

CHAPTER 2

FRAMEWORK OF THEORIES

2.1. Intrinsic Approach

The intrinsic approach is one of the ways to criticize literature, besides the extrinsic approach. In the intrinsic approach, the focus of criticizing are the form, language, style, symbols, images, contrasts, structure, and development of plot in literary work (Iqbal, 2016). To analyze the character of this novel, I am using characterization, setting, and plot as part of the intrinsic approach.

2.1.2. Characterization (Third-Person Limited Omniscient)

Characterization is a method to describe the characteristic of characters in literary works. Pickering & Hoeper (1981) state that without character there would be no plot and, hence, no story. For most readers of fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear.

The Midnight Library is using the third-person limited omniscient as the method of characterization. According to Nurgiyantoro (as cited in Minderop, 2013), the third-person limited omniscient is a technic where the storyteller is outside of the story and usually knows everything about only one character— both the character's action and mind.

The third-person point of view used in storytelling with the subject pronoun "he/she". The storyteller is someone who presents the characters in literary works by mentioning names or using pronouns such as "he, she, and they". (Minderop, 2013:96)

According to Pickering & Hoeper (as cited in Minderop, 2013), in the third-person limited omniscient technic, at times the reader may be given direct access to this character's own "voice" and thoughts, insofar as these are reproduced through dialogue or presented dramatically through monologue or stream of consciousness.

On another occasion, the reader is presented with an indirect technique using the voice of a storyteller which tells the actions, characterization, description, analysis, and so on, which can create the reader's understanding and interpretation. The third-person limited omniscient techniques are often used when the author wants to present irony by contradicting what the character believes and does, which turns out to be inconsistent with the truth of the whole problem. This technique also provides the reader with external observations that affect the thoughts, memories, and feelings which form the total awareness of the observations. Therefore, the point of view becomes objective—objective point of view. (Minderop, 2013:104).

2.1.3. Setting

Setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which the action takes place. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering & Hoeper, 1981:37)

According to Pickering & Hoeper, the functions of setting are:

a. Setting as Background for Action

Setting as background is where setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of “life as it was”. Setting as background is 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 & Hoeper, 1981:39)

b. Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events. (Pickering & Hoeper, 1981:39)

c. Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering & Hoeper, 1981:40)

d. 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 & Hoeper, 1981:41-42)

2.1.4. Plot

Plot is a narrative of events, the emphasis falling on causality. Plot implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and then ordered and arranged them to suggest or expose their causal relationship. (Pickering & Hoeper, 1981:14)

According to Pickering & Hoeper, the sections of plot are:

a. Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. (Pickering & Hoeper, 1981:16)

b. Complication

The complication, which sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified. (Pickering & Hoeper, 1981:17)

c. Crisis

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering & Hoepfer, 1981:17)

d. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hoepfer, 1981:17)

e. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the *conclusion* or the *dénouement*, the latter a French word meaning “unknotting” or “untying”. (Pickering & Hoepfer, 1981:17)

2.2. Extrinsic Approach

The extrinsic approach is the other way to criticize literature. If the intrinsic focus on the text, the extrinsic focus to the concept of the text. It means that the critic mainly focus more on background, history, social conditions, and biography of the author (Iqbal, 2016). To analyze this novel, I am using guilty feeling as parts of psychological criticism.

2.2.1. Psychology of Literature

When researchers or observers read a literary work, whether in the form of a novel, drama, poetry, or short story, they essentially aim to enjoy, appreciate, or even evaluate these works. This means they struggle with the characters and characterization of these works. These fictional characters display various personality and behaviors related to psychology and psychological experiences or conflicts as experienced by humans in real life. (Minderop, 2010:1)

According to Endraswara (as cited in Minderop, 2010), literature and psychology's role in life can be symbiotic because they both have similar functions. Both literature and psychology deal with human problems as individual beings and social creatures, also take advantage of the same foundation that is to make the human experience material for study. Therefore the psychological approach is considered important for literary research.

Psychology of literature is an interdisciplinary between psychology and literature. Studying psychology of literature is actually the same as studying humans from the inside. The appeal of literary psychology is in the human problem which paints a portrait of the soul. It is not only one's own soul that appears in literature, but it can also represent other people's souls. Without the presence of literary psychology with various psychological references, it is possible that literary understanding will be imbalanced. The intelligence of writers who often exceeds the limits of reasonableness may be detected through literary psychology. (Minderop, 2010: 59)

2.2.2. Guilty Feeling

The concept of guilt is one of the classification of emotions. Hilgard et al. (as cited in Minderop, 2010) state that guilt can be caused by a conflict between impulse expression and moral standards. All society groups culturally have rules for controlling impulses that begin with education from childhood to adulthood, including control of sexual desire. Sex and aggression are two areas that always cause conflict faced with moral standards. This violation of moral standards is the one that creates guilt.

Hilgard et al. (as cited in Minderop, 2010) continue that guilt can also be caused by neurotic behavior. Neurotic behavior can occur when an individual is unable to cope with life's problems while avoiding them through defensive maneuvers that result in feelings of guilt and unhappiness. It fails to be in direct contact with a certain condition, while other people can handle it easily.

Krech (as cited in Minderop, 2010) state a sharp difference how people perceiving situations that lead to guilt. There are people who know what to do and really understand that they have violated a must. There are also people who feel guilty, but don't know the cause and don't know how to get rid of it.

Feelings of remorse and regret are central to the phenomenology of guilt. When feeling guilt, people are inclined to ruminate over the misdeed, wishing they had behaved differently (Tangney, Stuewig, & Hafez, 2011).

Subjective guilt is a guilt that causes feelings of guilt and regret in a person. The person who has this guilt can feel fear, despair, anxiety, and constantly blame themselves for their actions or thoughts (Ratri, Tesa, Evie, & Lisbeth, 2005). According to Narramore (Narramore, 1974), there are 2 types of subjective guilt: a loss in self-esteem and a feeling of loneliness, rejection, or isolation.

2.3. Literature Review

The literature review will consist of primary and secondary sources. The primary source that I use is Matt Haig's novel "The Midnight Library". While the secondary source that I use are books that contain theoretical foundations and other supporting literature, such as: *Metode Karakterisasi, Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*, and other theoretical books or online source related to the research topic.

In addition, there are journals or previous research by another researcher that relevant to the topic I will analyze. The journals will be as follows:

The first journal is "Redemption, Guilty and Anxiety of Post-Murder in Emile Zola's Thérèse Raquin" (Rotinissa, 2020). The journal talks about the character Thérèse and Laurent in the novel *Thérèse Raquin*. The researcher uses Sigmund Freud's theory about anxiety, redemption, and guilt. The researcher focuses on the anxiety that happens to the characters, then elaborating redemption that gone stronger when the characters feeling guilty about their actions.

The second journal is “Feeling of The Guilt Reflected in Liane Moriarty's *The Husband's Secret* Novel (2013): A Psychoanalytic Approach” (Nurkhasanah, 2018). The journal talks about the main character of novel *The Husband's Secret*, John Paul. The researcher uses guilty feeling theory to elaborate the character John Paul's guilty feelings in the novel. The researcher uses 2 types of guilty feeling, which is objective guilt and subjective guilt.

The third journal is “The Influence of Amir's Guilty Feeling upon His Self-Concept in Khaled Hosseini's *The Kite Runner*” (Kurniasih, 2009). The journal talks about the main character's guilty feeling and how it influences his self-concept. The researcher analyzes the main character's self-concept before dealing with guilty feeling and the influence of guilty feeling upon his self-concept.

Whereas my thesis, “The Reflection of Guilty Feeling through Nora Seed Character in *The Midnight Library* Novel by Matt Haig” is focusing on the guilty feeling theory, as I will talk about Nora's guilty feeling that is reflected in the novel, which is subjective guilt.

The novel that I used for this thesis *The Midnight Library* by Matt Haig, published in 2020, has not been used as research material by anyone.