# CHAPTER 2
# THEORETICAL FRAMEWORK

In this study, I applied a variety of theories and concepts linked to my research topic. Some of the ideas I use in my research on Life and Death Instinct of The Main Character in *The Midnight Library* Novel by Matt Haig (2020) include intrinsic and extrinsic literary theories. I use internal approaches such as characterization, plot, and setting to analyse the characters in *The Midnight Library* Novel (2020). Following that, I use extrinsic approaches such as literary psychology, which was followed by Sigmund Freud's idea of and life and death instinct. Furthermore, this chapter compares the literature to other scholars' earlier studies.

## 2.1. Intrinsic Approaches

In the intrinsic approach, the critic is primarily concerned with the literary work's form, language, style, symbols, imagery, contrasts, structure, and plot progression. The words written on that page mean the most to him. Because the critic's primary focus is with the form of the text, the intrinsic method is also known as formalism. (Eaglestone, 2017). As part of the intrinsic approach, I am using characterization, plot, and setting to analyse the character of this novel.

### 2.1.1. Characterization

The process of generating, developing, and explaining characters in a literary work such as a novel, short story, or play is known as characterization. It involves creating characters who are alive and have aspects that allow the reader or audience to connect with them.

Plot and character relationships are essential. There is no storyline without characters, and thus no story. That is the main draw for most fiction readers. A cast of infinitely lovely male and female characters the plot is based on their life experiences and adventures. A novel or short story that is published. (Pickering and Hoeper, 1981).

Pickering and Hoeper (1981) claim in their work that fiction provides us with a seemingly limitless number of memories. Nice folks, some entertain us, some do not. They perplex, enchant, and frighten us. You have the ability to empathize and empathize. Some of these characters are overjoyed. In doubt and difficulty, loneliness, and a continuous search for value and meaning. Other characters merely frighten us with their greed, wrath, and revenge, or their capacity to control them. Some people are chilly for selfish reasons.

### 2.1.1.1. Telling Method (Direct)

According to (Pickering & Hoeper, 1981:27-28) the telling method as a method in which the author provides direct exposition and commentary. The author's direction is clear in the storytelling method, which is popular among many older fiction writers. We only learn and see what the author wants us to notice. Direct methods for showing the characterization of characters through storytelling include the following:

#### 2.1.1.1.1. Characterization Through the Use of Names

Names are frequently used to convey key cues that aid in characterization. Some characters are given names that reflect their powerful or controlling personalities. Names may also include literary or historical allusions that contribute to characterization through association. (Pickering & Hoeper:28-29)

#### 2.1.1.1.2. Characterization Through Appearance

In fiction, aspects of appearance (what a character wears and how they appear) frequently convey important information about the character. (Pickering & Hoeper:29)

#### 2.1.1.1.3. Characterization by the Author

In the most popular type of storytelling, the author interrupts the narrative and explicitly reveals the character's nature and personality through a succession of editorial comments, including the thoughts and feelings that enter and exit the character's mind. In this technique, the author establishes and completely controls the portrayal. The author directs our attention to a specific character

and instructs us on how we should interact with that individual. There is nothing left to the reader's imagination. Unless the author is being satirical, we can do little more than agree and allow the author's description of the character to influence our perception of it. The author has established the broad orientation of the character's personality once and for all; the author paints a picture for us and then goes on to construct a plot that represents the character in action. (Pickering & Hoeper:30-31)

### 2.1.1.2. Showing Method (Indirect)

According to (Pickering & Hoeper, 1981:27-28) Indirect, dramatic style of showing in which the author steps back to enable the characters to express themselves directly via their language and actions. The weight of character analysis is passed to the reader with showing, who must deduce character based on the information supplied in the narrative. However, telling and demonstrating are not mutually exclusive. Even when the exposition is restricted to a few lines of descriptive description setting the scene, most authors use a blend of both. The following are examples of indirect means of revealing character - characterization via showing:

### 2.1.1.2.1.  Characterization Through the Dialogue

In order to find out about the characterizations in *The Midnight Library* Novel (2020), I will look at the characters in the novel and examine the dialogue between them. According to (Pickering & Hoeper, 1981:32) Character development through discourse is a difficult task. Some personalities are cautious and guarded in what they say; they only talk indirectly, and we must deduce what they genuinely mean from their words. Others are more open and candid; they tell us, or appear to tell us, what is on their minds. Some characters are prone to exaggeration and overstatement, while others are prone to understatement and subtlety. It is a rare piece of literature in which the author does not use speech to disclose, establish, and reinforce character. As a result, the reader must be prepared to analyse dialogue in a variety of ways, including for (a) what is being said, (b) the identity of the speaker, (c) the occasion, (d) the identity of the person or persons the speaker is addressing, (e) the quality of the exchange, and (f) the speaker's tone of voice, stress, dialect, and vocabulary.

### 2.1.1.2.2. Characterization Through the Action

To establish character based on action, examine the plot's many occurrences for what they appear to disclose about the characters, their unconscious emotional and psychological states, as well as their conscious views and ideals. Of course, certain activities are fundamentally more important than others in this regard. A gesture or a facial expression is frequently less significant than a larger and more obvious act. But this is not always the case. Small and involuntary actions, by virtue of their spontaneous and unconscious nature, often reveal more about a character's inner life than a larger, deliberate act reflecting deliberation and choice. In either scenario, whether the action is great or tiny, conscious or unconscious, it is vital to establish the common pattern of conduct and behaviour of which each unique action is a part. (Pickering & Hoeper, 1981:34-35)

### 2.1.2. Plot

The plot in a novel is the series of events and actions that make up the storyline. According to Pickering and Hoeper (1981:13), We defined a story as a chronologically ordered narrative of occurrences. A storyline is a story about events that emphasizes causality.

Most plots originate in some significant conflict. The conflict might be external, in which the protagonist when the main character is pitted against an external object, or internal, in which the issue to be resolved is one within the protagonist's psychology or personality. Pickering and Hoeper (1981:15). The plot of a literary work progresses through five distinct stages, which can be broadly defined as follows:

### 2.1.2.1. Exposition

The author offers relevant background information, sets the setting, defines the scenario, and dates the event in the first part, which is known as exposition. Characters and conflict or potential conflict may also be included in exposition. Exposition can be as little as one line or paragraph, or as long as a chapter or more in some novels. Some groups need more exposure than others. A historical fiction

set centuries ago in a distant nation certainly necessitates more background material for its readers than a story set in the present. (Pickering and Hoeper, 1981:16 - 17).

### 2.1.2.2 Complication

When the action escalates, it disturbs the established balance and introduces the characters as well as the underlying conflict or cause (if not already presented). The conflict then progresses and becomes more serious. (Pickering and Hoeper, 1981:17).

### 2.1.2.3 Crisis

The crisis (also known as the climax) is the point at which the plot reaches its most powerful emotional climax; it is the plot's turning point, directly triggering its conclusion. (Pickering and Hoeper, 1981:17).

### 2.1.2.4 Falling Action

When the crisis, or turning point, is reached, the tension subsides and the plot progresses to its expected conclusion. (Pickering and Hoeper, 1981:17).

### 2.1.2.5. Resolution

The resolution is the final element of the plot; it records the outcome of the conflict and provides a new (albeit temporary and transitory) balance or stability. The end or ending of a story is also known as resolution, which comes from a French phrase that means "to untie the knot" or "to untie the knot." (Pickering and Hoeper, 1981:17).

### 2.1.3. Setting

In a novel, the setting refers to the period and place where the story takes place. It is a crucial component of storytelling that serves as the backdrop and context for the narrative's events, characters, and themes. According to Pickering and Hoeper (1981:37) This setting helps readers visualize the action. It gives the character credibility and authenticity. In other words, it helps create and maintain the illusion that we live to deliver what we call truth. However, there are many Fictions has different kinds of settings and works in different areas.

Pickering and Hoeper (1981) also state in their book that some parameters are quite insignificant. They serve little purpose other than to provide a casual and decorative backdrop, trees, or a recognizable screen set in a modern sitcom with little or no link to the plot or characters. Some settings, on the other hand, are inextricably linked to the work's structure, meaning, unity, and our comprehension of it.

Setting in fiction is called on to perform several desired functions. Setting may serve (1) to provide background for the action; (2) as an antagonist; (3) as a means of creating appropriate atmosphere; (4) as a means of revealing character; and (5) as a means of reinforcing theme. These functions must not, however, be thought of as mutually exclusive.

### 2.1.3.1. Setting as Background for Action

Setting is so barely that it can be omitted in a single phrase or two, or it must be deduced entirely from conversation and action. When we speak of setting 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. (Pickering & Hoeper, 1981:39).

### 2.1.3.2. Setting as Antagonist

The setting has a natural form act as a sort of causal agent or antagonist, helping to build the conflict and determine the outcome of events, planning conflict and determining the outcome of events. (Pickering & Hoeper, 1981:39).

### 2.1.3.3. Setting as a Means of Creating Appropriate Atmosphere

Setting as a means of creating appropriate atmosphere means setting that is created intentionally. Many writers use settings to raise the reader's expectations and provide an appropriate frame of mind for the events that follow. (Pickering & Hoeper, 1981:40).

### 2.1.3.4. Setting as a Means of Revealing Character

By making the environment a metaphorical or symbolic extension of the character, an author might use the setting to clarify and expose character. Because

we frequently notice that how a character perceives and reacts to the situation reveals more about the character and his state of mind than the actual physical setting. (Pickering & Hoeper, 1981:42).

### 2.1.3.5. Setting as a Means of Reinforcing Theme

The setting can also be used to deepen and explain a novel's or short story's theme. (Pickering & Hoeper, 1981: 43). For instance, the setting can highlight character changes, highlight conflict, and bring out characters.

## 2.2. Extrinsic Approaches

According to Eaglestone the extrinsic approach is the literary text is part of the world and rooted in its context. To analyze the psychological concerns at hand, I used a few extrinsic approach principles in my research, Life and Death Instinct of The Main Character in *The Midnight Library* Novel by Matt Haig (2020). I used the theory of life and death instinct given by Sigmund Freud.

### 2.2.1. Psychology of Literature

Basically, literary psychology deals with the psychological problems of fictional characters in literary works. The purpose of literary psychology is of course to understand the psychological aspects contained in the work. For example, by understanding numbers, people can understand the changes, contradictions, and other irregularities in society. (Minderop, 2018)

Ratna as cited in (Minderop, 2018) also state that the relationship between psychology and literature can be understood in three ways: a) understand the psychological elements of the author as a writer, b) understand the psychological elements of fictional characters in literary works, and c) understand the psychological elements of the reader.

### 2.2.2. Life and Death Instinct

Instincts are required for all living creatures. Every living thing has a life instinct and a death instinct. Life and death instinct are interconnected and interdependent. Life and death are forever connected.

Freud reformulated the instincts into two main groups: those of life and those of death. He postulated the death instinct based on his speculations on the repetition compulsion and the tendency of the instincts to re-establish earlier situations, and since clinical facts allegedly contrary to the pleasure principle, as for example: traumatic neuroses, fate neuroses, masochism, unconscious guilt feelings, the transferential repetition of painful infantile experiences and negative therapeutic reactions. Freud (1920, p. 38).

Freud first introduced the idea of Thanatos, the death instinct, famous for its statement that "the goal of all life is death.", in his essay "Beyond the Pleasure Principle". Freud argued that people usually release these death tendencies, which are seen as aggression towards others. However, people can also release these tendencies inward, which can lead to self-harm or suicide. The compulsion to repeat, according to Freud, was "something that would seem more primitive, more elementary, more instinctual than the pleasure principle which it overrides." Thanatos was thus stands in stark contrast to the urge to survive, reproduce, and satisfy cravings. (Cherry, 2022).

Freud suggested in early psychoanalytic theory that the powers of the ego, the ordered, logic-driven aspect of a person's psyche that mediates desires, were opposed to the life drive. ultimately, he argued that the life impulse, or Eros, was opposed by a self-destructive death urge, which he ultimately dubbed Thanatos. The life drive is concerned with the protection of life, both individual and species. This drive pushes people to do acts that will ensure their own survival, such as taking care of their health and safety. It also manifests itself in sexual desires, driving humans to generate and nurture new life. (Cherry, 2022).

## 2.3. Previous Related Studies

In supporting this research, there are several related previous studies that have similarities and differences with this study. This proves the existence of studies using the same theory and the same approach to different subjects in literature.

The first research by Aneira Maharani (2023) with the title *"Life and Death Instinct in Adaption All the Bright Places from Novel to Film"*. This study took a qualitative approach, employing a qualitative descriptive method. The data sources for this study are Jennifer Niven's novel All the Bright Places and Brett Haley's film All the Bright Places. The findings of this study reveal that there are differences between the novel All the Bright Places and the film, such as: 1) The novel's first setting is the high school bell tower, whereas the film's setting is on the bridge. 2) In the novel, it is said that Finch has often tried suicide due to his death instinct, however the film does not depict the side of his death instinct, but rather his life instinct; 3) In the novel, Violet's role greatly changes Finch's life. In contrast, in the film, Finch is more influential in Violet's life.

The second research by Minderop and Hidayat (2022) with the title *"The Conflict between Life and Death Instinct in The Scarlet Letter by Nathaniel Hawthorne"*. This study examines the style of language and characterizations to uncover the characters' mental states and inner conflict. the results of the findings of this study, Hawthorne used characterization techniques and metaphorical language to depict the fight between the life and death instincts in Arthur Dimmesdale and Hester Prynne. Arthur Dimmesdale depicts human weakness and hypocrisy, which leads to feelings of remorse, inner conflict, and sorrow, which leads to the death instinct. Simultaneously, Hester is defined as having a strong and patient attitude, which leads to the instinct of life. This analysis concludes that Hawthorne depicts the characters Dimmesdale and Hester using characterization techniques and figurative language such as metaphor and simile. They go through life and have inner struggles.

The third research by Salsabila (2023) with the title "*The Main Character's Anxiety and Defense Mechanism in Matt Haig's The Midnight Library*". this study uses Sigmund Freud's and Anna Freud's theory of anxiety and defense mechanisms

because they are considered the most appropriate for analyzing the psychology of the main character of Anna Freud. The researcher proves anxiety in The Midnight Library based on psychological aspects. In this case, Nora Seed has problems with her environment which causes her to have problems with her mental health, namely anxiety. However, the main character has self-defense to overcome the anxiety she experiences. As the results, the researcher finds three kinds of anxiety experienced by Nora Seed, namely realistic anxiety, neurotic anxiety, and moral anxiety. This classification is grouped based on the causes and fears of the main character. Then the researcher found that the causes of anxiety felt by Nora Seed included conflict, frustration, and the environment. Lastly, researcher also finds the defense mechanisms applied by Nora Seed are repression, reaction formation, projection, regression, rationalization, displacement, and sublimation. In this case, defense mechanisms can help Nora Seed to reduce the anxiety she faced.

The Fourth Research by Puspa Dwi Lestari (2022) with the title "*Depression on the Main Character as Reflected in The Midnight Library Novel".* This research aims to discuss the depression suffered by Nora Seed; the main character in The Midnight Library novel by Matt Haig. The Midnight Library is a fiction novel where Matt Haig describes and tells the experience of depression suffered by Nora Seed. The objective of this study is to find and describe the symptoms of depressive cognition experienced by the main character and how she suffered the depression. This research used a descriptive qualitative method to analyze the data. The writer collected the data in the form of words, sentences, and dialogues from The Midnight Library novel as the main data. The theory helps the writer to find the depressive cognition symptoms and depressive characterization experienced by the main character in the novel. There are two findings in this research. First, the four depressive cognition symptoms experienced by Nora Seed such as emotional symptoms, cognitive symptoms, motivational symptoms, and delusions. The second is the way Nora Seed suffered depression by showed her depressive characterization.

The Fifth Research by Sheela Shankari (2022) with the title *Life versus Death in Matt Haig's The Midnight Library.* The novel deals with the character Nora 35 years old woman the story revolves around that how the Protagonist

suffering from depression and mental health issue and in between she finds a different version of life that she gets a chance to undo her regrets and eventually it reveals that how she overcomes the suicidal thoughts. One will be able to discover the main aspect that is „Mental Depression" it plays an crucial life in everybody's life mostly who are in solitude state so here the eccentric writer imparts the life of Nora Seed that how she is undergoing burdensome circumstances in her daily life and how it influences and the way she overcomes anxiety and depression that demoralize the protagonist Nora Seed, here one can perceive that how Nora Seed manoeuvers the hardship and affliction occurs in her day to day state of affairs.

Based on the previous related studies above, there are similarities and differences. That from the two previous studies there are different objects while the three previous studies have the same object but the theories used are different. Therefore, I use the object of *The Midnight Library* novel with the theory of the instinct of life and death so that it raises the urgency of new research.