

CHAPTER 2

THEORETICAL FRAMEWORK

In this research, I use several theories and concepts relevant to my research topic are used in this study. Some of the literary theories that I use in my research entitled *The Reflection of Emotional Abuse on The Main Character in Ashley Audrain's novel The Push (2021)* are the intrinsic and extrinsic theories. In *The Push (2021)* novel, I analyze the characters using intrinsic methods such as characterization, plot, and setting. Thereafter, I use an extrinsic approach, such as literature psychology, followed by Theresa J Covert's theory of emotional abuse. This chapter also includes a literature review, which provides comparisons with previous research conducted by other researchers.

2.1. Intrinsic Approaches

Aside from the extrinsic approach, the intrinsic approach is one technique to criticise literature. The form, language, style, symbols, pictures, contrasts, structure, and development of plot in literary work are the subject of criticism in the intrinsic approach (Iqbal, 2016). As part of the intrinsic approach, I am using characterization, setting, and storyline to analyse the character of this novel.

2.1.1. Characterization

Characterization means acting in the description. The characterization method in studying literary works describes the characters in a work of fiction. How to determine the surface of a character or character traits is very different. Characterization methods are not limited to direct methods and indirect methods. Other ways that somebody can use the study of characterization through point of view, through the study of stream of consciousness, and even through the study of figurative language. (Minderop, 2013: 2-3).

Characterization methods through the point of view discussion to clarify the use of "*diaan*," "*akuan*," dramatic and mixed methods, and the inclusion of stream of consciousness techniques into point of view techniques. (Minderop, 2013:4-5).

2.1.1.1. First person point of view - "*akuan*"

First person point of view "I" consists of: "I," the main character, or "first person participant," which is the storyteller who participates as the main character, reports the story from "I" point of view, and becomes the focus or center of the story and "I" the additional character, which is the storyteller who does not participate in the story, is present as another character who is active as a listener or spectator and only to report the story to the reader from "I" point of view. (Minderop, 2013:105).

This technique uses the "I" point of view as if the narrator tells their experience. The reader brings us to the center of events by seeing feelings through the eyes and consciousness of the person concerned. In this case, the reader often asks whether this is the author's view or the view of the "I" as a character. This kind of storytelling technique is usually more subjective, and generally, psychological problems are very suitable for this technique. (Pickering and Hoepfer, 1981:51).

2.1.1.1.1. First-person participant - "*akuan*"

They were using First-person participation when the narrator acts as a character directly involved with the events in the story. The "I" narrative technique is when the story is told by a character using or calling himself "I." (Kenney, 1996: 48-50). One of the characters in the story tells the story by referring to himself with the first-person pronoun "I," and he plays a role in the storytelling.

When the "I" narrator appears using "I" as the main character, they tell everything about themselves, their experiences, views, beliefs, etc. The nuance is more subjective, and the narrator takes the reader to follow what they experience and what they believe. (Minderop, 2013:107).

2.1.1.1.2. First-person participant "I" and "I" as a first-person observant

The First-person participant narrates the events and behaviours he experiences physically and internally and his relationship with everything outside himself. In the first-person observant technique, the narrator or "I" presents another character telling the reader about themselves. The narrator becomes the main character by giving various experiences: events, behaviours, and relationships with other characters.

1) First-person participant technique

In the first-person participant technique, the "I" is the focus, the center of consciousness, and the story's center. Everything outside the "I" is only conveyed when considered necessary. In this case, it is inevitable that the "I" becomes the protagonist, and the reader empathizes with him and identifies himself as the "I." the reader shares the experience of the "I" and follows his moral views. (Minderop, 2013:109-110).

2.1.1.2. Dramatic point of view

Dramatic point of view or objective fact of view users in a story are not conveyed by the narrator but represented by the characters through dialog. Because of the narrator's absence, the storytelling obtains the feelings of a literary work through the appearance. Contemporary writers usually use a dramatic point of view because it conveys impersonal and objective experiences and creates actual texts. (Minderop, 2013:117).

2.1.2. Plot

When we refer to the plot of a work of fiction, we are talking about the carefully planned sequence of interconnected events that makes up the basic narrative framework of a novel or a short story. Events of any kind, of course, inevitably include people, and it is therefore nearly impossible to discuss stories apart from character. Character and story are, in reality, inextricably linked, especially in modern fiction. (Pickering & Hoepfer, 1981: 14-15).

Some form of catalyst is required for a plot to begin. An existing equilibrium or stasis must be shattered in order to establish a sequence of events, offer story direction, and focus the reader's attention. (Pickering & Hoepfer, 1981: 15-16). The majority of storylines begin with a major confrontation. The plot can be diagrammed roughly as follows:

2.1.2.1. Exposition

The exposition is the first section of the novel in which the author presents background information, sets the setting, establishes the scenario, and dates the event. It may also introduce the characters as well as the conflict or the possibility of conflict. It might be completed in a single sentence or paragraph, or it can take up an entire chapter or more in some novels. Some plots necessitate more explanation than others. A historical fiction set in a distant place several centuries ago certainly requires more background material than a story set in the present. (Pickering & Hoeper, 1981: 16-17).

2.1.2.2. Complication

The complication, also known as the rising action, disrupts the current equilibrium and introduces the characters and the underlying or inciting conflict (if not already established through the exposition). The confrontation is then progressively and intensely developed. (Pickering & Hoeper, 1981: 17).

2.1.2.3. Crisis

The crisis (also known as the climax) is the point at which the story reaches its peak emotional intensity; it is the plot's turning point, directly prompting its conclusion. (Pickering & Hoeper, 1981: 17).

2.1.2.4. Falling Action

Once the crisis, or turning point, comes about, the tension decreases and the plot progresses to the conclusion. (Pickering & Hoeper, 1981: 17).

2.1.2.5. Resolution

The plot's conclusion is its final portion. it recollects the outcome of the struggle and establishes some new equilibrium or stability (however provisional and fleeting). The resolution is also known as the conclusion or the *dénouement*, the latter of which is a French word that means "unknotting" or "untying." (Pickering & Hoeper, 1981: 17).

2.1.3. Setting

Setting, at its most basic, helps the reader in visualising the action of the work, lending credibility and realism to the characters. In other words, it contributes to the creation and maintenance of the illusion of life, or what we call verisimilitude. There are, however, many distinct types of settings in fiction, and they serve a number of functions. To fully understand the purpose and function of setting, the reader must pay close attention to the descriptive passages that introduce setting features. Unless such passages are solely intended as local colour, the greater their weight and apparent focus, the greater their value and relevance to the overall work. (Pickering & Hoeper, 1981: 37).

In fiction, setting is called upon to perform a variety of functions. Setting can be used to (1) provide context for the action, (2) as an opponent, (3) to create proper atmosphere, (4) to reveal character, and (5) to reinforce theme. These functions, however, should not be considered mutually exclusive. Setting in many works of fiction may and does serve multiple functions at the same time. (Pickering & Hoeper. 1981: 38).

2.1.3.1. Setting as Background for Action

Elizabeth Bowen said “Nothing can happen nowhere.” For this reason, if for no other reason, fiction needs some type of backdrop or background, even if it simply resembles the stage set of a daytime television soap opera. When we speak of backdrop as background, we are referring to a type of setting that exists primarily for its own purpose, with no clear relationship to action or characters, or at best a tangential and minor relationship. To determine whether setting is a vital aspect in the narrative or only a decorative and functional background. (Pickering & Hoeper, 1981: 38-39).

In order to understand the purpose and function of setting, the reader must pay particular attention to the descriptive passages in which the details of settings are introduced. Generally speaking, unless such passages are intended merely as local color, the greater their weight and apparent emphasis, the greater their importance and relevance to the total work. In most short stories and in many

novels, setting is established at or near the beginning of the work as a means of orienting the reader and framing the action that is to follow.

2.1.3.2. Setting as a means of Revealing Character

Setting as a revealing character will tell the reader more about the character and his state of mind than it will about the actual physical setting itself (Pickering & Hoeper, 1981: 41).

2.1.3.3. Setting as 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 & Hoeper, 1981:39).

2.1.3.4. Setting as a means of Creating Appropriated 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 & Hoeper, 1981:41).

2.1.3.5. Setting as Reinforcing Theme

The term "theme" is essential since it means different things to different people. For people who see literature primarily as a means of teaching, preaching, spreading a favourite idea, or encouraging some form of proper behaviour, themes may indicate morals or lessons from the literary work; in literary works, the theme is the central idea or statement about which the entire work is unified and controlled. A *theme* is a comment or statement made by the author on the subject as a result of the interaction of the many elements of the work. (Pickering & Hoeper, 1981:60).

2.2. Extrinsic Approaches

To analyse this novel through intrinsic, next is extrinsic approach. The extrinsic approach is a method of interpreting a literary work that is still related to the literature itself. While the intrinsic approach focuses on the form, the extrinsic approach considers factors outside of the text, such as the environment, history, economy, social situations, and political events. To analyse the psychological issue contained in my research entitled *The Reflection of Emotional Abuse on The Main*

Character in Ashley Audrain's novel The Push (2021) I use several concepts of emotional abuse theory proposed by Theresa J. Covert.

2.2.1. Psychology of Literature

The study of literary works that are thought to reflect psychological processes and behaviours is known as literature psychology. The most important thing to understand when analysing a psychological literary work is the extent to which the author's psychological engagement and capacity to create fictitious characters are both concerned with mental issues. (Minderop, 2018:54-55).

According to Endraswara, as mentioned in (Minderop, 2018:55), the psychology of literature is influenced by a variety of factors. First, literary works are the result of a mental process in which the author's thoughts are semi-conscious and then poured into a conscious form. The second is the study of literature's psychology, which is a study that investigates the psychological reflection in the characters created in literature.

According to Minderop (2018:66), throughout the twentieth century, the study of literary works through a psychological approach--particularly the application of the theory provided by Sigmund Freud (1856-1939) was common. Because of the inherent relationship between literature and psychology, there were some errors and misconceptions in the implementation of this theory.

First, without observing it, researchers are willing to take the study of literature deeply into the realm of psychology, in order leaving perspective of the substance of literature itself. Second, they frequently analyse literary works using a psychological approach that yields mystical analytical results. Third, those who gather in the field of psychology frequently do not comprehend the rules of how to examine literary works thoroughly. (Minderop, 2018:67) cites (Guerin et al., 1972).

2.2.2. Emotional Abuse

Emotional abuse may be just as destructive and hurtful as physical abuse, and it can have a significant impact on mental health. It is frequently used to keep power and control over someone. According to (Covert, 2020:8) Emotional abuse is to control the other person. As the abusers grow up, they come across situations

in their life that they are unable to deal with in a healthy manner, and so resort to controlling people or situations in order to deal with the discomfort they feel within themselves. Since people are not as aware of the signs of emotional abuse, the abuser's behaviour and reactions go unchecked and are reinforced over the years, causing them to believe that this behaviour is the norm.

Although physical abuse is usually always accompanied by emotional abuse, emotional abuse is more difficult to identify. People are not as informed of the warning signs of emotional abuse, and are unable to identify whether they are a victim to this particular sort of abuse. Physical and emotional abuse are both unacceptable and traumatic, but unfortunately emotional abuse can be disguised easier than physical abuse through several tactics. There are two types of emotional abuse that I use:

2.2.2.1. Gaslighting

Gaslighting entails making someone doubt their own reality. If you feel a certain way, or know something happened in a particular fashion, the abuser will use gaslighting as a way to convince you that your reality is inaccurate. If you happen to have low self-esteem or low sense of self-worth, you will fall for it and start to question your reality. As a result, you will believe your partner's truth and disregard your own. You may conclude that your feelings are invalid, or that you are remembering things wrong. Someone with low self-esteem/low self-worth usually succumbs to this out of fear of losing their partner (the abuser). (Dr. Theresa J. Covert, 2020:11).

Also (Dr. Theresa J. Covert, 2021:21) said in her book that gaslighting is a word used to describe types of mental, emotional, and verbal abuse. It is a psychological effort to control and damage someone by denying the truth of their experiences and beliefs so that they become confused. Confused, unhappy people are easier to manipulate, and the gaslighter is someone who wants to make the victim dependent on him or her or use the victim to his or her advantage. The motives for this can be for plain self-interest, to get one or more of the good old "money, sex and power" goals, or as said before, to back up their feelings of superiority, or to take revenge.

Gaslighting is psychological abuse that aimed to make victims feel so wrong by creating a "surreal" interpersonal environment to capture the public attention (Sweet, 2019). The cause of gaslighting is the gaslight perpetrator who wants to reach recognition from the victim in order to satisfy the desire to be fulfilled. This happens when somebody starts to use their manipulated reality to fight against their victims. As a victim, you will feel helpless because you have shown weaknesses and strengths through manipulation.

2.2.2.2. Aggression

Aggression is if an abuser does not get what they want, or they feel as though they are not able to control you, they can get aggressive. This doesn't always mean physical abuse, per se, it also refers to verbal abuse, screaming and hurtful insults. They start acting like a bully and tear you down until you give in to their demands. (Covert, 2020:10).

There are many types of aggressive behaviour; some are harmful, and some are not. In general according to Buss (Dayakisni, 2009:212) there are several types of aggression:

- 1) Direct physical aggression is acts of physical aggression committed by individuals/groups by directly confronting other individuals or groups who are the targets, and there is direct physical contact, such as hitting, pushing, and kicking.
- 2) Direct active verbal aggression is a physically aggressive action carried out by other individuals or groups by confronting them directly with other individuals/groups, such as insulting, cursing, and abusing them. Directly with other individuals/groups, such as insulting, cursing, anger, and swearing.
- 3) Indirect active verbal aggression is carried out by individuals or groups by not directly confronting the individuals of other groups who are the targets, such as spreading slander and pitting them against each other.
- 4) Direct passive verbal aggression is an act of verbal aggression that is verbal aggression committed by other individuals/groups by dealing with other individuals/groups. However, no direct verbal contact occurs,

such as refusing to talk, silencing direct verbal contact, such as refusing to speak, and silence.

2.3 Previous Related Studies

This research focuses on the suffering from emotional abuse gaslighting and aggression experienced by the main character in *The Push (2021)* novel by Ashley Audrain. I cannot find related research on the same object, but I have some research related to emotional abuse written by several researchers, those researchers are:

The first is a study written by Riza Khattami, and Much. Koiri from Surabaya State University with the title *Kim Family's Manipulative Behaviours in Parasite (2019)*. This study aims to analyse the psychological phenomenon of manipulative behaviour that can cause negative and positive impacts. This study aims to describe the types of manipulative behaviour demonstrated by the Kim family in *Parasite (2019)*, and to reveal the causing factors of the manipulative behaviour shown by each of Kim family on the victims. In the analyses, the study used the Kells McPhillips' concept (2020) to describe the types of manipulative behaviour and of Nancy Nyquist Potter's theory to help reveal the causing factors. This study showed that there are five types of manipulative behaviour, but there are only four types found in the study in which the victim is used to satisfy the Kim family's desires, namely gaslighting, silent treatment, guilt tripping, and flattery. This study also indicated that there are two factors that cause manipulative behaviour performed by Kim family to the victims, namely desire for family income and opportunity to manipulate the victim.

The second research is a study written by Arilia Triyoga from Ahmad Dahlan University with the title *Emotional Abuse Issue in Emma Donoghue's Room (2020)*. This study contains about emotional issue happened in Emma Donoghue's room. *Room* is a best-seller novel written by Emma Donoghue. It tells about a mother and her son who struggle to be free from a very wicked man, Old Nick. This novel shows violence toward a woman. This paper aims to investigate emotional abuse in Emma Donoghue's *Room*. This research is categorized in library research, and the data are gathered mainly from the primary source, *Room*. The secondary sources are from journals especially discussing domestic violence and

abuse toward women. Other than that, research method books are also used to support this research. The data are found through note-taking. After that, those are classified and analysed. The finding shows that Ma's emotional abuse is in isolation and ignorance, leading her to depression and anxiety. Old Nick isolates Ma in a tiny room, and after Ma is free from Old Nick, she is ignored by some of her family. Those experiences mainly cause ma's depression and anxiety. This study using emotional abuse of isolation and ignorance.

The third research is a study written by Hastika from Alauddin State Islamic University Makassar with the title Emotional Abuse in Danielle Steel's Novel "Big Girl" (2013). This study aims to analyse the the categories of emotional abuse which happened in the main character, then analysed and explained the effects based on the categories. They are rejecting, isolating, degrading and denying emotional responsiveness. There are eleven data about rejecting, there are two data about isolating, there are fifteen data about degrading and there are six data about denying emotional responsiveness. Then the writer also found the effects of emotional abuse based on the four categories above. Rejecting made the victim felt like another person in her family. The victim thought that she was unwanted. Isolating made the victim hard to engage with her peers. Degrading made the victim feel less confident. The victim sensed that she has no value. And the last, denying emotional responsiveness made the victim felt if her parents never care to her or being ignored.

The difference between this research and the previous research that I have described above is seen in the object and focus of object analysis. The first research is using gaslighting as a manipulative behaviour. The second research analysed isolation and ignorance, leading to depression and anxiety. The third research analysed the categories of emotional abuse. This study uses *The Push (2021)* novel as the main source. The research focuses on the two types of emotional abuse that is gaslighting and aggression happened on the main character which affect her psychology as a mother of her daughter.