

CHAPTER II FRAMEWORK OF THEORIES

Based on the objective of the research above, to understand the meaning and the construction of the novel, I use various concepts and theories to analyze the novel. The approaches that I will use are intrinsic and extrinsic. Both of these theories will analyze the character within the novel. Especially characterization, plot, and setting as intrinsic approach. The extrinsic approaches are sublimation, aggression, and anxiety. In this chapter, I will tell a further explanation of the theories and concepts which both have been written in the previous chapter. The further explanation will be done as follows:

2.1 Intrinsic Approaches

In order to analyze the character within the novel, I will be using some concepts which is related to intrinsic approach. The concepts that I use are: characterization, plot, and setting. I also use a book as a guide, that is Concise Companion to Literature by H. Pickering and Jeffrey D. Hoeper. The book is the main guide for me to analyze through intrinsic approach to get the gist out of the novel I am analyzing.

2.1.1 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 also appears when the author reveals the personality of the character, whether through name or act. The writer usually represents the character by the description of their action, speech, and their mind. This includes the process of giving information about the character. (Pickering & Hoeper, 1981 : 24).

2.1.1.1 First Person Point of View

Nurgiyantoro (as cited in Albertine Minderop, 2013) stated that first person point of view “I” consists of: “I” main character or “first-person participant” is the narrator which he or she is involved in the story as the main character, delivering the story from the point of view “I” and becomes the focus of the story and “I” additional character or “first-person observant” is the narrator which he or she is not involved in the story, exist as additional character which his or her job only to listen or be an audience and to report the story to the reader from the “I” point of view (p.106).

Pickering and Hoeper (as cited in Albertine Minderop, 2013) stated that this technique uses “I” point of view as if the narrator tells his or her own experiences. The reader is brought to the centre of the incident through the look, feel through the eyes and someone’s related consciousness. In this issue the reader often wonders if this is the author’s point of view or “I”’s as the character. This kind of technique is usually subjective and generally psychological issues are appropriate to use in this technique (p. 106).

According to the theories of first person point of view above, I can conclude that first person point of view is related to the main character as the narrator of the story to deliver the story to the reader based on his or her own experiences.

This technique consists of inclusion storytelling technique, exclusion storytelling technique and “I” main character and “I” additional character storytelling technique. But I will only use one technique which is inclusion storytelling technique.

a) Inclusion Storytelling Technique

Kenney (as cited in Albertine Minderop, 2013) stated that inclusion storytelling technique is used if the narrator is the character who is directly involved in the story. Inclusion storytelling technique is used if the story is delivered by the character using or call themselves as “I” (p. 107).

Inclusion storytelling technique uses “I” as the main character, he or she tells everything about themselves, experiences, point of view, belief,

etc. it is more subjective and the reader is brought by the narrator through their experiences and what they are believing. The reader often wonders whether this is the author's idea or not (Minderop, 2013 : 107)

According to the definitions about inclusion storytelling technique above, I can conclude that inclusion storytelling technique is the technique that involving the main characters to deliver all the story from the beginning to the end through their perspective, experiences and belief.

b) Exclusion Story

Pickering and Hoepfer (as cited in Albertine Minderop, 2013) stated that exclusion storytelling technique is used if the narrator is not directly involved in the story even if they are in it. The protagonist is not always telling themselves (p. 107).

c) telling Technique

Pickering and Hoepfer (as cited in Albertine Minderop, 2013) stated that exclusion storytelling technique is used if the narrator is not directly involved in the story even if they are in it. The protagonist is not always telling themselves (p. 107).

d) First-person Participant and First-person Observant Storytelling Technique

Nurgiyantoro (as cited in Albertine Minderop, 2013) stated that first-person participant storytelling technique tells several incidents and behaviors they physically experience. First-person participant storytelling technique tells other character's story about themselves. This narrator becomes the main character through showing several experiences, incidents, and relationships with other character (p. 109).

In the first-person participant storytelling technique, "I" is the focus, main consciousness and centre of the story. Anything related outside of the "I" will only be told if necessary. In this case the "I" is the protagonist and the reader gives empathy towards themselves and

identifies themselves as "I". the reader will feel the same way as "I" in the story and follows their moral point of view (Minderop, 2013 : 109-110).

According to the definitions of first-person participant and first-person observant storytelling technique above, I can conclude that this kind of technique is involving the main character to tell their experiences and gives the reader sense of empathy towards themselves and follows their moral point of view.

2.1.1.2 Dramatic Point of View

Dramatic point of view in a story is not delivered by the narrator but delivered by the characters through a dialogue. Since the absence of the narrator so the story is delivered through the characters' act. The understanding of the story is fully given to the reader through the dialogue. The author usually gives the direction at the beginning (Minderop, 2013 : 117).

Pickering and Hoeper (as cited in Albertine Minderop, 2013) stated that dramatic point of view is usually used by contemporary writer because the way of delivering through the impersonal and objective experience and also an actual script. This point of view is usually emphasizing the aspects of emotion, psychological and self-control (p. 118).

According to the definitions of dramatic point of view above, I can conclude that dramatic point of view is delivered through a dialogue by the characters in a story and the way they deliver it is impersonal and objective so the reader can feel the emphasize on emotions, psychological, and self-control.

2.1.2 Plot

Plot is a series of stories that are formed in the stages of events to form a complete story. The plot is not prepared for the theme. The storyline that is arranged or woven should not jump to another theme. Each event will be related so that the whole story is a unity that cannot be separated. Lubis (1981: 18) describes how to

start and organize a story conveyed by Tasrif which is divided into five stages, namely depiction initial situation (exposition), events began to move towards a crisis colored by conflicts (complication), the situation began to peak (rising action), the situation reach the peak of the observation (climax). How to start and organize a story like the one above is called a plot or dramatic conflict.

2.1.3 Setting

The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs: the setting of a single episode or scene within the work is the particular physical location in which it takes place (Abrams & Harpham, 2012 : 363).

Settings are divided into several parts, such as:

2.2.3.1. 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)

2.2.3.2. 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)

2.2.3.3. 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)

2.2.3.4. 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)

2.2. Extrinsic Approach

After explaining intrinsic approaches above, I will explain the extrinsic approach. I will use psychological approach through the concept of defense mechanism (sublimation and aggression) and anxiety to analyze the character in the novel. Through extrinsic approach, I will use the concept of psychology of literature, defense mechanism (sublimation and aggression) and anxiety.

2.2.1 Psychology

According to Cherry (2020) psychology is the study of mind and behavior. It encompasses the biological influences, social pressures, and environmental factors that affect how people think, act, and feel. Gaining a richer and deeper understanding of psychology can help people achieve into their own actions as well as a better understanding of other people. Early psychology evolved out of both philosophy and biology. Discussions of these two subjects date as far back as the early Greek thinkers, including Aristotle and Socrates. Throughout psychology's history, various schools of thought have formed to explain the human mind and behavior. In some cases, certain schools of thought rose to dominate the field of psychology for a period of time.

2.3.1 Psychology of literature

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, as we see in the example of Dostoevsky's characters. At the same time, Jung noted, psychology also provides insights into literature by exploring mental processes. 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 (Emir, 2016 : 49).

Beside literature and psychology there is no other branch of science which is engaged so much in the study of the relationship between human body and soul with its contradictions and dilemmas, making efforts to define the relationship in terms of certain rules, to know the mysterious aspects of the human soul and its subconscious areas by means of long and detailed journeys: at the same time both branches have been struggling in their existence between arts and science for about a century.

According to Holland (1990) Psychoanalysis is the science of human subjectivity. It offers insights into the mind's ways of thinking, dreaming, imagining, wanting, and especially the mind's ways of hiding from itself. Ultimately, each of us has to find those ways out in our own minds since we do not have access to the minds of others. In other words, the laboratory for this science is one's own mind. Without some, so to speak, hands-on experience of psychoanalytic insight into the mind's ways, psychoanalysis becomes dry and abstract. It will seem arbitrary and made-up.

2.3.2 Defense Mechanism

A defense mechanism in which a drive or feeling is shifted to a substitute object, one that psychologically more available. for example, aggressive impulses may be displaced, as in scapegoating, upon people (or even inanimate objects) who are no

sources of frustration but are safer to attack. Freud uses the term defense mechanism to refer to the unconscious process of a person questioning anxiety, this mechanism protects him from external threats or impulses that arise from internal anxiety by distorting reality in various ways Hilgard, et al., 1975 (as cited by Minderop).

Defense mechanisms are psychological constructs inferred from observations of the way people behave. They are useful ways of summarizing what we think is going on when we observe behaviour. But although some of the mechanisms are supported by experimental evidence, others have little scientific verification Hilgard, et al., 1975 (as cited by Minderop)

Sigmund Freud divided defense mechanism into several categories. In this context I will only use two out of many categories of defense mechanisms, that are sublimation, and aggression. Both of these defense mechanisms will be my main focus on analyzing the anxiety which occurs within the main character.

- a) Sublimation occurs when socially beneficial actions replace feelings of discomfort. sublimation is actually a form of diversion. For example, an individual has a high sexual drive, then he / she transfers this uncomfortable feeling to a socially acceptable act of action by becoming a nude body artist (Minderop, 2013 : 33)
- b) Aggression is similar to apathy. Aggression is a feeling which related to tension and anxiety which tend to assault and attack. Assault could be formed through direct and displaced aggression. Direct aggression is an aggression which directed toward a person or object of frustration. For an older people, aggression is kind of, normally, in form of verbal rather than physical – the victim of which usually gets offended will respond to the aggression. On the other hand Displaced Aggression is when someone happened to be frustrated but can not uttered his frustration towards the object of frustration because the object is untouchable or intangible. The person who does aggression doesn't know how he should attack to; meanwhile he is so angry and need something as substitution to his anger. Offense oftenly targets a person who is innocent or looking for the scapegoat. (Minderop, 2013 : 38).

2.3.3 Anxiety

Defines that any situation that threatens the comfort of an organism is assumed to create a condition called Anxiety. This condition is followed by an uncomfortable feeling characterized by worries, fears and unhappiness that we can feel through various levels. the threat referred to can be in the form of physical, psychological threats, and various pressures that cause anxiety. this condition is followed by a feeling of discomfort characterized by the terms worry, fear, unhappiness which we can feel through various levels Hilgard, et al., 1975 (as cited by Minderop). Freud emphasized the importance of anxiety. it distinguishes between objective anxiety and neurotic anxiety. (Minderop, 2013 : 27-28).

2.3 Literature Review

I use literature review consisting of primary and secondary source. The primary source I use is a novel entitled “*Verity*” by Colleen Hoover. This study focuses on the anxiety concept that triggers defense mechanisms; sublimation and aggression in novel entitled *Verity* by Colleen Hoover. There are other related studies which also focus on defense mechanism and anxiety.

The journal that I used as a reference for this research is *Freud and Nietzsche on Sublimation* by Ken Gemes. This journal talks deeply about sublimation. As what we already know, sublimation is the concept firstly initiated by Sigmund Freud. This journal not only talks about Freud and his sublimation, but also gives an insight to how sublimation was founded by Nietzsche. Although Freud never claimed to have read Nietzsche’s work, but in this journal it is proven that Freud was heavily influenced by Nietzsche’s work on sublimation.

The last journal that I use as reference is *Psychoanalytic Theory of Aggression* by Johan M.G. this journal helps me a lot in the aspect of analyzing the supporting character, Jeremy Crawford. Jeremy Crawford is having an anxiety condition which makes him unwell about his own condition. Through aggression, Jeremy successfully goes through the anxiety he has. This journal explains a lot of aspects of aggression as defense mechanism against anxiety.

Second journal that I use is *Anxiety and Defense Mechanism of Will Hunting* by Nur Laeli Masykuroh. This journal has the same subject to my research paper. The first she use the concepts of anxiety, the second, she used the concepts of defense mechanism. The concept of anxiety in here is explaining about how the character becomes somehow anxious which is the same concept that I use analyze the extrinsic portion of the research. Also, the concepts of defense mechanism is also use here which analyze the defense mechanism against anxiety. These are basically the same problem and tool that I use to analyze in my term paper.

The first secondary sources I use is a book entitled "*Metode Karakterisasi Telaah Fiksi*" by Albertine Minderop. This book consists of methods to analyze characters in novels, plays, and short stories. This book is a book that explain about the intrinsic approach method to analyzed novel. In this book there is a method which is used to analysed the novel. The concepts apply is characterization, plot, and setting. These concepts are used to get the intrinsic structure of the novel. The novel is consists of plot which has five stages; first is complication this first step will analyze the beginning of the novel plot. Second is what is called rising action, rising action is a step before the climax of the plot appears. The third is climax, which is the most intense part of the novel which is the pinnacle of the story. Four is falling action, falling action occurs when the tense is relieved and this is also the one before the last. The last is resolution, resolution happens when the plot is over; the resolution is something that comes after the story near to reach the end.

The second secondary sources I use is a book entitled "*Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*" by Albertine Minderop. This books consists of methods, theories, and example of cases in the psychology literature field. This book explain about how the extrinsic method, especially psychoanalysis in analyzing the novel. The concepts I used in this extrinsic analysis are sublimation, aggression and anxiety. Anxiety according to this book is divided into two category, the first is objective anxiety which is an anxiety that occurs in the real situation. And neurotic anxiety, which is a type of anxiety which makes the person to be anxious towards the thing or situation

that is not endangering. The next concepts that I use are sublimation and aggression. These two are my most fundamental concepts that I use to analyze this novel.

