

CHAPTER II

FRAMEWORK OF THE THEORIES

Based on the objective of the research, two approaches: intrinsic and extrinsic are employed to further understand the meaning and the construction of the novel. To analyze the character of a novel, characterization, setting, and plot are chosen as the intrinsic approach. While extrinsic approach will be focusing on the anxiety and internal conflict of the main character. This chapter will further explain the concepts and theories which have been mentioned in the previous chapter, and I will explain the frameworks of the theories:

2.1 Intrinsic Approach

In order to further analyze the characters in *I Owe You One*, I use intrinsic approach that consists of characterization, setting, plot, and theme. The word intrinsic means something related to the essential nature of a thing. I use the concepts of James H. Pickering and Jeffrey D. Hooper from their book called *Concise Companion to Literature* and Albertine Minderop's *Metode Karakterisasi Telaah Fiksi*. These theories are used to analyze the characterization. Those concepts will be further explained in this chapter.

2.1.1 Characterization

Characterization is a method in study of literature, used to describe fictional characters. The methods of characterization are not limited to direct and indirect methods. Other applicable methods are to study the character through the point of view, through the study of the stream of consciousness, even through the figurative language (Minderop, 2013, p. 3). Characterization is the quality of reason and the feelings of the characters in fictional work that includes not only their behavior or habits, but also appearance. To analyze the character, a perspective with various storytelling techniques can be used by the author by presenting a storyteller or narrator (Minderop, 2013, p. 95-96).

2.1.1.1 Telling Method

There are two methods of characterization. Telling method (direct) and showing method (indirect). Telling method is a method that directly involves the Author. The Author will act as the narrator and explain the characters to the reader in the novel and give direct commentary (Minderop, 2013, p. 6).

1. Characterization by using name

The name of person in a literary work are often used to give ideas or to promote ideas, to illuminate and sharpen the character. Given names describe the quality of each characters that distinguish them from others. The use of names can also contain figurative (allusion) literature or historical in the form of an association (Minderop, 2013, p. 8-9).

2. Characterization through Appearance

Appearances of the characters play a key role in the study of characterization, though it can be vague and confusing in literary works. Details regarding the way the character dress up or clothes that they wear might give hints to reveal details of each character's personal information such as age, physical or health, life background, social status and psychological state (Minderop, 2013, p. 10-12).

3. Characterization by the Author

This method is told by the author. The author comments on the nature and personality traits down through the thoughts, feelings, and passes through the character's mind. The author not only directs the readers' attention to a given character but also try to shape the reader's perception of character (Minderop, 2013, p. 15-16).

2.1.1.2 Showing Method

Besides telling method (direct), other method in characterization is showing method (indirect). Showing method is a method in which the Author put himself out of the focus to give the characters a chance to show their nature through dialogue and action (Minderop, 2013, p. 6).

1. Characterization through Dialogue

To understand characterization in literary work, the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they have the courage to state what is on their minds. Others are careful and guarded in what they say: they deliver their point implicitly, and readers have to thoroughly interpret their words in order to understand their point (Pickering & Hoeper, 1997, p. 32). Due to this, the reader must be prepared to analyze dialogue in several different ways.

1.1 What is Being Said

In this case, we need to assess whether each dialogues in the literature are important and influential to the story (Pickering & Hoeper, 1997, p. 32).

1.2 The Identity of the Speaker

Any words delivered by the main character hold significant information and considered crucial to the story, compared to the side character's. However, dialogues stated by side characters can not be overlooked, as it may provide other crucial information regarding the main character and sheds important light on the personalities of the other characters (Pickering & Hoeper, 1997, p. 32).

1.3 The Occasion

The situation in which the discussion is brought up can also reveal the character's persona. People expresses themselves more and disclose more informations when talking to their closest person which serves as a hint for readers to understand the characters thoroughly. Other than that, dialogues brought up at night tend to be more intense compared to daylight conversation, which is more revealing and contains more information (Pickering & Hoeper, 1997, p. 33).

1.4 The Identity of the Person or Persons the Speaker Addressing

A narrative delivered by characters in the story where a certain character presents other character. Dialogue between friends tends to be more open and

longer than a dialogue with a stranger. It mostly depends on the connection or relationship between the speakers (Pickering & Hoeper, 1997, p. 33).

2.1.2 Setting

Setting is a term that covers the place where the action located, the exact time (day and year), the climatic conditions, and the historical period during the action takes place. Setting has five possible function : setting as background, as antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme (Pickering & Hoeper, 1997, p. 38).

2.1.2.1 Setting as Background of the Action

Every event always takes place somewhere. It requires a setting or a background of some kind, even if it is only as simple as a stage of theater. As a background for action, setting may consists of costume, manners, events, and institutions that have relation to a certain time and place (Pickering & Hoeper, 1997, p. 38-39).

2.1.2.2 Setting as Antagonist

Setting may also serve as an individual that helps build a conflict and control the outcome of the story's events (Pickering & Hoeper, 1997, p. 39).

2.1.2.3 Setting as Means Revealing Character

Many authors manipulate their settings to raise reader's expectations. An author also able to utilize the setting to simplify and intentionally reveal the characters metaphorically or as a symbolic existence (Pickering & Hoeper, 1997, p. 41).

2.1.2.4 Setting as Means of Creating Appropriate Atmosphere

Many authors manipulate their settings to raise reader's expectations and establish an appropriate setting of events, hence mind can relate to the situation (Pickering & Hoeper, 1997, p. 40).

2.1.2.5 Setting as Reinforcement of Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story (Pickering & Hoepfer, 1997, p. 42).

2.1.3 Plot

The term plot implies the overview of the story. It indirectly shows the ability of an author to process and screen raw facts and incidents on their own and arranged them to suggest or expose their casual relationship (Pickering & Hoepfer, 1997, p. 14).

2.1.3.1 Exposition

Exposition is the beginning of the section, in which the author provides the required background information, sets the scene, establishes the situation, and times the action. It may introduce the characters and the conflict, or the potential for conflict as well (Pickering & Hoepfer, 1997, p. 16).

2.1.3.2 Complication

The complication, which is sometimes referred as the rising action, breaks the existing equilibrium and introduces the characters and the underlying conflict (if they have never been introduced in the exposition). The conflict is then developed and intensified gradually (Pickering & Hoepfer, 1997, p. 17).

2.1.3.3 Crisis

Crisis (also referred as the climax) is the moment in which the plot reaches its peak of greatest emotional intensity. It is the turning point of plot, directly precipitating its resolution (Pickering & Hoepfer, 1997, p. 17).

2.1.3.4 Falling Action

Once crisis or turning point has been reached, the tension subsides and the plot moves forward to the conclusion (Pickering & Hoepfer, 1997, p.17).

2.1.3.5 Resolution

The final section of the plot is its resolution. It covers the outcome of the conflict and establishes some new equilibriums or stability (either tentative or momentary). The resolution is also referred as the conclusion or *dénouement*, the latter French word means “unknotting” or “untying” (Pickering & Hoeper, 1997, p. 17).

2.1.4 Theme

Theme is one of the critical terms that has various meanings. People who consider literature mainly as a means of teaching, preaching, spreading favorite ideas, or encouraging some form of correct behavior, regards themes as morals or lessons that can be extrapolated from work. In literature, themes are the central ideas or statements about life that unite and control total work (Pickering & Hoeper, 1997, p. 60).

2.2 Extrinsic Approach

To analyze the character of a novel, I will apply the extrinsic approach. The extrinsic approach that will be used is psychology of literature through the concepts of anxiety and inner conflict. Below are the explanation of the theories.

2.2.1 Psychology

Psychology is the study of the mind and behavior. The discipline embraces all aspects of the human experience — from the functions of the brain to the actions of nations, from child development to care for the aged. In every conceivable setting from scientific research centers to mental healthcare services, “the understanding of behavior” is the enterprise of psychologists (APA, 2015).

2.2.2 Psychology of Literature

Psychology of literature is an interdiscipline between psychology and literature. Learning psychology of literature is actually similar to learn the inner part of the human (soul). This ‘inner’ part is often describe subjectively,

which is difficult for literature enthusiast. Literature psychology is beautiful, we can further understand the depth of the human soul which is broad and profound. It is flexible and open for everyone to interpret. The charm of literature psychology to the human matters is that it ables to paints the portrait of the soul. Not only does the soul itself appear in literature, but it can also represent the soul of others. Each authors often add their own experience to the work and those often shared to others (Minderop, 2010, p. 59).

2.2.2.1 Anxiety

According to Hilgard *et al.*, (as cited in Minderop, 2010, p. 27-28) any situation that threatens the comfort of a being is assumed to breed a condition called anxiety. The conflicts and forms of frustration that impede individual progress to achieve the goal are among the sources of anxiety. They can be a physical, physic, and varying pressures that give rise to anxiety.

This condition is characterized by the uncomfortable feeling of worry, acute, unhappy that we can sense through various levels. Freud highlights the importance of anxiety. It differentiates between objective anxiety and neurotic anxiety. Objective anxiety is a realistic response when one feels danger in an environment (Freud describes this condition as fear). Neurotic anxiety stems from subconscious conflicts in individuals; Because it is not recognized that the speaker is unaware of the reason for such anxiety.

Anxiety is a feeling of being afraid unclear and unsupported by the situation. When feeling anxious, individuals feel they are not comfortable or afraid or may have a hunch will be doomed when he was don't understand why that emotion threatening to happen (Diferiansyah et al., 2016, p. 63).

2.2.2.2 Inner Conflict

According to Meredith & Fitzgerald (as cited in Nurgiyantoro, 2019, p. 179), Conflict which in fact is an event that is classified as important (so it will be a functional, main, or kernel event), is an essential element in plot development. Conflict refers to the understanding of something unpleasant that occurs and or experienced by the character (s) of the story, if the character

(s) have the freedom to choose, he (they) will not choose the event to befall him.

External conflict is a conflict between a character and something outside himself, either the natural environment or the human environment. Thus, external conflicts can be divided into two categories: physical conflict and social conflict. Physical conflict (also known as elemental conflict) is a conflict caused by a clash between a character and the natural environment. For example, conflicts and / or problems experienced by a character due to large floods, long droughts, volcanic eruptions, and so on. Meanwhile, social conflict is a conflict caused by social contact between people or problems as a result of human relationships. This includes labor problems, oppression, quarrels, wars or other cases of social relations.

On the other hand, internal conflict (or psychological conflict) occurs in the heart, soul of a character (or characters) in the story. It is a conflict between humans and themselves, followed by internal struggle as a result. For example, it occurs as a result of a conflict between two desires, beliefs, different choices, hopes or other problems (Stanton, in Nurgiyantoro, 2019, p. 181).

Finally, it needs to be emphasized that the two conflicts are interrelated, they can either trigger each other or occur simultaneously. This means that conflicts can occur and experienced by the character at the same time, even though the intensity level may vary. In many ways, the level of complexity of the conflict presented in a novel determines the quality, intensity and attractiveness of the work. In fact, it might not be an exaggeration to say that writing stories is nothing but building and or developing that conflict. Conflict itself can be searched for, discovered, imagined, and developed based on conflicts that can be found in the real world (Nurgiyantoro, 1995, p. 124-125).

2.3 Literary Review

Based on the background of the problem on the previous chapter, I use literature review which consists of primary and secondary sources. The primary

source is Sophie Kinsella's novel *I Owe You One*. This novel was published in 2019. It consists of 27 chapters with 435 pages, and nobody has used it as an object of analysis yet.

For the secondary sources, sources used consists of the theoretical foundation and other supporting literatures such as *Metode Karakterisasi* (2013), *Psikologi Sastra* (2010) by Albertine Minderop, *Teori Pengkajian Fiksi* (2019) by Burhan Nurgiyantoro, and other sources related to this research. My thesis entitled "The Expression Of Anxiety And Inner Conflict In The Novel *I Owe You One* By Sophie Kinsella" is focusing on the causes of anxiety and the inner conflict, and how to analyze it. Below are additional references, consists of journals and thesis with similar themes that I have read and related or relevant to this research. The lists are as follow :

Diferiansyah., et al. (2016). In their journal entitled *Gangguan Cemas Menyeluruh*. They stated medically the differences between anxiety and anxiety disorders. There are examples of cases of anxiety and the several type of the treatment methods. In the end they also listed type of medication used for anxiety disorders.

Amriani (2014), in her research entitled *Lady America's Internal Conflict in Kiera Cass's Novel "The Elite"*. She found many conflicts, belonging to the internal and external conflicts of the main character. She also found the way the characters solve their conflicts which consists of eighteen data of internal conflict that is faced by the main character. The aim of her research is to understand how the main character's internal conflict happened and to describe what kind of internal conflict that faced by the main character based on Alex Sobur's theory.

Aimifrina (2017), in her journal entitled *Konflik Internal Tokoh Utama Dalam Novel Mengurai Rindu Karya Nang Syamsuddin*. She found many conflicts of the main character and also the correlation between conflict and characteristic of main character of the novel. The internal conflicts experienced by the main character are sadness, disappointment, honesty, and sympathy. The theory used in this study

is Stanton theory known as the theory of internal conflicts or psychological conflicts, while the method is descriptive method.

Srikandi (2018), in her journal entitled *The Inner Conflict Of The Main Character In The Aviator (2004) Using Sigmund Freud Perspective*. She found the main character kept haunted by his/her inner conflict, anxiety, and helplessness in facing the reality outside itself. She analyzed the film through observations and then adapt it into the narrative elements of cinematography and narrative of the film. The inner conflict was traced and understood by using the theory of Freud's psychoanalysis.

Nuraeni (2010) in her thesis entitled *A Main Characters Analysis On Anxiety And Defense Mechanisms In Bridge To Terabithia Novel*. She analyzed two main characters. She found two types of anxiety faced by the main characters, such as neurotic anxiety and moral anxiety. She also found out how the main character distort the anxiety by using five kinds of defense mechanisms: displacement, sublimation, behavioral withdrawal, denial, and fantasy. She used Freud's theory to analyze this novel.

Wijaya (2019) in her thesis entitled *The Analysis of Main Character's Anxiety on "Confessions of A Shopaholic" Novel through Freudian Theory written by Sophie Kinsella*. She found two types of anxiety faced by the main characters such as neurotic anxiety, moral anxiety. She also found the causes and effect of the anxiety faced by the main character. Her main focus was to discussed the cause and effect of the anxiety and defense mechanism used by the main character according to Freud's theory.