

CHAPTER 2

THEORITICAL FRAMEWORK

(INTRINSIC, TRAUMA AND OBSESSIVE LOVE DISORDER)

Based on the research objectives above, I use several theories and concepts to analyze the meaning and construction of the novel. Therefore, I divide this chapter into two approaches; the first approach is an intrinsic approach, such as characterization, plot, and setting. For the second approach, which is the extrinsic approach, I use obsessive love disorder and trauma. Then, in this chapter contains further explanations about the concepts and theories that I use to analyze this novel, and I will also explain about literature reviews such as previous or similar research that I have found to support my research.

2.1 Intrinsic Approaches

To analyze the characters in the novel, I use several concepts through an intrinsic approach such as characterization, plot, and setting. I will explain this concept further in this chapter.

2.1.1 Characterization

The relationship between plot and character is a vital and necessary one. Without character there would be no plot and 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 is when the author reveals the personality of the character. It may be happening in every conversation.

Characters can be represented by description in their action, speech, and also their mind. It includes the process of giving some information about them. (Pickering & Hooper, 1980, p. 23-24)

2.1.1.1 Showing Method

The dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and their actions. (Pickering & Hooper, 1980. p. 27)

2.1.1.1.1 Characterization Through the Dialogue

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 & Hooper, 1980, p. 32) There are several things which we should prepare when we analyze characterization through dialogue, such as:

a) **What is Being Said**

The reader 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 developed action of plot. (Pickering & Hooper, 1980, p. 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 & Hooper, 1980, p. 32 - 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 & Hooper, 1980, p. 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 depends who is more comfortable to talk. When a character addresses no one in particular, or when others are not present, his speech called monologue. (Pickering & Hooper, 1980, p. 33)

2.1.1.2 First person point of view

Nurdiyantoro (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 Hooper (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 center 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).

To analyze characterization through point of view, I will use the 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, p. 107)

2.1.2 Plot

A major function of plot can be said to be the representation of characters in action, though as we will see the action involved can be internal and psychological as well as external physical. Some conflicts, in fact, are never made explicit by the author or the characters and must be inferred by the reader from what 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 & Hooper, 1980, p. 16).

According to Pickering and Hooper there are five stages in a plot, namely:

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 &

Hooper, 1980, p. 16 - 17).

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 & Hooper, 1980, p. 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 & Hooper, 1980, p. 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 & Hooper, 1980, p. 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 & Hooper, 1980, p. 17).

2.1.3 Setting

Setting 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 its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering & Hooper, 1980, p. 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 & Hooper, 1980, p. 39).

More simply, setting as a background means a setting that explains where and when the event or action occurs in a literary work.

2.1.3.2 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, 1980, p. 39).

The meaning of the setting as an antagonist is that the setting also plays the antagonist as the cause of conflict and forms the plot in the story.

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 & Hooper, 1980, p. 40).

The meaning of the setting as a means of creating an appropriate atmosphere is a setting that describes a state or atmosphere in a literary work that can arouse the state of readers.

2.1.3.4 Setting as Means of Revealing of 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, 1980, p. 41).

The meaning of setting as means of revealing of character is the way the setting expresses more clearly about the character and his state of mind through the way the character views the setting and how the character reacts to the setting.

2.2 Extrinsic Approaches

After explaining the intrinsic approach above, I will explain the extrinsic approach. In this research, I will use a psychological approach, namely trauma and love obsession disorder (OLD) which is reflected in Constance as the main character in the novel *If I Can't Have You*, and as the theme of my research. The concept will explain below:

2.2.1 Psychology

According to Prof. Dr. Bimo Walgito in his book *Pengantar Psikologi Umum*, (2004) psychology is the science that talks about the soul. However, because the soul itself is not visible, what can be seen or observed is the behavior or activities that manifest or incarnate that soul's life. It can be seen in other behavior and activities. Therefore, psychology is a science that researches and studies behavior or activities, and those behaviors and activities are manifestations of psychological life. Behavior or activities here are broad, which includes visible behavior (over behavior) and invisible behavior (inner behavior) (p. 9 - 10).

Based on the definition from Prof. Dr. Bimo Walgito above, I conclude that psychology is the study of the soul, but the soul is not visible; what can be observed is through human behavior itself.

2.2.2 Psychology in Literature

According to Badegul Emir in his journal *Literature and Psychology in the Context of the Interaction of Social Sciences* (2016) state that literature and psychology are two branches of science that study human soul. Psychology examines 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. 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).

From the explanation from Emir above, it can be seen that psychology is very likely to be depicted in literature because in literature, there are characters that show expressions and take the reader to the psychological dimension of human reality. As for the way of presenting a literature review through a psychological approach. According to Albertine Minderop (2018), the study of literary works reflecting the concepts of psychology is presented in a way, first, presented the summary of the stories of each literary works reviewed. Second, there is a review of the characterization of figures relevant to the purpose of this analysis. (p. 98)

2.2.3 Trauma

Cavanagh (as cited in Kusmawati Hatta, 2016) defines trauma as an extraordinary event, which causes injury or a feeling of pain: but it is also often interpreted as a wound or feeling of “severe” pain due to an “external” event that befell someone, directly or indirectly, either physical or indirect injuries. Psychic or a combination of the two. (p. 19)

Trauma is defined as an emotional response to a distressing event, such as a physical attack, sexual abuse or natural disaster (American Psychological Association [APA], 2020).

Saakvitne (as cited in Hidayat and Indarujati, 2020) states that trauma is the unique individual experience of an event or enduring conditions in which the

individual's ability to integrate his/her emotional experience is overwhelming and the individual experiences (either objectively or subjectively) a threat to his/her life, bodily integrity, or that of a caregiver or family (Hidayat and Indarujati, 2020). The unique individual experience in question is an unpleasant experience or bad experience that happens to someone.

Trauma can hit anyone who experiences an extraordinary event such as war, rape, death due to violence to loved ones, as well as natural disasters such as earthquakes and tsunami. (Hatta, 2016, p. 19)

There is trauma caused by separation of parents. According to Freud (as cited in Bowlby, 1982), separation from a parent, especially mothers in children, can be traumatic, especially when children are still vulnerable (p. 35).

Bowlby (as cited in Holmes, 2014) explains that trauma of separation can occur due to anxiety as the realistic response to separation or threatened separation of a vulnerable individual from his caregiver. Since the care-seeker and the care-giver form a reciprocal partnership, and since the attachment dynamic continues throughout adult life, separation anxiety will arise whenever separation or the possibility of separation threatens the parent-child, adult-spouse or adult-companion relationship (p. 73)

Trauma can happen to anyone at any time regardless of race, age and time. The trauma experienced as a result of a violent incident causing a feeling of pain in someone, both physically and mentally, and often even causes some emotional or psychological disturbance later and generally "haunted" experiences traumatic experience that they experienced either directly or indirectly live. (Hatta, 2016, p. 3)

People who experienced trauma are usually unable to recover themselves, causing injury or illness in the long term and affecting their behavior or commonly referred as post-traumatic conditions. This condition usually includes phobias, panic, depression, confusion, anxiety, numbness, hallucinations, and difficulty concentrating. (Hatta, 2016, p. 4 - 5)

More clearly, someone with trauma will have a response condition that will affect psychologically and physically such as;

a) Emotional and psychological response due to trauma, including: denial, anger,

fear, sadness, shame, confusion, anxiety, depression, guilt, hopelessness, irritability, difficulty concentrating. (CSAT, 2014)

b) Physical response due to trauma, including: headaches, digestive symptoms, fatigue, racing heart, sweating, insomnia, feeling jumpy. (CSAT, 2014)

Trauma also can trigger various mental disorders and physical problems ranging from the usual to severe ones. As explained in Naji Abi-Hashem (1999), Traumatic experiences often have a lasting psychological effect. The impact is usually substantial and chronic. reactions to trauma range from mild and temporary symptoms to severe and long terms disturbances, like psychotic breaks affective disorders, physiological malfunctions and behavioral and personality changes as a result of trauma, (p. 1-2).

2.2.4 Obsessive Love Disorder

Before we get into the obsessive love disorder theory, we must first know the obsession in general. An obsession is a persistent thought, idea, image, or impulse that is experienced as intrusive or inappropriate and results in marked anxiety, distress, or discomfort. (American Psychological Association [APA], 2020).

There is obsession disorder based on anxiety, in medical terms are called Obsessive Love Disorder (OLD). Obsessive love disorder (OLD) is a condition in which one person feels an overwhelming obsessive desire to possess and protect another person, sometimes with an inability to accept failure or rejection (Forward and Buck, 1991). Someone with Obsessive love disorder usually has anxiety that is worried about being rejected or losing their partner and the thought or idea that often come is to protect someone they love.

According to Forward and Buck (1991) state that the person with an obsessive love disorder or we can call it obsessive lovers, usually cannot accept the condition of her/his actual relationship. Obsessive lovers are so caught up in the maelstrom of their passions that they simply refuse to accept when a relationship is over (p. 9).

Someone with obsessive love disorder is usually willing to do anything for their partner and cannot be separated from the person they love or their obsessive

target. This condition is like they succumb to impulses so that they seem out of control. (Forward and Buck, 1991, p. 6).

Furthermore, someone who has obsessive love disorder will accept their condition by creating the idea to their partner that only someone they love can fulfill their needs or is called "One Magic Person". (Forward and Buck, 1991, p. 21)

Anyone can have obsessive love disorder, not only men or women and there are no criteria about what kind of person will be the target of obsession, but some people can make their lover a driving force for their obsession and some can even marry their obsessive targets because of their obsession make them pursue to get what they want. (Forward and Buck, 1991, p. 7)

However, if the obsessive target goes away from their life, they will try all means to get back someone they love because they feel that they will never be loved again and they will never be happy again. (Forward and Buck, 1991, p. 37)

Forward and Buck also describe some of the characteristics of obsession love disorder that can identify, the explanation as follows:

a. The Thrill of a New Romance

Physical changes due to romantic feelings or love where the heartbeat feels faster, we become flushed and adrenaline pumps. Our brain releases endorphins that make us happy and naturally addictive. (Forward and Buck, 1991, p. 19)

b. Rejection Anxiety

Insecurity that someone they love will leave them (Forward and Buck, 1991, p. 28)

c. Denial

People with obsessive love disorder often deny the truth about something they don't want in their relationship, even if it's true. (Forward and Buck, 1991, p. 33)

d. Obsessive Pursuit

The reason why people with obsessive love disorder doing an obsessive pursuit because they want to get the interest of their loved ones and often, someone with obsessive love disorder act out of line because of that. (Forward and Buck, 1991, p. 42)

e. Obsessive Jealousy

Jealousy in question is due to envy, suspicion, being too sensitive and hostile in a relationship. (Forward and Buck, 1991, p. 55)

f. Revenge Fantasies

Usually when obsessive rage appears and cannot be expressed, it will appear as a revenge fantasy. Revenge fantasies often reoccurs in their minds and ends up sacrificing something else on their minds. (Forward and Buck, 1991, p. 64)

g. The Savior Complex

The belief that the target of their obsession is the only person who can save them from their personal demons by giving them love and the ideal relationship they so desperately want. (Forward and Buck, 1991, p. 77-78)

2.3 Literature Review

This section is the result of collecting literature reviews that contains similar previous research to support my thesis entitled *Trauma Leads to Obsessive Love Disorder in Charlotte Levin's Novel If I Can't Have You*. Previously, I did not find another term paper that discussed the same novel that I research, but there were several research that used the same topic or theme as my term paper.

The first is *The Analysis of Trauma in Staub's Novel "Scared to Death"* by Sulaeman (2014), student of the State Islamic University of Alauddin Makassar. In this term paper, he describes the post-traumatic stress disorder experienced by two main characters in Staub's novel *Scared to Death*. As result, he analyzes the trauma that reflected in two main characters based on the concept of trauma.

Second, namely *Igor Malev's Obsessive Love Disorder In Paulo Coelho's The Winner Stands Alone* by Silvester Wisnu Hanggarjito (2018), a student of Sanata Dharma University. In this term paper, he focuses on the characteristics of Igor Malev as the main character; then, in the second, he focuses on the obsessive love disorder depicted in the story. He uses a book written by a psychiatrist named Susan Forward and Craig Buck as a theoretical framework. The result is that rejection anxiety, which is one part of obsessive love disorder, has led Igor to commit a series of serial murders, including those he loves.

Third, namely *An Analysis of Obsessive Love Disorder Potrayed on The Leading Character n Caroline Kepnes 'You'* by Nadha (2019), a student of the University of Sumatera Utara. In this term paper, she focuses on two problems, namely the obsessive love disorder behavior of the main character and the causes of his obsessive love behavior. The characteristics and effects of a person with obsessive love disorder are depicted in the main character in Caroline Kepnes' novel *You*. She uses the journal written by a psychologist named Bernhard Bogerts as a theory to classify obsessive love disorder. The results show that obsession with love can trigger various actions, including the murder of someone jealously.

The fourth is a journal entitled *An Analysis of Trauma of The Main Character in Room Movie* (2020), written by Arif Hidayat and Ines Indarujati, students of Bina Sarana Informatika University. In this journal, they explain the trauma depicted in the main characters in the movie *Room*, such as torture, violence, and explain the symptoms that arise due to trauma, namely physical, emotional, and cognitive.

The difference in my research is that I analyze different trauma, namely trauma because being separated from parents, which I will analyze through the main character. Then, I will also analyze obsessive love disorder based on the same book as previous research, written by Susan Forward and Craig Buck entitled *Obsessive Love: When Passion Holds You Prisoner* but of course, with research objects or novels that are different from previous research and finally link the two concepts together with the story in novel *If I Can't Have You* written by Charlotte Levin.