

CHAPTER 2

FRAMEWORK OF THEORIES

In this chapter, I will explain the concepts and theories of intrinsic and extrinsic approaches. I apply theory and concepts that consist of intrinsic approach and extrinsic approach the psychology of literature the psychology of personality. Literature theory which is applied: telling and showing method, characterization, setting, plot, and theme.

2.1 Intrinsic Approaches

To analyze this novel, I use concepts through the intrinsic approach. They are characterization, setting, plot, and theme. Those concepts will be explained as follows:

2.1.1 Characterization

Character is an important thing in literary work. *Pickering and Hoepfer explain some terms of character in a literary work. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist.* (Pickering and Hoepfer, 1981:24-25). The terms protagonist and antagonist do not directly show the characterization of each character. It does not mean the protagonist always has a good nature and also antagonist always has bad nature. There are also flat and round characters. Flat characters are those who embody or represent a single character. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoepfer, 1981:62). On the other hand, it is said that to establish a characterization of characters, it can be analyzed through showing and telling methods.

a. Showing Method (Indirect)

There are two methods of characterization, the telling method, and the showing method. To analyze this novel I use showing and telling methods. The 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, 1981:27).

1) Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. 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. (Pickering and Hoeper, 1981:32).

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).

b. Telling Method (Direct)

Direct methods of revealing character characterization by telling-include the following:

1) Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes 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 Hoeper, 1981:28).

2) Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how they look) often provide essential clues to character. (Pickering and Hoeper, 1981:29).

3) Characterization by the Author

Through a series of editorial comments, the nature, and personality of the characters, including the thoughts and feelings that enter and pass through the characters' 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. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility-we can do little more than assent and allow our conception of character to be formed based on of what the author has told us. (Pickering and Hoeper, 1981:30).

2.1.2 Setting

The setting is a background of the place and time of the story of literary work. Pickering and Hopper suggest that the background has several different functions, among others. (Pickering and Hoeper, 1981:61).

a) Setting as Background for Action

Sometimes this background 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 "life as it was"

b) Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

c) Setting as A Means of Creating Appropriate Atmosphere

Setting is a means of establishing atmosphere. The setting is a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.

d) **Setting as A Means of Revealing Character**

Setting as a means of revealing character is how 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 physical setting itself.

e) **Setting as A Means of Reinforcing Theme**

Setting as a means of reinforcing a theme is used to be a means of reinforcing and clarifying the theme of a novel or short story.

2.1.3 Plot

The plot is a connection of each action and conflict in every scene of the story. According to Pickering and Hoeper, flow is divided into five, among others. (Pickering and Hoeper, 1981:16) :

a) **Exposition**

Exposition is the beginning of the story in which the author gives information about the background, featuring scenes, and build situations and time of events.

b) **Complication**

The complication occurs when the actions increase, the balance split, the character was introduced, and the existence of a conflict that was not explained at the beginning of the story.

c) **Crisis**

The Crisis is an event in a story where the plot reaches the point of highest emotional strength which contributes determine the resolution.

d) **Falling Action**

Falling action occurs when a crisis has been reached, the tension is reduced and the plot goes toward resolution.

e) **Resolution**

Resolution is the final result from the plot which records the result from conflict in the story and establishes a new equilibrium.

2.1.4 Theme

The theme is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as a vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, a theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoepfer, 1981:61).

2.2 Extrinsic Approaches

To analyze this novel through the intrinsic, now I will explain about the extrinsic. In this paper, I use a psychological approach. They are the concepts of anxiety. Through the psychology of personality, it is begun with the definition of the psychology of literature and the relationship of the psychology of literature in psychology along with the psychology of personality as follows.

2.2.1 Psychology

Based on a journal by Charles Stang or titled *European Journal of Social Psychology* stated psychology is the *scientific study of mind and behavior*. The word “psychology” comes from the Greek words “psyche”, meaning *life*, and “logos”, meaning *explanation*. Other sources highered.mheducation.com titled *What Is Psychology* stated psychology is the science of behavior and mental processes. Behaviors are everything that we do that can be directly observed. Mental processes refer to thoughts, feelings, and motives that are not directly observable. Because psychology is a science, it uses systematic methods to observe, describe, predict, and explain behavior. Psychology is a popular major for students, a popular topic in the public media, and a part of our everyday life. Some experts also say psychology is a science that studies mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2.2.2 Psychology of Literature

The term Psychology Literature has four terms, the study of psychology as a type or a personal author, study the creative process, the impact on the reader, and the study of literature and types of law, namely the law of psychology as applied to literary works. The latter sense is most related to the field of literature.

Literature. A vague term usually denotes works that belong to the major genres: epic, drama, lyric, novel, short story, ode. If we describe something like literature, as opposed to anything else, the term carries with it qualitative connotations which imply that the work in question has superior qualities, that are well above the ordinary run of written works. (Minderop, Albertine, 2010, p.2).

Psychology novel. A vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional, and mental lives of the characters and which the analysis of character rather than with the plot and action. (Minderop, Albertine, 2010, p.3).

The word psychology means, "study of the soul" (ψυχή, psukhē, meaning "breath", "spirit", or "soul"; and -λογος -logos, translated as "study of" or "research"). (Ethymologydictionary.com). It means that psychology is the study of human behavior. Meanwhile, Wellek and Warren's (1993:7) study found the following: The psychology of literature has four understanding, as follows: the study of psychology, an author as the person, the study of the creative process, and the effect of literature for the readers and the study of type and law which is the psychology of law that is used in literature work.

2.2.3 Psychology of Personality

The discussion of this learning is the same, it focuses more on what structures build the personality of humans. Minderop states that personality psychology has the center of thinking on people's behavior as an object to conduct. It means that theories about the behavior of people are learned the most in personality psychology (Minderop, Albertine, 2010, p.8). Hilgard says that:

Personality refers to the characteristic patterns of behavior and ways of thinking that determine a person's adjustment to his environment. Personality is shaped by inborn potential as modified by experiences common to the culture and subcultural group (such as sex roles) and the unique experiences that affect the person as an individual. The major theoretical approach to an understanding of personality includes trait psychoanalytic, social learning, and humanistic theories. (Minderop, Albertine, 2010, p.4)

It also adds more knowledge about how to have self-concept and another learning related to development personality. Psychology consists of factors that form the personality of people. Minderop describes that ideologies are part of psychology consists of three kinds. First, psychoanalysis intends to show that people are a reflection of instinct and personality conflict. The personality itself is formed by id, ego, and superego. Behaviorism is the second which describes that people are passive humans and follow their environment. The last is humanistic, this is a term in which people can be great with their potential if their environment supports them. So, the factors show that learning about psychology is complex as it is through some processes which finally form personality (Minderop, Albertine, 2010, p.8) Minderop says that psychoanalysis thinks that this is the way of thinking completed with emotion which first focuses on the unconscious out of conscious. It means that when people think, it is followed by emotion to complete. Considering that psychology covers psychoanalysis and emotion, the writer decides to learn about them more to support this paper (Minderop, Albertine, 2010, p.9).

A. Psychoanalysis

Psychoanalysis is a new view of man, in which the unconscious plays a central role. The term, "Psychoanalysis" is used to indicate a method of research on psychological processes that had barely been reached by scientific research. This term also shows a technique for treating psychological disorders experienced by neurotic patients. (Bertens, K. Sigmund Freud, 1991, p.7-8). Freud indicated that the greatest challenge which must be faced is how to control the aggressive impulse. For Sigmund Freud, feeling a restless and anxious person has to do with the fact that they know that

the human race will be extinct. The Psychodynamic theory in science that are interesting are ID, EGO, and SUPEREGO.

A. Revenge

Revenge is defined as the act of committing a harmful action against a person or group in response to a grievance, be it real or perceived. revenge as a kind of "wild justice" that "does... offend the law and put the law out of office." Primitive justice or retributive justice is often differentiated from more formal and refined forms of justice such as distributive justice and divine judgment.

Revenge is an act of inflicting harm or damage on someone else in retaliation for harm or damage inflicted on you. revengement is one of those intense feelings that come up for every single human being.

We often believe that exacting revenge is a form of emotional release and that getting retribution will help us feel better. Revenge re-opens and aggravates emotional wounds. Even though might be tempted to punish a wrong, end up punishing yourself because you can't heal. Why do people seek revenge? What are people looking for? What do they hope to accomplish? Why is the passion so strong? People seek revenge when:

1. They feel they have been attacked and suffered some unjust loss or injury. As a result, they are feeling anger, hate, jealousy, envy, or shame.
2. They are humiliated, especially if they are made to feel powerless, foolish, ridiculous, stupid, or ashamed. People seek revenge against the more powerful while they pity the less powerful.
3. They feel they have to "defend the honor" of themselves, their family, ancestors, or some other group they identify with.

<https://www.emotionalcompetency.com/revenge.htm>

Based on Krech, hate is closely linked with the feelings of revenge , jealousy and envy. Characteristic of revenge feeling is the emergence of appetite or desire to destroy the object that is the target of hatred. The feelings of hatred are always

inherent in a person and he will never be satisfied prior to destroy it; if the object is destroyed he will be satisfied.

B. Love

Love is an incredibly powerful word. When you're in love, you always want to be together, and when you're not, you're thinking about being together because you need that person and without them your life is incomplete. This love is unconditional affection with no limits or conditions: completely loving someone. It's when you trust the other with your life and when you would do anything for each other. (<https://thoughtcatalog.com/marisa-donnely/2016/04/36-definitions-of-love-according-to-urban-dictionary/>)

Love is a basic human emotion, but understanding how and why it happens is not necessarily easy. In fact, for a long time, many people suggested that love was simply something too primal, mysterious, and spiritual for science to ever fully understand. According to psychologist Elaine Hatfield and her colleagues (1998: 45), there are two basic types of love:

➤ Passionate love

Love is much more likely to be participated by desirable aspects of the other person, such as an attractive appearance, pleasing personality, and reciprocal linking. It is even possible to experience love toward someone who does not love unrequited love. (Baron and Bryne, 1974: 312)

➤ Compassionate love

Compassionate love involves not the dazzling and dizzying emotional state of passionate love, but the affection we feel for those with whom our lives are deeply entwined.” Companionate love represents a very close friendship in which two people are attracted, have much in common, care for each other's well-being, and express reciprocal linking, and respect. Clearly, this kind of love can be expected to lead a satisfactory long-term relationship more often than does passionate love; but companionate love does not lead to romantic songs and stories. (Baron and Bryne, 1974: 318)

When you love someone you want nothing more than for them to be truly happy no matter what it takes because that is how much you care about them and because their needs come before your own. You hide nothing of yourself and can tell the other anything because you know they accept you just the way you are. It is when they are the last thing you think about before you go to sleep and when they are the first thing you think of when you wake up, the feeling that warms your heart and leaves you overcome by a feeling of serenity. Love involves wanting to show your affection and/or devotion to each other. It's the smile on your face you get when you are thinking about them and miss them. Love can make you do anything and sacrifice for what will be better in the end. Everything seems brighter, happier, and more wonderful when you're in love. If you find it, don't let go. (<http://www.robertjsternberg.com/love/>, 2019)

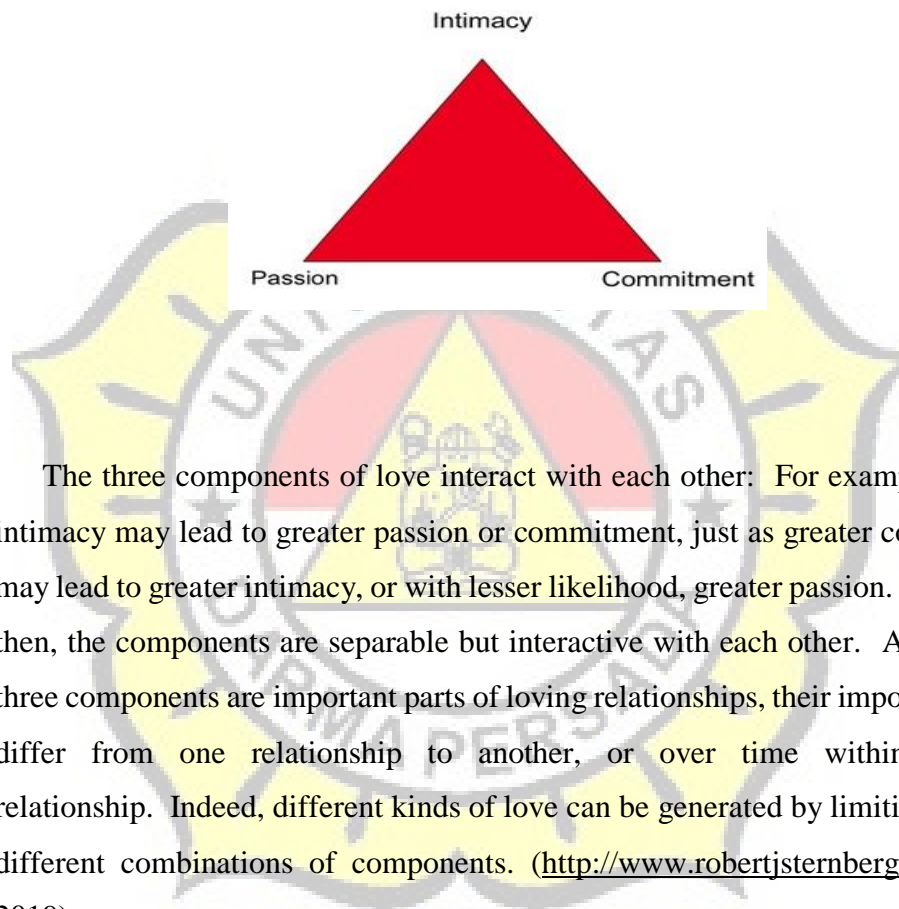
According to Robert J. Sternberg in his theory, Triangular Theory of Love, said: The triangular theory of love holds that love can be understood in terms of three components that together can be viewed as forming the vertices of a triangle. The triangle is used as a metaphor, rather than as a strict geometric model. These three components are intimacy, passion, and decision/commitment. Each component manifests a different aspect of love. (<http://www.robertjsternberg.com/love/>, 2019)

Intimacy. Intimacy refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship. (<http://www.robertjsternberg.com/love/>, 2019).

Passion. Passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships. The passion component includes within its purview those sources of motivation and other forms of arousal that lead to the experience of passion in a loving relationship. (<http://www.robertjsternberg.com/love/>, 2019).

Decision/commitment. Decision/commitment refers, in the short-term, to the decision that one loves a certain other, and in the long term, to one's commitment

to maintaining that love. These two aspects of the decision/commitment component do not necessarily go together, in that one can decide to love someone without being committed to the love in the long-term, or one can be committed to a relationship without acknowledging that one loves the other person in the relationship. (<http://www.robertjsternberg.com/love/>, 2019).



The three components of love interact with each other: For example, greater intimacy may lead to greater passion or commitment, just as greater commitment may lead to greater intimacy, or with lesser likelihood, greater passion. In general, then, the components are separable but interactive with each other. Although all three components are important parts of loving relationships, their importance may differ from one relationship to another, or over time within a given relationship. Indeed, different kinds of love can be generated by limiting cases of different combinations of components. (<http://www.robertjsternberg.com/love/>, 2019).

The three components of love generate eight possible kinds of love when considered in combination. It is important to realize that these kinds of love are, in fact, limiting cases: No relationship is likely to be a pure case of any of them. (<http://www.robertjsternberg.com/love/>, 2019).

Nonlove refers simply to the absence of all three components of love. Liking results when one experiences only the intimacy component of love in the absence

of the passion and decision/commitment components. Infatuated love results from the experiencing of the passion component in the absence of the other components of love. Empty love emanates from the decision that one loves another and is committed to that love in the absence of both the intimacy and passion components of love. Romantic love derives from a combination of the intimacy and passion components. Companionate love derives from a combination of the intimacy and decision/commitment components of love. Fatuous love results from the combination of the passion and decision/commitment components in the absence of the intimacy component. Consummate, or complete love, results from the full combination of all three components.

(<http://www.robertjsternberg.com/love/>, 2019).

The geometry of the "love triangle" depends upon two factors: the amount of love and the balance of love. Differences in amounts of love are represented by differing areas of the love triangle: The greater the amount of love, the greater the area of the triangle. Differences in the balance of the three kinds of love are represented by differing shapes of triangles. For example, balanced love (roughly equal amounts of each component) is represented by an equilateral triangle. (<http://www.robertjsternberg.com/love/>, 2019).

Love does not involve only a single triangle. Rather, it involves a great number of triangles, only some of which are of major theoretical and practical interest. For example, it is possible to contrast real versus ideal triangles. One has not only a triangle representing his or her love. Finally, it is important to distinguish between triangles of feelings and triangles of action. (<http://www.robertjsternberg.com/love/>, 2019).

Love triangles emanate from stories. Almost all of us are exposed to large numbers of diverse stories that convey different conceptions of how love can be understood. Some of these stories may be explicitly intended as love stories; others may have love stories embedded in the context of larger stories. Either way, we are provided with varied opportunities to observe multiple conceptions of what

love can be. These stories may be observed for the other, but also a triangle representing an ideal other for that relationship.

by watching people in relationships, by watching media, or by reading fiction. It seems plausible, that as a result of our exposure to such stories, we form over time our own stories of what love is or should be. (<http://www.robertjsternberg.com/love/>, 2019).

\Various potential partners fit our stories to greater or lesser degrees, and we are more likely to succeed in close relationships with people whose stories more rather than less closely match our own. Although fundamentally, the stories we create are our own, they draw on our experience of living in the world--on fairy stories, we may have heard when we were young, from the models of love relationships we observe around us in parents and relatives, from television and movies, from conversations with other people about their relationships, and so forth. (<http://www.robertjsternberg.com/love/>, 2019).

Although the number of possible stories is probably infinite, certain genres of stories seem to keep emerging again and again in pilot analyses we have done of literature, film, and people's oral descriptions of relationships. Because the stories we have analyzed were from participants in the United States, our listing is likely to show some degree of cultural biased. (<http://www.robertjsternberg.com/love/>, 2019).

2.3 Literally review

Literature Review the title that I use is "THE CONCEPTS OF REVENGE AND LOVE ON CHARACTER MARGOT WHITTAKER IN ELIZABETH KLEHFOTH'S NOVEL *ALL THESE BEAUTIFUL STRANGERS*." it has similarities with the journal I DEWA AYU DWIKA PUSPITA DEWII* & NURUL HARTINI entitled "Dinamika Forgiveness pada Istri yang Mengalami Kekerasan Dalam Rumah Tangga." The similarity is that in this case there is a revenge theory from a wife against a husband who commits domestic violence, namely taking revenge by praying for her husband to get revenge from God.

The second journal is The internal conflict on Dr. Paul in Joe Carnahan's Death Wish film by Resky Abdul Balad. describes the revenge of Dr. Paul to the person who killed his wife and child. The existence of addiction in him makes him even more thirsty to kill the person who killed his family, therefore he is on a mission to complete his revenge.

The last journal is ” KEKERASAN TERHADAP PEREMPUAN DALAM CERPEN-CERPEN KARYA OKA RUSMINI” by Alfian Rokhmansyah, Nita Maya Valiantien, dan Nella Putri Giriani. The similarity is this there is a theory of revenge. A woman who has a vengeance is depicted when the character Sita tries to kill Sawyer because she feels hurt that her sacrifice to help him is not even appreciated by Sawyer.

