

## CHAPTER 2

### FRAMEWORK OF THE THEORIES

Based on the objectives of the research mentioned in the previous chapter, to understand the meaning and the construction of the novel, I use some concepts and theories to analyze it. In order to achieve it, there are two approaches, which are intrinsic and extrinsic to analyze the characters of a novel, I use characterization, plot, and setting as the intrinsic approach. For extrinsic approach is guilty feeling. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and I will explain those frameworks of the theories:

#### 2.1. Intrinsic Approaches

To analyze the character of a novel, I use some concepts through intrinsic approach, they are characterization, setting, plot, and theme. The word intrinsic means something that is related to the essential nature of a thing. I use the concepts of Pickering and Hooper in their book titled *Concise Companion to Literature*. These theories are to analyze the main characters. Those concepts will be explained in this chapter.

##### 2.1.1. Characterization

Pickering and Hooper explains some terms of character in literary work. Character is an important thing in literary work. 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. Characterization is when the writer reveals the personality of the character. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. It includes the process of giving some information about them (Pickering and Hooper, 1997:28)

##### 2.1.1.1. Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel, I use showing and telling methods. Telling

method is a method that shows the author, the author will be the narrator and tell the readers about the character in the novel and direct commentary (Pickering and Hoeper, 1997:28).

a) Characterization through Appearance

Appearances can give the readers a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character , such as background, education and economic. (Pickering and Hoeper, 1997:29)

b) Characterization through the Author

The method tells by the author. The author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feeling that enter and pass through the character's minds. By so doing the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but tells us exactly what our attitude toward that character ought to be. (Pickering and Hoeper, 1997:30)

c) Characterization through Action

Character and action, as we have noted, are often regarded as two sides of the same coin. 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 gestures or a facial expression usually carries with it less significance than some larger and over act. (Pickering and Hoeper, 1997:34)

### 2.1.1.2 Showing Method

There are two methods of characterization, telling method and showing method. To analyze this novel, I use showing and telling methods. Showing method is the indirect, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering and Hoeper, 1997:27)

Characterization through the dialogue is some characters are careful and guarded in what they say; they speak only by indirection, and we must infer from their (the character) words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoeper, 1997:32) There are several things the readers should prepare when to analyze characterization through dialogue, such as:

#### a. What is Being Said

The readers must pay close attention to the substance of the dialogue itself. 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 Hoeper, 1997:32)

#### b. The Identity of the Speaker

Something conveyed by the main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. The conversation of a minor role often provides crucial information and sheds important light on the personalities of the other character. (Pickering & Hoeper, 1997:33)

#### c. The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular

way of seeing them talk to other people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering and Hoeper, 1997:33)

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

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It is depending who is more comfortable to talk. (Pickering and Hoeper, 1997:33)

### **2.1.2. Plot**

Plot defines the sequence of connected event that represent the basic narrative structure of a novel or a short story. Events of any kind, of course, certainly involve people, and for this reason, it is almost impossible to discuss plot in isolation from character. Most plots contain more than one conflict. Some conflicts, in fact, are never made explicit by the author or the characters do or say as the plot unfolds. Conflict, then, is the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engages the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. (Pickering and Hoeper, 1997:16) There are five-stage structures in plot, such as:

#### **2.1.2.1 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 novel, occupy an entire chapter or more. (Pickering and Hoeper, 1997:16)

#### **2.1.2.2. Complication**

The complication sometimes referred 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. The conflict in a story will developed slowly and escalated. (Pickering and Hoeper, 1997:17)

#### **2.1.2.3. Crisis**

The crisis also referred as the climax is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of plot, directly precipitating its resolution. (Pickering and Hoeper, 1997:17)

#### **2.1.2.4. 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, 1997:17)

#### **2.1.2.5. Resolution**

The final section of the plot is 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 and Hoeper, 1997:17)

#### **2.1.3. Setting**

Setting, a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which the action take place. As it is most basic, the setting helps the readers visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering and Hoeper, 1997:37) Settings are divided by several parts, such as:

#### **2.1.3.1. 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 and Hoeper, 1997:39)

#### **2.1.3.2. Setting as Antagonist**

Setting may also serve as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events. (Pickering and Hoeper, 1997:39)

#### **2.1.3.3. 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 and Hoeper, 1997:40)

#### **2.1.3.4. 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 and Hoeper, 1997:41)

### **2.2. Extrinsic Approaches**

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I use psychological approach through the concept of feeling guilty and fear theory to analyze the character. Through extrinsic approach, I use the

concept of psychology of literature, feeling guilty, and fear. I will explain the concept below:

### **2.2.1. Psychology**

According to Psychology Journal, the word psychology is derived from two Greek words “psyche” and “logos.” Psyche means soul, and logos means the study. Thus, originally psychology was defined as the study of “soul” or “spirit.” But later on philosophers defines psyche as mind. Because of this, psychology began to be regarded as the study of an individual’s mind or mental process. Through time, this later definition of psychology was given up because the mind as an object does not exist: and cannot be observed and measured objectively. The most widely and accepted definition of psychology is: the science of behavior and mental processes of human. Psychology is increasingly getting importance in human lives. (Carter Center, 2005)

#### **2.2.1.1. Psychology in Literature**

According to Elsevier Journal, literature which intertwines within such fields as history, philosophy, sociology, psychology and so on is a discipline wherein language is used as a medium of expression so as to interpret man, existence and culture, personality and individual differences which have always been studied and discussed by writers, philosophers, artists, psychologists and psychiatrists. There is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising



consciousness and awareness. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature. (Core, 2015)

The greatest figure in psychoanalytic theory is Sigmund Freud (1856-1939). His best-known theory Freud (1930) was quite aware that the unconscious need for punishment resulting from such retroflected aggression often operates in people's lives without any accompanying conscious sense of guilt. But even where, as in some cases of obsessional neurosis, "the sense of guilt makes itself noisily heard in consciousness," on exploration it often turns out that the ostensible sins of omission or commission with which it is consciously linked bear only the remotest connection to the true, unconscious sources of the guilt feeling—the true crimes, if you will, whether these be acts or merely wishes. In *The Ego and the Id*, Freud, (1923).

I use the concept of feeling guilty and one of defense mechanism which is fear, as the theme of I analysis to analyze the character of this novel. These concepts will be explained as follow:

### **1. Guilty Feeling**

*Minderop mendefinisikan bahwa rasa bersalah bisa disebabkan dengan adanya konflik antara ekspresi impuls dan standar moral (impulse expression versus moral standard). Semua kelompok masyarakat secara kultural memiliki peraturan untuk mengendalikan impuls yang diawali dengan pendidikan semenjak kanak-kanak hingga dewasa, termasuk pengendalian nafsu seks. Seks dan agresi merupakan dua wilayah yang selalu menimbulkan konflik yang dihadapkan pada standar moral. Pelanggaran terhadap standar moral inilah yang menimbulkan rasa bersalah. (Minderop, 2016:40)*

Minderop defines that guilty feeling condition can be caused by a conflict between impulses and moral standards (expression of impulses versus moral standards). All groups in society have rules for controlling impulses that begin with education from childhood to adulthood, including control of sexual desire. Sex and aggression are two areas that always cause



conflicts against moral standards. It is this violation of moral standards that causes pain. (Minderop, 2016:40)

According to Alexander Journal, in our literature inferiority feelings and guilt feelings are often dealt with rather summarily as more or less parallel manifestations of a tension between certain ideals and the actual personality, as a kind of tension between what one is and what one would like to be, between what one does and feels and what one should do or feel. In structural terms we speak of tension between Superego or ego-ideal and ego, and consider both inferiority and guilt feelings as different but very closely related expressions of this same tension. (PEP 1938)

According to Priory Hospital North London, some of the obsessive thoughts that can lead to feeling guilty include:

- a. Making a mistake or doing something wrong
- b. Uncertainty over causing an accident or disaster
- c. An urge to prevent harm or bad luck

Guilt comes in many forms, but when all is said and done, it can be boiled down to a set of five basic types. You will learn what those five types are, but first let's take a look at how psychologists define guilt. Guilt is, first and foremost, an emotion. You may think of guilt as a good way to get someone to do something for you out of a sense of obligation, but it is more accurate to think of guilt as an internal state. In the overall scheme of emotions, guilt is in the general category of negative feeling states. It is one of the "sad" emotions, which also include agony, grief, and loneliness, according to one comprehensive framework (Fischer, Shaver, and Carnochan, 1990).

## 2. Fear

Rankin defines that Neuroscientist Joseph LeDoux has studied the physiology of fear extensively. LeDoux describes the amygdala as “the hub in the brain’s wheel of fear.” All primal emotions, such as fear, hate, love, anger, and courage, arise from the amygdala in the limbic brain the primitive, animal part of the brain. This fear hub works in conjunction with the thalamus, which receives information; the cerebral cortex, which reasons; and the hippocampus, which remembers. Repetitive triggering of the stress response makes the amygdala even more reactive to apparent threats. Fear flips on the stress response, which triggers the amygdala on and on and on. As this happens, the amygdala, which helps form “implicit memories” fragments of past experiences that lie beneath our conscious recognition becomes increasingly sensitized and tinges those memories with heightened residues of fear. As a result, fearful feelings, often manifesting as feelings of anxiety, exist even in the absence of any objectively fearful experience. (The Fear Cure, 2015)

According to Henriques Journal, important to understand what fear is, as it is one of the most basic emotions we have. From an evolutionary viewpoint, the fear response is an absolutely necessary part of our mental system. It is the way we recognize and avoid threats. Fear links deeply to the experience of pain—it makes us anticipate that we might feel pain soon, and it orients us to escape and increase our distance from the feared stimulus. Anxiety is a close cousin of fear. Where fear is more emotionally raw and “stimulus bound” (i.e., we fear the dark, or flying, or public speaking), anxiety is more “cognitive” (e.g. worrying), future-oriented, and can be diffuse (i.e., we can feel anxious but not really be sure about what). Nevertheless, they go together because at their root evolutionary function, both fear and anxiety are about identifying threats and avoiding them. (Psychology Today, 2015)

### 2.3. Literature Review

Based on the background above, I use a literature review consisting of primary and secondary reviews, my primary review is the *The Secret to Happiness* novel, journal and other books for references. The novel *The Secret to Happiness* by Jessica Redland is interesting to be analyzed, reviewed, and studied because from Alison's point of view, we can see that her struggle to lose weight is not to be insulted by Dave. Because she was afraid that Dave would leave her and she wanted to try something new at the boot-camp.

Minderop defines that guilty feeling condition can be caused by a conflict between impulses and moral standards (expression of impulses versus moral standards). All groups in society have rules for controlling impulses that begin with education from childhood to adulthood, including control of sexual desire. Sex and aggression are two areas that always cause conflicts against moral standards. It is this violation of moral standards that causes pain. (Minderop, 2016:40)

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In research on the novel *The Secret to Happiness* by Jessica Redland, I will use intrinsic elements in the form of plots, characterization, plot, and themes. Then I will

be discussing the extrinsic element used in the psychology of literature, namely feeling guilty and fear. Based on the literature review above, I decided to dissect and find the root of the problem of this novel by using literary characters and the psychology of literature.

