CHAPTER 2

THEORETICAL FRAMEWORK

The theoretical framework used in this study comprises both intrinsic and extrinsic components, as was described in Chapter 1. Examples of intrinsic aspects are characterizations, plot analysis, and setting analysis. An external component included in this study is a sociological strategy, specifically Bourdieu's theory.

2.1. Intrinsic Elements

To analyze the novel Shine by Jessica Jung, I use concepts that have been told through intrinsic elements consisting of characterizations, settings, plots, and themes. These concepts will be explained as follows.

2.1. Intrinsic Elements

2.1.1. Characterization

Characters in a story must be natural, relatable, and relatable to attract the attention of the audience. Characters in stories are mostly realistic, just as the story is interesting (Boggs, 2012).

Aristotle describes character as a standard by which we assess the types of individuals being portrayed, noting that action is reproduced in tragedy, which is largely focused on characters in action. Therefore, characters are the people that appear in a written work. They are complex people who are a part of everyday life and whose emotions and experiences help to illuminate the main issues that the dramatic text explores. By character, Aristotle means that by which we determine what kinds of men are being presented, and since tragedy is an imitation of action and is for that reason principally concerned with characters in action. As such, characters are the people in a text, they part of ordinary life, and they are complex people

whose feeling and experiences bring to life the big, dominant issues of the dramatic text (Bettie, 2015).

Pickering and Hooper argue that the importance of characters in a story. No story or plot would exist without characters. Characters in fiction are created and presented through characterization. Some characters that have a connection to the readers' own lives can evoke pity or empathy in the readers. There are two fundamental techniques that can be used, telling and showing ways, to introduce and establish characters (Pickering & Hoeper, 1981).

2.1.1.1. Telling Method

According to Pickering and Hoeper (1981), the telling approach demonstrates the author's engagement by having him or her act as the narrator and directly comment on each character in the book. Thus, it consists of several methods, such as:

2.1.1.1.1. Characterization through Appearance

Although appearances can sometimes be deceiving, they provide readers with some hints and insight into a character. However, a character in literature can be identified just by looking at them. Dress details might provide hints about a character's past, profession, economic situation, and social standing. A character's physical characteristics can also provide information about their age, overall level of physical health and wellbeing, and mental stability (Pickering & Hoeper, 1981).

2.1.1.1.2. Characterization by the Author

With this method, the story's direction is completely up to the author or narrator. The author makes observations about the personalities and character traits of the characters while also probing their innermost sentiments and thoughts. In this way, the author keeps an eye on how the characters

are being characterized. The author works to influence the reader's impression of the character in addition to bringing the reader's attention to his comments on the character.

2.1.1.2. Showing Method

These techniques involve the author interrupting the story to directly expose the character's nature and personality, including the thoughts and feelings that enter and leave the character's mind, through a series of acts (Pickering & Hoeper, 1981). The showing method consists of:

2.1.1.2.1. Characterization Through the Dialogue

Fictional characters' attitudes, morals, and beliefs are frequently conveyed through dialogue. It may unintentionally or intentionally disclose the speaker's true nature and character. The author must be careful when explaining through speech and using it as characterization because establishing character through dialogue is not at all simple (Pickering & Hoeper, 1981).

2.1.1.2.2. Characterization Through the Actions

As vital as characterization in conversation is characterization in action. It is required to closely examine a number of narrative points in order to develop character on the basis of action. These occurrences might reveal information about the character, about their unconscious emotional and psychological states, as well as about their attitudes and ideals (Pickering & Hoeper, 1981).

2.1.2. Plot

A plot is a story of events that makes up the fundamental narrative framework of a work of fiction. Events are presented in a

specific order to aid in understanding the plot and pique readers' interest. In order to avoid confusing the readers with arbitrary and illogical happenings, a narrative is typically created as realistically and alive as feasible. The plot contains elements of the storyline that emphasize the relationship of causality, the logical relationship between events that have a cause-and-effect relationship, not just chronological sequence, which is told in narrative works (Boggs, 2012).

Therefore, Pickering and Hoeper explain that plot is an account of events that form the basic narrative framework of a work of fiction. Events are presented in a specific order to help understand the plot and hold the reader's interest. In order to avoid confusing the readers with arbitrary and illogical happenings, a narrative is typically created as realistically and alive as feasible. Consequently, there must be a logical and essential connection between the storyline and other fictional aspects (Pickering & Hoeper, 1981). A story develops in five distinct stages or sections, as follows:

2.1.2.1. Exposition

Exposition is the first part of a story where the author introduces characters, sets up scenes and events, defines actions, and provides background information (Pickering & Hoeper, 1981).

2.1.2.2. Complication

Rising action is another name for complication. If the characters and the underlying or inciting issues have not already been introduced in the exposition, the complexity upsets the equilibrium and introduces the characters. Beginning with this, the conflict in a work of fiction will progressively grow and intensify (Pickering & Hoeper, 1981).

2.1.2.3. Crisis

The crisis is another name for the climax. The turning point where the storyline reaches its emotional intensity is when the tension in the story reaches its height (Pickering & Hoeper, 1981).

2.1.2.4. Falling Action

Falling action occurs when the story has reached its climax, the intensity is waning, and the plot is moving toward its resolution (Pickering & Hoeper, 1981).

2.1.2.5. Resolution

It is the story's conclusion. It includes the conflict's outcome and establishes a few new circumstances. The conclusion is another name for the resolution. Sometimes writers like to leave the reader to invent the resolution of the story by leaving it open-ended (Pickering & Hoeper, 1981).

2.1.3. Setting

The setting is probably the most important aspect of a visually accentuated catalog style. An austere, silent, or melancholy environment may be preferred by one filmmaker, while a location with outstanding natural beauty may be preferred by another. While one filmmaker might use the location only as a backdrop to the action without considering it significant, another might use it to help us comprehend the characters or to set the tone for the scene. The director's emphasis on certain social and economic groups, urban or rural settings, and whether the director prefers the present, the historic past, or the futuristic future are all reflected in the choice of locations (Boggs, 2012).

Scenery, props, and other elements make up the setting for a theater performance. The setting also refers to the moment and location of the activity. The audience is better able to recognize the work when the clothes and props used are appropriate. Because writers can utilize scenes to symbolically convey information about a character or adopt a character's point of view, setting can be very important (Bettie, 2015).

One of the inherent components of narrative is setting. It includes information about the location, time frame, climatic circumstances where anything occurs. Setting adds to the credibility and authenticity of the characters and aids the reader in visualizing the action in the novel. The reader must pay close attention to the setting descriptions in the descriptive sections in order to comprehend the story's aim (Pickering & Hoeper, 1981). Elements of setting are:

2.1.3.1. Setting as Background for Action

In contemporary stories, setting can be explained with just one sentence that is inferred through dialogue and character action. Fiction typically requires a background or setting of some kind that is extensive and developed, such as costumes, manners, events, and institutions from a specific time and place, to give a sense of "life as it was" (Pickering & Hoeper, 1981).

2.1.3.2. Setting as Antagonist

A setting that functions as an antagonist helps to build the flow of a conflict and determine the outcome of events, as well as make the conflict more heated (Pickering & Hoeper, 1981).

2.1.3.3. Setting as a Means of Revealing Character

The reader learns more about a character's personality and mental condition by how they perceive and react to their surroundings than they do from the actual physical setting. An author can utilize the setting to simplify and reveal character by purposefully making it a metaphorical or symbolic extension of that character. Many authors use their settings to alter the reader's expectations (Pickering & Hoeper, 1981).

2.1.3.4. Setting as a Means of Creating Appropriate Atmosphere

Many authors occasionally adjust their settings to raise reader expectations and create the right frame of mind for what is to come (Pickering & Hoeper, 1981).

2.1.3.5. Setting as Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. The environment is employed to support the theme in addition to serving as a symbol for the major characters. This indicates that the setting is given significant weight in both the story and the analysis (Pickering & Hoeper, 1981).

2.1.4. Theme

The major notions or ideas, which may or may not be expressed, are referred to as the topic, which is the abstract theme of the work. Each work may contain multiple themes, which can vary, but each theme must have some bearing on the primary or supporting plot. A theme is not a narrative summary. Since literature is a reflection of real life, the major topics it explores frequently occur in both the public and private spheres: love, death, marriage, freedom, hope, desperation, power, war, retribution, crime, etc. Consequently, everything in life can serve as a literary theme (Bettie, 2015).

One of the most crucial elements in fiction is the theme. It refers to the central theme, issue, or topic of the work and denotes the moral or lesson that can be extrapolated. The main life concept that unifies and steers the entire literary work is known as the "theme" in literature. Additionally, it refers to conveying the author's viewpoint and connection to their actual experiences (Pickering & Hoeper, 1981).

2.2. Extrinsic Approaches

After explaining intrinsic above, I will explain the extrinsic approach. In this paper, I will use the concept of Bourdieu through Sociology of Literature approach as theme of my research to analyze issue in this novel. I will explain the concept bellow:

2.2.1. Sociology

The word "sociology" is a combination of the Latin word "socius," which means "friend," and the Greek word "logos," which means "science." In light of the above, it can be said that sociology is the study of social interactions among individuals, small, close-knit groups, and very large groups. Sociologists describe a society as a collection of individuals who interact with one another, live in a particular location, and have a common culture. Sociologists working at the micro-level concentrate on small groups and individual interactions, while those using macro-level research look for patterns within and between large groups and societies. According to Max Weber, sociology can be defined as a science that studies the mutual influence and relationship between various social symptoms (such as moral symptoms, religious symptoms, family symptoms, and economic symptoms). Meanwhile, Karl Marx, in The Communist Manifesto, believed that sociology could fight oppression and create a classless society. He believed that society should be liberated from the capitalist system.

2.2.2. Sociology of Literature

A literary theory called literary sociology examines a literary work in light of its socioeconomic relationships. A writer's expression is also thought to include literary works. This hypothesis is based on literary sociology. National and contemporary literature, particularly novels, are given increased consideration in literary sociological research. Roucek and Warren (1994) defined sociology as the study of interpersonal interactions in social groups. The study is quite interesting to authors who seek to use literature as social commentary. The study of a literary work's link to society namely, society as a reader of literary works, society as a creator of literary works, and public approval of a literary work is known as the sociology of literature. More information regarding the interaction between writers and society is covered in literary sociology studies, both in terms of the structure and content of literary works.

Wellek and Werren (2014:3) define literature as both a creative endeavor and a piece of art. In essence, literary works are produced from the reality of people's lives as they actually happen by authors for the purpose of being appreciated, comprehended, and used by society. National and contemporary literature, particularly novels, are given increased consideration in literary sociological research. According to Roucek and Warren (2009), sociology is the study of interpersonal connections in social groups. The study has a lot to offer authors who desire to use writing as social commentary. The work produced is in fact a portrait of the social epoch because literature is a component of the picture of social life that reflection presents. The description of social life in society, including politics, socioeconomics, culture, and religion, is frequently found in literary works. Therefore, literary works are not always pure fiction or imagination, even if they are classified as novels.

2.2.3. Theory of Bourdieu

Bourdieu, a cultural sociology figure, developed the structuralism-constructive method, synthesizing the theories of structural theory and existentialism. He disagreed with the structuralist school, which focuses on objective structures and ignores social construction. Bourdieu embraced a different structuralism, arguing that objective structure exists in the social world and is independent of the agency's consciousness and will. This idea was adopted into constructive structural theory to explain the origin of schemes of perception, thought, and action, as well as social structures (Wirawan, 2012). Levi-Strauss, the father of structuralism, believed that culture is language and that rules govern society. He believed that humans' activities are determined by structures or rules. Bourdieu's work is central to the development of constructive structuralism, which combines the ideas of structuralist school and existentialism.

Culture is an abstract structure that exists without intervention, acting as an abstraction (Kristanto, 2005). It is a given form or gift, and humans are objects within the frame of the existing structure. Structuralism theory emerged as a reaction to French humanism, particularly Sartre's existentialism. Sartre believed that humans are free individuals, responsible for themselves, and that structures have no effect on them. Bourdieu marries these opposing schools, focusing on the determinism of the structure and the relationship between subjectivity and objectivity. His constructive structural theory, also known as social practice theory, combines these theories, focusing on habitus, arena or field, symbolic violence, capital, and strategy (Lubis, 2014).

In this analysis, I used Pierre Bourdieu's theory because the background contained in the novel Shine is a social problem. So, I used a sociological approach by using Bourdieu's concepts such as Habitus, Arena, and Capital. I connect the social problems contained in the novel to these concepts.

2.2.4. Habitus

Habitus is a value that permeates one's thoughts, feelings, and aesthetics, thus influencing and determining the value of one's tastes. Habitus encompasses all kinds of cultural activities such as production, perception, and evaluation of daily life practices. Bourdieu's concept of habitus is crucial in his theoretical synthesis, which focuses on the formation of diverse socio-cultural values and a sense of play. Habitus is a historical product formed after humans are born and interact with society. It is not natural or innate but results from learning through nurturing and socializing. Habitus is closely related to the field, where social actors compete for material resources and symbolic power. Bourdieu's approach argues that what a person says and does in their life is influenced by structures, whether collective or social, rather than their desires or desires. Habitus is a system of dispositions that lasts a long time and changes over time, serving as a generative basis for objectively structured and integrated practices. It is a habitus that occurs through parenting, play activities, and education, both consciously and unconsciously. Actors, or agents, are not puppets or machines, but individuals who are free to move according to their wishes. Habitus is a structure that structures social life and is produced by social life itself.

Habitus is a system of dispositions that lasts a long time and changes over time, serving as a generative basis for objectively structured and integrated practices. It is a construction that occurs through parenting, play activities, and education, both consciously and unconsciously. Actors, or agents, are not puppets or machines, but individuals who are free to move according to their wishes. Habitus produces and is produced by social life, meaning that habitus is a structure that structures social life and also habitus as a structured structure (Ritzer & Goodman, 2012). Thus, Bourdieu defines habitus as a system of dispositions that lasts a long time and changes (durable,

transposable disposition), which functions as a generative basis for objectively structured and integrated practices (Harker, 2009).

As a result, the main point of contention in the habitus topic is that it is an intermediary construction rather than a determining construction. It is a characteristic that was developed out of need. In other words, Habitus has a pattern of determinism that, under specific conditions, captures each individual. On the other hand, creativity is seen as a counterbalance to objects in habitus theory. As a facilitator that combines inclinations like attitudes to produce new behaviors, habit thus serves as the first foundation for action. Additionally, habitus and capital are closely related since some habits (like those of dominating social and cultural groups) serve as multipliers of different kinds of capital.

I used the habitus theory because there are habits practiced by Korean society that become idols. Like getting up early to do dance and singing practice, practicing all day, and still having to go to school.

2.2.5. Arena

The concept of "domain," "arena," or "field" refers to a certain space or social universe where social agents or actors compete with each other. In the realm, or arena, agents compete for various resources and symbolic power. Competition aims to get more resources so that there is a difference between one agent and another. The more resources they have, the higher their structure. The difference gives a social hierarchical structure and gets legitimized as if it were a natural process (Lubis, 2014).

The field is a partially autonomous force in which the struggle for positions takes place. These positions are determined by the distribution of capital. Within the field, agents and actors compete for various forms of material and symbolic resources. The aim is to ensure a distinction that will guarantee the status of the social actor.

With this difference, the actor gets a source of symbolic power, and symbolic power will be used to achieve further success (Peter, 2013).

In addition to being an arena of conflict, according to Bourdieu, the arena is also by definition an arena of struggle. The arena is a kind of competitive market where different types of capital are used and exploited, but the most significant arena of power is the hierarchy of power. The structure of the arena supports and directs the strategies used by those in those positions, which aim to secure either individually or collectively or to remember their position and apply the principles to the hierarchy that are best suited for their product. The foundation of all other venues is relationships in the political sphere.

Bourdieu believes that the arena is a battlefield by nature. The arena is also a place of conflict, and it has a structure that supports and guides the tactics used by those who occupy these positions to try to maintain or reclaim their position and apply the hierarchy that is most appropriate for their product. This structure resembles a competitive market where different types of capital are employed. The political arena's hierarchy of power relations, which structures all other arenas of power, is the most significant one.

I used this theory because there is competition between the main character and her friends, as told in the Shine novel. Rachel Kim must compete with everyone in the agency at DB Entertainment, and Rachel must successfully win the competition to become a Korean idol.

2.2.6. Capital

Social capital, economic capital, cultural capital, and symbolic capital are the four sorts of capital that Pierre Bourdieu claims are at play on the arena. According to Bourdieu, the function of capital is an uncommon social connection in the exchange system that can be found in some social forms. Capital of one kind can be traded for

capital of another kind. The shift in symbolic form is the most striking exchange. Because it is in this form that various forms of capital are viewed and acknowledged as being readily justifiable.

Habitus is related to capital because some habits act as multipliers of capital, especially symbolic capital. symbolic capital. Capital, in Bourdieu's understanding, is very broad because it includes economic capital, cultural capital, and symbolic capital used to seize and maintain difference and dominance (Harker, 2009). Capital must exist in every sphere for the sphere to have meaning. The legitimacy of actors in social action is influenced by the capital they have. Capital can be exchanged between one capital and another, capital can also be accumulated between one capital and another. Capital accumulation is a very important in the domain (Harker, 2009).

I use this theory because it is told in the novel Shine that to become a Korean idol, the main character must have a lot of capital. In addition, the main character also had to move from America to Korea.

1) Economic capital

Material items (which can have symbolic worth) and intangible yet culturally relevant qualities like status, prestige, and power (referred to as symbolic capital).

The economic capital contained in the *Shine* novel is that before moving to Korea, Rachel's family had a successful business in America. However, when Rachel had a dream to become a Korean idol, her family was forced to sell all their assets to cover the cost of moving to Korea.

2) Cultural capital

Culturally significant tastes and consumption patterns are referred to as cultural capital. Art, education, and language forms are examples of cultural capital. According to Bourdieu, capital consists of social

interactions that are intertwined with exchange systems. This idea is expanded to include all kinds of commodities—both physical and symbolic—that appear to be uncommon and deserving of pursuit in a given social configuration.

3) Symbolic capital

The degree that gives rise to respect, reputation, holiness, or honor is referred to as symbolic capital, and it is based on the dialectic of knowledge. Symbolic power, which is the capacity to obtain what is obtained through physical and economic power as a result of consequences, notably mobilization, is inextricably linked to the deployment of symbolic capital. A huge office in a pricey neighborhood or a car with mirrors are examples of symbolic capital, but they can also be a subtly oblique indication of the owner's high status.

4) Social capital

Relationships and networks of relationships serve as the physical manifestation of social capital and as effective tools for establishing and redefining social position. Actors, in relation to other powerful people, own this social capital or social network.

2.3. Previuos Related Studies

After I get the concepts and the theories, I have gathered literature review that consist previous research to support this term – paper. For the previous study, I find any research that researched this novel. Those previous studies are:

The first research with the title "Rachel Kim's Struggle to Become a K-Pop Idol as Described in Jessica Jung's Shine" by Rima Maniar in 2021.

This thesis analyzes the bullying that Rachel Kim experiences in the novel Shine. In this research, the bullying that Rachel experienced is examined through the lens of Shine. According to the research findings, the novel contains a variety of forms of bullying, though. Bullying in school consists of verbal abuse in the form of scathing remarks, followed by social bullying that makes the victim feel ashamed in front of others. While physical bullying involves shoving and causing bodily harm to the victim.

The second research with the title "Cover an Analysis of Translation Shift in Shine by Jessica Jung and Its Translation" by Wardatul Latifah Nita in 2022. In her thesis, Jessica Jung's Shine translation modifications and quality were examined. The degree of quality, acceptability, and readability was decided by the thesis.

The third research by Pida Alandrian published a review (February 14th, 2021). Pida argues that reading Shine is similar to reading Jessica Jung's journal because it precisely and fully explains the difficulties of a trainee wanting to make their idol debut. Jessica Jung underwent a lengthy training program, perhaps this is why she can describe Shine's narrative in such great detail. Pida respects Jessica Jung's bravery in exposing the difficulties faced by the trainee, played by Rachel Kim. In actuality, living the life of an idol in Korea after becoming an artist is not easy.

The fourth research by Lulu Khadijah published a review (August 14th, 2021). The reviewer was interested by the main character Rachel's struggle to achieve her ambition of becoming a K-pop idol. Lulu Khadijah argues that the novel Shine also demonstrates women's empowerment and the difficulty of being a female idol in Korea. Rachel had also experienced discrimination because, despite being a Korean girl, she resided in America. Rachel is viewed as being too Asian in America but too American in Korea.

The fifth research by Salma Aqila wrote a thesis (2022). The study aims to find out how the main character achieves self-actualization, what are the challenges to achieving the main character's self-actualization and what are the characteristics of the main character's self-actualization in the novel. The study focuses on the main character's self-actualization, using a

psychological approach and Abraham Maslow's Hierarchy of Human Needs theory. The study reveals the fulfillment of the main character's self-actualization, from basic needs, namely physical needs, shown by food. The need for security, when Rachel manages to secure her position as a senior student in training and debut as an artist, the need for love and affection, shown by Rachel's relationships with family, friends, and Rachel's boyfriend, Jason Lee. Then, the need for appreciation, shown by the appreciation from friends and family when she successfully promoted to Toronto & New York, and the self-actualization of Rachel Kim who successfully achieved her dream as a singer. The things that hinder Rachel from achieving her self-actualization are internal factors & external factors.

However, unlike the first to fifth studies, there are differences between this study and the studies described above. This research focuses on analyzing the *Shine* novel by Jessica Jung. It also focuses on the main character of the novel plot as well as other characters. This study also illustrates how the struggle must be done to achieve dreams. In addition, no one has conducted research on the *Shine* novel by Jessica Jung using Pierre Bourdieu's theory, so there are differences in the analysis. Therefore, the researcher wants to analyze the *Shine* novel by Jessica Jung using the theories of habitus, arena, and capital. The information from this study was collected by the researcher with the help of the previous research studies mentioned above.