

CHAPTER 2

THEORITICAL FRAMEWORK

According to Mukarovsky, E.E. Cummings, and Sjklovski, literature is a work of fiction which is the result of creations based on spontaneous emotional overflow that are able to express aesthetic aspects, both linguistic and meaning aspects. Literary works generally contain problems related to human life. The problem can occur with himself or with others. Literature is the expression of artistic and imaginative facts as a manifestation of human life and society in general, through language as a medium and has a positive effect on human life (Mursal Esten, 1978, p. 9). In addition, literature also has the ability to record all empirical-natural experiences as well as non-empirical-supernatural experiences, in other words literature is able to be a witness and commentary on human life (Saryono, 2009, p. 18). Literary works are often used as material to study or examine what exists or what is happening in society. Talking about literary works, it is known that literary works have two interrelated and dependent elements in building a story, which are called intrinsic and extrinsic elements.

2.1. Intrinsic approach

Intrinsic elements are elements that play a role in building the literary work itself. Which is without looking at the relation to the data outside the literary creation (Sukada, 2013, p. 56). It can be said that intrinsic elements are elements that directly participate in building the story. So, with the integration between various intrinsic elements, this is what makes a literary work obvious. The intrinsic elements contain plot, characterization, theme, setting, point of view of storytelling, language or style of language, and so on.

2.1.1 Characters and Characterization

Characters are basically very important in a story in a literary work. characters are the people featured in a work, or drama. where readers of this character are judged to have certain moral qualities and tendencies such as in speech and what is done in action, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and

by whether or not they undergo significant character changes (Pickering and Hoeper, 1980, p.24). According to Echols and Shadily (as in cited Minderop, 2013, p. 2) character which means character or role. While characterization means playing, or describing the characters in the story. Where characterizations can also be interpreted as all actions taken by the author or that occur in a work which is to provide an overview of a character. In analyzing the characterizations there are two methods that can be used, namely the showing method and telling method, but in this analysis focuses on showing method.

Showing Method

The showing method is an indirect method with a method that ignores the presence of the author or in other words places the author outside the story. Therefore, the characters in literary works can present themselves directly through their dialogue and actions (Pickering and Hoeper, 1980, p. 27-28). The showing method includes: characterization through dialogue about what the speaker said, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental quality of the character, tone of voice, stress, dialect, and character vocabulary (Minderop, 2013, p. 22-23)

1. Characterization Through Dialogue

Characterization through dialogue is divided into what the speaker is talking about, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental qualities of the characters, tone of voice, emphasis, dialect, and vocabulary of the characters.

a. What Is Being Said

According to Pickering and Hoeper (as in cited Minderop, 2013, p. 23) the reader should first pay attention to the substance of the dialogue itself. Whether it is small talk or even a dialogue, it is something very important so that it can develop the plot or events in the story. If in the characterization the speaker always talks about himself or only one subject, this can give the impression that he is a boring person because he only focuses on himself. Meanwhile, if he always talks about other

people this gives the impression that he is a character who likes to gossip or likes to interfere in other people's business.

b. The Identity of the Person the Speaker Is Addressing

The speaker here means the words conveyed by the characters in the story, meaning the words spoken or said by certain characters about other characters (Minderop, 2013, p. 31).

2. The speaker's tone of voice, stress, dialect, and vocabulary

The tone of the speaker's voice, whether state or implied, can reveal his attitude towards himself. Is the character confident and calm or self-conscious and shy. In addition, what is his attitude towards the people he speaks to? His attitude towards others may be, for example, warm and friendly or cold, detached, and even hostile. In addition, the reader should also be aware of the suggestion of irony in the speaker's voice, which would indicate that what is said is the very opposite of what was actually meant (Pickering and Hoeper, 1980, p. 33-34).

3. Characterization Through the Actions of the Characters

The character's person can be observed through behavior. Which character and behavior are like two sides of a coin. According to Henry James, as quoted by Pickering and Hoeper (as in cited Minderop, 2013, p. 37-38) Actions and behavior are logically psychological and personality developments, showing how the character's person is displayed in his actions.

2.1.2 Plot

Plot is the structure of the series of events in a story. The plot is a series of events that emphasizes the relationship of consequences. A plot is also a narrative of events, the emphasis falling on causality. The term plot implies just such an overview, it 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 and Hoeper, 1980, p. 14).

1. Exposition

An opening story which usually provides necessary background information such as about the characters, and setting. It introduces the main characters, provides details that can help set the setting, and may also explain what happens before the story begins. It can also introduce characters and conflicts, or potential conflicts.

The exposition provides essential background information, introduces the cast, begins the characterization, and initiates the action. Some exposition is always provided in the first scene, and all of the essential background material is usually provided by the end of the first act. (Pickering and Hoeper, 1980, p.270)

2. Rising Action

This section is also referred to as complication, which breaks the existing equilibrium and introduces the character to the underlying or inciting conflict (if not already introduced by the exposition).

This section of the plot introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationships first begin to change. (Pickering and Hoeper, 1980, p. 270)

3. Climax

The climax or what is often called the crisis occurs at a turning point which is usually the most tense or emotional moment in the story. The climax is reached when the protagonist takes the final step to resolve a conflict or achieve a goal.

"The crisis, or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist." (Pickering and Hoeper, 1980, p. 271)

4. Falling Action

In this section the events that occur in the falling action are the result of the climax. Actions and dialogue bring the reader to the logical conclusion of

the story. Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

“As the consequences of the crisis accumulate, events develop a momentum of their own. Especially in tragedy, the falling action of the play results from the protagonist’s loss of control and a final catastrophe often appears inevitable.” (Pickering and Hoepfer, 1980, p. 272)

5. Resolution

The final part of the story where the story progresses from the success or failure of the protagonist to achieve the goal or eliminate the problems faced in the story. The final part of the plot is its resolution, it chronicles the outcome of the conflict and establishes some new balance or stability (however tentative and momentary). Resolution is also referred to as the conclusion or the dénouement of the story.

The resolution, or denouement, merits special attention because it is the author’s last chance to get the point across. Thus, it is not surprising that the resolution often contains a clear statement (or restatement) of the theme and a full revelation of character. (Pickering and Hoepfer, 1980, p. 273)

2.1.3 Setting

Setting is one of the intrinsic elements related to the time and place of events in literary works. In literary works, setting is a very important story-forming element, because these elements will be able to determine the general state of a work (Abrams, 1981, p. 1975). The term setting, in its broadest sense, includes both the physical locale that frames the action and the time of day or year, the climax conditions, and the historical period in which the action takes place. Basically, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. It helps, in other words, to create and sustain the illusion of life, to impart what we call verisimilitude (Pickering and Hoepfer, 1980, p. 37). In addition, the setting of the story often helps to create a certain mood, atmosphere, or feeling. Setting refers to the physical location of events and the time at which they occur. The setting then is the environment that

surrounds the characters and influences them and their actions (Birkerts, 1993, p. 53-54).

1. Setting as Background for Action

The setting in the form of costumes, manners, events, and institutions, all characteristic of a particular time and place, is detailed to give the impression of "life as it was". In other cases, as in many modern short stories, the setting is so slight that it can be omitted in a sentence or two or must be deduced altogether from the dialogue and action. (Pickering and Hooper, 1980, p. 38-39).

2. Setting as A Means of Creating Appropriate Atmosphere

The setting here acts as a shaper or as a means to build a certain atmosphere. for example, cheerful, romantic, sad, death, tragedy, mystery, and so on. So that it is hoped that it can arouse readers' expectations and build the right state of mind for the events that occur.

3. Setting as A Means of Revealing-Character

The setting here serves to clarify and reveal the character by deliberately making the setting as a metaphorical or symbolic extension of the character.

2.2 Extrinsic Approach

Extrinsic elements are elements that are outside the literary work, but indirectly affect the building or organism system of the literary work. Or, more specifically, it can be said as elements that influence the structure of the story of a literary work, but themselves do not take part in it. However, the extrinsic element is quite influential on the totality of the resulting story structure. Therefore, the extrinsic element must still be seen as something important (Wellek & Warren, 1956).

Wallek and Warren (as in cited Rokhmansyah, 2014, p. 33) suggest that the extrinsic elements of literary works include biographical elements, psychological elements, environmental conditions, and the author's view of life. In addition, extrinsic elements include: (1) the author's subjectivity (2) the author's biography

(3) the psychological state (4) the author's environmental condition (Nurgiyantoro, 2005, p. 24).

Based on the theory above, it is concluded that extrinsic elements come from outside the literary work. Which is seen from its relation to the realities outside the literary work. However, its role is seen as important in building stories in literary works. Where extrinsic elements include biographical elements, psychological elements, environmental conditions, and others. In connection with this extrinsic element, I chose to use psychological elements as an approach in this research.

2.2.1 Psychology of literature

Psychology is a science that studies more deeply about the mental, mind, and human behavior. Where this science examines the flow of human minds and the reasons behind these behaviors and actions occur. Psychology is often used to solve problems or to find the right solution in a series of complex human activities. According to (Kurt Koffka, p. 1925) psychology is a science that studies the behavior of living things in their relationship with the outside world. Talking about psychology where this science is often used in studying a literary work called literary psychology. Psychology of literature is often used as a study of the psyche or human behavior whose research object is through literary works. Literary psychology is a literary study that view works as psychological activities. Author will use copyright, taste, and work in the work. Literary work that is seen as a psychological phenomenon will display psychological aspects through the characters if the inspiration for the text is in the form of drama or prose (Endaswara, 2011, p. 96).

2.2.2 Anxiety

According to Freud (as in cited Boeree, 2009, p. 7-8) Freud once said "life is not easy!" of which the Ego is at the center of some quite powerful forces reality, society as represented by the superego, biology as represented by the id. When this makes conflicting demands on the poor ego, it is understandable if it causes or creates feel threatened, feel overwhelmed, feeling as though it will collapse under

the weight of it all. This feeling is called anxiety, and it serves as a signal to the ego that its survival, and with it the survival of the whole organism, is in danger.

Therefore, when a situation threatens the comfort of an organism, it is assumed to give rise to a condition called anxiety. where anxiety is an individual reaction to the threat of displeasure, or the pressure it faces. Feeling this displeasure makes the sufferer become restless in living life. Anxiety will arise when a person is not ready to face threats, both external and internal. Various conflicts and forms of frustration that hinder the progress of individuals to achieve their goals and this is one source of anxiety. The threat in question can be in the form of physical, psychological, and various pressures that cause anxiety. Where this condition is followed by feelings of discomfort characterized by the terms worry, fear, unhappiness that we can feel through various levels. And anxiety problems can be caused by various things of concern such as psychological factors, biological factors, and challenging life experiences, stress or anxiety traumatic life events, family history of anxiety disorders, childhood developmental problems, alcohol, drugs or illicit substances and other mental problems. According to Hilgard (as in cited Minderop, 2018, p 28) therefore in his theory Freud distinguishes anxiety into three namely objective or reality anxiety, neurotic anxiety, and moral anxiety.

1. Realistic or Objective Anxiety

Realistic Anxiety is a state that occurs in humans when they perceive themselves to be in real danger. This state causes an increase in adrenaline and causes a person to take whatever action they need to save themselves from that danger. According to Hilgard (as in cited Minderop, 2018, p. 28) Objective anxiety is a realistic response when a person perceives danger in an environment or condition as being fearful. Such as, anxious when you see a fire growing, or afraid to see a snake appear. Which according to Freud, realistic anxiety is a natural anxiety experienced in everyday life.

2. Neurotic Anxiety

Neurotic anxiety results from the ego feeling overwhelmed by impulses of the id, which threatens to express its irrationality in thoughts and behavior. According to Hilgard, Neurotic anxiety comes from unconscious conflicts

within the individual, because the conflict is not realized or person is not aware of the reasons for the anxiety (Hilgard, 1997, p. 441).

3. Moral Anxiety

Basically, this anxiety is a fear of the individual's own conscience. When individuals are motivated to express opposing instinctual impulses with moral values, then the individual will feel ashamed and guilty. This anxiety comes not from the outside, but from the social of the internalized superego. In other words, this anxiety is in the form of feelings of shame, guilt, and fear of punishment.

2.2.3 Instincts

According to Freud's concept, instinct is an innate psychological representation of excitation (state and aroused) due to the emergence of a bodily need. The form of instinct according to Freud is tension reduction, its characteristics are regressive and conservative (trying to maintain balance) by correcting a state of deficiency. The instinct process is repetitive (calm, tense and calm) repetition compulsion (Minderop, 2018, p.24-25).

1. Life Instinct (Eros)

The life instinct is instinct related to basic survival, pleasure, and reproduction. These instincts are important for sustain the life of the individual as well as the continuation of the species. although they are often called sexual instincts, these drives also include such things as thirst, hunger, and pain avoidance. The energy created by the life instinct is known as libido. Behaviors commonly related with the life instinct include love, cooperation, and other prosocial acts.

2. Death Instinct (Thanatos)

Death instinct is the opposite of life instinct in humans. people crave or want death in order true peace because only death can free them from all the problems and struggles of life. Which death naturally exists in unconscious of almost everyone because it is an irresistible instinctive force in human consciousness. Death instinct (Thanatos) just appears when one is extremely desperate for any reason, and make them feel a strong urge to die.

Hilgard (as in cited Minderop, 2018, p.27) Thanatos is instinct that underlie aggressive and destructive actions. This instinct being in the unconscious becomes a motivating force. The death instinct can lead to suicide or self-destructive behavior or to be aggressive towards others (Hilgard, 1975, p. 335). A death wish can be caused by the existence of a person's freedom being hindered because of his responsibility to care for the disabled, the elderly, and so on. In this condition, the person unconsciously wants to be free from this burden in the hope that the sufferer will die soon. On the other hand, he does not agree with the wish because it is against the sufferer. In this case, there is a conflict between the desire to be free and the existence of death with the opposite feeling because he is worried that this desire can threaten him (minderop, 2018, p. 27-28).

Self – Destructive; The term self-destructive behavior is defined as behavior that is processed, self-intentioned, harmful, injurious, or can be said to be aggressive behavior towards one's own body. which in Freudian theory is known as Thanatos or the power of death and destruction (Febrita & Margianti, 2020, p. 4). A self-destructive person will only hurt themselves when they feel so trapped in order to manage stress.

A person who self-destructs by self-harm has various reasons such as, to run from the feeling of pain, to express anger towards oneself, to feel alive, to suppress or turn off emotions, and to gain control. One of the causes or factors for self-destruction can also be caused by a traumatic faced by a person, namely unwanted experiences such as family problems or interpersonal conflicts. some research shown self-destructive behavior is related with past mistreatment.

Death wish; is basically a death instinct where a person yearns or wishes to die. it can result from one's freedom being hindered from having to care for people, or one's freedom from pain. in this condition this person unconsciously wants to be free from this burden or pain.

Aggression; it was said earlier that the death instinct can lead to suicide or self-destruction, or even aggression towards others. which one with

aggression, then the individual mechanism has succeeded in removing destructive energy in order to stabilize the mental balance between life instinct (eros) and death instinct (thanatos). Nevertheless, although aggression can be controlled but aggression cannot be eliminated, because aggression is human nature.

Suicide; is a desire that drives an action to self-destruct. Meanwhile someone with a suicide attempt is hurting themselves by thinking of ending their life. The results showed that the attempted suicide was carried out because of a sense of loss and as a means to express the negative emotions that were felt, this was because the depression that appeared could not be reduced by the ego, this is in line with Freud's theory of suicide, namely the reversal of aggression themselves due to a sense of loss of the object of love.

2.3 Previous Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existence of research that uses same theory and approach with different objects of literature.

The first research by Nofia Ulfa, and Diyah Fitri Wulandari (2019) with the title “Analysis of Anxiety and Defense Mechanism on the Main Character Reflected in Alice’s Adventures in Wonderland (1865) Novel by Lewis Carroll” In their research, it was concluded Alice's character experienced three types of anxiety in her such as realistic, neurotic, and moral anxiety.

The second research by Nindy Andini, and Nur Saktiningrum (2020) with the title “Hannah Peace’s Suicide in Toni Morrison’s Sula: A Psychoanalytic Approach” in their journal concluded that the character Hannah decided to commit suicide. In their research, it was concluded Hannah's suicide involves psychological processes (internal factors) and relationships with other people (interpersonal factors). The cause of her suicide is her psychological pain which comes from her conflicts and painful moments in the past. The research used theory of death instinct.

The third research by Jeantriani Febrita, and Eka Margianti Sagimin (2020) with the title "Self-Destructive Behavior Analysis of Hannah Baker in The Thirteen

Reasons Why Novel” in their research, it was concluded that Hanna Baker's character performs self-destructive behavior in her daily life by doing repetitive action.

The last research by Magazen Kharisma Firdausya (2020) with the title “The Archetype of Shadow in A.J Finn’s *The Woman in The Window*” in the research, it was concluded Anna has six archetypes base on Carl Jung's theory. It is shadow appear and control Anna, so she felt depressed. The first is social anxiety. The second is limiting beliefs. The third is sexual deviant behavior. The fourth is uncontrolled anger. The fifth is problem associating with people and the last is neuroticism.

Based on the previous related studies above, there are similarities and differences. The similarity is that these studies discuss the personality of the female main character and use instinct and anxiety theories. Where these studies use literary psychology studies. As in the first research by Nofia Ulfa and Diyah Fitri Wulandari who analyzed Alice's character who experienced three types of anxiety in her. In the second research by Nindy Andini and Nur Saktiningrum which analyzed the character of Hannah, who decided to commit suicide to relieve the pain from her past that repeated itself weakened her ego to find a solution to her anxiety, so that the pain could not be accepted and made her decide to commit suicide. The third research by Jeantriani Febrita and Eka Margianti Sagimin which found a problem with Hannah's character in the novel *The Thirteen Reasons Why* who performs self-destructive behavior in her daily life by doing repetitive action. The last research by Magazen Kharisma Firdausya found Anna has six archetypes base on Carl Jung's theory. Meanwhile, the differences between this research and those studies are found in different theory and literary works. So, in terms of plot, character, setting, and result of study played by each character in terms of personality and characters analyzed from several previous studies have differences.