

## CHAPTER II

### FRAMEWORK OF THE THEORIES

Literary works create their own world which is found to be as the same as the real world, or even greater. As Henry Hudson states, “Literature is the expression of what is being watched by people in daily life, what is contemplated and felt about the interesting life, essentially is the expression through the language”. On the other words, it preserves the idea of people, love, faith, duty, friendship, freedom, reverence and all other parts of human most worthy of life. To be able to understand and find out the thought of the creator of the works, I need to look closer into their works. Therefore, I use both intrinsic and extrinsic approach to analyze *Fall of Man in Wilmslow* by David Lagercrantz. Hereinafter, this chapter is about the theoretical frameworks to be used in the research.

#### **A. Intrinsic Approaches**

The word intrinsic means something that is related to the essential nature of a thing. In literature, intrinsic means an approach based on analyzing the internal elements that build literary work. Through this approach I use several concepts such as characterization, setting and plot.

##### **1. Characterization**

Characters are the fictional figure, fantasized being who created by the author to act within a story for the author purposes. Characters are the subject of the story. Through the characterization, the author creates the characters as areal human being in the time period of the story. Through the characterization, a character can be revealed his or her personality and motives (Gibson, 1996,p. 1157). Meanwhile, James Mc. Crimmon gives his definition of the character in two senses in literature: “first, to identify the people who appear in the story, play or poem; second, to describe the personality of any of these people, especially those traits that of fact the developmental of the work” (Mc. Crimmon,1984, p.411)

In *Concise Companion to Literature*, Pickering and Hoepfer believe there are two basic methods or techniques in presenting and establishing character, through telling and showing. To analyse characterizations, both of methods, telling and showing methods are used. Telling method peels the characterization through the author’s comment in the novel. It can be seen at the author’s works.

Meanwhile, showing method allows the characters to reveal by themselves directly through their dialogues and actions.

### 1. Showing method ( Indirect )

There are two methods of characterization, telling method and showing method. To analyze this novel I use showing and telling methods. Showing method involves the author's role to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoepfer,1981: 27, 28)

#### a. Characterization through Dialogue

To know characterization in literary work, I have to analyze characters through dialogue between characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid: they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoepfer,1981 : 32) It needs more concentrating and understanding to determine a characterization of character. It is rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character ( Hoepfer, 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 (Hoepfer, 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 (Hoepfer,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.

#### b. Characterization through Action

Character and characterizations are often regarded s two sides of the same coin that contains behavior and personality. The behavior and personality can be seen through the action those characters

did. 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 characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoepfer, 1981: 34)

## 2. Telling method ( Direct )

Direct methods of revealing character – characterization by telling – include the following: (Pickering and Hoepfer, 1981: 28)

### a. Characterization through the use of names

Names are usually appeared in used to provide essential clues that aid in characterization. Characters in fiction are given names that suggested by their dominant or controlling traits. When the author give names to protagonist who has a good behavior the name of the character is must be a name that usually readers know as the hero or heroine name. On the other hand the name of the antagonist is usually named that the readers know as the villains name in some stories. The author gives the power of association of the character through the name that has been made. The appearance of character physical action will reinforce the images of the name itself. (Pickering and Hoepfer, 1981: 28)

### b. Characterization through appearance

According to Pickering and Hoepfer the characterization of some characters is can be seen by the appearance of the character in the plot. The appearance of the character contains a lot of things that reinforce the characterization of the character. For the example in the character appearance the outfit of the character is not good which is mean it is describe the characterization of the character that mentioned is a poor character. The other example, characters who are tall and thin are often associated with intellectual or aesthetic types who are withdrawn and introspective. (Pickering and Hoepfer, 1981: 28)

### c. Characterization by the author

Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the character's minds. By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tell us exactly what our attitude toward that character through to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility- we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us. (Pickering and Hoepfer, 1981: 30)

## 2. Plot

The plot of the story is the series of events that make a line in the story. The plot is also a narrative of events, the emphasis falling on casualty. (Pickering and Hoeper, 1981,p. 13). The ability of the reader to understand the story means to know “what happens” and “why” of the characters in the story. It means that the reader will get the development of the conflict experienced by the characters through plot. To reveal the story, Pickering and Hoeper use five elements of plot. It consists of exposition, complication, crisis, falling action and resolution.

### a. Exposition

The exposition is the beginning of 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. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering and Hoeper, 1981:16 )

### b. Complication

The complication is sometimes refers to as the rising action, breaks the existing euqilibrium and introduces the characters and the underlying in inciting conflict. The conflict is then developed gradually and intensified. (Pickering and Hoeper,1981: 16)

### c. Crisis

The crisis also refers to as the *climax*, is the moment at which the plot reaches its point of greatest emotional intensity; it is turning point of the plot, directly precipitating its resolution. (Pickering and Hoeper, 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 and Hoeper, 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. The resolution is also refers to as the *conclusion*. (Pickering and Hoeper,1981: 17)



### 3. Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also the time when the action is taken. 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 and Hoeper,1981: 37). There are five function of setting that will be explained as follows :

#### a. Setting as background of action

When we speak of setting as background, then we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters or at best relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need ask ourselves this : Could the work in question be set in another time and another place without doing it essential damage ? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. (Pickering and Hoeper,1981: 38).

#### b. Setting as antagonist

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

#### c. Setting as 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 and Hoeper,1981: 40)

#### d. Setting as means revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper,1981 : 41)

#### e. Setting as reinforcing of theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hoeper,1981: 41)

### 4. Theme

Theme is the central unifying element of the story which ties together with all of the other elements of fiction used by the author to tell the story. It indicates the pivotal ideas around which the author was writing. Theme is the meaning the story releases, it may be the meaning the story discovers. Theme may consist of the moral or lesson to be learned from the work (Pickering and Hoeper,1981: 61).

## **B. Extrinsic Approaches**

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. Both approaches are as same as important. Furthermore, I find the psychoanalysis is very suitable to be applied to prove that the theme of the research is Freudian's Death Instinct of Character Alan Turing in David Lagercrantz's in *Fall of Man in Wilmslow* Novel.

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.

In a book entitled *Metologi Penelitian Sastra* it is explained that *karya sastra merupakan produk dari suatu kejiwaan dan pemikiran pengarang*. (Endraswara,2011: 96) (In my translation : A literary work is a product of the author's psyche and thought). As it is said on the book entitled *Psikologi Sastra* it is explained that *psikologi sastra adalah sebuah interdisiplin antara psikologi dan sastra* (Minderop,2013: 59) (In my translation: Psychology of literature is an interdiscipline between psychology and literature). It is also said that *psikologi sastra adalah kajian sastra yang memandang karya sebagai aktifitas kejiwaan* (Endraswar,2011: 96) (In my translation: Psychology of literature is a study of literature that sees work as psychological activities). in addition, Psychology of literature has important role in understanding literary works. it is said that *Penelitian psikologi sastra memiliki peran penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti pentingnya psikologi sastra untuk mengkaji lebih mendalam aspek perwatakan* (Minderop,2013: 2) (In my translation : on the other word, there are some advantages in analysis by using psychology of literature, such as it can study deeply about characterization of characters).

### **a. Instinct**

Freud identified instincts or drives that he viewed as innate, universal, and constantly felt. "An instinct differs from a stimulus in that it arises from sources of stimulation within the body, operates as a constant force and is such that the subject cannot escape from it by flight as he can from an external stimulus." (Freud, 1938). Other meaning of instinct can be seen as follow: "Instinct is defined as psychological manifestations of somatic stimuli from birth. The psychological manifestations is called desire while the physical stimuli is called need." (Hall and Lindzzy,1993 :71). Meanwhile, instinct has

four characteristic, *first is the source or need, second is the objective that is to reduce the tension, third is the object or something that can satisfy need, fourth is the thruster which depends on the size of needs.*"(Suryabrata,1993).

Instinct can be classified into two major instinct : life instinct (Eros) and death instinct (Thanatos).

a. Life Instinct ( Eros)

The word Eros derives from Greek mythology which translates to love. "*Eros is better known in ancient Greek culture as smiting individuals with lustful passion, often with arrows of love, we know Eros more by his Latin counter-part Cupid.*" (Bunnin and Yu, 2014).

According to Freud, "*life instincts is meant as the conversation of the individual and the conversation of the species. In other words, life instinct is instinct that is intended to the conversation of human life as an individual as well as species.*" (Koeswara,1991). Freud believed that the most important factor of life instinct is the sexual drive or sexual instinct. Nevertheless, the sexual instinct in this case does not only encompass anything erotic in nature, rather, it is also refer to anything pleasurable to a person. Running, sleeping, can be considered as a sexual instinct if it is a pleasurable experience for us. "*In describing human personality development as psychosexual Freud meant to convey that what develops is the way in which sexual energy accumulates and is discharged as we mature biologically. (NB Freud used the term 'sexual' in a very general way to mean all pleasurable actions and thoughts)*".(McLeod, 2008).

b. Death Instinct

*Naluri kematian ( Death Instinct – Thanatos ) yang mendasari tindakan agresif dan destruktif. Walaupun berada di alam bawah sadar menjadi kekuatan motivasi.* (Minderop, 2013: 27) (In my translation: Death Instinct – Thanatos underlying the aggressive and destructive action, even in the subconscious becomes the motivating force. Death Instinct can lead to suicide or self-destructive behaviour). Freud believed death instinct or Thanatos derives pleasure out of destruction and he also described Thanatos as the process of returning to the inorganic, making that which is wholesome living and beautiful, dead, and utterly destroyed. According Freud in Trupp's book *On Freud (2000)*, "*The ultimate goal of life is to be still, at peace and to have no further needs i.e. the organism has a subconscious wish to die as a release from the struggle of life and to simply not exist. (The Nirvana principle).*" In Freud view's, self-destructive behavior is an expression of the energy created by the death instincts. Thanatos is associated with negative emotions such as fear, hate and anger, which lead to antisocial acts from bullying to murder. Death instinct underlies Aggressive and Destructive action. The first is death instinct by Aggressive action which includes Environmental factors, Influence of the group and the influence of personality or physical condition. The second is the death instinct with destructive actions that include deviant behavior with actions that violate the norm.