

CHAPTER 2

THEORITICAL FRAMEWORK

In conducting the research, I understand that it is important to comprehend the theory that is used to support the discussion in this chapter. Therefore, I used psychoanalysis concept as the theory to analyze the data in this research. Besides, this chapter will discuss about intrinsic elements and some previous studies as well, to see the differences between this current study and the previous studies.

2.1 Literature

In general, literature means a body of written works. Literature may be classified according to a variety of systems such as language, national origin, historical period, genre, and subject matter. Klarer (2004) in Silviana (2019:9) literature refers to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. Literature is not just a document of fact. Literature can create its own world as a product of the unlimited imagination. Furthermore, literature is the reflection of our own reality, daily life but stated in ordinary words in order to be extraordinary.

2.2 Intrinsic Approach

Intrinsic elements are the elements that build the literary work itself. In intrinsic approach, the critic is mainly concerned with the form, language, style, symbols, images, contrasts, structure and development of plot in a literary work. The elements that will factually be found when people read literary works. Following are included the intrinsic elements:

2.2.1 Characterization

Nurgiyantoro (2013:166) explains characterizations suggest techniques for creating and developing characters in a story. In addition, the characterizations will also describe the emotions of the characters and their thoughts. Characterization is one of the important elements to build a structure whose existence is indispensable in the story. Characterization is the process by which the author reveals the personality of a character. For the case of the character's personality is based on words (verbal) and other behaviors (nonverbal). Characterization can be studied through two methods, as follows:

a. Showing Method

Amidong (2018:4) states showing method or indirectly or dramatically is the character's physical traits and characteristics through the reactions of other characters to the central character, through depicting the environment around the central character, and can be expressed through conversations between characters in the story or can be called dramatic techniques.

Pickering and Hoepfer (1981:27) in Minderop (2013:7) the method of performance (indirect) shows the writer placing himself outside the story by providing opportunities for characters to display their characters through dialogue and action. This technique ignores the presence of the author, so that the character in literary works can present themselves directly through their behavior including: dialogue and behavior.

- Characterization through Dialogue

The author gives freedom to the character to explain his characterization. Minderop (2013:22) characterization through dialogue divided into what the speaker says, the speaker's identity, location, and situation of the conversation, the character's identity of the speaker, the

mental quality of the characters, tone of voice, emphasis, dialect and vocabulary of the character. Characterization through dialogue is divided into two, as follows:

a. What is Being Said

In this case, it is necessary to know whether the dialogue that will be discussed is something important and can affect the events in the story (Minderop 2013:23).

b. The Identity of the Speaker

Something that is conveyed by a main character, which in this case is more important than a subordinate figure, although sometimes the information provided by a subordinate leader can provide important information about the main character (Minderop 2013:25).

c. The Occasion

Location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the people around them, and usually they will show their character when talking to people which closest to them (Pickering & Hoepfer, 1997: 33).

d. The Identity of the Person or Persons the Speaker Addressing

This narrative performed by characters in the story, where a certain figure says something about the character of the other. Dialogue between friends is usually more candid and open, and more significant, than dialogue between strangers (Pickering & Hoepfer, 1997: 33).

e. The Quality of the Exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. When there is real give and

take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and something to hide (Pickering & Hoepfer, 1997: 33).

f. The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

Characters are also figures that we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and study them carefully. Moreover, the reader must also be alert to suggestions of irony in the speaker's voice, which would suggest that what is being said is quite the opposite from what is actually meant (Pickering & Hoepfer, 1997: 33).

- Characterization through Action

According to Pickering and Hoepfer (1981:34) in Minderop (2013:38) states that actions and behavior are logically psychological and personality developments that show how the character's character is displayed in his actions. The appearance of facial expressions can show the character of a character. There are motivations behind the act and can clarify the description of the personality of the characterization.

2.2.2 Plot

Plot is an important element of intrinsic. Klarer (2004) in Umboro (2021:3) explains plot is the logical interaction of various elements that leads to a change of the original situation into the outset of the narrative. According to Bordwell and Thompson (2014), the plot is used to describe everything visibly and audibly present in the movie. The plot includes all the story events directly depicted and may contain material extraneous to the story.

Pickering and Hoeper (1981) explain that there are five stages in a plot. Theoretically, the plot can be sequenced or developed into certain stages chronologically. The plot stages are divided into five parts, as follows:

a. Exposition

Introducing the characters, setting, and background information of the story. This part is the opening of the story which is the basis for the story that will be told in the next part. At this part the author should be able to introduce a number of characters who will be involved in the story, and also provide a little explanation about the background picture and the storyline (Pickering and Hoeper, 1981:17).

b. Complication

The part of the story where the film's conflict occurs and will develop or develop into a conflict at a later stage. It explains the story of the main character who is involved in a problem, either individually or in a group. In addition, conflict can also develop into a wider conflict (Pickering and Hoeper, 1981:17).

c. Climax

The climax of the film, usually shows the conflict and struggle that culminates from the main character throughout the film. Dramatic events that become the core of the story will be more gripping and tense. Conflicts that occur can be internal, external, or both. At this stage, the main character is directly involved in more serious problems with other characters, which at this stage is an advanced stage from the previous stage (Pickering and Hoeper, 1981:17).

d. Falling Action

This stage is the stage where the story reaches its breaking point. This stage will be marked by a solution to the problems caused, where characters

who have protagonists will usually be more inclined to determine how to solve problems peacefully and in a family manner. Meanwhile, antagonist characters will prefer the completion process to their heart's content. The third role is also important because it acts as a mediator or liaison between the antagonist and the protagonist (Pickering and Hoeper, 1981:17).

e. Resolution

In this section there are two types of endings, namely sad endings and happy endings. Usually a happy ending can occur if the protagonist wins the dispute. While a sad ending can occur if the antagonist has won the dispute (Pickering and Hoeper, 1981:17).

2.2.3 Setting

Setting provides a concrete and clear footing for the story to give the reader a realistic impression. Gill (1995) in Umboro (2021:4) explains setting covers the places the characters appear, the social context of characters, the particular locations of events, and the atmosphere the movie creates.

Nurgiyantoro (2013:227-234) explains that background elements can be divided into three main elements, namely place, time, and social. The three elements, although each offers different problems and can be discussed independently, are in fact interrelated and influence each other. Among others:

a. Setting of time

The problem of "when" the events told in a work of fiction are related to factual time or time that is related or can be linked to historical events. The clarity of the time that is told is very important in terms of the time of the story. Without clarity (sequence) of the time that is told (Nurgiyantoro, 2013:227).

b. Setting of place

The location of an event that is told in a work of fiction, it can be a place with a certain name, certain initials, maybe a certain location without a clear name. The use of place settings with certain names must reflect, or at least not conflict with the nature and geography of the place concerned (Nurgiyantoro, 2013: 230).

c. Social background

The behavior of the social life of the community in a place such as living habits, customs, traditions, beliefs, views of life, ways of thinking and attitude, and others belonging to a spiritual background as previously stated. In addition, the social background is also related to the spiritual status of the character in question, for example low, middle, or high (Nurgiyantoro, 2013:234).

2.3 Extrinsic Approach

Extrinsic approach is a method of interpretation outside the literature work but somehow it still correlates with the literature itself. As we understand before, analyzing literature work can be used by two approaches.

2.3.1 Psychology in Literature

According to Khazar Journal of Humanities and Social Sciences in Silalahi (2020:14) literature and psychology are two branches of science that study human soul. Psychology researches 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. 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.

2.3.2 Balance Personality Structure Concept

Allen (2020:18-24) personality psychology is about how individuals differ from each other in their characteristic ways of thinking, feeling, and behaving. In general, the picture that emerges from the literature is that personality traits are relatively enduring attributes that become more stable from childhood to adulthood. Nonetheless, the stability of personality attributes is not perfect at any period in the lifespan. Psychologists use the term person–environment transactions (e.g., Roberts et al., 2008) to capture the mutually transforming interplay between individuals and their contextual circumstances. Several different types of these transactions have been described by psychological researchers. Although a number of mechanisms account for personality continuity by generating a match between the individual’s characteristics and the environment, personality change or transformation is nonetheless possible.

Thahir and Hidayat (2020:62) the concept of human personality from one of the significant figures of Western scientists, the father of psychoanalysis, is Sigmund Freud. He considers that human organisms as complex energy systems that obtain energy from food and use it for the human activity itself. Occurred from a consistent view of humans to be the starting point for the birth of theories about the structure of human personality as the essence or nature of human beings. The description of the three-component systems, it must be remembered that the id, ego, and superego are

not seen as carrying personality. All three are names for various psychological processes that follow the principles of different systems. Whereas Sigmund Freud views his concept of personality only from the dominant aspect of heredity so that it will be formed from the human personality itself.

2.3.3 Psychoanalysis Concept

Psychoanalysis theory is a theory that seeks to explain the nature and development of personality. Brenner (1969: 11) in Septiadi et al., (2019:179) reveals that psychoanalysis is a scientific discipline that began in the 1900s by Sigmund Freud. Psychoanalytic theory deals with the function and mental development of humans. This science is a part of psychology that has made a major contribution to psychology so far. Psychological theory is a comprehensive system in psychology developed by Freud to deal with people who experience neurosis and other mental problems.

Ryan (2011: 129) in Septiadi et al., (2019:179) also reveals that the conscious material that Freud found in dreams is closely related to most of the feelings we feel as humans. This feeling is primarily our relationship with parents and the romantic relationship we live with others. These relationships inspire strong emotions such as bonding, identification, and fear. These feelings often conflict with what is considered acceptable by society. The task of psychoanalysis is to treat mental and neurological deviations, explain how human personality develops and works, and presents theories about how individuals can function in the relationship of problems and society

Dadd (2013) in Silviana (2019:18) states psychoanalysis can help us understand better about human's behavior, then it must also able to help us understand literary texts (which are about human behavior). The goal of the psychoanalysis itself is to help us resolve our psychological problems. In psychoanalysis, nothing occurs but the interchange of words between the

patient and the physician. On the one hand, psychoanalysis is practical in the sense that there is an attempt to solve a problem, or to cure somebody, or at least to address their suffering.

Campbell (2017:493) according to Jung, Freud conceived the unconscious solely as a repository of repressed emotions and desires. What Jung called the "personal unconscious" is consistent with Freud's model but he considered it overshadowed by what he called the collective unconscious. The latter is a synchronous process involving archetypes that influence humans over space and time. This requires that archetypes are energy patterns with timeless characteristics that can unconsciously influence people regardless of their location or personal history. Freud had actually mentioned a collective level of psychic functioning but saw it as an appendix to the rest of the psyche.

Lapsley and Stey (2011:1) in Hamizah (2020:15) Freud completed the assault on human presence by showing that even human reason is not what it has been supposed, that human psychology is, in fact, besieged and driven by irrational, unconscious motivations. Indeed, Freud's discovery of a hidden psychic reality that is beyond the pale of sensible consciousness was thought (by Freud) to be an application of the same Newtonian dualism that accepted the distinction between human sensory abilities (percepts) and a hidden physical reality that could only be apprehended by mathematics and the armamentum of physical science.

Bressler (1999) in Yusrina (2021:8) explains that the psychoanalytic method from Sigmund Freud asserted that humans were influenced by their own inner thoughts. According to Freud, the irrational part of the soul, or what we usually call the subconscious, accepted and stored hidden human desires, ambitions, fears, and irrational thoughts. Psychoanalytic theory was developed by Sigmund Freud. Psychoanalysis can be seen as a therapeutic technique and as a school of psychology. As a school of psychology,

psychoanalysis talks a lot about personality, especially in terms of its structure, dynamics, and development.

Campbell (2017:486) explains Freud defined the Id, Ego, and Super-ego as three theoretical parts of the psyche in terms of whose activity and interaction our mental life is described. If all three parts worked together in a harmony, they would have a natural personality. Here are the three parts of the personality structure:

2.3.3.1 Id

The id consists of unconscious instincts and desires which often appear in mutual contradiction. Consequently, the Id seeks alternative expression for impulses regarded as evil or excessively sexual that were felt as normal at an earlier stage and later repressed. The id serves to increase pleasure and avoid pain. The id is an instinct related to the satisfaction of the body's needs and is a personality system that has been present since birth that contains instincts and drives. The id is inaccessible to consciousness, immutable, illogical, and disorganized. The energy received by the impulse is released back to fulfill one's pleasure. Freud said that the Id is the pleasure principle. The pleasure principle works reflexively like yawning, sneezing, and blinking. This happens spontaneously. Freud saw the Id as the vehicle of the libido or emotional tendencies and drives that the Ego employs and can modify through mechanisms of repression. Consequently, the Id seeks alternative expression for impulses regarded as evil or excessively sexual that were felt as normal at an earlier stage and later repressed. The repressed memories tend to be screened or masked by displacing them to a different remembered event. Whereas the ego is associated with reason and sanity, the id belongs to the passions or emotional drives. It should

be added that this need not be negative. Emotional energy also fuels our positive creative contributions (Campbell, 2017:488).

2.3.3.2 Ego

The ego is an organized part that is learned to mediate the other two according to circumstances. The ego is a rational personality that aims to help the id. The ego aims to decide how and when the id can be satisfied. The ego follows the principle of reality (Engler, 2014). Ego is a realistic way of thinking and helps individuals to distinguish fact and fantasy through cognition and perception (Engler, 2014). The ego acts as the executor in choosing which instincts should take precedence. The ego determines when and how instincts are responded to or satisfied. The goal of Freudian therapy, or psychoanalysis, was to bring repressed thoughts and feelings into Ego consciousness in order to free the patient from suffering repetitive distorted emotions. Freud believed the ego employs the reality principle by seeking to please the id's drive in realistic ways that will bring long term benefit rather than grief. As the ego "attempts to mediate. between id and reality, it often cloaks the unconscious urges of the id with its own (preconscious) rationalizations, to conceal the id's conflicts with reality, to profess to be taking notice of reality even when the id has remained rigid and unyielding." The ego's task is to find a balance between primitive drives and reality while satisfying the id and super-ego. Its main concern is with the individual's safety (Campbell, 2017:488-489).

2.3.3.3 Superego

Super ego plays a role in conscience and morality to limit the id. The superego is the moralistic of two subsystems, namely the conscience and the ego-ideal. Engler (2014) conscience is useful for self-evaluation and criticism which is a rebuke to the ego and creates feelings of guilt when morals are violated. The ego-ideal is an idealized self-image consisting of approved and valued behaviors. J. Feist and G.J Feist (2009) the superego plays a role in controlling sexual and aggressive impulses through repression. The super-ego reflects the internalization of cultural rules, mainly taught by parents applying their guidance and influence. Freud's theory implies that the super-ego is a symbolic internalization of the father figure and cultural regulations. The super-ego and the ego are the product of two key factors: the state of helplessness of the child and the Oedipus complex (Campbell, 2017:490).

2.4 Previous Related Studies

The first previous study is a research of R. Nuriza (2014) entitled “A Child Character’s Development in R.J. Palacio’s Children’s Realistic Fiction Novel *Wonder*” using a qualitative descriptive method. The result of Nuriza’s research is Auggie captures a child’s character development in real life. Four key of narrative events and focalization contributes to Auggie’s character development. It presents six characters perceive toward Auggie’s inner and outer qualities. The similarity between Rindra’s research and my research is choosing Auggie as the main topic. The difference is my research focus on the balance of personality structure of August Pullman as the main character

The second previous study of A. Sya’diyah (2019) entitled “August Pullman’s Struggle as a New Student with Facial Disfigurement in R.J Palacio’s *Wonder*” using qualitative method and psychological concept. The results of Sya’diyah’s research is describe about Auggie who has to face some challenges since he started his fifth grade in Beecher Prep middle school. At the end, Auggie succeeds to make his friends accept him for the way he is, not the way he looks.

Finally, August can overcome the challenges well. The similarity between Sya'diyah's research with my research is selection of Auggie as the topic of research. The difference is my research focus on the balance of personality structure of August Pullman as the main character.

The third previous study of T. Silviana entitled "The Characterization Analysis of August Pullman in *Wonder* Written by R.J. Palacio through Psychoanalysis Approach (2019)" using qualitative and psychoanalysis theory. The result of Silviana's research is the society afraid and avoiding Auggie just because his appearance. After all of struggle he faces, Auggie finally success to open up. His character changes from insecure now he feels more confident. The similarity between Silviana's research with my research is the movie selection and Auggie as the main topic. The difference is my research focus on the balance of personality structure of August Pullman as the main character.

The fourth previous study of R. M. Ali and W. E. P. Ayuningtyas entitled "Bullying Effect as Reflected in Palacio's *Wonder*: A Psychological Approach (2019) using library research. The result of Ali and Ayuningtyas's research are the plot of *Wonder* is progressive. There was a moment where Auggie gave up, but with the support from his family and good friend, he dared to fight them with courage and achievement. The similarity between Ali and Ayuningtyas's research with my research are choosing Auggie as the main topic. The difference is my research focus on the balance of personality structure of August Pullman as the main character.