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 Stephen Garrard Post's altruistic love theory, that is included in psychological approach.

A. Intrinsic approaches

1. 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. 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, pp. 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, pp. 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, 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. (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. (Pickering and Hoeper, 1981, p. 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, 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)

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)

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. Its 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 altruism and aggression. (*Social Psychology*. http://enacademic.com/dic.nsf/enwiki/16521, 2017)

3. Altruistic Love

Altruistic love is an expression of altruism. The word *altruistic* in the term *altruistic love* comes from the term *altruism* itself, which is derived from the Italian word *altrui* that mean *to others* or *of others*. In other words, altruism is the selfless intention to benefit other. It also refers to the acts that benefit other, because altruism embodies in form of actions (altruistic acts). Even though the intention of altruistic acts must be for helping others, what motivates such action can be different. The altruistic acts that is motivated by love is a form of altruistic love. (Post, et al, 2002, p. 19)

The foundation of altruistic love is the affective affirmation (love), as the agent of altruistic love sees the preciousness of the other. Altruistic love does not particularly demand self-immolation, however it can require significant self-sacrifice and even great risk when it is necessary. Altruistic love can be identified from the following factors:

a. Altruistic love is an expression of altruism. In that case, to identify altruistic love, it needs to look at the embodiment of altruism itself. (Post, et al, 2002, p. 51). It can be determined through some conditions. First, it involves action (altruistic acts). In other words, good intentions and thought are not enough. Then it has a goal, whether it is conscious or reflective. The goal must be for helping others, and it must be the main goal. It also must be unconditionally and selfless. It means the action's sole purpose is for others, and the actor expects or anticipates no reward from the object, nor does the actor require any conditions. It is selfless, because it is solely for others. Lastly, the consequence of the action is less important than the intentions. It means the actor must carry every risk and sacrifice for other, even as far as the risk for altruist's well-being. (Post, et al, 2002, p. 107)

b. Altruistic love's foundation is the affective affirmation (love) as the other is precious for the agent of altruistic love. It can be identified by continuous compassion and care from the agent toward the other. In other words, the compassion and care that the agent gives for the other cannot be only for one moment. It is a form of affective and affirming participation in the being of the other as he or she is irrevocably worth. In other words, the agent cherishes the other. (Post, et al, 2002, p. 52).