

CHAPTER II

FRAMEWORK OF THE THEORIES

This chapter tells about further explanation of the concepts and theories that have been discussed 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

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.* (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 can be analyzed through showing and telling methods.

a. Showing Method (Indirect)

There are two methods of characterization, telling, and showing method. To analyze this novel I use showing and telling methods. Showing method involves the author's stepping a side, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoeper, 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 Hoeper, 1981:32) It needs more concentrating and understanding to determine a characterization of a character.

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following:

1) 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 fair 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 exist 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 wheter setting acts as an essential element in the fiction, or whether it exist 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 a Means of Creating Appropriate Atmosphere

Many authors manipulate their setting 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 a 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 a Means 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. (Pickering and Hoeper, 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 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 love and anxious to analyze Lara Jean's ends with happiness. Through extrinsic approach applies the concepts of.

1. Psychology

Based on the book entitled *Psikologi Sastra*, *psikologi berasal dari kata Yunani "psyche", yang berarti jiwa, dan "logos" yang berarti ilmu.* (Minderop, 2013:3) (in my translation; the word psychology is from Greek, *psyche*, which mean soul and *logos* which mean science.) Some experts also say psychology is a science that studies about mind and behavior. 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. Psychology of Literature

In a book entitled *Metodologi Penelitian Sastra* it is explained that *karya sastra merupakan produk dari suatu kejiwaan dan pemikiran pengarang.* (Endraswara, 2011:96) (in 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) (in my translation: Psychology of literature is an interdiscipline between psychology and literature.) it is also said that *psikologi sastra adalah kajian sastra yang memandang karya sebagai aktivitas kejiwaan* (Endraswara, 2011:96) (in 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, 2013:2) (in 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.)

a. Love

Definisi cinta menurut buku Psikologi Sastra oleh Albertine Minderop, Psikolog merasa perlu mendefinisikan cinta dengan cara memahami mengapa timbul cinta dan apakah terdapat bentuk cinta yang berbeda. Gairah cinta dari cinta romantis tergantung pada si individu dan objek cinta—adanya nafsu dan keinginan untuk bersama-sama. Gairah seksual yang kuat kerap timbul dari perasaan cinta. Menurut kajian cinta romantis, cinta dan suka pada dasarnya sama. Mengenai cinta seorang anak kepada ibunya didasari kebutuhan perlindungan; demikian pula cinta ibu kepada anak adanya keinginan melindungi. (Minderop, 2013 : 44-45)

(in my translation: Definition of love based on Psychology of Literature's book by Albertine Minderop, Psychologists feel the need to define love by understanding why it became a love and whether different forms of love. The passion of romantic love depends on the individual and the object of love--- their lust and desire to be together. Strong sexual arousal often arise from feelings of love. According to the study of romantic love, love and like is basically the same. The love of a child to his or her mother based on needs the protection: as well as maternal love to the children of the desire to protect.)

b. Anxiety

Definisi kecemasan menurut buku Psikologi Sastra oleh Albertine Minderop, situasi apapun yang mengancam kenyamanan suatu organisme diasumsikan melahirkan suatu kondisi yang disebut anxitas. Berbagai konflik dan bentuk frustrasi yang menghambat kemajuan individu untuk mencapai tujuan merupakan salah satu sumber anxitas. Ancaman dimaksud dapat berupa ancaman fisik, psikis, dan berbagai tekanan yang mengakibatkan timbulnya anxitas. Kondisi ini diikuti oleh perasaan tidak nyaman yang dicirikan dengan istilah khawatir, takut, tidak bahagia yang dapat kita rasakan melalui berbagai level. (Minderop, 2013:28)

(in my translation: Definition of anxiety based on Psychology of Literature's book by Albertine Minderop, any situation that threatens the comfort of an organism is assumed to give birth to a condition called anxitas. The threat concerned can be the

threat of physical, psychological, and the pressures that lead to the emergence anxitas. This condition followed by an uncomfortable feeling which is characterized by the term worry, fear, unhappy that we can perceive through the various level.)

Menurut buku Psikologi Sastra kecemasan objektif merupakan respons realistis ketika seseorang merasakan bahaya dalam suatu lingkungan (menurut Freud kondisi ini sama dengan rasa takut). Kecemasan neurotik berasal dari konflik alam bawah sadar dalam diri individu; karena konflik tersebut tidak disadari orang tersebut tidak menyadari alasan dari kecemasan tersebut. (Minderop, 2013 : 28)

(in my translation: Based on Psychology of Literature's book objective anxiety is a realistic response when someone feel danger in the environment (according by Freud this condition is the same with feel fear). Neurotic anxiety comes from the unconscious conflict within the individual: because such conflicts do not realize the person is not aware of the reason of anxiety.)

c. Happiness

Kebahagiaan merupakan suatu konsep yang subjektif yang sering dialami oleh setiap individu dari waktu ke waktu sebagai gambaran perasaan atau emosi. Kebahagiaan adalah perasaan suka, senang, gembira yang dirasakan oleh individu dan sumber penyebab munculnya kebahagiaan bagi setiap individu berbeda-beda. Dengan kata lain, hanya orang-orang yang bersangkutan yang dapat mengatakan apakah mereka bahagia atau tidak bahagia dengan kehidupan yang mereka jalani. (atrofardians.blogspot.co.id/2014/03)

(in my translation: Happiness is a subjective concept that is often experienced by every individual from time to time as a picture of feelings or emotions. Happiness is the feeling of joy, delight, joy felt by the individual and the source of the cause of happiness for each individual is different. In other words, only the people concerned can tell whether they are happy or unhappy with the life they are living.)