

CHAPTER II

THEORITICAL FRAMEWORK

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include characterization of the characters through telling and showing methods, analysis of plot and setting. The extrinsic approach that is applied consists of psychology approaches which is the defense mechanism.

2.1. Intrinsic approaches

2.1.1. Characterization

Characters are vital and necessary for a story. Without character there would no story be told. Characterization is the way to create and present characters in a fiction. The readers can sympathize or even empathize with some characters in their open enjoyment of life. In presenting and establishing a character, there are two basic methods that can be applied, telling and showing methods (Pickering and Hoepfer, 1981: 25)

2.1.1.1. Telling method

Telling method relies on exposition and direct commentary by the author. This method preferred and practiced by the author to make us learn and look only at what the author's explanation. Telling method consists of 3 elements such as; characterization through the use of names, characterization through appearance, and characterization by the author (Pickering and Hoepfer, 1981: 27-28). Telling method include as follows:

2.1.1.1.1. Characterization through appearance.

Even though in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. Details of a dress can be clues for a character's background, occupation,

economic and social status. Meanwhile, details of a character's physical appearance can be clues for their age, general state of their physical health and well-being, as well as their emotional state and health. (Pickering and Hoepfer, 1981: 28-29).

2.1.1.1.2. Characterization by the author

An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feelings that are in their minds. The author has full control of the readers' attention and supposed attitude toward the characters. (Pickering and Hoepfer, 1981: 30)

2.1.1.2. Showing methods

In these methods 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 through the character's mind. Showing methods include as follows: (Pickering and Hoepfer, 1981: 30)

2.1.1.2.1. Characterization through dialogue

Real life is quite literally filled with dialogue eventough not all of that dialogue is important. Dialogue often represents and carries the speaker's attitude, values and beliefs. That is the reason why it may consciously or unconsciously reveal the speaker's innermost character and personality. To analyze a fiction, there are several ways that can be applied, there are for what is being said, the identity of the speaker, the identity of the addressee, and the quality of exchange. (Pickering and Hoepfer, 1981: 32)

2.1.1.2.3. The Identity of the Speaker

The information which delivered through dialogue by a protagonist of the story must be considered to be potentially more important than what

others or minor characters say. Although, we can't truly ignore what minor characters say because it often provides crucial information and sheds important light on the personalities of the other characters as well (Pickering and Hoepfer, 1981: 32-33).

2.1.1.2.4. The Occasion

According to Pickering and Hoepfer (1981: 33), location and situation can be something that is more revealing the characterization of the characters. If in real life the conversation that take place in private at night is more serious and reveal the characterization that when they convers in public place. But in the fiction, an idle talk in public like on the street or at the theater can somehow be important to the story being told.

2.1.1.2.5. The Identity of the Person or Persons the Speaker is Addressing

Pickering and Hoepfer (1981: 33) in his book stated that the information is performed by the characters. This happens when a character addresses no one in particular, or when others are not present, or in other hand the action called monologue. Through monologue, the characters can tell about themselves or other characters. This also can make the characters be more expressive explaining their monologue.

2.1.1.2.6. What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering and Hoepfer, 1997: 32)

2.1.1.2.7. The Quality of the Exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering and Hoepfer, 1997: 33)

2.1.1.2.8. The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

Characters also a figure we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. (Pickering and Hoeper, 1997: 33)

2.1.1.2.9. Characterization through action

What a given character is revealed by what that character does. In short, the single most important and definitive method of presenting and revealing character is through action. 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 character, in this a gesture and facial expression can represent their unconscious emotional and psychological states as well as about their conscious attitudes and values. To be able to discover the motives behind some small actions, it is necessary to identify the common pattern of conduct and behavior of which each separate action is a part. If we can trace certain effects back on their underlying causes, we are successful in discovering something important about the character (Pickering and Hoeper, 1981: 33).

2.1.2. Plot

Plot is a narrative of events that form a basic narrative structure of a fiction. The events are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers' curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and indeterminate events. Therefore, logical and necessary relationship of the plot and other elements of a fiction is needed (Pickering and Hoeper, 1981: 13-15). A plot usually flows in five certain stages or sections as follows:

2.1.2.1. Exposition

Exposition is a beginning part of a story. An author usually puts several necessary background information, takes sets, builds the situation and actions. It may also introduce the characters, and a conflict or a potential conflict. (Pickering and Hoeper, 1981: 16)

2.1.2.2. Complication (Rising Action)

Complication is also called as rising action. Complication breaks the existing equilibrium as well as introduces the characters and the underlying or inciting conflicts if they have not been introduced already in the exposition. Starting from this, the conflict in a fiction will develop and intensify gradually. (Pickering and Hoeper, 1981: 17)

2.1.2.3. Crisis

The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reaches to the point of greatest emotional intensity. (Pickering and Hoeper, 1981: 17)

2.1.2.4. Falling action

It exists after a crisis happens, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoeper, 1981: 17)

2.1.2.5. Resolution

It is the final part of a story. It contains the outcome of the conflict and establishes some new condition and situation. The resolution is also known as the conclusion. (Pickering and Hoeper, 1981: 17). Writers sometimes prefer leaving the story with a loose end and make the reader create their own perception of the ending.

2.1.3. Setting

Setting is a term that encompasses both the physical locale that frames the action and the time of the day or year, the climatic conditions, and the historical period during which the action takes place. Setting helps the readers visualize the action of the work and help to create and sustain the illusion of life. Setting has five possible functions such as; setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme (Pickering and Hoeper, 1981: 37-38). However, in this research there are two possible functions that are being used;

2.1.3.1. Setting as Background for Action

Pickering and Hoeper (1981: 38-39) stated on its book that setting as background for action is extensive and highly developed, 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 what real life is.

2.1.3.2. Setting as Means as Revealing Character

According to Pickering and Hooper (1981: 39), when a character perceives the setting or reacts to it, it will help the reader to know 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.

2.1.4. Theme

This study uses the theory of theme. In book *Concise Companion to Literature* says, Theme is one of those critical terms that mean very things to different people. In literature, theme is the central idea or statement about life that unifies and controls the total work (James H. Pickering and Jeffrey D. Hoeper, 1981:61). From the citations above, it shows that theme can be

interpreted differently by one people to another. It shows that theme in an artwork can result to many different interpretations. It means that theme can be various because theme is an idea or statement which controled the entire flow of the artwork itself.

Theme in fiction is discoverable to the extent that we are willing s critics to subject its various elements its *every word* to the process of analysis and interpretation (James H. Pickering and Jeffrey D. Hoeper, 1981:62).



2.2.Extrinsic approaches

2.2.1.Psychology

According to Oxford Dictionary, psychology is the scientific study of the human mind and its functions, especially those affecting behaviour in a given context. The mental characteristics or attitude of a person or group. The original meaning Late 17th century: from modern Latin *psychologia* (see *psycho-*, *-logy*). (Oxford Dictionary, 2019) And based on that vocabulary, there are many context crossing psychology. Even not just an academic subject. The word also means a study of a person minds, how they behave, and his character. Especially in literature where their characterization can make the story more appealing to the readers.

Based on ScienceDirect, Psychology can be described as the science that systematically studies and attempts to explain observable behavior and its relationship to the unseen mental processes that go on inside the organism and to external events in the environment (Aras, 2015:151). As for the origins of psychology, it could be stated that, “The earliest origins of psychology are found in the writings of the ancient Greek philosophers about the nature of life, particularly in the work of Aristotle” who “used the term *psyche* to refer to the essence of life”. Psychology have been used since then to researching human behavior and the research matured during Freud. The study of personality has long been, and continues to be, one of psychology’s most intriguing puzzles and most difficult challenges. All psychological knowledge should ultimately contribute to the understanding of personality, what shapes it, why it differs from individual to individual, how it develops and changes throughout the course of life. The fact most areas of psychology have been only minimally integrated into the body of modern personality theory of personality has not yet been achieved. As a result, we may expect that complete agreement among psychologists on even a definition of personality has not been reached. In this expectation we shall not be disappointed.

Alport, as long as 1937, could list fifty definitions, drawn from philosophy, theology, law, and sociology. (Minderop, 2010: 5-6)

Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the portrayal of fictional characters is human beings and their relationship. This makes psychological analysis in literature contribute a deeper understanding in a literature (Paris, 1997: 1).

2.2.2 Defense Mechanism

Defense Mechanism is a subconscious act to make defense against anxiety. This mechanism protects against external threat or from internal anxiety impulsive by distorting reality in various ways (Minderop, 2010: 29). Defense mechanisms are psychological constructs inferred from observations of the way people behave. They are useful ways of summarizing what we think is going on when we observe behavior. But although some of the mechanisms are supported by experimental evidence, others have little scientific verification. Labelling a person behavior (e.g., projection, rationalization, or repression) may provide useful descriptive information, but it's not an explanation of the behavior. A full explanation requires understanding the needs that cause the person to rely on defense mechanisms in dealing with problem. All the mechanisms are to be found in the everyday behavior of normal people. Used in moderation, they increase satisfaction in living and therefore helpful modes of adjustment. It is only when mechanisms become the dominant modes of problem-solving that they indicate personality maladjustment. (Minderop, 2010: 30).

2.2.2.1. Defense Mechanism Used in the Analysis

2.2.2.1.1. Sublimation

Sublimation is transforming one's anxiety or emotions into pursuits considered by societal or cultural norms to be more useful. This defense

mechanism may be present in someone who channels their aggression and energy into playing sports. (Bailey and Pico, 2022)

2.2.2.1.2. Repression

Repression is subconsciously blocking ideas or impulses that are undesirable. This defense mechanism may be present in someone who has no recollection of a traumatic event, even though they were conscious and aware during the event. (Bailey and Pico, 2022)

2.2.2.1.3. Suppression

Suppression: Consciously choosing to block ideas or impulses that are undesirable, as opposed to repression, a subconscious process. This defense mechanism may be present in someone who has intrusive thoughts about a traumatic event but pushes these thoughts out of their mind. (Bailey and Pico, 2022)

2.2.2.1.4. Avoidance

Avoidance is dismissing thoughts or feelings that are uncomfortable or keeping away from people, places, or situations associated with uncomfortable thoughts or feelings. This defense mechanism may be present in post-traumatic stress disorder, where one avoids the location of a traumatic motor vehicle accident or avoids driving completely. (Bailey and Pico, 2022)

2.2.2.1.5. Intellectualization

Intellectualization: The development of patterns of excessive thinking or over-analyzing, which may increase the distance from one's emotions. For example, someone diagnosed with a terminal illness does not show emotion after the diagnosis is given but instead starts to research every source they can find about the illness. (Bailey and Pico, 2022)

2.2.2.1.6. Compartmentalization

Compartmentalization is an unconscious psychological defense mechanism used to avoid cognitive dissonance, or the mental discomfort and anxiety caused by a person's having conflicting values, cognitions, emotions, beliefs, etc. within themselves. Compartmentalization allows these conflicting ideas to co-exist by inhibiting direct or explicit acknowledgement and interaction between separate compartmentalized of self states. (Gabbard, 2004)

2.2.2.1.7. Rationalization

Rationalization is the justification of one's behavior through attempts at a rational explanation. This defense mechanism may be present in someone who steals money but feels justified in doing so because they needed the money more than the person from whom they stole. (Bailey and Pico, 2022)

2.3. Previous Related Studies

Killing Commendatore Novel written by Haruki Murakami is a new novel. As far as I know, there are no studies related to the Defense Mechanism aspect of the novel. Then, I look up and searching another studies about this novel. Then I found several studies on *Killing Commendatore* novel.

- A. The title of the research is *Representation of Feminine Matters In Haruki Murakami's Killing Commendatore* was compiled by Dr. Hinako Oki, a researcher of American and comparative literature in Waseda University, Japan. Oki identified and analyzed feminine aspect of the novel *Killing Commendatore*.
- B. The second title is *Killing Commendatore In Between* was compiled by Simber Atay, a student of Faculty of Fine Arts, Photography Department, Dokuz Eylül University in Turkey. Atay identified and comparing the metaphor from Haruki Murakami's works including *Killing Commendatore*.
- C. The third title is *The main character's self defense mechanism in the Naked Face by Sidney Sheldon* was compiled by Mohammad Fikri Ulalul Hakim, a

student of faculty of humanities, Maulana Malik Ibrahim Islam University.
Hakim identified and analyzed the defense mechanism used in the novel
Naked Face by Sydney Sheldon.

