**CHAPTER II**

**FRAMEWORK OF THE THEORIES**

This chapter tells about some explanation of the concepts and theories that have been told in previous chapter. In previous chapter, the writer have mentioned the concepts and theories of intrinsic and extrinsic approaches. For the intrinsic, the writer use the literary work to analyze the character of this novel. To analyze the character, the writer use the analysis of telling method; characterization through appearances and characterization by the author. Showing method, characterization through appearance, and by the author. After that, the writer will analyze the novel through plot which consists of exposition, complication, crisis, falling action and resolution. Then, the writer will analyze the novel through the setting. It divides into three parts; as background of action, as antagonist, and as a means of revealing character. Meanwhile, for the extrinsic approach, the writer use Todd B. Kashdan’s dimension of **curiosity**, that is included in psychological approach.

**A. Intrinsic Approaches**

I use some concepts through intrinsic approaches: Characterization; showing methods; characterization through dialogue, and characterization through action; Setting, and Plot. Those concepts will be explained as follows.

**1. Characterization**

 Character is an important thing in literary work. Pickering and Hooper 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 Hooper, 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.

a. Telling method

Telling method is the participation or intervention of authors in presenting character figures in the story. There are two methods of characterization, telling method and showing method. Telling method relies on author’s direct explanation or exposition. It includes 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)

1. 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

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

1. Characterization through action

 Characterization through action is as important as characterization through dialog. 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 Hooper, 1981: 34-35) In addition, characters expression can show their characterization.

**2. Plot**

Plot 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 Hooper, 1981: 14). A plot usually flows in five certain stages or sections 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 Hooper, 1981: 16)

b. Complication

It is also called 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 Hooper, 1981: 17)

c. Crisis

The crisis, also referred 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 Hooper, 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 Hooper, 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 is also referred to as the conclusion. (Pickering and Hooper, 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, pp. 37-38). However, there are five elements of setting that will be explained as follows.

1. Setting as a background of action

When we talk 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 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 Hooper, 1981: 38)

1. Setting as an 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. (Pickering and Hooper, 1981: 39)

1. 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. (Pickering and Hooper, 1981: 40)

1. Setting as 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 Hooper, 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 and Hooper, 1981: 42)

The disadvantage of this mode is the increased distance between the audience and the story, and the fact that when used in conjunction with a sweeping, epic “cast-of-thousands” story characterization tends to be limited, thus reducing the reader's ability to identify with or sympathize with the characters. (David Herman, Manfred Jahn & Ryan. 2005: 442)

**B. Extrinsic approaches**

**1. Psychology in 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. Instead, focus should be on how and why an organism does something. It was suggested that psychologists should look for the underlying cause of behavior and the mental the processes involved. This emphasis on the causes and consequences of behavior has influenced contemporary psychology. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris, B. J, 2018)

1. **Social Psychology**

Social psychology is a discipline that uses scientific methods ‘”to understand and explain how the thought, feelings, and behavior of individuals are influenced by the actual, imagined, or implied presence of other human beings.” Essentially, social psychology is all about understanding how each person’s individual behavior is influenced by the social environment in which that behavior takes place. (Allport, G. W, 1985)

**3. Dimension of Curiosity**

Todd B. Kashdan is a professor of psychology and director of the laboratory for the study of social anxiety, and character strengths. He and another psychologist uncovered 5 dimensions of curiosity:

**Joyous Exploration**

This is the prototype of curiosity. The recognition and desire to seek out new knowledge and information, and the subsequent joy of learning and growing. (Kashdan, et al, 2009, p. 132)

**Deprivation Sensitivity**

This dimension has a distinct emotional tone, with anxiety and tension being more prominent than joy, pondering abstract or complex ideas, trying to solve problems, and seeking to reduce gaps in knowledge. (Kashdan, et al, 2009, p. 132)

**Stress Tolerance**

This dimension is about the willingness to embrace the doubt, confusion, anxiety, and other forms of distress that arise from exploring new, unexpected, complex, mysterious, or obscure events. (Kashdan, et al, 2009, p. 132)

**Social Curiosity**

This dimension is about wanting to know what other people are thinking and doing by observing, talking, or listening in to conversations. (Kashdan, et al, 2009, p. 132)

**Thrill seeking**

This dimension tells that the willingness to take physical, social, and financial risks to acquire varied, complex, and intense experiences.

(Kashdan, et al, 2009, p. 132)