

CHAPTER 2

FRAMEWORK OF THEORIES

As I have stated in chapter 1, the approach I will apply in this research is only an intrinsic approach. The intrinsic approach includes character, plot, and setting. The character, plot, and setting are used to analyze the theme of teen's struggle in novel *Five Feet Apart*. This research will also analyze the symbols contained in the novel *Five Feet Apart*.

2.1 Intrinsic Approach

For a better understanding of a novel, the reader needs to know what kind of intrinsic elements are in the novel. For this research I use character, plot, and setting which are classified as intrinsic approaches to analyzing themes in the novel. In addition, I will also show the symbol that are contained in the intrinsic and theme.

2.1.1 Characterization

According to (Stanton, *An Introduction to Fiction*, 1925, pp. 17-18) The term "character" is commonly used in two ways: it designates the individuals who appear in the story, and its refers to mixture of interests, desires, emotions, and morals that makes up each of these individuals, as in "How would you describe his character?"

Most stories contain a central character, who is relevant to every event in the story; usually the events cause some change either in the character or in our attitude toward the character. A characters reason's for having as they do is their motivation. The character specific motivation is that character, perhaps unconscious, for any particular speech or act. The character basic motivation is an aspect of their general character: it is continuing desire or intentions that govern character throughout the story, the direction toward which almost all the character's specific motivations tend.

Experienced readers learn to suspend their opinion of a character, to let each new clue qualify their impression, and to avoid a final interpretation until readers have seen all the evidence. This evidence may include:

1. The character's name.

Sometimes as with Faith in Hawthorne's "Young Goodman Brown", the meaning may be obvious. Sometimes the sound of the name fits the character.

2. The author's explicit description of and comment upon the character.

Personal description almost always helps us both to visualize the person and to understand the character.

3. Provided by the other characters in a story, even the minor ones.

Character attitudes toward a major character are important. Not so obviously, their similarities to, or differences of each character, can help to define their most significant traits.

4. The characters own dialogue and behavior.

In good fiction, every speech, every action is not only a step in the plot, but also a manifestation of character. It is especially useful to go through at least a few major scene in detail, speech by speech, action by action, to determine exactly what is meant or implied by each of these, remembering that the character in fiction, like real people, often misunderstand, or deceive one another.

Through our knowledge of the characters, we understand their actions; through their actions, we understand the characters.

According to (Scholes, *Elements of Fiction*, 1929, p. 20) Characters are important for readers to remember the characterizations because there are many varieties of it and many combinations of the varieties. Readers must be alert and ready to respond to different kinds of characterization in their own.

Based on (Coyle J. P., *Literary Terms and Criticism : A Student's Guide*, 1984, p. 105) Characters are the people in the novel. The writer tell us about them and on the basis of what they do and say. The characters are part of the broader pattern : they are members of society, and the author's distinctive view of how people relate to society will be reflected in the presentation of every characters.

2.1.2 Plot

According to (Stanton, *An Introduction to Fiction*, 1925, pp. 14-17) In the broadest sense, the plot of a story is its entire sequence events. We usually limit the term, however, to include only causally linked events, that is, events that directly cause or result from other events, and cannot be omitted without breaking the line of action. These events may include not only physical occurrences, like a speech or action, but also a character's change of attitude, a flash of insight, a decision anything that alters the course of affairs.

The plot is the backbone of a story. Like all other elements of a story, the plot has its own laws: it must have a true beginning, middle, and end.

1. The beginning

The movement of a plot comes chiefly from its ability to arouse questions in our minds, appealing to our curiosity, hope, and fear. It must be plausible and logical. The simplest question is "What happens next?" But often the questions are more specific than this, and their answers may be delayed for many pages.

2. The middle

This is the story's main question, not to be answered until the end. The example of question is "What they be like?" In the middle part, our main question has been answered. A skillful author uses such questions to sharpen and control our attention. The more conscious we are of these difficulties, the more unexpected and satisfying a convincing solution will seem.

3. The end

The ending should occasionally surprise us and it must arouse and satisfy suspense, but the story doesn't mean should have a "surprise ending". A surprise ending amuses us because it is bizarre but possible, a sort of practical joke upon the reader. When, on the other hand, an outcome is unexpected because it convincingly answers a difficult plot-

question, we can enjoy its unexpectedness again and again, as often as we reread the story.

Two important elements of plot are conflict and climax. Every work of fiction contains obvious internal conflict between two desires within a character, or external conflict between characters or between a character and his environment. These specific conflict are in turn subordinate to the central conflict, which may be internal, external, or both.

The climax of the story is the moment at which the conflict is the most intense and at which its outcome becomes inevitable. The climax of the story is the meeting point of its lines of force and determines how their opposition will be resolved. “resolved” rather than “decided”, because although one force may vanquish the other, more often, as in real life, the outcome is a complex equilibrium in which neither side completely triumphs or completely loses.

Sometimes the main climax is not a spectacular event, and sometimes it is hard to identify because the subordinate conflict may have their own climax. In fact, if the central conflict of a novel appears in several forms or passes through several distinct stages, it may be impossible to fix on one main climax. But looking for one is always worth the effort, even the search illuminates the structure of a story.

Then as (Kenney, *How to Analyze Fiction*, 1933, pp. 13-14) said, plot reveals events to us, not only in their temporal, but also in their casual relationships. Plot makes us aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect.

According to (Nurgiyantoro B. , *Teori Pengkajian Fiksi*, 2015, pp. 201-205) on the text above, theoretically, the plot can be developed or sorted into chronological stages. The theoretical-chronological stages in the plot structure are as follows:

1. The beginning

Contains important information relating to what will be shared at later stages. The beginning stage is also used as an introduction to the characters in the story.

2. The middle

The middle stage is called the stage where conflicts that have previously emerged become increasingly tense. The conflicts that exist can be internal conflicts, conflicts that occur within the characters, or external conflicts, conflicts between characters in the story. The conflict is getting tense, and reaches a climax, in general, the theme of the story and the meaning of the story is revealed.

3. The end

The final stage presents the scene as a result of the climax in the story. Then, the final stage contains how the story ends. (My Translation)

2.1.3 Setting

According to (Stanton, *An Introduction to Fiction*, 1925, pp. 18-19)

Usually, the setting is presented through descriptive passages, and many readers are impatient with these because, understandably enough they want to get on with the narrative. Sometime we find that the setting directly influences the character, and sometimes the setting exemplifies a theme.

The setting of a story is the environment of its events, the immediate world in which they occur. Part of the setting are:

1. Setting as Visible Background

Such as café in Paris, the California mountains, a dead-end street in Dublin.

2. Setting as Time

It may also be year, day, climate, or the historical period.

3. Setting as Atmosphere

In many stories, the setting evokes a definite emotional tone or mood that surrounds the characters. We call this emotional tone the atmosphere. Whether the atmosphere reflects the character' own

emotions or whether it is part of the world outside them, we must be conscious of it if we are fully to understand their behavior.

To answer the question why author chose this background and stress just this details is to imagine the settings changed or described with different details, and then to note how this change would affect the rest of the story

According to (Klarer, *An Introduction to Literary Studies*, 2004, p. 25) The term “setting” denotes the location, historical period, and social surroundings in which the action of a text develops.

2.2 Theme

Based on (Stanton, *An Introduction to Fiction*, 1925, pp. 19-23) The theme of a story corresponds the meaning of a human experience; it may be anything that could make an experience memorable. Many stories portray and analyze some common human event or emotion: love, grief, fear, maturation, the discovery of faith, man’s betrayal, of himself or another, disillusion (disappointment), old age. Many stories are studies in character, often revealing an unexpected quality that contrast with the character’s external appearance.

The term “theme” suggest a definite statement or generalization, it often sounds inappropriate when the story is a study in character or emotion. We shall use three terms “theme,” “central idea,” and “central purposes” more or less synonymously, according to the text. Theme gives the story focus, unity, impact, “point”; it makes the beginning seem adequate and the ending seem satisfactory; it is relevant to every event, every detail.

The theme gives coherence and meaning to the facts. We can defined “theme” as “that meaning of a story which specifically accounts for the largest number of its elements in the simplest way.” It is useful to approach the theme by way of the central conflict. Invariably the two are closely related, and the central conflict give us something fairly specific to look for.

More specifically, the theme should meet some such criteria as the following:

1. An adequate interpretation should account for every prominent detail in the story. This is the most important criteria. Perhaps the commonest error in analysis is fixing upon a theme that ignores a number of conspicuous events. The second common error is giving these events a strained or farfetched meaning so as to make them fit.
2. An adequate interpretation should not be contradicted by any detail of the story.
3. An adequate interpretation should not rest upon evidence not clearly stated or implied by the story.
4. The interpretation should be directly suggested by the story. In other words, if the theme is courage, we may expect to see some explicit appearance of or reference to courage.

These list of approaches and criteria may seem to imply that interpreting a story is a mechanical process. The profits comes only in our ability to see how the theme suffuses the details of the story, how it gives the described experience the focus and depth of reality.

2.3 Symbol

Based on (Stanton, *An Introduction to Fiction*, 1925, pp. 31-34) In literature, one way of giving them this vividness of reality is to use symbols concrete, factual details that evoke these ideas and emotions in the reader's mind. The symbols may be anything from an egg to the story's setting: a single object, a repeated type of object, a physical substance, a shape, a gesture, a color, a sound, a fragrance. They may represent a facet of a human personality, the indifference of Nature to man's suffering, futile ambition, human responsibility, the romanticism of youth.

Symbolism in fiction has three usual effects, depending upon how it is used.

1. A symbol appears during an important moment of the story underlines the significance of that moment.

2. A symbol repeated several times reminds us of some constant element in the story's world.
3. A symbol that recurs in varying context helps to define or clarify the theme.

As these examples show, the same symbol may function in all three ways. The usual clue that a detail is symbolic is that it is conspicuous for some reason other than its factual importance. For example, it may be conspicuous because it repeats or resembles certain other details. If the detail has familiar connotation, they may be relevant.

These methods of interpreting symbols—nothing the symbols connotations, comparing it to its context, comparing its context to one another can be useful. The climax is a moment at which something happens that decides the fate of the characters. The symbolic moment visibly represents what was happened.

2.4 Literature Review

The first review is a journal from the Udayana Journal of Social Sciences and Humanities, written by Ni Made Prana Diansari Artawan with the title *"The External Conflict Faced by The Main Character in Five Feet Apart Movie"*. This journal focuses on the external conflicts experienced by its main character, Stella Grant. Based on their analysis, it was found that the main character faced external conflicts between humans versus humans and nature. From the psychological aspect that triggers the conflict, only three of the five classes of human motives appear in this film. The motives are desires, emotions, feelings, and attitudes. (Ni Made Prana Diansari Artawan, 2020)

The second review is a journal from Faculty of Literature, Universitas Islam Sumatera Utara, written by Anggi Anggraini and Sri Wulan with the title *"Protagonist's Motivation In Rachael Lippincott Novel Five Feet Apart"*. This journal aims to reveal the protagonist's motivation in Rachael Lippincott's novel, entitled *Five Feet Apart*. This study uses qualitative methods to obtain and describe data about the protagonist's motivation in the novel.

There are two aspects of the protagonist's motivation that are described in the novel. The first aspect is to focus on restoration and family happiness. Then the second is about the factors that generate motivation. In research, it is known that the protagonist's motivation and the factors that generate motivation lead to the success of the protagonist to recover and return to live with her family. (Wulan, 2020)

The third review is a journal from Faculty of Social Sciences and Humanities written by Rennia Tamara, with the title "*The Analysis Of Optimism Values Of Stella Grant In Five Feet Apart Novel By Rachel Lippincott And Friends*". This journal analyzes the main character using qualitative methods. The results showed that there were five values in the data, such as: high expectations, not easily giving up, capable of self-motivation, high self-confidence, and self-confidence that it was not easy to give up. The most dominant optimism value of the main character is high expectations and behavior that does not give up easily. (Tamara, 2019)

The similarities between this research and the journals and articles above are the same as using *Five Feet Apart* by Rachael Lippincott. The difference between my research and the journal above is that I will analyze the teen's struggle in the novel *Five Feet Apart* and the symbols that support the title of the novel *Five Feet Apart*.