CHAPTER 2
THEORETICAL FRAMEWORK

Based on previous chapter above, to find the meaning and structure of the novel, I use theories and concepts. I also use intrinsic and extrinsic approaches in analyzing the novel. The intrinsic approaches includes Characterization, Plot, Setting and Theme. The extrinsic approaches includes Psychology of Literature and the theory of Stress concept.

2.1 Intrinsic Theory

Intrinsic theory is everything that build up the story. As a reader, the intrinsic theory is what we could see when we read the novel. The intrinsic theory includes characterization, plot, setting and theme. (Nurgiyantoro, 1998)

2.1.1　Characterization Methods

The narrator's point of view in connection to the story, that is, the perspective from which events are narrated, is called point of view. In the study of literary works, the point of view is multifunctional, meaning it may express a variety of characteristics or components. (Minderop, Metode Karakterisasi Telaah Fiksi, 2005)

Define the major (main) and minor (subordinate) characters, understand the character of the analyzed characters, show motivation, determine the storyline and location if judged required to support the character or theme, and determine the literary work's topic, among other functions of point of view. (Minderop, Metode Karakterisasi Telaah Fiksi, 2005)

2.1.1.1 First Person Point of View

The first-person point of view "I" is made up of "I" the main character or "first-person participant," that is, the storyteller who takes on the role of the main character, narrates the story from "I's" perspective, and becomes the story's emphasis or center and "I" additional character "first-person observant," i.e. the storyteller who does not take part in the tale, is there as an additional character who is active as a listener or spectator, and whose sole purpose is to report the story to the reader. (Minderop, Metode Karakterisasi Telaah Fiksi, 2005)

2.1.1.1.1 Storytelling Technique "I" Participate

When the storyteller takes on the role of a character who is actively involved in the events of the story, this method is applied. One of the characters in the narrative recounts the story using the first person pronoun "I," and he has a part to play in the plot. (Minderop, Metode Karakterisasi Telaah Fiksi, 2005)

2.1.1.1.2 Storytelling Technique "I" Non-Participate

When the storyteller is not actively participating in the tale, but nevertheless present in it, this approach is utilized. The storyteller might be a protagonist who is describing to the reader a side of another character's existence. (Minderop, Metode Karakterisasi Telaah Fiksi, 2005)

2.1.1.1.3 Storytelling Technique "I" as Main Character and Side Character

The "I" becomes the focus, the center of attention, and the story in this approach. Everything outside of the "I" is only conveyed when it is deemed significant. The "I" is unmistakably the protagonist in the technique "I" as he main character. While in the technique "I" as side character, The storyteller, or "I," introduces the reader to another character who has been given permission to tell the reader about themselves. By adding diverse experiences: events, acts, and interactions with other characters, this "other character" becomes the primary character. The character "I" in the story is only a spectator who emerges at the beginning and end of the story. (Minderop, Metode Karakterisasi Telaah Fiksi, 2005)

2.1.2   Plot

Plot is a storyline that showed chronology from the beginning until the end. Each part of the storyline need to be developed so it will make the story interesting to read. According to (Nurgiyantoro, 1998), there are five stages of plot.

2.1.2.1 Situation Stage

This stage showed the opening of the story, introduction to the characters and settings, and other events as a background story for the next stage

2.1.2.2 Generating Circumstances Stage

This stage is when the conflict start to appear. One conflict can lead to others or even make new conflicts.

2.1.2.3 Rising Action Stage

This stage show where the conflicts get severe and can not be avoided.

2.1.2.4 Climax Stage

This stage is when the conflicts get even bigger and the characters can be the perpetrator or sufferer. This also is the peak of the conflicts that appear before.

2.1.2.5 Denouement Stage

This stage happen after the conflicts get a solution and the characters can finish their own conflicts. This stage is also the end of the story

2.1.3 Setting

Setting is a wide phrase that includes both the physical location that frames the action as well as the time of day, weather conditions, and historical period in which the action takes place. Setting aids the reader in visualizing the work's action. According to (Pickering & Hoeper, 1981), there are five types of setting.

2.1.3.1 Setting as Background of The Action

When we speak of setting as background, we are referring to a type of setting that exists primarily for its own purpose, with no clear link to action or characters, or at most a tangential and minor relationship. The setting as background of the action is the background of what occurred. A background is required for a work of fiction; the setting can be presented in one or two phrases, or it might be deduced fully from dialogue and action. (Pickering & Hoeper, 1981)

2.1.3.2 Setting as Antagonist

Setting the form of nature can act as a type of casual agent or antagonist, assisting in the development of plot and conflict and determining the fate of events. (Pickering & Hoeper, 1981)

2.1.3.3 Setting as Means of Creating Atmosphere

Many authors adjust their surroundings in order to raise the reader's expectations and create a suitable frame of mind for the events that follow. (Pickering & Hoeper, 1981)

2.1.3.4 Setting as Means of Revealing Characters

Frequently, the way a character recognizes the setting and how the character reacts to it. It will tell the reader more about the character and his thoughts than the

actual physical environment. The author intentionally uses location to describe and expose character, making setting a metaphoric or symbolic extension of character as well. (Pickering & Hoeper, 1981)

2.1.3.5 Setting as Means of Reinforcing Theme

Besides to symbolize the main characters, the setting is also used as a means of reinforcing theme. It means that the setting is considered to have an important role in the story and analysis. (Pickering & Hoeper, 1981)

2.1.4 Theme

According to Hartoko & Rahmanto on Nurgiyantoro's book, A theme is a broad concept that underwrites a literary work and is expressed as a semantic structure in the text, involving similarities and differences. The theme is derived from the real motives of the story, which determine the presence of specific events, conflicts, or situations. (Nurgiyantoro, 1998)

2.2 Extrinsic Theory

The extrinsic theory, on the other hand, is everything outside the story but indirectly supporting the story. The extrinsic of a story is also important as the intrinsic because it affect the storyline without being written directly. (Nurgiyantoro, 1998)

2.2.1 Psychology

According to Abu Ahmadi on his book "Psikologi Umum", psychology is commonly referred to as "the science of the soul." This comprehension is founded on the translation of the Greek words psyche and Logos. Psyche is a Greek word that means "soul," "life," or "tool for thinking." The Greek word logos means "study" or "study of." Thus, psychology is described as the study of the soul. (Daulay, 2015)

Psychology affects so many aspects of human life, psychology lessons can provide a better understanding of cause and effect, for example a person thinks and acts the way they do, and provides an insight to assess his own attitudes and reactions. (Daulay, 2015)

Therefore, psychology is a science to learn about human being. It mostly talk about how human feels and something that affect it.

2.2.2 Psychology of Literature

In every literature work, the character of the story must be have a problem, whether it is from external or internal problem. This problem could lead to psychological conflicts. This is what a researcher need to do their study what caused the conflicts and how it affect the character. (Minderop, Psikologi Sastra, 2018)

According to Endraswara on Albertine Minderop's book, psychology of literature is very important because: first, it is important to study about characteristic. Second, this gave the researcher about the problem of developing characterization. Third, helping to analyze the pyschological problem in literature works. Both of literature and psychology take important action on human's experience. (Minderop, Psikologi Sastra, 2018)

2.2.3 Stress Concept

Hans Selye in his book said that stress is supposed to be used for engineer. It used to describe the difficulty of an organism in order to fight against environmental change. He also said that stress can happen either from negative or positive event. Both can cause distress to the organism and could lead to destruction. (Hooley, Butcher, Nock, & Mineka, 2018)

Another definition from Kaplan HI, et al (2004) there are four definition of stress

2.2.4.1 Stress as Stimulus

In this concept, people got stress if they are a part of any envorntment. For example, a person get stressed because of their surrounding like in a market or bus station. There is a competition between the sellers to get the higher buyer. (Musradinur, 2016)

2.2.4.2 Stress as Response

The second concept is stress as a response from the person to the stressor. The psychological component of a person's response to a stressor includes feelings like surprise, anxiety, embarrassment, panic, uneasiness, and so on, and physiological

components, such as a faster pulse, stomach nausea, dry mouth, profuse sweating etc. (Musradinur, 2016)

2.2.4.3   Stress as Interaction between A person and Environment

According to the third concept, stress is a process that encompasses stressors and strains by adding a dimension to the individual-environment connection. Stress is not considered as a stimulus or a response in the context of stress as an interaction between the individual and the environment, but as a process in which the individual is also an active agent who may influence the stressor by cognitive and emotional behavioral techniques. (Musradinur, 2016)

2.2.4.4   Stress as Relation between The Person and Stressor

Stress could also come from the person themselves. There are 4 causes; frustration, conflict, pressure and crisis. All of these can come from internal or external of the person. (Musradinur, 2016)

Any problem that can cause a stress is called stressor, and stressor comes from anything. There are 3 factors that can lead to stress. (Musradinur, 2016)

2.2.4.5   Environment

This factor includes either good or bad environmental attitude, pressure from family or relation, and the needs to follow development of science and technology.

2.2.4.6   The Person

This factor includes psychological needs are requests for the fulfillment of desires, and the necessity for ongoing absorption of something wanted according to development is the process of self-internalization.

2.2.4.7   Minds/Thoughts

This factor relates to individual assessment of the environment and its influence on self and perception of the environment, and a method of self-assessment of the individual's regular mode of adjustment.

2.3 Previous Related Study

In this study, I use three previous study that related to the same topic. The first one is "*Stimulus Motive Described in Rick Riordan's Percy Jackson: The Last Olympian*" written by Mohammad Faizal and Muhammad Rifqi from Dian

Nuswantoro University. In their research, they conclude that the main character, Percy Jackson, is the son of Poseidon, who is brave, relentless, and kind. He also has some internal and external conflicts as the main character. The stimulus motive is Percy Jackson's motive for saving the world. Percy was driven to save the world from Kronos' invasion because he felt stimulated by the predicament. Percy will go to any length in order to destroy Kronos. The only thing that mattered to him was saving the world. (Faizal & Rifqi, 2015)

The second is "*The Description of Three Characters as the Class Society, Class Power and the Cause of Conflict in Riordan' Percy Jackson and the Olympians: The Last Olympian*" written by I Made Dwi Kardiasa from Sanata Dharma University. In the research, he conclude that each class has three different classes based on their power and the society in which they live. Zeus belongs to the upper class, Percy to the middle class, and Kronos to the lower class. First, Zeus rises to the upper class as a result of his authority and the exclusive society he creates to control the others. Second, Percy goes into the middle class as a result of the obligation and the balance toward the upper class. Finally, Kronos falls into a lower class due to inability and personal desire. These three distinct classes are also derived from a social analysis. The novel's cause of conflict is also described by the inequality of each class position. It is also a result of upper-class regulation. (Kardiasa, 2017)

The third one is "*an Analysis of Metaphor in Percy Jackson: The Olympians Novel by Rick Riordan*" written by Sandi Mulya, Diana Chitra Hasan, and Nova Rina from Bung Hatta University. They conclude that they discovered fifty data points in the novel, which were divided into thirteen complete comparisons (full comparisons) and thirty-seven incomplete comparisons (abbreviated comparison). From here, show that in the novel, abbreviated comparisons are more dominant than described, and that finding the true meaning from the sentences is difficult. (Mulya, Hasan, & Rina, 2020)

From the three previous studies above, the first one is talking about stimulus motive, the second one is talking about class society of the characters, and the last one is talking about the metaphor of the novel. Furthermore I use characterization using intrinsic theory, psychological approach and stress concept.