

## CHAPTER II

### FRAMEWORK OF THE THEORIES

This chapter tells about further explanation based on previous chapter. In this chapter I will explain the concepts and theories of intrinsic and extrinsic approaches. I apply theory and concepts that consist of intrinsic approach and extrinsic approach the psychology of literature the psychology of personality. Literature theory which is applied: telling and showing method, characterization, setting, plot, and theme.

#### A. Intrinsic Approaches

To analyze this novel I use some concepts through intrinsic approach, they are characterization, setting, plot, and theme. Those concepts will be explained as follows.

##### 1. Characterization

Character is an important thing in literary work. Pickering and Hoepfer (1981: 24-25) explain some terms of character in literary work. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. Term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. Pickering and Hoepfer (1981: 62) On the other hand it is said that flat character is a minor character of a story. Round character is a major character of a story. To establish characterization of characters can be analyzed through showing and telling methods.

##### a. 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 stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoepfer, 1981: 27)

##### 1) Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. Some 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 Hooper, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

a) 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 & Hooper, 1980 : 32).

b) The identity of the speaker.

Something delivered by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters (Pickering & Hooper, 1980 : 32).

c) The Occasion

Location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the people around them, usually they will show their character when talking to people which closest to them. (Pickering & Hooper, 1980 : 33)

d) The identity of the person or persons the speaker addressing.

This narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering & Hooper, 1980 : 33)

e) The quality of the exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hooper, 1980 : 33)

f) 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 & Hooper, 1980 : 33)

1) Characterization Through Action

Pickering and Hooper, stated that the actions and behavior of the logical development of the psychology and personality; shows how the characters shown in the image actions. Display facial expressions can also show the character of a character. In addition, there is the motivation behind the act and can clarify the description of the character of the characters. If the reader is able to

discover this motivation, then it is not difficult to determine the character figure. (Pickering & Hooper, 1980 : 34)

## 2) Characterization through Action

Characterization through action is as important as characterization through dialogue. 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, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hooper, 1981: 34-35)

### b. Telling Method (Direct)

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

#### 1) Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hooper, 1981: 28) ★

#### 2) 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 they looks) often provide essential clues to character. (Pickering and Hooper, 1981: 29)

#### 3) 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 characters' 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 tells us exactly what our attitude toward that character ought 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 Hooper, 1981: 30)

## 2. Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also 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 functions 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: 42)

## 2. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. (Pickering and Hoepfer, 1981: 14)

### 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. 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 Hoepfer, 1981: 16)

### b. Complication

Sometime refers to as the *rising action*, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering and Hoepfer, 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 the turning point of the plot, directly precipitating its resolution. (Pickering and 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 and 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. The resolution also refers to as the *conclusion*. (Pickering and Hoepfer, 1981: 17)

## 3. Theme

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoepfer, 1981: 61)

## B. Extrinsic Approaches

To analyze this novel through extrinsic approach, I use psychological approach. They are the concepts of panic attack and narcissism. Through the psychology of personality, it is begun with the definition of the psychology of literature and the relationship of the psychology of literature with psychology along with the psychology of personality as follows.

To analyze this novel through extrinsic I use psychological approach. I use the concepts of panic attack and narcissism to analyze Penny's get panic attack. Through extrinsic approaches apply the concepts of:

### a) Psychology

Psychology is usually defined as the scientific study of behavior. Its subject matter includes behavioral processes that are observable, such as gestures, speech and psychological changes, and processes that can only be interferred such as thoughts and dreams. Clark and Miller, (1970: 12) Some experts also say psychology is a science that studies about mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on.

Psychology is the scientific study of behavior and mental processes. The term "psychology" comes from the Greek words "psyche" (the soul) and "logos" (study) and reveals the original definition as the study of the soul (later, of the mind). Psychology as a science is just over 100 years old. Its two main historical roots are philosophy and physiology. Papalia and Olds, (1985: 4) Thus, generally it concluded that the relationship between literature and psychology very closely to melt and give birth to a new science called Psychology of Literature. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

### b) Psychology of Literature

In a book entitled *Metologi Penelitian Sastra* it is explained that *karya sastra merupakan produk dari suatu kejiwaan dan pemikiran pengarang*. (Endraswara, 2011: 96) (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) (my translation: Psychology of literature is an inter-dicipline between psychology and literature.) It is also said that *psikologi sastra adalah kajian sastra yang memandang karya sebagai aktivitas kejiwaan* (Endraswara, 2011: 96) (my translation: Psychology of literature is a study of literature that sees works 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: 59) (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.

b. Panic Attack

In a book entitled *Psikologi Edisi Kesembilan* dijelaskan serangan panik, suatu situasi di mana seseorang mengalami serangan rasa takut atau panik yang sangat kuat, sering kali diikuti oleh munculnya perasaan akan mengalami kematian atau musibah. Serangan panic ini dapat berlangsung selama beberapa menit hingga beberapa jam (lebih sering terjadi). Gejala-gejala gangguan ini meliputi gemetar, pusing, rasa sakit atau tidak nyaman di bagian dada, peningkatan detak jantung, merasa tidak nyata, rasa panas dan dingin yang bergantian, keluarnya keringat, dan sebagian hasil dari semua reaksi tersebut, yaitu ketakutan akan kematian, ketakutan menjadi tidak waras, atau kehilangan kendali. Banyak penderita mengalami ketakutan bahwa mereka akan mengalami serangan jantung. (Wade&Tavris, 2008: 447) (my translation: Panic attacks, a situation where a person has a very strong fear or panic attack, often followed by a feeling of death or disaster. This panic attack can last for several minutes to several hours (more often). The symptoms of this disorder include shaking, dizziness, pain or discomfort in the chest, increased heart rate, feeling unreal, alternating heat and cold, sweating, and partly the result of all these reactions, fear of death, Fear of being insane, or Losing control. Many sufferers have fears that they will have a heart attack.)

In a book entitled *Psikologi Edisi Kesembilan* dijelaskan meskipun serangan panik sepertinya muncul begitu saja, namun sebenarnya seragan panik akan muncul sebagai akibat dari stress, emosi yang berlangsung untuk waktu yang lama, kekhawatiran mengenai sesuatu secara spesifik, atau pengalaman yang menimbulkan rasa takut (McNally, 1998). Sebagai contoh, salah seorang teman kami menjadi penumpang pesawat yang mendapatkan ancaman bom pada saat pesawat tersebut berada pada ketinggian 33.000 kaki, pada saat itu teman kami mampu menghadapi situasi tersebut dengan sangat baik, namun, dua minggu kemudian, secara tiba-tiba ia mengalami serangan panik. (Wade&Tavris, 2008: 447) (my translation: Although panic attacks seem to come out of nowhere, but actually panic attacks will arise as a result of stress, long lasting emotions, concerns about something specific, or a fearful experience (McNally, 1998). For

example, one of our friends became a plane passenger who received a bomb threat when the plane was at 33,000 feet, at which time our friend was able to deal with the situation very well, but, two weeks later, suddenly experienced a panic attack.)

In a book entitled *Psikologi Edisi Kesembilan* dijelaskan perbedaan utama yang antara mereka yang kemudian memiliki gangguan panic dan dengan mereka yang tidak memiliki gangguan panic tersebut, terdapat pada cara mereka menginterpretasikan reaksi tubuh mereka (Barlow, 2000). Orang-orang sehat yang pada suatu waktu mengalami serangan panic, akan melihat reaksi tubuh mereka sebagai akibat dari berlangsungnya suatu krisis, atau akibat dari suatu periode stress, seperti halnya penyakit migraine yang dialami oleh kebanyakan orang. Namun mereka yang memiliki gangguan panic akan menganggap serangan tersebut sebagai tanda dari suatu penyakit, atau sebagai tanda bahwa mereka dengan penuh pantangan, untuk berusaha menghindari serangan panic pada masa depan. Pantang-pantangan yang mereka ciptakan, nantinya akan dapat menyulitkan diri mereka sendiri. (Wade&Tavris, 2008: 231) (my translation: The main difference between those who then had panic disorder and those who do not have the panic disorder, found in the way they interpret their body's reaction (Barlow, 2000). Healthy people who at one time experienced a panic attack, will see the reaction of their bodies as a result of the ongoing crisis, or the result of a period of stress, as well as migraine is experienced by most people. But those who have panic disorder will regard the attacks as a sign of a disease, or as a sign that they are full of restrictions, to try to avoid panic attacks in the future. Abstinence-restrictions that they create, will be able to make it difficult for themselves.)

c. Narcissism

Freud's famous youtube analogy of the flow of libido is presented, beginning with the concept that all libido is first collected in the ego. We define its outward flow as the situation of object love—love for other objects than the self. However, it can flow back again or be withdrawn into the ego (not differentiated from self here) under various situations such as disease, an accident, or old age where this tendency into self-preoccupation and self-love is especially obvious. When the libido is attached to the ego, we have the situation defined as narcissism. (Chessick, 1980:7)

Narcissism is caused by very early affective deprivation, yet the clinical material tends to describe narcissists as unwilling rather than unable, thus treating narcissistic behaviors as volitional -- that is, narcissism is termed a personality disorder, but it tends to be discussed as a character disorder. This distinction is important to prognosis and treatment possibilities.



Greenwald (1980) referred to this phenomenon as beneffectance and included it among two other cognitive biases (egocentricity and cognitive conservatism) with narcissistic overtones that characterize the cognitive processes of individuals. Narcissistic characters have a more grandiose ego image than phallic-narcissists. As psychiatrist James F. Masterson points out, they have a need to be perfect and to have others see them as perfect.

