CHAPTER II
FRAMEWORK OF THE 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 of the characters through telling methods, analysis of plot and setting. The extrinsic approach that is applied consists of psychology approaches which is the concept of emotion classification

2.1 Intrinsic Approach

2.1.1 Characterization

Characters are vital and necessary for a story. Without character there would no story be told. Characterization is the way to create and present characters in a fiction. The readers can sympathize or even empathize with some characters in their open enjoyment of life. In presenting and establishing a character, there are two basic methods that can be applied, telling and showing methods (Pickering and Hoeper, 1981: 25)

a. Telling methods

Telling method relies on exposition and direct commentary by the author. This method preferred and practiced by the author to make us learn and look only at what the author's explanation. Telling method consists of 3 elements such as; characterization through the use of names, characterization through appearance, and characterization by the author (Pickering and Hooper, 1981: 27-28). Telling method include as follows:

1) Characterization through appearances

This method was told by the author. The Author interrupts the narrative and reveals directly, through a series of editorical comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. (Pickering & Hooper, 1980:29)

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2)   Characterization by the Author

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. (Pickering and Hoeper, 1981 : 30)

b.   Showing methods

Showing method and telling methods are the main methods of characterization. I use showing and telling methods to analyse this novel. 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 Hoeper, 1981: 27).

1) Characterization through Dialogue

To more deeply know the characterization in literary works, I should analyse characters through the 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. A few characters are given no stopping misrepresentation and exaggeration; others to modest representation of the truth and nuance. It is an uncommon work of fiction, whose author does not employ dialogue in some way to reveal, establish, and rgeinforce character. So, the reader must be well prepared to analyse in several 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 depens 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, Accent and Vocabulary

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

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. 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, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35).

2.1.2 Plot

Defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel 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 & Hooper, 1980:14)

a. 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 & Hooper, 1980:16)

b. Complication

Sometimes referred 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 & Hooper, 1980:17)

c. Crisis

The crisis, also referred 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 & Hooper, 1980:17)

d. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hooper, 1980:17)

e. 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 is also referred to as the conclusion. (Pickering & Hooper, 1980:17)

2.1.3 Setting

According to Pickering and Hooper (1830:38) Setting in fiction is called on to perform a number of desired functions. It may serve five elements, but I take 3 elements to analyze this novel

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a. 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 to 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 & Hooper, 1980:38)

b. Setting as Antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of event. (Pickering & Hooper, 1980:39)

c. 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 & Hooper, 1980:41)

2.2 Exstinsic Approach

Based on Robert C. Solomon's Journal, Emotion is complex experience of consciousness, bodily sensation, and behaviour that reflects the personal significance of a thing, an event, or a state of affairs. "Emotions," wrote Aristotle (384–322 BCE), "are all those feelings that so change men as to affect their judgements, and that are also attended by pain or pleasure. Such are anger, pity, fear and the like, with their opposites." Emotion is indeed a heterogeneous category that encompasses a wide variety of important psychological phenomena. Some emotions are very specific, insofar as they concern a particular person, object, or situation. Others, such as distress, joy, or depression, are very general. Some emotions are very brief and barely conscious, such as a sudden flush of embarrassment or a burst of anger. Others, such as long-lasting love or simmering resentment, are protracted, lasting hours,

months, or even years (in which case they can become a durable feature of an individual's personality). An emotion may have pronounced physical accompaniments, such as a facial expression, or it may be invisible to observers. An emotion may involve conscious experience and reflection, as when one "wallows" in it, or it may pass virtually unnoticed and unacknowledged by the subject. An emotion may be profound, in the sense that it is essential to one's physical survival or mental health, or it may be trivial or dysfunctional. An emotion may be socially appropriate or inappropriate. It may even be socially obligatory—e.g., feeling remorse after committing a crime or feeling grief at a funeral. (Solomon, 2019:4-5)

To analyze this novel through extrinsic I use psychological approach. I use the concepts of emotion classification to analyze the characters. Through extrinsic approach applies the concepts of:

2.2.1 The concept of Guilt

Feeling guilty and very sorry. Feelings of guilt and shame are not the same, although they are closely related. Guilty feelings arise from the perception of a person's behavior that is contrary to moral or ethical values needed by a condition.

Guilt and remorse, Emotion of guilt and shame are not the same, though they are often closely linked. The essential circumstances, evoking guilt involve the pereception of one's action in a situation as divergent from the right or moral or ethical action required by the situation (Krech, 1974:476)

2.2.2 Buried Guilt

In the case of guilt, a person overcome a problem by harboring himself, he is better, but he is a bad person.

On the other hand Krech (1974: 476-477) emphasize: Especially in cases of ill-defined guilt feelings a person tends to perceive the guilt as deep within herself; it is not so much that any of her acts is bad but she is bad person.

2.2.3 Self-punishing

The most disturbing feelings of guilt are those found in self-punishment. The individual in seen as the source of guilt. This type of guilt has implications for the development of personality disorders associated with personality, mental illness and psychotherapy.

On the other hand Krech (1974: 477) emphasize: The most profound and agitating fuilt emotions – like those founf in the fanatically self-punishing or in the insane – are of this sort; the self seen as the focal point and basic source of guilty action. Guilt of this kind is of course implicated in the development of personality disturbances; it is discussed further in the various units that deal with personality, mental illness and psychotherapy

2.2.4 Shame

Shame is different from guilt. The emergence of shame without being associated with guilt. A person may feel embarrassed when using the word fork when attending an honorable dinner party, but he does not feel guilty. He felt ashamed because he felt stupid and less prestigious in the presence of others. That person does not feel guilty because he does not violate moral values. This feeling is not found in young children. He feels embarrassed and even afraid if he is caught stealing a cake:

On the other hand Krech (1974: 477) emphasize: At the other extreme, the fact that guilt can be experienced as objectified and not basically related to one's real self-conception helps to explain the distinction between guilt and shame. There can be feelings of shame without associated feelings of guilt; indeed this is perhaps the more common. A man may feel shame when caught using the wrong fork at an elegant dinner party but not guilt. His shame stems from a sense of having made a fool of himself in the eyes of others or of having failed to live up to his ideal self-picture of a sophisticate. But there is no cause for feelings of guilt, for there has been no violation of moral standards. For the young child such

standards do not yet exist. A child only gradually learns to experience; his first reaction to being caught at the cookie jar is one of shame - or even, more primitively, fear.

2.2.5 Sadness

Grief or grief associated with losing something important or valuable. The intensity of sadness depends on the value, usually very extreme sadness when you lose a loved one. Deep sadness can also be due to loss of valuable property that results in disappointment or regret. Parkes (1965) found evidence that prolonged sadness can lead to depression and despair which leads to anxiety; as a result can cause insomnia, have no appetite, arises feelings of annoyance and become angry and withdraw from relationships. Parkes also found chronic grief, which is prolonged sadness followed by self-blame; inhibited grief (conscious sadness), consciously denying something that is lost and then replacing it with emotional reactions and feelings of annoyance. Delayed grief usually does not show direct emotional reactions for weeks or even years (Krech, *et al.,* 1974: 472-473).

2.2.6 Hatred

Hate is closely related to feelings of anger, jealousy and envy. The defining characteristic of hate is the arising of lust or desire to destroy objects which are the object of hatred. The feeling of hatred is not just the emergence of feelings of dislike or aversion / reluctance whose effects are to avoid and do not intend to destroy. On the contrary, feelings of hatred are always inherent in a person and he will never feel satisfied before destroying it; if the object is destroyed it will feel satisfied (Krech, *et al.,* 1974: 479)

2.2.7 Love

Psychologists need to define love by understanding why love arises and whether there are different forms of love. The passion of love from romantic love depends on the individual and the object of love — the existence of lust and desire to be together. Strong sexual arousal often arises from feelings of love. According to

the study of romantic love, love and love are basically the same. Regarding a child's love for his mother based on the need for protection; likewise the mother's love for her child has a desire to protect (Krech et al., 1974: 477).

Feelings of love vary in several forms; the intensity of experience also ranges from the softest to the most profound; the degree of tension from the calmest affection to the coarse and agitative passions. If so, the essence of love is the feeling of being attracted to another party with the opposite hope.Love is followed by feelings of loyalty and affection. Some argue that love is not selfish, if it is not so it means it is not true love. There is also love called selfish, for example the love of a mother who is very demanding and possessive of her daughter. Based on an analysis of the love story of Romeo and Juliet, Driscoll, Davis and Lipetz (1972) found that parental intervention was very thick in the romance of children from the beginning - whether the couple would get married or not - would thicken the mutual love of the lovers; it means that the obstructed love relationship will strengthen the feelings of those who make love (Krech *et al.,* 1974: 477-47)

2.3 Literature Review

Based on the theory above, I use a book review consisting of primary and secondary reviews, my primary review is the novel *In The Vines* by Shannon Kirk, and book of psychology of literature for references and also I use the journal about theory of Emotion Classification from Krech for additonal source. The novel In The Vines by Shannon Kirk is interesting to be analyzed, reviewed, and studied because revenge is looking to retaliate for a wrong that has been done. Sometimes a word can be used as either a noun or a verb, without changing the spelling. That's the case with revenge. You can take revenge (noun) on someone who hurt you, or you can revenge (verb) the hurt, punishing the person who wronged you. While revenge may be sweet, it usually just leads to more revenge from the other side, and so on. While that makes a good Shakespeare play, it can get pretty wearing in real life. I focus the Emotion Classification on three big characters in this novel who are Mary, Aunty Liv and Manny by how it can be

revenge only based on their emotion classification. I also focus with the emotion of Guilty, Love and Hate.

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In research on the novel In The Vines by Shannon Kirk, I will use intrinsic elements in the form of plots, characterization, and theme. Then discussing the extrinsic element used is psychology of literature, namely Emotion Classification. Based on literature review above, I decided to dissect and find the root of the problem of this novel by using literary characters and psychology of literature.