat to self-esteem and / or threaten the existence or quality of the relationship. These threats are generated by the perception of a real or potential attraction between the partner and a (perhaps imaginary). Hart and Legerstee, state that jealousy is a state which depending on the context – can arouse emotions like sadness (loss), anger (treason), or fear or anxiety (loneliness).

There are different types of romantic jealousy. Buunk, subdivides them into: a) reactive jealousy, cause by intimate behavior of a partner with a third party; b) anxious jealous, focused on the possibility that the couple is sexually or emotionally involved with someone else; c) preventive jealousy, aimed at preventing intimate contact of the partner with a third party upon slight indications of interest. Pfeiffer and Wong, while developing the Multidimensional Jealousy Scale, argued that jealousy can be: a) emotional jealousy – reaction to the perceived threat; b) cognitive jealousy – concerns about the involvement of the partner in infidelity; c) behavioral jealousy – monitoring behaviors. The American Psychiatric Association DSM-5, classifies jealousy as follows: (a) obsessive jealousy, as a “specified related disorder” of another compulsive-obsessive disorder; and (b) jealousy-type within the delusional disorder.

Jealousy is typically defined as an emotional response to the threat of losing a valued relationship to a rival. Although it is not considered to be a primary emotion, such as fear, sadness or joy, jealousy reflects a vital emotional process that is clinically and socially relevant to psychologists. Jealousy is found in every culture and has been recorded throughout history as an integral

component to human relationships. Although it is neither desired nor essential for healthy relationships, it is nevertheless a common, even ubiquitous response. All people experience jealousy at some point in their lives.

Unfortunately, some people's experience of jealousy involves intense psychological turmoil that can lead to aggressive or maladaptive responses. A majority of violent crime involving intimate partners including murder, stalking or domestic abuse can be attributed to feelings of jealousy. Some leading researchers on emotion argue that jealousy is not an emotion at all, but an amalgamation of fluctuating feelings of anger, fear, sadness, or disgust, and that the reaction reflects the dynamics of a social situation.

Psychologists generally identify jealousy as a social emotion, in the same class as shame, embarrassment, and envy. Jealousy emerges when a valued relationship with another person is threatened by a rival who appears to be competing for attention, affection, or commitment. Unlike envy, jealousy requires a triangulation. Envy arises when we covet the possession of another, but jealousy occurs when we feel we possess a valued relationship that may be taken by someone else.

Both envy and jealousy arise when our self-esteem is diminished, but jealousy is much more likely to evoke an overt response to secure what is believed to be one's own, whereas envy is usually concealed from others. Some people may feel ashamed of envying another person, but a jealous individual may feel righteous and justified in acting deliberately or aggressively in response to the perceived encroachment on the relationship.

2.2 Theory of Anxiety

Anxiety may become symptomatic at any age when it prevents or limits developmentally appropriate adaptive behavior. Anxiety is a natural worry for humans. However, anxiety can be felt by all humans and applies to all ages. but has different levels depending on age, conditions, and situations being experienced. If this anxiety is not handled properly, it will have negative impacts such as inhibiting emotional development in a person. Therefore, anxiety must be controlled and maintained properly.

As the opinion of Klein & Pine above which explains that anxiety can limit adaptive behavior towards emotional development in a person. Therefore, controlling anxiety is a must be for humans so that anxiety itself does not inhibit and limit one's emotional development.

According to the above theory, jealousy and anxiety in romantic relationships can increase passion in a relationship, if they can be controlled and maintained properly. Because these two feelings are natural traits that exist in every human being, emotional control is needed, especially in romantic relationships.

2.2.1 Anxiety

Anxiety may become symptomatic at any age when it prevents or limits developmentally appropriate adaptive behavior. However, anxiety about particular circumstances may develop at one or another developmental stage, based on the typical age-related experiences that occur during this stage. For example, anxiety about separation represents a normal aspect of development that is experienced by many young children. Similarly, in married couple, particular questions arise concerning anxiety about social situations, given changes in the social milieu that are experienced as stressful by many married couple.

A useful rule of thumb for determining the diagnostic threshold is the person's ability to recover from anxiety and to remain anxiety-free when the provoking situation is absent. For example, it is not necessarily deviant for married couple to respond with acute discomfort or anxiety when meeting a peer that they find attractive. Such reactions reach clinical levels, however, when married couple are unable to recover from the anxiety (as manifested by recurrent doubts or ruminations about how they behave), or when married couple avoid such encounters on a consistent basis.

Similarly, clinical anxiety in this situation might be characterized by the development of concerns about future meetings with unfamiliar peers or even avoidance of activities that might require peer interactions. Therefore, an married couple 's lack of flexibility in affective adaptation is an important pathological indicator. In addition, the degree of distress and dysfunction influences diagnostic decisions; these vary with developmental stage, as well as with cultural and

familial standards. When anxiety symptoms are developmentally inappropriate, subjective distress is relatively more informative. For example, separation anxiety is developmentally more congruent with early childhood than with married couple. In brief, three clinical features impinge on the definition of pathological anxiety. Two of these, distress and dysfunction, vary in importance as a function of developmental stage. The third, symptomatic inflexibility, is diagnostically relevant regardless of age.

The ability to draw firm conclusions on the ideal criteria for disorders will remain limited so long as signs and symptoms are the exclusive basis for establishing the presence of psychiatric disorders. Longitudinal research can provide some answers by identifying specific symptom patterns and thresholds that have long-term significance. In practice, however, such evidence has proved to be informative but rarely conclusive.

The past two decades have witnessed a great expansion in the study of anxiety disorders. An earlier emphasis on rating scales or interviews assessing multitudes of unrelated fears and worries has been replaced by an emphasis on the study of diagnostic groups that reflect explicit clinical criteria. Scale ratings can be grouped to generate overall scores of anxiety, or what has come to be called “internalizing” symptoms, such as in the widely used Child Behavior Checklist (CBCL), but as the evidence shows, scale ratings correspond poorly to clinical entities. Difficulties in separating “normal” from “pathological” anxiety are clearly reflected in results from epidemiological studies, in which the prevalence of anxiety disorders changes markedly with relatively minor changes in the definition of impairment. However, adolescents with anxiety disorders who seek treatment typically suffer from markedly impairing anxiety, and there is little ambiguity about determining whether they have “normal” or abnormal levels of anxiety.

The conceptual problem concerns the need to provide a principled basis for distinguishing disorder from non disorder beyond the current imperfect clinically based principles. In an ideal circumstance, these principles would be based on understandings of pathophysiology. Consistent with this perspective, some philosophers of medicine have attempted to provide objective, biological

criteria for demarcating disorder (e.g., major depression) from distressing states that fall within the bounds of normal unhappiness (e.g., grief). Others have claimed that all ascriptions of disorder reflect nothing more than societally determined value judgments about undesirable states and behavior.

Anxiety is a qualification of dreaming spirit, and as such it has its place in psychology. Awake, the difference between myself and my other is posited; sleeping, it is suspended; dreaming, it is an intimated nothing. The actuality of the spirit constantly shows itself as a form that tempts its possibility but disappears as soon as it seeks to grasp for it, and it is a nothing that can only bring anxiety. More it cannot do as long as it merely shows itself. The concept of anxiety is almost never treated in psychology. Therefore, I must point out that it is altogether different from fear and similar concepts that refer to something definite, where as anxiety is freedom's actuality as the possibility of possibility. For this reason, anxiety is not found in the beast, precisely because by nature the beast is not qualified as spirit.

When we consider the dialectical determinations of anxiety, it appears that exactly these have psychology ambiguity. Anxiety is a *sympathetic antipathy and an antipathetic sympathy*. One easily sees, I think, that this is a psychological determination in a sense entirely different from the concupiscentia (inordinate desire) of which we spoke. Linguistic usage confirms this perfectly. One speaks of a pleasing anxiety, a pleasing anxiousness, and of a strange anxiety, a bashful anxiety, etc.

The anxiety that is posited in innocence is in the first place no guilt, and in the second place it is no troublesome burden, no suffering that cannot be brought into harmony with the blessedness of innocence. In observing children, one will discover this anxiety intimated more particularly as a seeking for the adventurous, the monstrous, and the enigmatic. That there are children in whom this anxiety is not found proves nothing at all, for neither is it found in the beast, and the less spirit, the less anxiety. This anxiety belongs so essentially to the child that he cannot do without it. Though it causes him anxiety, it captivates him by its

pleasing anxiousness. In all cultures where the childlike is preserved as the dreaming of the spirit, this anxiety is found.

The more profound the anxiety, the more profound the culture. Only a prosaic stupidity maintains that this is a disorganization. Anxiety has here the same meaning as melancholy at a much later point, when freedom, having passed through the imperfect forms of its history, in the profoundest sense will come to itself. Just as the relation of anxiety to its object, to something that is nothing (linguistic usage also says pregnantly: to be anxious about nothing), is altogether ambiguous, so also the transition that is to be made from innocence to guilt will be so dialectical that it can be seen that the explanation is what it must be, psychological.

The qualitative leap stands outside of all ambiguity. But he who becomes guilty through anxiety is indeed innocent, for it was not he himself but anxiety, a foreign power, that laid hold of him, a power that he did not love but about which he was anxious. And yet he is guilty, for he sank in anxiety, which he nevertheless loved even as he feared it. There is nothing in the world more ambiguous; therefore this is the only psychological explanation. But, to repeat once more, it could never occur to the explanation that it should explain the qualitative leap. Every notion that suggests that the prohibition tempted him, or that the seducer deceived him, has sufficient ambiguity only for a superficial observation, but it perverts ethics, introduces a quantitative determination, and will by the help of psychology pay man a compliment at the sacrifice of the ethical, a compliment that everyone who is ethically developed must reject as a new and more profound seduction.

That anxiety makes its appearance is the pivot upon which everything turns. Man is a synthesis of the psychical and the physical; however, a synthesis is unthinkable if the two are not united in a third. This third is spirit. 48 In innocence, man is not merely animal, for if he were at any moment of his life merely animal, he would never become man. So spirit is present, but as immediate, as dreaming. Inasmuch as it is now present, it is in a sense a hostile power, for it constantly disturbs the relation between soul and body, a relation that

indeed has persistence and yet does not have endurance, inasmuch as it first receives the latter by the spirit.

On the other hand, spirit is a friendly power, since it is precisely that which constitutes the relation. What, then, is man's relation to this ambiguous power? How does spirit relate itself to itself and to its conditionality? It relates itself as anxiety. Do away with itself, the spirit cannot; lay hold of itself, it cannot, as long as it has itself outside of itself. Nor can man sink down into the vegetative, for he is qualified as spirit; flee away from anxiety, he cannot, for he loves it; really love it, he cannot, for he flees from it.

Innocence has now reached its uttermost point. It is ignorance; however, it is not an animal brutality but an ignorance qualified by spirit, and as such innocence is precisely anxiety, because its ignorance is about nothing. Here there is no knowledge of good and evil etc., but the whole actuality of knowledge projects itself in anxiety as the enormous nothing of ignorance. In this section, I will analyze this novel through a psychological approach and I will elaborate on it with the explanation that has been explained in chapter 3. The analysis of the intrinsic approach that consists of Characterization, setting, and plot. It will support the anxiety in this novel.

2.3 Intrinsic and Extrinsic Approaches

2.3.1 Intrinsic Approaches

2.3.1.1 Characterization

Characters are vital and necessary element for a story. Without characters, there would be not plot or even story be told. Characterization is the way to create and present characters in fictions. The readers can sympathize or even with some characters in their open enjoyment of life. In presenting and establishing a character, there are two basic methods that can be applied, such as telling and showing methods (Pickering and Hoepfer, 1981: 25-27).

1. Telling Method (Direct)

Telling method relies on exposition and direct commentary by the author. Telling method consists of characterization through the use of names, appearance and author. (Pickering and Hoepfer, 1997:26)

a. Characterization through the Use of Names

Names are often used to provide essential clues that aid in characterization. Some characters are given name that suggest their dominant or controlling traits, other characters are given names that reinforce (or something 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 Hoepfer, 1997:28)

b. Character through Appearance

While in real life appearances of some people can be deceiving, in a fiction the details of it can serve as essential clues of a character. Details of a dress can be clues for a character's background, occupation, economic and social status. Meanwhile, details of a character's physical appearance can be clues for their age, general state of their physical health and well-being, as well as their emotional state and health. (Pickering and Hoepfer, 1997:29)

c. Characterization by the Author

Pickering and Hoepfer stated in his book (1997:30) An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feelings that are in their minds. The author has full control of the readers' attention and supposed attitude toward the characters.

2. Showing Method (Indirect)

Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions (Pickering and Hoepfer, 1997:27). Telling methods consists of 3 elements such as; characterization through dialogue (what character say) and characterization through action (what character do) (Pickering and Hoepfer, 1981: 31)

A. Characterization through Dialogue

Real life is quite literally filled with talk. People are forever talking about themselves and between themselves communicating bits and pieces of information. But not all of this information is important. Dialogue often represents and carries the speaker's attitude, values and beliefs. That is the reason why it may consciously or unconsciously reveal the speaker's innermost character and personality. Establishing character through dialogue is not easy, the author must be careful in explaining through dialogue and using it as characterization (Pickering and Hoepfer 1981: 32). To analyze a fiction, there are several ways that can be applied to reveal, establish and reinforce character such as;

a) What is Being Said

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 and Hoepfer, 1997:32)

b) The Identify of the Speaker

The information which delivered through dialogue by a protagonist of the story must be considered to be potentially more important than what others or minor characters say. Although, we can't truly ignore what minor characters say because it often provides crucial information and sheds important light on the personalities of the other characters as well (Pickering and Hoepfer, 1981: 32-33)

c) The Occasion

According to Pickering and Hoepfer (1981: 33), location and situation can be something that is more revealing the characterization of the characters. If in real life the conversation that take place in private at night is more serious and reveal the characterization that when they convers in public place. But in the fiction, an idle talk in public like on the street or at the theater can somehow be important to the story being told.

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

Pickering and Hoepfer (1981: 33) in his book stated that the information is performed by the characters. This happens when a character addresses no one

in particular, or when others are not present, or in other hand the action called monologue. Through monologue, the characters can tell about themselves or other characters.

e) The Quality of the Exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering and Hoeper, 1997:33)

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

Characters also a figure we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. (Pickering and Hoeper, 1997:33)

B. Characterization through Action

What a given character *is* is revealed by what that character does. In short, the single most important and definitive method of presenting and revealing character is 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 character, in this a gesture and facial expression can represent their unconscious emotional and psychological states as well as about their conscious attitudes and values. To be able to discover the motives behind some small actions, it is necessary to identify the common pattern of conduct and behavior of which each separate action is a part. If we can trace certain effects back on their underlying causes, we are successful in discovering something important about the character (Pickering and Hoeper, 1981: 33).

2.3.1.2 Plot

Plot is a narrative of events that form a basic narrative structure of a fiction. The events are arranged deliberately in a certain sequences that help readers to understand the story as well as to arouse readers' curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and indeterminate events. Therefore, logical and necessary relationship of the plot and other elements of a fiction is needed (Pickering and

Hoepfer, 1981: 13-15). A plot usually flows in five certain stages or sections as follows:

1. Exposition

The exposition is the beginning section in which the author provides necessary background information, sets the scene, establishes the situation, and dates the action. It may also include the characters and the conflicts, or the potential for conflict. This stage may be accomplished in a single sentence or paragraph (Pickering and Hoepfer, 1981: 16).

2. Complication

The complication is sometimes referred to as the rising action. It breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict if they have not been introduced in the exposition. Starting from this, the conflict is then developed gradually and intensified (Pickering and Hoepfer, 1981: 17).

3. Crisis

According to Pickering and Hoepfer (1981: 17), the crisis is also referred to as the climax. This stage is that moment at which the plot reaches its point of greatest emotional intensity.

4. Falling Action

This stage exists after the crisis, when the tension subsides and the plot moves towards its appointed conclusion (Pickering and Hoepfer, 1981: 17).

5. Resolution

It is a final section of the story. Resolution is also referred to conclusion. It records the outcome of the conflicts and establishes some new equilibrium and stability (Pickering and Hoepfer, 1981: 17).

2.3.1.3 Setting

Setting is a term that encompasses both the physical locale that frames the action *and* the time of the day or year, the climatic conditions, and the historical period during which the action takes place. Setting helps the readers visualize the action of the work and help to create and sustain the illusion of life. Setting has five possible functions such as; 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 (Pickering and Hooper, 1981: 37-38). However, in this research there are three possible functions that are being used;

1. Setting as background of Action

Pickering and Hooper (1981: 38-39) stated on its book that setting as background for action is extensive and highly developed, where setting—in the form of costume, manners, events and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of what real life is.

2. Setting as Antagonist

According to Pickering and Hooper (1981: 38-39), setting in the form of nature can function as a kind of causal agent or antagonist. It helps to establish plot conflict and determine the outcome of events.

3. Setting as a Means of Revealing Character

According to Pickering and Hooper (1981: 39), when a character perceives the setting or reacts to it, it will help the reader to know 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.

2.3.2 Extrinsic Approaches

2.3.2.1 Psychology Literature

Based on Journal of Personality and Individual Differences: Literature in Psychology-Psychology in Literature, Psychology can be described as “the science that systematically studies and attempts to explain observable behavior and its relationship to the unseen mental processes that go on inside the organism and to external events in the environment”. Goksen Aras / Procedia – Social and Behavioral Sciences, As for the origins of psychology, it could be stated that, “The earliest origins of psychology are found in the writings of the ancient Greek philosophers about the nature of life, particularly in the work of Aristotle” who “used the term psyche to refer to essence of life. This term is translated from

ancient Greek to mean ‘mind,’ but it is closely linked in meaning to the word ‘breath’”.

Keeping the ongoing debates in the field of psychology, dating back to Aristotle, in mind, it can be pointed out that”... Modern psychologists study the same actions, thoughts, and feelings that fascinated Aristotle. Indeed, the term psychology comes from Aristotle’s word *psyche* plus the Greek word *logos*, which means ‘the study of’”. The meaning of psychology in literature is explained by Wellek and Warren as follows: “By ‘psychology of literature’, we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology)”.

According to Freudian theory about psychology. He said that psychology is the most part concerned with spiritual, emotional and mental lives of the characters and with the analysis of character rather than with the plot and the action. Literature is a record of human consciousness, the richest and most comprehensive we have. Lyric poetry is arguably man’s most successful effort to describe *qualia*. The novel is arguably man’s most successful effort to describe the experience of individual human beings moving through space and time”. To Noam Chomsky, literature is one of the most significant means to obtain knowledge, concerning man and his life, his unique experiences and the idiosyncratic values. Literature has a relation with psychology because when the writer wrote their novel they always related it with the feelings they have, experience they’ve ever had.

2.3.2.2 Social Psychology

According to, Social psychology is the scientific study of how people's thoughts, feelings, and behaviors are influenced by the actual, imagined, or implied presence of others. By this definition, *scientific* refers to the empirical method of investigation. The terms *thoughts*, *feelings*, and *behaviors* include all of the psychological variables that are measurable in a human being. The statement

that others may be *imagined* or *implied* suggests that we are prone to social influence even when no other people are present, such as when watching television, or following internalized cultural norms.³ However, the concept of social psychology that is being used is love.

2.4 Previous Related Studies

Research of Tami Nur Rizki

This research was researched by Tami Nur Rizki (2015), Majoring in English Literature, Faculty of Language and Arts, STATE'S UNIVERSITY OF SEMARANG. In the short stories entitled "The Effect of The Main Characters' Anxiety Towards Their Existence In The Community As Found In The Katherine Mansfield Short Stories", there are three main characters in the short stories. The first character's name is Miss Brill who has a straight, indifferent, selfish, and introvert character. The second character's name is Josephine, who has an expressive personality, extrovert, and makes quick decisions without thinking. Otherwise, the third character has the opposite character with Josephine, her name is Constantian. Constantian is an inexpressive, introvert, and takes a long time to make decisions.

Based on the results of the research above, using a descriptive qualitative approach using Sigmund Freud's personality theory, namely the id, ego, and superego. This personality will affect the effect of anxiety.

The conclusion from the research researched by Tami Nur Rizki in the short story above is that the three main characters have the same problem, is anxiety. Miss Brill lacks the affection she doesn't get. On the other hand, Josephine and Constantia get so much love from their father. But this has a bad effect on them because their father is a dictator who controls their whole life, so they get anxiety. The impact of the anxiety they feel is the failure to control their ego and actualize their personality in their community. This is reinforced by negative thoughts that make their anxiety increased. Because the anxiety they feel gives suffered that makes them stop to act and develop for their life process.

The difference between the research researched by Tami Nur Rizki and the research researched by the author is the difference in sources (short stories and novels), characterization, plot, and setting of the story.

The similarity of the research studied by Tami Nur Rizki with the research researched by the author is to use descriptive qualitative research methods and the anxiety theory.

