

CHAPTER II

FRAMEWORK OF THEORIES

This chapter tells about further explanation of the concepts and theories that have been told in previous chapter. In chapter I, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. In this chapter, I will explain those concepts and theories.

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

Characterization is about the character in a story. Characterization is the quality of thought and feelings of the character in a work of fiction that includes not only behavior or manner and habits but also the appearance. Character is an important thing in literary work. Pickering and Hoepfer 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. (Pickering and Hoepfer, 1981: 24-25). The 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. And some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. It needs more concentrating and understanding to determine a characterization of a character. (Pickering and Hoepfer, 1981: 32)

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 Hoepfer, 1981: 34-35).

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoepfer, 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 Hoepfer, 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 Hoepfer, 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 Hoeper, 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. It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude. Many different kinds of setting in fiction and they function in a variety of ways. (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).

3. 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 Hoeper, 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. Some plots require more exposition than others. A historical novel set in foreign country several centuries ago obviously needs to provide the reader with more background information than a novel with a contemporary setting. (Pickering and Hoeper, 1981: 16).

b. Complication

The complication, which is sometimes 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 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 the 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 also refers to as the *conclusion*. (Pickering and Hoeper, 1981: 17).

4. 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 Hoeper, 1981: 61).

B. Extrinsic Approaches

To analyze this novel through extrinsic I use psychological approach. I use the concept of hierarchy of needs to analyze character of Clare. Through extrinsic approach apply the theory of hierarchy of needs by Abraham Maslow.

a. Hierarchy of Needs

Psychologist Abraham Maslow introduced the concept of hierarchy of needs. His hierarchy proposes that people are motivated to fulfill basic needs before moving on to meet higher level growth needs. The human mind and brain are complex and have parallel processes running at the same time, thus many different motivations from various levels of Maslow's hierarchy can occur at the same time. Maslow spoke clearly about these levels and their satisfaction in terms such as relative, general, and primarily. Instead of stating that the individual focuses on a certain need at any given time, Maslow stated that a certain need "dominates" the human organism. Thus Maslow acknowledged the likelihood that the different levels of motivation could occur at any time in the human mind, but he focused on identifying the basic types of motivation and the order in which they should be met. Maslow's hierarchy of needs is often portrayed in the shape of a pyramid with the largest, most fundamental levels of needs at the bottom and the need for self-actualization at the top. Maslow believes that the lower level needs have to be satisfied before higher needs can influence behavior. While the pyramid has become the de facto way to represent the hierarchy, Maslow himself never used a pyramid to describe these levels in any of his writings on the subject.¹ There are 5 most basic needs of every human being according to Abraham Maslow, which are Physiological needs, Safety needs, Love and belonging, Esteem, and Self-actualization.

1. Physiological needs

Physiological needs are the physical requirement for human survival. If these requirements are not met, the human body can not work properly and will fail.

Air, water, and food are metabolic requirements for survival in all animals, including humans. Clothing and shelter provide necessary protection from the elements. While maintaining an adequate birth rate shapes the intensity of the human sexual instinct, sexual competition may also shape said instinct.

2. Safety needs

With their physical needs relatively satisfied, the individual's safety needs take precedence and dominate behaviour. In the absence of physical safety due to war, natural disaster, family violence, childhood abuse, etc. People may re-experience post-traumatic stress disorder or

¹ <http://www.simplypsychology.org/maslow.html>, accessed on May 13, 2016

transgeneration trauma. In the absence of economic safety due to economic crisis and lack of work opportunities. These safety needs manifest themselves in ways such as a preference for job security, grievance procedures for protecting the individual from unilateral authority, savings accounts, insurance policies, reasonable disability accommodations. This level is more likely to be found in children because they generally have a greater need to feel safe.

3. Love and belonging

The third level of human needs is interpersonal and involves feelings of belongingness. This need is especially strong in childhood and can override the need for safety as witnessed in children who cling to abusive parents. Deficiencies within this level of Maslow's hierarchy due to hospitalism, neglect, shunning, etc. can impact the individual's ability to form and maintain emotionally significant relationships in general.

Humans need to feel a sense of belonging and acceptance among their social groups, regardless whether these groups are large or small. For example, some large social groups may include clubs, co-workers, religious groups, professional organizations, sports teams, and gangs. Some examples of small social connections include family members, intimate partners, mentors, colleagues, and confidants. Humans need to love and be loved – both sexually and non-sexually – by others. Many people become susceptible to loneliness, social anxiety, and clinical depression in the absence of this love or belonging element. This need for belonging may overcome the physiological and security needs, depending on the strength of the peer pressure.

4. Esteem

Esteem presents the typical human desire to be accepted and valued by others. People often engage in a profession or hobby to gain recognition. These activities give the person a sense of contribution or value. Low self-esteem or an inferiority complex may result from imbalances during this level in the hierarchy. People with low self-esteem often need respect from others; they may feel the need to seek fame or glory. However, fame or glory will not help the person to build their self-esteem until they accept who they are internally. Psychological imbalances such as depression can hinder the person from obtaining a higher level of self-esteem or self-respect.

Most people have a need for stable self-respect and self-esteem. Maslow noted two versions of esteem needs: a lower version and a higher version. The lower version of esteem is the need for

respect from others. This may include a need for status, recognition, fame, prestige, and attention. The higher version manifests itself as the need for self-respect. For example, the person may have a need for strength, competence, mastery, self-confidence, independence, and freedom. This higher version takes precedence over the lower version because it relies on an inner competence established through experience. Deprivation of these needs may lead to an inferiority complex, weakness, and helplessness.

Maslow states that while he originally thought the needs of humans had strict guidelines, the hierarchies are interrelated rather than sharply separated. This means that esteem and the subsequent levels are not strictly separated; instead, the levels are closely related.

5. Self-Actualization

This level of need refers to what a person's full potential is and the realization of that potential. Maslow describes this level as the desire to accomplish everything that one can, to become the most that one can be. Individuals may perceive or focus on this need very specifically. For example, one individual may have the strong desire to become an ideal parent. In another, the desire may be expressed athletically. For others, it may be expressed in paintings, pictures, or inventions. As previously mentioned, Maslow believed that to understand this level of need, the person must not only achieve the previous needs, but master them.