

## 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 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, it 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 Hoepfer, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

## 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 Hoepfer, 1981: 30)

Therefore, I apply showing and telling method in order to analyze the characterization of the characters in *We Could Be Beautiful*.

## 2. Setting

Pickering and Hoepfer (1980:37) stated that setting encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place. Setting in fiction is called on to perform a number of desired functions. Setting may serve (1) to provide background for the action; (2) as an antagonist; (3) as a means of creating appropriate atmosphere; (4) as a means of revealing character; and (5) as a means of reinforcing theme.

#### 1) Setting as Background for Action

Setting as background for action is the setting that explains the places where the events of literature work occur.

#### 2) Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

#### 3) Setting as A Means of Creating Appropriate Atmosphere

Setting as a means of creating appropriate atmosphere is the setting that describes the state or the atmosphere in literature work that can arouse the state of readers.

#### 4) Setting as A Means of Revealing Character

Setting as a mean of revealing character is the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the physical setting itself.

#### 5) Setting as A Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story. It is the setting that explains the idea of an author in literature work that is expected to send to the readers.

### 3. Plot

Pickering and Hoepfer's (1980:14) study found the following: plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind inevitably involve people and for this reason it is virtually impossible to discuss in isolation from character. Plot is often conceive of moving through five distinct sections or stages, as follow:

#### 1) Exposition



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.

## 2) Complication

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.

## 3) Crisis

The crisis, referred to as the climax, is that moment at which the plot reaches its point of greatest emotional intensity: it is the turning point of the plot, directly precipitating its resolution.

## 4) Falling Action

Falling action happens once the crisis, or turning point has been reached, the tension subsides and the plot moves toward its appointed conclusion.

## 5) Resolution

The final section of the plot is its resolution: it records the outcome of the conflict and establishes some new equilibrium or stability. It is also referred to as the conclusion.

## 4. Theme

Based on Pickering and Hoepfer studied (1989:60) 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 can be extrapolated from the work. In literature, theme is the central idea or statement about that unifies and controls the total work. Theme is the comment or statement the author makes about that subject as it necessarily and inevitably emerges from the interplay of the various elements of the work. Theme in literature can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he or she lives and works. It is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers.

## B. Extrinsic Approaches

To analyze this novel through extrinsic approach, I use psychological approach. They are the concepts of anxiety and stress. 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.

### 1. Psychology

Based on a journal by Charles Stangor titled *European Journal of Social Psychology* stated psychology is the *scientific study of mind and behavior*. The word “psychology” comes from the Greek words “psyche”, meaning *life*, and “logos”, meaning *explanation*. Other sources (highered.mheducation.com) titled *What Is Psychology* stated psychology is the science of behavior and mental processes. Behaviors are everything that we do that can be directly observed. Mental processes refer to the thoughts, feelings, and motives that are not directly observable. Because psychology is a science, it uses systematic methods to observe, describe, predict, and explain behavior. Psychology is a popular major for students, a popular topic in the public media, and a part of our everyday lives. 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. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

### 2. Literature Psychology

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-discipline 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.

Ethymologydictionary.com stated that the word psychology literally means, "study of the soul" (ψυχή, psukhē, meaning "breath", "spirit", or "soul"; and -λογος -logos, translated as "study of" or "research"). It means that psychology is the study of human behavior. Meanwhile, Wellek and Warren's (1993:7) study found the following: The psychology of literature has four understanding, as follows: the study of psychology, an author as the person, the study of creative process, and the effect of literature for the readers and the study of type and low which is the psychology of low that is used in literature work.

#### a. Love

In psychologytoday.com, drawing from previous research, Robert Sternberg proposed the triangular theory of love in a 1986 paper. In this model, all love is composed of three elements: *intimacy*, *passion* and *commitment*. Intimacy involves closeness, caring, and emotional support. Passion refers to states of emotional and physiological arousal. This includes sexual arousal and physical attraction as well as other kinds of intense emotional experiences. Commitment involves a decision to commit to loving the other and trying to maintain that love over time. Using different combinations of these three elements, Sternberg described eight different kinds of love: nonlove (low on all 3 elements), liking (high on intimacy only), infatuated love (passion only), empty love (commitment only), romantic love (intimacy and passion), companionate love (intimacy and commitment), fatuous love (passion and commitment), and consummate love (all three together) (Stenberg:1986).

#### b. Conflict

Based on a journal by Madison County titled *conflict in literature*, conflict is clash or struggle between opposing forces. In literature and in real life humans face internal and external conflicts. Internal conflict man versus self (a struggle that takes place in a character's mind is called internal conflict, an internal struggle is inside one's head). External conflict (a struggle between a character and an outside force is an external conflict, man versus man (the outside force may be another character), man versus nature (the outside force may be force of nature) and man versus society (the outside force may be force of society).