**CHAPTER II**

**FRAMEWORK OF THEORIES**

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include characterization of the characters through telling and showing methods, analysis of plot and setting. The extrinsic approach that is applied consists of the triangular theory of loveby Robert J, Stenberg in Justin’s character, and also from family institution of Novel Against All Odds.

**A. Intrinsic Approaches**

1. **Characterization**

Characterization is the way in which authors convey information about their characters. Characterization can be direct, as when an author tells readers what a character is like or indirect, as when an author shows what a character is like by portraying his or her actions, speech, or thoughts. Descriptions of a character's appearance, behavior, interests, way of speaking, and other mannerisms are all part of characterization. For stories written in the first-person point of view, the narrator's voice, or way of telling the story, is essential to his or the characterization. Characters are vital for a story, because without them, no story can be told. Characterization is the way to create and present characters in a fiction. In presenting and establishing a character, there are two basic methods that can be applied, telling and showing methods. (Pickering and Hoeper, 1981, pp. 25, 27).

a**.** Telling Method

This method relies on author’s direct explanation or exposition. Telling method include as follows:

(1) Characterization through appearance.

While in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. Details of a dress can be clues for a character’s background, occupation, economic and social status. Meanwhile, details of a character’s physical appearance can be clues for their age, general state of their physical health and well-being, as well as their emotional state and health. (Pickering and Hoeper, 1981, p. 29)

(2) Characterization by the author

An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feelings that are in their minds. The author has full control of the readers’ attention and supposed attitude toward the characters. (Pickering and Hoeper, 1981, p. 30)

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

Dialogue often represents and carries the speaker’s attitude, values and beliefs. That is the reason why it may consciously or unconsiously reveal the speaker’s innermost character and personality. In a fiction, the author has to maintain the dialogues of a character guarded and careful in order to use it for characterization. To analyze this, there are several ways that can be applied, there are for what is being said, the identity of the speaker, the identity of the addressee, and the quality of exchange. (Pickering and Hoeper, 1981, p. 32)

(2) 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, it is necessary to identify the common pattern of conduct and behaviour as well as underlying motives behind an action

**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 and a plot cannot be told a gaping audience of cavemen or to a tyrannical sultan or to their modern descendant the movie public. Plot is what happens in the narrative. Every story, from books, plays and films to newspaper articles and television programs, is based around plot. Without a plot, the characters would have nothing to do. It is what engages us as spectators and keeps us interested; however, plot is not just a series of random events. What turns a story into a plot is how the events unfold in a casual manner. They can only be kept awake by “And then-and then—” they can only supply curiosity. But a plot demands intelligence and memory also (Pickering and Hoeper, 1981, pp. 13-15). A plot divided into five points :

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. 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, p. 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, p. 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. It is the turning point of the plot, directly precipating its resolution (Pickering and Hoeper, 1981, p. 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, p. 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. The resolution is also referred to as the conclusion or the denoument. (Pickering and Hoeper, 1981, p. 17)

**3. Setting**

Setting is the time and place (or when and where) of the story. It’s a literary element of literature used in novels, short stories, plays, films, etc., and usually introduced during the [exposition](https://literaryterms.net/exposition/) (beginning) of the story, along with the [characters](https://literaryterms.net/character/" \o "characters). The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings.

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, pp. 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, pp. 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, p. 39)

c. Setting as a 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, p. 41)

d. 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.

e. 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.

**B. Extrinsic approaches**

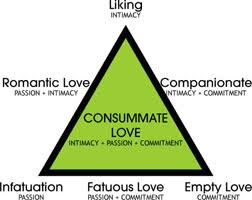
1. Psychology

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.(*WhatisPsychology*,http://www.ucd.ie/psychology/studywithus/whatispsychology/, 2017) .

The Psychology and Sociology of Literature, is a reflection of the major concerns of what is more generally known as the empirical study of literature (Ibsch et al. 1991; Janssen and Van Dijk 1998; Kreuz and MacNealy 1996; Rusch 1995; Tötösy de Zepetnek and Sywenky 1997). Psychology and sociology are the two social sciences that have provided theories and methods for a new and empirical approach to the study of literature

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. Triangular theory of love by Robert J, Stenberg



Triangular theory of love explains the topic of love in an interpersonal relationship. Psychologist Robert Sternberg’s theory describes types of love based on three different scales: intimacy, passion, and commitment, 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.

It is important to recognize that a relationship based on a single element is less likely to survive than one based on two or more. Different stages and types of love can be explained as different combinations of these three elements. For example, the relative emphasis of each component changes over time as an adult romantic relationship develops:

1. In this case is not used in a trivial sense. Sternberg says that this intimate liking characterizes true friendships, in which a person feels a bondedness, a warmth, and a closeness with another but not intense passion or long-term commitment.   
2. Infatuated love is often what is felt as "love at first sight." But without the intimacy and the commitment components of love, infatuated love may disappear suddenly.

3. Empty love: Sometimes, a stronger love deteriorates into empty love, in which the commitment remains, but the intimacy and passion have died. In cultures in which arranged marriages are common, relationships often begin as empty love.

4. Romantic love: Romantic lovers are bonded emotionally and physically through passionate arousal.

5. Companionate love is often found in marriages in which the passion has gone out of the relationship, but a deep affection and commitment remain. Companionate love is generally a personal relation you build with somebody you share your life with, but with no sexual or physical desire. It is stronger than friendship because of the extra element of commitment. The love ideally shared between family members is a form of companionate love, as is the love between deep friends or those who spend a lot of time together in any asexual but friendly relationship.

6. Fatuous love can be exemplified by a whirlwind courtship and marriage in which a commitment is motivated largely by passion, without the stabilizing influence of intimacy.

If passion is lost over time, it may change into companionate love. The balance among Sternberg’s three aspects of love is likely to shift through the course of a relationship. A strong dose of all three components-found in consummate love-typifies, for many of us, an ideal relationship. However time alone does not cause intimacy, passion, and commitment to occur and grow. Knowing about these components of love may help couples avoid pitfalls in their relationship, work on the areas that need improvement or help them recognize when it might be time for a relationship to come to an end.

1. D'augelli's Theory of LGBT Identity Development

Gay meaning ‘homosexual’ became established in the 1960s as the term preferred by homosexual men to describe themselves. It is now the standard accepted term throughout the English-speaking world. As a result, the centuries-old other senses of gay meaning either ‘carefree’ or ‘bright and showy’ have more or less dropped out of natural use. The word gay cannot be readily used today in these older senses without arousing a sense of double entendre, despite concerted attempts by some to keep them alive.

Gay in its modern sense typically refers to men (lesbian being the standard term for homosexual women) but in some contexts it can be used of both men and women(<https://en.oxforddictionaries.com/definition/gay>). Definition of Terms Continued • 3 Interrelated Variables (continued): – Interactive intimacies – “how parental and family factors sexuality development, how age-peer interactions shapes and modifies the pact of early parental and family socialization, and how this learning affects and is affected by intimate partnerships of different kinds.” – Ex: Family, Parents, Friendships, Partners. (D’Augelli,1994a).

Becoming a Lesbian/Gay/Bisexual Off-Spring “Coming Out” about one’s sexual identity to parents. Establishing a positive relationship with parents can time but it is possible. Most difficult disclosure most lesbians, gay men, and bisexuals face (Evans & D’Augelli, 1996). Problems with development can be caused by lack of family support, states a gay has less relationship with his father than a straight man. Greenbal (in Masters, 1992) found the gay father of a dominant, non-protective character, while a gay mother gave excessive protection and dominance). The opinion of Marmor (in Masters, 1992) on gays, gays can also come from families with conditions far from mothers, or angry mothers, too close to fathers, not having an ideal father or mother, and the absence of a father or mother figure. (D’Augelli, 1996)

A. Types of Gay

a. Close-couple

Homosexuals who live with their spouses, and perform activities similar to marriages made by heterosexuals. These homosexuals have fewer problems, fewer sexual partners, and lower frequency of sex partners than other homosexuals.

b. Open-couple

This type of homosexual has a partner and lives together, but has many sexual partners, and spends more time looking for sex partners. This homosexual has more sexual problems than close-couple homosexuals.

c. Functional

These homosexuals do not have a partner, and have multiple sex partners, but with little sexuality issues. These homosexual individuals are mostly young individuals, who have not received their sexual orientation, and have a high interest in sexuality.

d. Dysfunctional

Has no permanent partner, has a large number of sexual partners, and a large number of sexual problems.

e. Asexual

Interest in low sexual activity in this group and tend to cover up his sexual orientation.

1. Relationships Types of Gay

a. Permanent Social Relationship in this form of relationship, there is no sexual activity. Individuals will identify themselves as "friends or close friends" in which friendships are maintained from time to time.

b. Nonpermanent Social Relationship in this form of relationship, individuals express themselves as good friends, but outside the clique there is no continuing contact. Sexual / genital relationships are very rare in this form of relationship

c. Permanent Sexual Relationship Permanent Sexual Relationship includes "preserved" and relationships are based on materialistic nature. Sexual and emotional engagement with a partner is not very deep and its nature is unbearable. This form of relationship may include a younger individual 'nurtured' by an older individual, who has more wealth who expect permanence in the relationship. This form of relationship is highly unstable and the likelihood of unfaithfulness by the younger individual is greater.

d. Nonpermanent Sexual Relationship Nonpermanent Sexual Relationship ("one-night stand") is the most common type of relationship. Individuals will have sexual intercourse with people they do not really know and their main purpose is sexual activity and orgasm. This promiscuous behavior can be caused by psychodynamic factors such as avoidance of interpersonal commitment such as intimacy and responsibility as well as sociological factors.

e. Permanent Sociosexual Relationship, Psychological literature shows that having a sexual partner remains the most common goal of many gays. Along with increasing age (about 30 years) finding a partner becomes a very important thing. This relationship is based on the concept of love, not just sexual. Individuals start sharing and and equate their values ​​and interests.

f. Nonpermanent sociosexual Relationship, In this type of relationship, individuals identify themselves as "friends" but also as potential sexual partners.