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, the writer has mentioned the concepts and theories of intrinsic and extrinsic approaches. In this chapter the writer will explain those concepts and theories.

A. Intrinsic Approaches

To analyze this novel the writer uses 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 Hoeper 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 Hoeper, 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 Hoeper, 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 that will be explained by follows:

a. Showing Method (Indirect)

Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly throughsh their dialogue and their actions. (Pickering and Hoeper, 1981: 27) There are two ways to analyze the characterization through showing method that will be explained as follows:

1) Characterization through Dialogue

To know characterization in literary work the writer has 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 Hoeper, 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, their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35)

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoeper, 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 Hoeper, 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 look) often provide essential clues to character. (Pickering and Hoeper, 1981: 29)

3) Characterization by the Author

Characterization by the author comes 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. (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 to ask to ourselves this: Could the work in question be set in another time and another place without doing 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 agentor antagonist, helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1981: 39)

c.   Setting as a Mean of Creating Appropriate Atmosphere

Many authors manipulate their settings as a mean 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 a Mean of 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 a Mean Reinforcing of Theme

Setting can also be used as a mean 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 Hoeper, 1981: 14) There are five sections of plot that will be explained as follows:

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 Hoeper, 1981:16)

b.   Complication

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 Hoeper, 1981:16)

c.   Crisis

The crisis, also refer 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)

3.   Theme

Theme is one of those critical terms that mean very different things to different people. To some people 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 Approach

To analyze this novel through extrinsic appoach, the writer uses the concept of triangular love to analyze this novel. This research is explained through extrinsic approach that aplies the concept of:

1.   Psychology

Based on the book entitled *Psikologi Sastra*, *Psikologi berasal dari kata Yunani "psyche", yang berartijiwa, dan "logos" yang berarti ilmu*. (Minderop, 2013: 3) which means the word psychology is from Greek, *psyche*, which means soul and *logos* which means science. 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, the writer uses the concepts of psychology of literature. Concepts will be explained as follows.

2.   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) which means 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) which means 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) which means Psychology of literature is a study of literature that sees works as psychological activities. In addition, psychology of literature has an 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: 2) which means, psychology of literature has an important role in literature comprehension because there are some advantages like how important the pshychology literature in order to analyze deeply about characterization of character. For this reason, this research is analyzed through the theory of triangular love.

According to Sternberg (Psychological review volume 93 1986), love can be understood in terms of three components that if they are combined together can be viewed as forming the vertices of triangle. These three components are intimacy, passion, and decision/commitment.

The intimacy component refers to feelings of closes, connectedness, and bondedness in loving relationship which includes within its purview those feelings that give rise, essentially, to the experience of warmth in loving relationship.

The passion components refers to the drives that lead to romance, physical attraction, sexual consumation, and related phenomena in loving relationship. The passion component which inludes within its purview source of motivational and other forms of arousal that lead to the experience of passion in a loving relationship.

The decission/commitment component refers to, in the short term, the decission that one loves someone else, and in the long term, the commitment to maintain that love. The decission/commitment component which includes within its purview of cognitive elements that are involved in decision making about the existence of and potential long-term commitment to a loving relationship.

The components of love and their relationship can be understood better by considering the kinds of love to which they may give rise in different combinations.

There are eight possible subsets of various components of love. Each of these subsets differs in the kind of loving experience. Consider the limiting case.

1. *Nonlove*. Nonlove refers simply to the absence of all three components of love. Nonlove characterizes the large majority of people personal relationship, which are simply casual interactions that do not partake of love at all.

2. *Liking*. Liking results when one experience only the intimacy components of love in the absence of passion and decision/commitment. The term *liking* used here in a nontrivial sense not merely to describe the feeling of one has toward casual acquaintances and passers-by in one's life. Rather, it refers to the set of feelings one experiences in relationship that can truly be characterized as friendship.

3. *Infatuated love*. Infatuated love is "love at the first sight". Infatuated love, or simply, infatuation, resulting from experiencing of passionate arousal in the absence of the intimacy and decision/commitment components of love. Infatuation can arise almost instantaneously and dissipate as quickly under the right circumstances.

4. *Empty love.* This kind of love emanates from the decision that one loves another and has commitment to that love in the absence of both the intimacy and passion components of love. It is the kind of love one sometimes finds in stagnant relationships that have been going on for years but that have lost both the mutual emotion involvement and physical attraction that one characterized them.

5. *Romantic love.* This kind of love derives from a combination of the intimacy and passion components of love. In essence, it is liking with an added element, namely, the arousal brought about by physical attraction and concomitants. According to this view, then, romantic lovers are not only drawn physical attraction to each other but are also bonded emotionally.

6. *Companionate love.* This kind of love evolves from the combination of the intimacy and decision/commitment components of love. It is essentially long-term, committed friendship, the kind that frequently occurs in marriages in which the physical attraction (a major source of passion) has died down.

7. *Fatuous love.* Fatuous love results from the combination of the passion and decision/commitment components in the absence of intimacy component. It is the kind of love people sometimes associate with Hollywood, or with whirlwind courtship, in which a couple meets on Day *X*, gets engaged two weeks later, and marries the next month. It is fatuous in the sense that a commitment is made on the basis of passion without the stabilizing elements of inmate involvement.

8. *Consummate love.* Consummate, or complete, love results from the full combination of the three components. It is a kind of love toward which many of people strive, especially in romantic relationship. The attainment of consummate love is no guarantee that it will last.