**CHAPTER II**

**FRAMEWORK OF THEORIES**

To understand the meaning and the construction of the novel, I need some concepts and theories to analyze it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the novel. I use characterization of the characters through telling and showing methods, analysis of plot and setting as the intrinsic approach. The extrinsic approach that I use is psychological approaches, especially the situational depression.

1. **Intrinsic Approaches**

Based on Pickering and Hooper (1980:20), the word *intrinsic* means something that is related to the essential nature of a thing. Through this approach, I use characterization of the characters through telling and showing methods, analysis of plot and setting.

1. Characterization

In researching the novel by Mary Kubica, entitled *Every Last Lie*. I use a method of disposition to examine and explain the nature of the characters in the novel. Based on Pickering and Hooper, disposition method is the method that the authors took characterization through showing and telling method. Characterization is the art of creating a character for a narrative. It includes the process of giving some information about them. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. (Pickering & Hooper, 1980:28)

a. Telling Method

Telling Method is a method that show the author, the author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hooper, 1980:28), so this method consists of several ways, such as characterization through the use of names, characterization through appearance, and characterization by the author.

1. Characterization Through The Use of Names.

Characterization by using Names are oftern used to provide essential clues and some characters are given names that will suggest their dominant or their controlling traits. (Pickering & Hooper, 1980:28)

1. Characterization Through Appearence.

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. (Pickering & Hooper, 1980:29)

1. Characterization By The Author

This method was told by the author. The Author interrupts the narrative and reveals directly, through a series of editorical comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters’ mind. (Pickering & Hooper, 1980:29)

b. Showing Methods

These methods let the characters reveal themselves in through their dialogue and their actions. Showing methods include as follows:

1. Characterization Through Dialogue

Characterization through dialogue consisting of: what is said speakers, speaker identity, location and situation of the conversation, the identity of the targeted figure by the speakers, the mental quality of the characters, tone, emphasis, dialect and vocabulary leaders. (Pickering & Hooper, 1980:32). There are several things which we should prepared when we analyze characterization through dialogue, such as :

1. 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, p.32).

1. 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, p.32).

1. 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, p.33)

1. 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, p.33)

1. 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, p.33)

1. 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, p.33)

1. Characterization Through Action

The action can reveal what a given character is. An action, even as little as the gesture and facial expression usually represent about their unconscious emotional and psychological states as well as their conscious attitudes and values. In doing so, it is necessary to identify the common pattern of conduct and behaviour as well as underlying motives behind an action. (Pickering and Hoeper, 1981:34-35)

2. Plot

Plot is a narrative of events that form a basic narrative structure of a fiction. The events are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers’ curiousity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and indeterminate events. Therefore, logical and necessary relationship of the plot and other elements of a fiction is needed (Pickering and Hoeper, 1981:13-15). A plot usually flows in five certain stages or sections as follows:

a. Exposition

Exposition is a beginning part of a story. An author usually puts several necessary background information, takes sets, builds the situation and actions. It may also introduce the characters, and a conflict or a potential conflict. (Pickering and Hoeper, 1981:16)

b. Complication

It is also called as rising action. Complication breaks the existing equilibrium as well as introduces the characters and the underlying or inciting conflicts if they have not been introduced already in the exposition. Starting from this, the conflict in a fiction will develop and intesify gradually. (Pickering and Hoeper, 1981:17)

c. Crisis

The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reach to the point of greatest emotional intesity. (Pickering and Hoeper, 1981:17)

d. Falling action

It exists after a crisis happen, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoeper, 1981:17)

e. Resolution

It is the final part of a story. It contains the outcome of the conflict and establish some new condition and situation. The resolution is also known as the conclusion. (Pickering and Hoeper, 1981:17)

3. Setting

Setting is a word that refer to the physical location that frames the action and the time of an event, the climatic condition, as well as the historical period during which the action take place. Setting in a story is usually provided in a descriptive passages that explain the detail of the setting. Setting has five possible functions, Setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering and Hoeper, 1981:37-38). However, in this research, the used functions of setting are only three, which are:

a. Setting as a background of action

Every events always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering and Hoeper, 1981:38-39)

b. Setting as an antagonist

Setting may also serve as a kind of causal agent or antagonist that help to build a conflict and determine the outcome of the story’s 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 to. (Pickering & Hooper, 1980:40)

d. Setting as means of revealing character

When characters perceive a setting, the way they react to it can tell the reader more about them and their state of mind. (Pickering and Hoeper, 1981:41)

1. 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 & Hooper, 1980:42)

**B.** **Extrinsic approaches**

* 1. Psychology in Literature

Psychology is the study of behaviour and mental processes. It includes various topics about all aspects of human behaviour and mind, such as how the brain works, how our memory is organised and how people interact in groups. (*What is Psychology*, http://www.ucd.ie/psychology/studywithus/whatispsychology/, 2017) Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the potrayal of fictional characters seems to be as same nature as human’s. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*, 2017)

* 1. Psychology of Personality

Based on Jaenudin, psikologi kepribadian mempelajari kepribadian individu dengan menggunakan berbagai cara dan pendekatan. Sedangkan teori psikoanalisis dikembangkan oleh Sigmund Freud. Freud menanamkan teori kepribadiannya dengan nama teori psychoanalitis yang menekankan pada sifat-sifat kepribadian yang tidak disadari sebagai hasil dari konflik masa kanak-kanak. Pendekatannya biasanya berfokus pada individu dan upaya untuk menjelaskan bagaimana orang bersikap sebagai dirinya sendiri, dan bersikap kepada orang lain. Topik-topik penelitian ini meliputi sikap, kognisi psikologi, dan perilaku interpersonal seperti depresi. (Jaenudin, Ujam, 2012, *Psikologi Kepribadian*:200). (My translation is, personality psychology studies the personality of individuals by using various means and approaches. While the theory of psychoanalysis developed by Sigmund Freud. Freud instilled his personality theory by the name of psychoanalytic theory that emphasizes the unconscious personality traits as the result of childhood conflict. The approach usually focuses on the individual and attempts to explain how people behave as themselves, and behave to others. These research topics include attitudes, psychological cognitions, and interpersonal behaviors such as depression).

* 1. Situational Depression

The term “situational depression” refers to patients in whom depressive symptoms develop after an event that seems likely to have contributed to the appearance of the episode at that time. (Journal of the American Academy of Child Psychiatry, 22, 1:52-58, 1983).

The foundation of situational depression is a bad event, someone who experiences situational depression, will become depressed after experiencing something bad. It can be seen from changes in behavior, sadness, hopelessness, regular crying, constant worrying or feeling anxious or stressed out, sleeping difficulties, and trouble focusing. Situational depression can be identified from the following factor :

In situational depression, symptoms appear after you experience a stressful event or series of events. People may have situational depression if they have emotional or behavioral symptoms that develop within three months of a stressful life event, feel more stress than normal after a stressful life event, depression symptoms that are not caused by another mental health disorder or part of the normal grieving process after the death of a loved one. (<https://www.healthline.com/health/depression/situationaldepressiondiagnosis>)

Situational depression is a feature of some psychiatric syndromes such as major depressive disorder but it may also be a normal reaction to life events such as bereavement. The feelings of helplessness, hopelessness, and worthlessness are intense and unrelenting.

(<https://www.omicsonline.org/scholarly/depression-journals-articles-ppts-list.php>)