CHAPTER II

FRAMEWORK OF THE THEORIES

A.   Intrinsic Concept

Writer use intrinsic and extrinsic elements to analyze this research. Intrinsic elements that I used are characterization, setting and plot. Characterization, setting and plot are the necessary elements to analyze novel. Intrinsic elements help writer to prove and give the reason of the arguments.

In every movie, there are characters of the figures. Character in figures is very important thing. Because from character, a movie able to influence people to understand the story. Character is the important thing is analysis literature. Without character there could be no plot and, hence, no story (Hoeper, 1981 p. 23). Character applies to any individual in a literary work (Hoeper, 1981 p. 24). According to James H. Pickering and Jeffrey D. Hoeper, Character is the primary attraction, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plot of the novels and stories in which they appear. We can sympathize, or even empathize, with some of these characters in their open enjoyment of life, in their doubts and sorrow, in their loneliness and endless search for value and meaning.

1.   Characterization

Characterization is the method used by a writer to develop a character. Characterization is the process by which the writer reveals the personality of a character, the method used by a writer to develop a character. One method is telling, which relies on exposition and direct commentary by the author. The other method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.

a. Direct method of revealing character-characterization by telling-include the following :

1. Characterization through appearance

    Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character (Hoeper, 1981 p. 29).

2. Characterization by the author

    In most customary form of telling the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thought and feeling that enter and pass though the characters mind. By so doing the author asserts and retains full control over characterization.

b. Two methods of indirect characterization by showing: characterization through dialogue (what characters say) and characterization through action (what characters do).

1. Characterization through dialogue.

    It is rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character (Hoeper, 1981 p. 32).

    a) What is being said,

        In term of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egoist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody (Hoeper, 1981 p. 32). I should give the reason and the proven from the story to analyze characterization through what is being said from the characters. It is the characterization of the characters in the novel that is said directly. This characterization usually use quotation mark.

    b) The identity of the speaker,

        What the protagonist says must be considered to be potentially more important (and hence revealing) than what minor character say, although the conversation of a minor character often provides crucial information and sheds important light on

the personalities of the other characters(and on his or her own) as well (Hoeper, 1981 p. 32). The characterization can be analyzed by the identity of the speaker. Sometimes what the protagonist says more important than the minor characters that give important information.

2. Characterization through action

Conduct and behavior are logical and necessary extentions of psychology and personality. Inner reality can be measure through external event. What a given character is reveal by what that character does. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values (Hoeper, 1981 p. 34).

2.   Plot

A plot is also narrative of events, the emphasis falling on causality (Hoeper J. H., 1981 p. 13). Plot is the time sequence or the chronological events of the story in a literary work. Plot supplies the curiosity of a literary work that makes the readers guest what is the continued and it gives the emotional effect of the story that makes the story is interesting. Plot can makes suspense in the story the purpose of plot is to make the readers read the literary work. When we talk about plot, we will ask "what is the continued?", but is not only a question, it will explain about causality. Plot can explain the causality (cause-effect) of the story. We will not confuse of the random sequence events of the story because based on causality, the reader able to determine the plot. We must remember the chronological of the novel by causality. Because of that, plot has 5 sections as follows:

a. Exposition

Exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. The exposition may be accomplished in a single sentence or paragraph, in the case of some novels, occupy an entire chapter or more.

b. Complication

The complication, which is 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 (Hoeper J. H., 1981 p.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 (Hoeper J. H., 1981 p.17).

d. Falling Action

Falling action is the result from the conflict which is moving down. The characters begin to understand their problem and reduce the conflict in order to get the solution of the problems.

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).

3.   Setting

Setting is the time and place that the story happen. It is very essential to know the time of the year in a literary work. Because it can help to know the other information to analyze the extrinsic elements. According to James H. Pickering and Jeffrey D. Hoeper; 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 take 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. Setting in fiction is called on to perform a number of desired functions. Settings may serve as follows:

a. Setting as background

The background is a setting of events that describe the places in the case of a literary work.

b. Setting as antagonist

As a background antagonist which is a setting to the conflict which describes moments of conflict in a literary work.

c. Setting as a means of creating appropriate atmosphere

Setting an appropriate atmosphere is a setting that explains the mood or situation in a literary work so as to arouse a state of the reader.

d. Setting as means of revealing character

Sharpen the background is a setting character figure character figure which describes the way his appearance, behavior, and etc.

e. Setting as a means of reinforcing theme

Setting the building was a setting theme that describes the author's ideas to be conveyed to the reader in a literary work.

B.   Extrinsic Concept

Extrinsic approach is a method of interpretation outside the literature work but somehow still can correlate with the literature itself. Extrinsic approach is element factors which can be found outside the literary works but it is indirectly influence the structure of the literary works. Furthermore, I found the psychoanalysis is very suitable to be applied to prove that the theme of the research is *The failure in finding true love on character Eadlyn Schreave in fulfilling Freud's Superego in Kiera Cass The Heir Novel.*

1.   Psychology of Literature

As we know that human being and his personality are the one of sources of the idea for author to deliver his work. It shows that there are a close relationship between psychology and literary work. Therefore, one of ways for analyzing a literary work is through psychological approach. It means that character in the literature is identical with the real person since it is an imitation of life. Therefore, it has psychological aspect that can be analyzed.

The psychological aspect of character in a literary work is so various. One of the psychological topics which is very interesting to discuss is the neurotic personality and its cause. In the field of psychology, the neurosis is caused by many factors. One of them is caused by the attempts to bring those drives into awareness triggers resistance in the form of defense mechanisms, particularly repression. Apparently, this disturbance is very responsible to the later development of someone personality, since it influences needs and the strategies that adopted to cope those needs.

One of theorists who express the idea of psychoanalytic concept is Sigmund Freud. His psychoanalytic theory is based upon the theories of Sigmund Freud "Psychoanalysis". Freud believes this therapy tend to look at experiences from early childhood to see if these events have affected the individual's life or potentially contributed to current concerns. This form of therapy is considered a long-term choice and can continue for weeks, months or even years depending on the depth of the concern being explode. Furthermore, I find that his theory is very suitable to be applied in order to prove the theme of the research.

1.   **Psychoanalytic by Sigmund Freud**

Psychoanalytic theory is the theory of personality and the dynamics of personality development that guides psychoanalysis. Psychoanalytic theory came to full prominence in the last third of the twentieth century as part of the flow of critical discourse regarding psychological treatments. The psychoanalytic approach has a variety of advantages and limitations that have spurred further research and expansion into the realm of personality development. The approach also explains defense mechanisms and why every individual reacts differently to similar situations.

Freud recognized that the psychoanalytic understanding of the mind also provides a deeper understanding of culture and society. Freud discovered that the best method of learning how the human mind works is to carefully study the sequences of its expressions, namely thoughts and feelings, dreams and fantasies, as they come up in particular contexts. Psychoanalytic research, following the road described above, has over many years developed a host of new insights into mental functioning   Articulated   in   the   various strands and schools of psychoanalysis (see above). Further, scientific research has set out

and succeeded to show via comparative, long-term and follow-up studies the efficacy of psychoanalysis and psychoanalytic psychotherapy. Various elements of the cure like the style of interventions, the frequency of sessions, the relationship between the patient and the analyst/therapist, or the applicability of psychoanalytic treatment to different kinds of mental pathologies have been scientifically studied, leading to modifications and adjustments in treatment plans as well as (in some places) to the acceptance of psychoanalytic treatment forms for reimbursement by health insurance plans. Also inroads have been made in projects aiming at understanding the interaction and interdependence of mind and brain functioning.

2.   Sigmund Freud's Superego Theory

According to Freud's psychoanalytic theory of personality, the superego is the latest developing of three agencies, with the id and ego, of the human personality. The superego is the ethical component of the personality and provides the moral standards by which the ego operates. The superego's criticisms, prohibitions, and inhibitions form a person's conscience, and its positive aspirations and ideals represent one's idealized self-image or "ego ideal."

The superego develops during the first five years of life in response to parental punishment and approval. This development occurs as a result of the child's internalization of his parent moral standards, a process greatly aided by a tendency to identify with the parents. The developing superego absorbs the traditions of the family and the surrounding the society and serves to control aggressive or other socially unacceptable impulses. Violation of the superego's standards results in feeling of guilt or anxiety and a need to atone for one's actions. The superego continues to develop into young adulthood as a person encounters other admired role models and copes with the rules and regulations of the larger of society.

The superego is also present in all three levels of consciousness. Because of this, we can sometimes experience guilt without understanding exactly why we feel that way. When the superego acts in the conscious mind, we are aware of our resulting feelings. If, however, the superego acts unconsciously to punish or suppress the id, we might end up

with feelings of guilt and no real understanding of why we feel that way. The superego's contents are for the most part conscious and so can be directly arrived at by end psychic perception. Nevertheless, our picture of the superego always tends to become hazy when harmonious relations exist between it and the ego. We then say that the two coincide, i.e. at such moments the superego is no perceptible as a separate institution either to the subject himself or to an outside observer. Its outlines become clear only when it confronts the ego with hostility or at least with criticism(Freud, 1936). The superego's function is to control the id's impulses, especially those which society forbids, such as sex and aggression. It also has the function of persuading the ego to turn to moralistic goals rather than simply realistic ones and to strive for perfection. The superego can be further divided into two components: the ego ideal and the conscience:

A. The ego ideal

The ego ideal is the part of the superego that includes the rules and standards for good behaviors. The ideal self (or ego-ideal) is an imaginary picture of how you ought to be, and represents career aspirations, how to treat other people, and how to behave as a member of society. These behaviors include those that are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value, and accomplishment. Breaking these rules can result in feelings of guilt. The ego ideal is often thought of as the image we have of our ideal selves - the people we want to become. It is this image we hold up as the ideal individual, often modeled after people that we know, that we hold up as the standard of who we are striving to be includes the rules and standards for good behaviors. These behaviors include those which are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value, and accomplishment.

B. The **conscience**

The conscience is composed of the rules for which behaviors are considered bad. When we engage in actions that conform to the ego ideal, we feel good about ourselves or proud of our accomplishments. When we do things that our conscience considers bad, we experience feelings of guilt.Include information about things that are viewed as bad by

parents and society. These behaviors are often forbidden and lead to bad consequences, punishments, or feelings of guilt and remorse. The conscience and the ideal self. The conscience can punish the ego through causing feelings of guilt. For example, if the ego gives in to the id's demands, the superego may make the person feel bad through guilt.