**CHAPTER II**

**FRAMEWORK OF THE 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, The intinsic approach I use characterization, plot, and setting. The extrinsic approach that is applied consists of ambition theory, that is included in psychological approach.

## **Intrinsic Approaches**

The word *intrinsic* means something that is related to the essential nature of a thing. Through this approach, I use the concept of characterization, setting, and plot.

### **1. Characterization**

In researching the novel by Dean Koontz, entitled *The Silent Corner*. I uses a method of disposition to examine and explain of the characters in the novel. 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 ; p.28)

**A). Showing Method**

Showing method is a method that there is no attendance of the author so that the characters are described by using several things such as dialogue, action, and behavior.There are two ways to analyze characters in the novel:

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; p.32). There are several things which we should prepared when we analyze characterization through dialogue, such as :

**a) 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).

**b ) 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).

**c ) 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)

**d ) 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)

**e ) 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)

 **f ) 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**

Pickering and Hooper, stated that the actions and behavior of the logical development of the psychology and personality; shows how the characters shown in the image actions. Display facial expressions can also show the character of a character. In addition, there is the motivation behind the act and can clarify the description of the character of the characters. If the reader is able to discover this motivation, then it is not difficult to determine the character figure. (Pickering & Hooper, 1980; p. 34)

**B) 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; p. 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 teir controlling traits. (Pickering & Hooper, 1980; p. 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; p. 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; p. 29)

## **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 & Hooper, 1980; p.14)

1. **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 & Hooper, 1980; p.16)

1. **Complication**

Sometimes referred 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 & Hooper, 1980; p.17)

1. **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 & Hooper, 1980; p.17)

1. **Falling Action**

Once the crisis, or turning point, has reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hooper, 1980; p. 17)

1. **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 & Hooper, 1980; p.17)

## **3. Setting**

Setting in fiction is called on to perform a number of desired functions. It may serve five elements. (Pickering & Hooper, 1980; p. 38)

1. **Setting as Background of the 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 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 & Hooper, 1980; p. 38)

1. **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 determine the outcome of event. (Pickering & Hooper, 1980; p. 39)

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 & Hooper, 1980; p. 41)

## **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 & Hooper, 1980 ; 17)

## **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. (2017 . Paris. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*)

## **2. Social Psychology**

When psychology is a study about how people act, think and feel, social psychology studies about how people act, think and feel in the context of society. It is approach usually focuses on the individual and attempts to explain how people influence other, and are influenced by other. The topics of this study includes attitudes, social cognition, cognitive dissonance, social influence, and interpersonal behaviors such as ambition(2017.*Social Psychology*. http://enacademic.com/dic.nsf/enwiki/16521)

## **3. Concept of Ambition**

Ambition (Latin /ambitio/—striving, desire for fame and honor, noble pride, a feeling of one's own worth and personal dignity)—an affection of the will and a feeling that is a desire for goods that are great and difficult to achieve and which merit recognition, honor and respect a disordered desire for fame and honors.

Based on Alfred Adler's theory, he argued that humans are social beings and weak. Every human being has first motivation is social. This motivation is always to connect people with another human being, participate in social cooperation, as well as in placing social welfare.(Psikologi Kepribadian: Teori Kepribadian Menurut Alfred Adler, 2014)

In short, for Adler human beings are born weak and helpless. These conditions which give rise to feelings of inferiority and dependence on others. Psychological individuals theory perceive the individual as socially interdependent. Feel united with others around since human beings are born and become a major mental health conditions.

Alfred Adler theory includes the following:

1. **Fictitious Finalism**, Alfred thought influenced by Hans Vaihinger who developed the idea of a fictitious picture. Thus making Adler says that human beings are motivated by expectations about the future than past expectations.
2. **Striving for Success and Superiority**, Adler argued that in human beings there is also the aggressiveness that has a goal to make itself more successful and powerful. Because according to Adler, the ultimate goal of man is to be aggressive, to be successful, to be powerful and becomes superior.
3. **Inferiority and Compensation**, Adler argued that what determines the location of a particular disorder is inferiority on that basis, an inferiority arising because of heredity or because of something in developmental abnormalities. Inferiority feeling is a feeling that arises from a lack of psychological or social Adler stated inferiority with "femininity" and compensation called "masculine protest" .Adler states that inferiority not a sign of abnormality; but the cause of all forms of improvement in human life.
4. **Social Interests**, in the form of people helping people achieve the goal of creating a perfect society. Social interests are genuine compensation and are inevitable for all human weakness. Adler convinced that social interests are innate. Humans are driven by lust for power and is dominated by an insatiable lust for power to compensate for a feeling inferiority deep and hidden. So Adler argued that human beings are motivated by social interests congenital causes it puts the public interest ahead of personal interests.
5. **Development of Life Style**, is a principle of the system, by which the individual personality functioning; who ruled the whole of its parts. Lifestyle is a major idiografikAdler principle that explains the uniqueness of the individual. Lifestyle formed very early in childhood. Lifestyle is largely determined by inferiorities particular, whether imagined or real.
6. **Self-Creativity**, This concept represents the pinnacle of achievement Adler as a theorist personality. When he discovered the power of creative self, then another concept he put under this concept. Creative self is coherent, consistent, sovereign in personality structure. Personality is the bridge stimulus that hit someone and responses given the person concerned from the stimulus. In essence, the doctrine of creative states that humans create his own personality. Humans build the personality of the raw material of heredity and experience.(Psikologi Kepribadian: Teori Kepribadian Menurut Alfred Adler, 2014).

**a. Characteristic of Ambition People**

Ambition gets a bad rap. The trait that pushes someone toward success can sometimes turn into a game where winning isn’t about achieving; it’s about beating the other person. Channel it correctly, however, and ambition can bring great results.

“On average, ambitious people attain higher levels of education and income, build more prestigious careers, and report higher overall levels of life satisfaction,” says Neel Burton, psychiatrist and author of Heaven and Hell: The Psychology of the Emotions. “Many of man’s greatest achievements are the products, or accidents, of their ambition.”

The key is to pursue healthy ambition: “People with a high degree of healthy ambition are those with the insight and strength to control the blind forces of ambition, shaping it so that it matches their interests and ideals,” says Burton. “They harness it so that it fires them without also burning them or those around them.”

They harness it so that it fires them without also burning them or those around them. Nearly anyone can be ambitious given the right internal and external stimuli, says Jason Ma, author of Young Leaders 3.0: Stories, Insights, and Tips for Next-Generation Achievers. Here are six things you can do to harness your ambition and focus on success over competition. *(*[*https://www.inc.com/allison-fass/jessica-hagy-interesting-people-characteristics.html*](https://www.inc.com/allison-fass/jessica-hagy-interesting-people-characteristics.html)*)*

**1. They Set Goals but Don’t Share Them.**

Ambitious people are goal-oriented and are always striving towards the next accomplishment, but healthy ambition involves keeping your goals private.

Psychologists have found that telling someone your goal makes it less likely to happen, Siver explained: “Any time you have a goal, there are some steps that need to be done, some work that needs to be done in order to achieve it. Ideally you would not be satisfied until you’d actually done the work. But when you tell someone your goal and they acknowledge it, psychologists have found that it’s called a ‘social reality.’ The mind is kind of tricked into feeling that it’s already done. And then because you’ve felt that satisfaction, you’re less motivated to do the actual hard work necessary.

**2. They Are Willing to Take Risk**

Ambition takes a willingness to step into fear and anxiety, says Burton. “Some people are better able to tolerate this fear, perhaps because are more courageous, committed, or driven, and can minimize the fear,” he says. “Ambitious people act with purpose, but allow themselves room to explore, experiment and discover.”

Don’t be surprised if a breakthrough emerges from a well-managed crisis“Don’t be surprised if a breakthrough emerges from a well-managed crisis,” adds Ma, who is also CEO of ThreeEQ, a firm that mentors high-achieving teenagers and adults. “Ambition is the act of being an innovative change-maker.”

**3. They Expose Themself to New Ways of Thinking**

Ambitious people break away from consistent groupthink, and expose themselves to new ways of thinking.

“Talk with and learn from people different from you,” suggests Ma. “Be open to dialogue with acquaintances and even select strangers, as you may uncover interesting opportunities.”

Burton says ambition makes people resourceful: “It forces us to grow, often in unexpected ways,” he says.

**4. They Are Focused on Execution**

Often people spend the most time working on building their skill set and researching solutions or possibilities. While it’s wise to craft and execute a strategy for any given type of important vision or outcome you want to achieve, ambitious people put the main emphasis on pulling the trigger.

“An executer is one who gets shit done,” says Ma. “If your execution is poor, nothing matters.”

**5. They Don’t Compete with Other People**

Your biggest competitor should be yourself, says Ma. “Avoid the trap of comparing yourself with others, and measure success only against what you are capable of achieving,” he says. “Nothing beats hard work with focus and passion. Stretch yourself.”

**6. They Surround Themself with Other People Ambitious**

Finally, Ma suggests applying the “power of proximity” by networking with clusters of successful people.“[The late entrepreneur and author] Jim Rohn said: ‘You are the average of the five people you spend the most time with,’” says Ma. “Find role models. Befriend and learn from mentors. Make friends with people smarter than you and more successful in fields you are interested in.”

**7) I’m Going to Fail For Sure.”**

Failure is not entirely bad. It can teach you valuable lessons and redirect you to the right path. Ambitious people don’t say they are going to fail and let that stop them from trying. They defy the fear of failure by taking calculated risks because they know the only time you are truly defeated is when you don’t try at all. Jim Carrey says it best: “You can fail at what you don’t want, so you might as well take a chance on doing what you love.”