

CHAPTER II

FRAMEWORK OF THEORIES

In previous chapter, I mentioned the concept and theories of intrinsic and extrinsic approach that are going to be used to analyze the novel. In this chapter I apply the intrinsic approaches that consist of characterization, setting, plot, theme and extrinsic approaches that consist of psychology and psychology of literature of anxiety and grief.

2.1. Intrinsic Approach

Intrinsic is the method of interpretation of literature which relies only on the original text itself and not on secondary sources. The word intrinsic (Pickering and Hoeper, 1980: 28) means something that is related to the essential nature of a thing. Through this approach, I use the concept of characterization, setting, and plot. Those concepts will be explained as follows.

2.1.1. Characterization

In every literary work and fiction there is always the character that makes the story alive. The character is the life form that experiences everything that happen inside the story, the character experiences every emotion that is going on and every events and the character is also the basis of the plot of the novels and stories. (Pickering and Hoeper, 1981: 23)

There are three essential things that we can find in characters. First, we are able to establish the nature and personalities of the characters, their emotional, intellectual, and moral of the character. Second, how the methods and the techniques used by the writer to presents the character in the stories. And last but not least, we can find the character that presented by the writer is convincing to show every emotion, personality, and their nature as the character in the story.

Character is always connected with the plot and the main character as a central of the plot is the protagonist. The protagonist is the essential character in every novel, we can spot it right away that this character is the protagonist, and the protagonist always struggles against the antagonist. The antagonist is the opposite of the protagonist and it

is always describe as a villain or a bad guy that stop or trying to ruin the action of the protagonist, the antagonist is not always a human but there are also an animal, a country, or natural disaster.

There are two methods that I use to analyze this novel through characterization, and this method are showing and telling.

a. Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods. Telling method is relies on exposition and direct commentary by the author in telling preferred and practiced by many older fiction writers. We learn and look only at what the author calls to our attention. (Pickering and Hoeper, 1981: 27)

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

While in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. (Pickering and Hoeper, 1981: 29) Details of a dress can be clues for a character's background, occupation, economic and social status. Meanwhile, their age, general state of their physical health and well-being, as well as their emotional state and health, can be the clues of a character's physical appearance.

3) Characterization by the author

In this method, the author reveal directly through a series of editorial comment, the nature and personality of the character, including the thoughts and feelings that enter and pass through the character's minds, because the author is knowing the whole story and retains full control over characterization. So it is not going anywhere and it focuses the reader

attention to the character that reveals the true nature by the author. (Pickering and Hoeper, 1981: 29) 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 on the basis of what the author has told us. (Pickering and Hoeper, 1981: 30)

b. Showing Method

Showing method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue. (Pickering and Hoeper, 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 upon and candid: they tell us, or appear to tell us, exactly what is in their minds. It needs more concentrating and understanding to determine a characterization of a character. (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) In addition, characters expression can show their characterization.

2.1.2. Setting

In literary works the character define by their action to describe their personality or true nature, beside their action there is another thing that need to

pay attention which are the time and place where the character take action. In this method, time and place is used to fulfill the reader's senses as they visualize it. Setting helps to create and sustain the illusion of life, provide what we call *verisimilitude*. (Pickering and Hoeper, 1981: 37).

There are two method that the author use when presenting the setting of time and place, first the author present it with the quality of a language that describe in detail to give the clue to the reader's and so the reader's have their imagination that becomes reality even though it's a fiction. The intention of the author is to draw the attention to the detail of a place and time, the building, the situation in that time, and the condition of the weather at that time, what's happening in that place, the historical background of the place, all of this gives the reader the information that connected with the action of the character in an events.

The intention of the author is to draw the exact picture and give the reader the final artwork so they can see what the character in the novel see. The second method it is pure to satisfy the feeling and emotion of the reader, the main objective of this method is the reader's emotion to the setting, for example the beautiful garden that full of flowers and butterfly, with the sound of the calm river that surround the garden. It actual feeling of the reader that the author wants, in a simple ways, the author uses an exaggerating sentences, uses the connotative and suggestive word, it is different from the technique before that using denotative word. The author intentions is that the reader could feel what the character's emotion during that time and in the exact place.

Setting in fiction is called on to perform a number of desired function (Pickering and Hoeper, 1981:38). Setting serve 5 function; 1. Setting as Background of the Action, 2. Setting as an antagonist, 3. Setting as a means of creating appropriate atmosphere, 4. Setting as a means of revealing character, 5. Setting as a means of reinforcing theme.

a. Setting as Background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exist 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. Every part of the setting is a background for the story. (Pickering and Hoeper, 198: 38-39)

b. Setting as an 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. (Pickering and Hoeper, 1981: 39)

c. Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for mind for events to come to. (Pickering and Hoeper, 1981: 40)

d. Setting as a Means of Revealing Character

So often the way in which a character perceives the setting, and the way of character react 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 deliberate making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper, 1981: 42)

e. Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. Through the setting the main theme of the novel is supported from the detail of how the author describes the place and time in an event. (Pickering and Hoeper, 1981: 42)

2.1.3. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constate the basic narrative structure of a novel or a short story (Pickering and Hoeper, 1981: 14). Plot and character cannot be separated, any kind of events in the story always involving the character action and decision, and every decision that the character's made is determine the plot. In every novel story or short story, the plot begin when the conflict is appear from the external in which the protagonist set against some object except himself or from the internal, which is inside the protagonist himself, his psyche or personality, And most of the plot usually contain more than one conflict. Conflict 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, 1981:16). Plot have five distinct stages and build the structure of the novel, this five stage structure are the exposition, complication, crisis, falling action, and resolution.

a. Exposition

Expositions or introduction, it means that how the problems beginning of the story where characters and setting are established. Other explanation states that expositions are the starting point of narrative providing information's about the main character and setting in the narrative. Expositions also called as the background information's necessary to know to understand the actions, picture the setting, and bring up the main character. Based on the explanations above, I conclude that exposition is how the beginning conflict or problems happened in the story firstly. (Diyanni, 2003: 44)

b. Complication

Complication is the element of plot that provides the first conflict. According to Kennedy complication is a moment to introduce a new conflict. The conflict in a fiction or story will developed slowly and escalated. (Kennedy, 1983: 90)

c. Crisis

In this stage where everything is exploded, this is the stage that the conflict reaches its point of the greatest emotional intensity. It is the turning point of the plot, directly precipitating it resolution. (Pickering and Hoeper, 1981: 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 and Hoeper, 1981: 17)

e. Resolution

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

resolution or denouement is when “The conflicts are resolved, the question answered and lives straightened out”. The resolution happens at the end of the story (Diyanni, 2003: 45)

2.1.4. Theme

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

2.2. Extrinsic Approach

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I use psychological approach, psychology of literature, and the concepts of anxiety and grief theory to analyze the character. Through extrinsic approach the writer uses the concepts of Psychology of Literature. Those points will be related along to the psychology of personality. I will explain the concepts below. (Pickering and Hoeper, 1981: 61)

2.2.1. Psychology

The extrinsic aspect deals with all kind of aspects come from the outside of the literature and enrich the existence of literature work (Warren and Wellek, 1992: 221).

The word of Psychology comes from Greek word *Psyche* which means life or soul, and *logos* has a meaning as science or study. So, psychology means study of the soul or the science that investigates and studies human behavior (Minderop, 2011: 3). Psychology is the scientific study of the mind and behavior, according to the American Psychological Association. Psychology is a multifaceted discipline and includes many sub fields of study such areas as human development, sports, health, clinical, social behavior and cognitive processes. The experts say that psychology has so many branches such as social psychology, psychoanalysis, psychology of literature, behavioral psychology, and many more. The main point about psychology is behavior and mental processes. Behaviors are everything that we do that can be straight forwardly watched. Mental processes deal with the feelings, the thoughts, and motives that are not straight forwardly perceptible.

2.2.2. Psychology of Literature

Psychology of literature is an interdisciplinary between psychology as a scientific study and literature as a work of art (Minderop, 2016: 59). Psychology and literature have a strong connection that cannot be separate. In literary work, the writer creates the story based on their experience. What the writer feels and see, what the writer faces in their social life it is told and written in the novel or short story. Somehow, the experience of the writer is related to the reader's life and what they experienced. Basically, it represents the author's and reader's reality of life. In addition, psychology of literature is a way to understand better in literary works.

There are three ways to understand the theory of psychology of literature, first, study the theory of psychology and then analyze through literary works, second, determine the literary works as an object of research and then use the theory of psychology that relevant to an object, third, simultaneously find the theory and the object in the same time, and finally reveal the theory of literature reflect the concept of psychology that carried by the author in literary works.

The most famous theory in psychology belongs to Freud's psychoanalysis theory, his theory includes: theory of personality, unconscious mind, anxiety, and defense mechanism.

2.2.3. Anxiety

Anxiety is at the core of the psychoanalytic theory of affects (feelings), and from the beginning of psychoanalytic thought has been recognized as central to an understanding of mental conflict (for it is through bad feelings that conflicts are felt and known). In his early work, Freud, in keeping with his early discharge model of mental function, considered anxiety to be a "toxic transformation" of undischarged libido. This failure of discharge could either be physiological ("realistic"), as in coitus interruptus or other incomplete or unsatisfactory sexual practices, resulting in "actual neuroses" or "anxiety neuroses"; or it could arise from repression (or its failure), as a symptom of the continued pressure of unacceptable desires, which led to the "psychoneuroses"—hysterias and obsessions. In 1926 Freud radically revised his ideas about anxiety, abandoning

the distinction between neurotic and realistic anxiety, and the claim that repression caused anxiety. In this new theory, Freud distinguished two types of anxiety, a traumatic, reality-oriented “automatic” anxiety in which the system was overwhelmed, and a secondary, “neurotic” anxiety in which reprisals of these situations were anticipated, thus setting in motion defensive processes. “Automatic anxiety” was an affective reaction to the helplessness experienced during a traumatic experience. The prototype for this experience lay in the helplessness of the infant during and after birth, in which the danger proceeded from outside, and flooded a psychic system essentially unmediated by the (as yet unformed) ego. The second form of anxiety originated within the psychical system and was mediated by the ego. This “signal anxiety” presaged the emergence of a new “danger situation” that would be a repetition of one of several earlier, “traumatic states.” These states, whose prototype lay in birth, corresponded to the central preoccupations of different developmental levels, as the infant's needs become progressively abstracted from the original situation of immediate sensory overload to more sophisticated forms of need regulation capable of synthesizing the many elements facing it (from the reality and pleasure principles and the object world). These moments—loss of the object, loss of the object’s love, the threat of castration, and the fear of punishment by the internalized objects of the superego—which were experienced serially during the developmental process, could reemerge at any time in a person’s subsequent adult life, typically brought on by some conflation of reality and intrapsychic conflict, as a new edition of anxiety. This new way of conceptualizing anxiety was an outgrowth of Freud’s late revisions of his theory (c.1923) with the structural theory and his formulation of the mediating agency of the ego, and it had the effect of shifting clinical work on anxiety into the realm of the ego. The correlation of the dangerous situations with developmental stages also suggested a diagnostic aspect to anxiety, with the earlier types of anxiety indicating earlier fixations. In the work of later theorists, the presence of the earliest anxieties in clinical work were thought to be indicative of pre-Oedipal disturbances in development, and of corresponding structural deficits in the ego. Despite his later formulations, Freud never explicitly abandoned his first idea of anxiety, and the

two theories continued to coexist uneasily in Freudian metapsychology long after Freud's death. (Adler and Roman, 1991: 35)

Anxiety has a function as mechanism which protects Ego. It gives a signal to us if there is a danger or no appropriate action that make the danger will increase until Ego can be defeated. (Freud, 1964: 54)

Adult neurotic develops symptoms to control them from threat which are assumed as life threat as like when their mother leave them in infancy. In the other hand, the symptoms of unconsciously replace everything which cannot be arrested by conscious. If Ego cannot defeat anxiety with rational way, it will come back with irrational way. Freud argues that anxiety will decrease as an incapable experience and as long as will be a sign of avoiding danger (Freud, 1964: 60).

2.2.4. Grief

Grief is associated with losing something important or valuable. The intensity of grief depends on the value. Usually a very deep grief can also be due to the loss of a loved one. Deep grief can also be due to loss of valuable property that results in disappointment or regret. Parkes 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 a prolonged sadness that is followed by self-blame, inhibited grief, consciously denying something that is lost and then replacing it with emotional reactions and feelings of annoyance. Delayed grief usually does not manifest an immediate emotional reaction for weeks or even years (Krech, et al., 1974: 472-473)

In the 1970s, British psychiatrist Colin Murray Parkes proposed a concept involving four stages or phases of grief:

1. Shock and Numbness: This phase immediately follows a loss to death. The grieving person feels numb, which is a self-defense mechanism that allows him or her to survive emotionally in the immediate aftermath of loss.

2. Yearning and Searching: Also referred to as pining, this stage is characterized by the grieving person longing or yearning for the deceased to return to fill the void created by his or her death. Many emotions are experienced and expressed during this time, such as weeping, anger, anxiety, preoccupation, and confusion.

2.3. Literature Review

In order to conduct this study, I use theories around characterization, Psychology of literature approach, and theories of anxiety and grief from the book *Psikologi Sastra* by Albertine Minderop. Analyzing a character from literary works using the theories from the book of *Metode Karakterisasi Telaah Fiksi* By Albertine Minderop.

The first is an article on *washingtonpost* that written by Tayla Burney with the title “‘Big Little Lies’ author Liane Moriarty is back with another page-turner” (https://www.washingtonpost.com/entertainment/books/big-little-lies-author-liane-moriarty-is-back-with-another-page-turner/2018/11/06/e09ec4cc-e123-11e8-ab2c-b31dcd53ca6b_story.html accessed on 17 Dec 2019). In this review, the writer wrote what Moriarty has done in *Nine Perfect Strangers* is the author creates ways in for people from a variety of backgrounds, some of which require more writerly contortions than others. The socio•economic differences matter because soon after the retreat begins the group is asked to observe a “noble silence” meant to clear everyone’s heads. The silence envelops the group as it becomes increasingly clear to readers — even those who’ve never set an unpedicured toe in a spa — they should be bolting for the exit. As the staff begins manipulating the guests in truly bizarre ways, the strangers form opinions of the other characters based on their own assumptions, insecurities and vulnerabilities. Tranquillum House becomes a microcosm of the macro world as stress and vitriol cause the characters to fall back on habitual coping mechanisms and flock to others who might share their views.

The second review is an article on *mollie-writes* that written by Mollie Campbell entitled “‘Nine Perfect Strangers’ – book review” (<https://mollie-writes.com/2019/04/26/nine-perfect-strangers-book-review/> accessed on 17 Dec 2019). In this review, the writer wrote that in this novel *Nine Perfect Strangers* is Moriarty’s observations of humans are portrayed so accurately in this book, she said

that we all know someone like each of the characters, and we all live in the same internet/technology-reliant way that they do, whether we like it or not. She thinks that Moriarty described so many important issues so accurately, from her depiction of grief, to drug addiction, to the thin line within some people's mentality that simply cannot prevent them from having a psychotic episode, the complete opposite of what she thought she was about to read.

The last review is an article on *medium* that written by Alyssa Robinson entitled "Book review: Nine Perfect Strangers by Liane Moriarty" (<https://medium.com/@thatsironical/book-review-nine-perfect-strangers-by-liane-moriarty-efb47a0b57c> accessed on 19 Jan 2020). In this review, the writer wrote that in this novel *Nine Perfect Strangers* follows a group of — you guessed it — nine Australians who check into a bush health retreat, each seeking refuge and transformation from their own private dramas. Little do they know that Tranquillum House holds its own drama, not least personified in its formidable leader, Masha Dmitrichenko. After suffering a near-death experience, Masha transforms herself from a schlumpy executive into a wellness freak at the helm of an exclusive health resort, known for its "unconventional" methods. As in her most famous work, *Big Little Lies*, author Liane Moriarty gives a masterclass in writing an ensemble cast. She narrates the perspectives of each of her nine health retreat guests, plus Masha and two of her staff, in a steady third-person which subtly takes on the voice of each character.

These Theories will be used to further understand and find the solution on the problem of the research. And this research is expected to be useful for people who experience disorders such as anxiety and grief.