

CHAPTER II

FRAMEWORK OF THEORIES

In accordance to objective of the research above, to understand the meaning and the construction of the novel, I use several concepts and theories to analyse it. In order to achieve it, there are two approaches, which are intrinsic and extrinsic to analyse the character of the novel. I use characterization, plot and setting as the intrinsic approach. For extrinsic approaches are childhood trauma and resentment. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and I will explain those framework of theories. But before the I go there, I will explain about the literature review.

2.1. Intrinsic Approach

To analyse the characters in the novel, I use some concepts through intrinsic approach, they are characterization, plot, and setting. From the language used, there are words that contain a certain meaning and this is the work that should be analysed to find out and explain the meaning contained in this novel.

2.1.1. Characterization

Characterization means role play, the description of the character. Characterization method in analysing work of literature is the method to describe the characters in a fictional work. The way to determine the character and characterization, in this case fictional character, is very different. Characterization method is not only divided into telling and showing methods. Other methods are characterization analysis through point of view, stream of consciousness, and figurative language. In general, the aim of analysing the characters in a fictional work of literature is to understand the theme of the work (Minderop, 2013, p. 2-3).

2.1.1.1. First Person Point of View

Nurgiyantoro (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 Hoepfer (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 centre 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).

According to the theories of first person point of view above, I can conclude that first person point of view is related to the main character as the narrator of the story to deliver the story to the reader based on his or her own experiences.

This technique consists of inclusion storytelling technique, exclusion storytelling technique and “I” main character and “I” additional character storytelling technique. But I will only use one technique which is 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)

According to the definitions about inclusion storytelling technique above, I can conclude that inclusion storytelling technique is the technique that involving the main characters to deliver all the story from the beginning to the end through their perspective, experiences and belief.

b) Exclusion Storytelling Technique

Pickering and Hoeper (as cited in Albertine Minderop, 2013) stated that exclusion storytelling technique is used if the narrator is not directly involved in the story even if they are in it. The protagonist is not always telling themselves (p. 107).

c) First-person Participant and First-person Observant Storytelling Technique

Nurgiyantoro (as cited in Albertine Minderop, 2013) stated that first-person participant storytelling technique tells several incidents and behaviors they physically experience. First-person participant storytelling technique tells other character's story about themselves. This narrator becomes the main character through showing several experiences, incidents, and relationships with other character (p. 109).

In the first-person participant storytelling technique, "I" is the focus, main consciousness and centre of the story. Anything related outside of the "I" will only be told if necessary. In this case the "I" is the protagonist and the reader gives empathy towards themselves and identifies themselves as "I". the reader will feel the same way as "I" in the story and follows their moral point of view (Minderop, 2013, p. 109-110).

According to the definitions of first-person participant and first-person observant storytelling technique above, I can conclude that this kind of technique is involving the main character to tell their experiences and gives the reader sense of empathy towards themselves and follows their moral point of view.

2.1.1.2. Dramatic Point of View

Dramatic point of view in a story is not delivered by the narrator but delivered by the characters through a dialogue. Since the absence of the narrator so the story is delivered through the characters' act. The understanding of the story is fully given to the reader through the dialogue. The author usually gives the direction at the beginning (Minderop, 2013, p. 117).

Pickering and Hoeper (as cited in Albertine Minderop, 2013) stated that dramatic point of view is usually used by contemporary writer because the way of delivering through the impersonal and objective experience and also an actual script. This point of view is usually emphasizing the aspects of emotion, psychological and self-control (p. 118).

According to the definitions of dramatic point of view above, I can conclude that dramatic point of view is delivered through a dialogue by the characters in a story and the way they deliver it is impersonal and objective so the reader can feel the emphasize on emotions, psychological, and self-control.

2.1.2. Plot

The plot (which Aristotle termed the *mythos*) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities (Abrams & Harpham, 2012, p. 293).

Abrams, Beaty, and Diyanni (as cited in Ulfa, 2011) define that plot is divided into 5 stages: exposition (introducing the background of the story, characters, and setting), rising action (first conflict appear), climax or crisis (the moment of occurring the conflict), falling action (resolving the conflict), and resolution (end of the story) (p. 17).

2.1.3. Setting

The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs: the setting of a single episode or scene within the work is the particular physical location in which it takes place (Abrams & Harpham, 2012, p. 363).

Settings are divided into 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, 1997, p. 39).

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, 1997, p. 39).

2.2.3.3. 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, 1997, p. 40).

2.1.3.4. Setting as a Means of Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character (Pickering & Hooper, 1997, p. 41).

2.2. Extrinsic Approach

After explaining insrinsic approaches above, I will explain the extrinsic approach. I will use psychological approach through the concept of death instinct, id, ego, and superego theory to analyze the character in the novel. Through extrinsic approach, I will use the concept of psychology of literature, death instinct, id, ego, and superego.

2.2.1. Psychology

Cherry (2020, June 10), psychology is the study of mind and behavior. It encompasses the biological influences, social pressures, and enviromental factors that affect how people think, act, and feel. Gaining a richer and deeper understanding of psychology can help people achieve into their own actions as well as a better understanding of other people. Early psychology evolved out of both philosophy and biology. Discussions of these two subjects date as far back as the early Greek thinkers, including Aristotle and Socrates. Throughout psychology's history, various schools of thought have formed to explain the human mind and behavior. In some cases, certain schools of thought rose to dominate the field of psychology for a period of time (Cherry, 2020).

According to Watson (as cited in Panch, 2017), psychology is a science studies the response pattern of an individual in reaction to the stimuli coming from the environment. This definition is defective for the following reasons. First, psychology is a positive science, and should be mentioned definitely. Psychology tells us how we do actually behave, and does not tell us like Ethics, how we ought to behave. It tells us how living organisms, human and animal, behave in response to particular stimuli. Psychology is a positive science. Secondly, psychology is primarily concerned with the study of experience or consciousness. It is concerned with behavior as its purposive expression. Behavior is unintelligible without experience. Psychology is the science of experience and purposive behaviour. (Panch, 2017)

According to the definitions of psychology above, I can conclude that psychology is a science studies of human's mind and behavior through an individual in reaction to stimuli coming from the environment.

2.2.2. Psychology of Literature

Emir (2016), stated that literature and psychology are two branches of science that study human soul. Psychology researchers 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).

According to Aras, there is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness. It is to be noted that man and existence have

always been fundamental elements in most scientific studies, fine arts and literature (Aras, 2014).

According to the definitions of psychology of literature above, I can conclude that psychology of literature is a science that study human behaviour through literary works, mostly fiction. This study deals with human beings and their feelings to get the result of what the author wants to reveal.

2.2.3. Childhood Trauma

According to Walker, emotional flashbacks are sudden and often prolonged regressions to the overwhelming feeling-states of being an abused/abandoned child. These feeling states can include overwhelming fear, shame, alienation, rage, grief and depression. They also include unnecessary triggering of our fight/flight instincts (Walker, 2013, p. 2).

According to Karr-Morse and Wiley, childhood trauma related to surgery, short separations, divorce or even parental death can be offset, and sometimes entirely repaired through a consistent, warm, and loving relationship with one adult. But when a caregiver is an agent of fear, the child has no safe port, no predictable escape from danger, no reliable source of comfort (Karr-Morse & Wiley, 2012, p. 123)

According to the concepts of childhood trauma above, I can conclude that childhood trauma is related to parental issues that can make the children feeling the states of fear, shame, alienation, rage, grief, and depression. The parent is an agent of fear and te children has no safe port.

2.2.4. Resentment

Krech (as cited in Albertine Minderop, 2010) stated that resentment relates to angry, jealous, and envious. Sign of this feeling is desire to destroy the object which has been targeted. Resentment is not only about aversion, but it is always in human's nature and never feel satisfied before they destroy it (p. 43-44).

According to online dictionary, resentment is a feeling of anger because you have been forced to accept something that you do not like (Cambridge

Dictionary). According to the definitions of resentment above, I can conclude that resentment is similar to angry, jealous, and envious because they have been forced to accept something they do not like and the person who has this feeling will never feel satisfied before they see the object they do not like been destroyed.

2.3. Literature Review

This study focuses on the childhood trauma concepts that causing resentment in *The Silent Patient* novel by Alex Michaelides. There are other related studies which also focus on childhood trauma.

The first similar research is a journal titled *The Effect of Chronic Childhood Trauma in The Novel "The Gathering" Anne Enright* by Meira Adriani, Kurnia Ningsih, and Delvi Wahyuni (Adriani, Ningsih, and Wahyuni, 2012). This research is focused on the effect that will appear and affect someone's personality after they are through a chronic trauma in their childhood. The analysis of the study is based on the literature theories which are repression and unconscious mind to find that the result of this study is that there are two effects appear after they are through a childhood trauma which are be a paranoid and solitary.

The second similar research is a journal titled *The Childhood Trauma of Prince Albert as Seen in David Seidler's "The King's Speech"* by Fadhiliah Anwar (Anwar, 2013). This research is focused on the experiences in the main character's childhood who is getting pressure by his father who always forces him to follow all the rules of the kingdom and he is compelled to be a king to replace his father in the future. The analysis of this study is based on the literature theories which are trauma, anxiety, and defense mechanism to describe the effect of trauma. He concluded that trauma in childhood is very influential to the character in adulthood through the movie which illustrated in Albert's life.

The last similar research is a journal titled *Analisis Trauma Masa Lalu Tokoh Sari dalam Novel "Wanita Bersampur Merah" Karya Intan Andaru: Kajian Psikologisastra* by Ika Nurdayana and Ekarini Saraswati (Nurdayana and Saraswati, 2020). This research is focused on describing the past trauma and describing the form of reinforcement contained of the main character in the novel.

The analysis of this study is based on the literature theory which is the concept of behaviourism. They conclude that there are two factors behind the trauma that experienced by the main character which are murder and discrimination.

