CHAPTER 2
THEORETICAL FRAMEWORK

2.1 Intrinsic Approach

2.1.1 Character and Characterization

The term character applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily described by their relationship to the plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change. (Pickering & Hoeper, 1981:24). Pickering & Hoeper says that the major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. The protagonist is usually easy enough to identify: he or she is the essential character without whom there would be no plot in the first place. It is the protagonist's fate (the conflict or problem being wrestled with) on which the attention of the reader is focused (1981:24).

Pickering & Hoeper continue, that the terms protagonist and antagonist do not, however, imply a judgment about the moral worth of either, for many protagonists and antagonists (like their counterparts in real life) embody a complex mixture of positive as well as negative qualities (1981:24). Through this statement, it can be concluded that the protagonist does not necessarily mean that they always have good morals or good characters. Similarly, an antagonist character does not always have a bad character just because its role is opposite to the protagonist.

A character needs characterization from the author to reveal the personality of the character. Minderop in Alawiyah (2018:160) says that the characterization method in the study of literary works is a method of describing the characters in a work of fiction. According to Pickering & Hoeper (1981:27), in presenting and establishing character, an author

has two basic methods or techniques at his disposal. Namely, the telling and showing method.

2.1.1.1 Telling Method (Direct)

Pickering & Hoeper (1981:27), state that the telling method relies on exposition and direct commentary by the author. The direct method of revealing character—characterization by telling include the following:

1. Characterization through the Use of Names

   In characterization, names are essential clues that are often used to help characterize a character. Names sometimes contain a literary or historical allusion that aids in characterization through association. Some characters are named according to their dominant and controlling traits. Names are also given to characters to reinforce their physical appearance (Pickering and Hoeper, 1981:28).

2. Characterization through Appearance

   In fiction, the details of a character's appearance, both in what they wear and how they look, can provide important clues about the character. Details of the dress may offer clues about background, occupation, economic and social status. Whereas, details of physical appearance can help the reader identify the character's age, and the general state of physical and emotional health and well-being. Whether the character is strong or weak, happy or sad, calm or agitated (Pickering and Hoeper, 1981:30).

3. Characterization by the Author

   According to Pickering & Hoeper, characterization by the author means an author can interrupt the narrative and reveal directly, through a series of editorial comments, the nature and

personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds (1981:30). It can be concluded that the author will assert and take full control over the characterization of a character, so that readers can no longer play their imagination on the character. In this method, the author also does not only focus the readers' attention on a certain character, but directs and tells us how we should behave towards that character.

2.1.1.2 Showing Method (Indirect)

According to Pickering & Hoeper (1981:27) showing method is the characterization method which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character based on the evidence provided in the narrative.

1. Characterization through Dialogue

Some light fiction reproduces dialogue as it might occur in reality, but the best authors trim everything that is inconsequential. What remains is weighty and substantial and carries with it the force of the speaker's attitudes, values, and beliefs. We pay attention to such talk because it is interesting and, if we are attempting to understand the speaker, because it may consciously or unconsciously serve to reveal his innermost character and personality. The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Some characters are given to chronic exaggeration and

overstatement; others to understatement and subtlety (Pickering & Hoeper, 1981:31).

For that reason, according to Pickering & Hoeper, readers must be prepared to analyze the dialogues of characters in fiction in several different ways: 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.

A. What is Being Said

To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody (Pickering & Hoeper, 1981:32).

B. The Identify of the Speaker

Pickering & Hoeper states that what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor characters say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters (and on his or her own) as well (Pickering & Hoeper, 1981:32).

C. The Occasion

According to Pickering & Hoeper, characterization can be found through location and situation. In real life,

conversations that take place in private at night are usually more serious and, hence, more revealing than conversations that take place in public during the day. Talk in the parlor, that is, is usually more significant than talk in the street or at the theater. On the whole, this is probably also true in fiction as well, but the reader should always consider the likelihood that seemingly idle talk on the street or at the theater has been included by the author because it is somehow important to the story being told (Pickering & Hoeper, 1981:33).

D. The Identity of the Person or Persons the Speaker Addressing

The Identity of the Person or Persons the Speaker Addressing dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character addresses no one in particular, or when others are not present, his speech is called a monologue, although, strictly speaking, monologues occur more frequently in drama than in fiction (Pickering & Hoeper, 1981:33).

E. The Quality of the Exchange

The characterization of a character can be seen through the quality of their speak. The mental quality of the characters which can be seen through the rhythm and flow of speech, can be a medium for readers to determine the characterization of a character. According to Pickering & Hoeper (1981:33), the way a conversation ebbs and flows is important, too. When there is real give

and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and have something to hide.

F. The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

The speaker's tone of voice (either stated or implied) may reveal his attitude toward himself (whether for example he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking.

2. Characterization through Action

Action is the most important method of presenting and revealing a character's characterization. Readers have to scrutinize several events in the plot to know what the characters reveal, both their conscious and unconscious emotional and psychological states, and the attitudes of the characters to establish characterization through actions. Pickering & Hoeper continue, that some actions, of course, are inherently more meaningful in this respect than others. A gesture or a facial expression usually carries with it less significance than some larger and overt act (Pickering & Hoeper, 1981: 34)

2.1.2 Plot

Stanton in Nurgiyantoro (1998:113), states that a plot is a story that contains a sequence of events but each incident is only connected by cause and effect, the events that cause the occurrence of other events. According to Pickering & Hoeper (1981:16), the plot has several aspects,

namely exposition, complication, crisis, falling action, and resolution. In some novels this five-stage structure is repeated in many of the individual chapters while the novel as a whole builds on a series of increasing conflicts and crises.

2.1.2.1 Exposition

Exposition is the beginning section of a literary work in the form of a sentence or paragraph, which introduces the characters, the upcoming conflict and potential conflict, the background and its information, and establishes the situation and the date of the action (Pickering & Hoeper, 1981:16).

2.1.2.2 Complication

Complications are sometimes referred to as rising action. In this section, there is no longer any equilibrium in the plot, as a conflict arises that has not been introduced in the exposition and will be faced by the characters. The conflict in this section will develop gradually and intensely until it reaches a climax (Pickering & Hoeper, 1981:17).

2.1.2.3 Crisis

Crisis, also referred to as the climax, is the turning point of the plot where the plot reaches (Alawiyah, 2018)es its point of greatest emotional intensity. This sets off the resolution of the plot (Pickering & Hoeper, 1981:17).

2.1.2.4 Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hoeper, 1981:17)

2.1.2.5 Resolution

   The resolution, also referred to as the conclusion, is the final section of the plot. It serves to record the final outcome of the conflict and establishes a new, but temporary, stabilization (Pickering & Hoeper, 1981:17).

2.1.3 Setting

   Pickering & Hoeper said (1981:37), that setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place. Setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude. There are many different kinds of setting in fiction and they function in a variety of ways. The setting may serve (1) to provide background for the action; (2) as an antagonist; (3) as a means of creating an appropriate atmosphere; (4) as a means of revealing character; and (5) as a means of reinforcing theme.

2.1.3.1 Setting as Background of the Action

   Pickering & Hoeper (Pickering & Hoeper, 1981:39), say that fiction needs a background, whether in the form of costumes, manners, institutions, and events. Everything is shown in detail including the time setting to give a sense of 'real life'. The setting as background generally only functions as a medium to clarify the atmosphere or type of environment or place in the interaction of the characters. However, the background also serves to explain the context for the character's actions. The setting is not always dysfunctional and merely decorative, but acts as an essential element in the fiction.

2.1.3.2 Setting as Antagonist

Setting as Antagonist can be in the form of nature. Setting as Antagonist also can help build conflict in the plot because it can provide obstacles for the characters by providing challenges (Pickering and Hoeper, 1981:39).

2.1.3.3 Setting as Means of Creating Atmosphere

Manipulating the setting in fiction is a way that many writers use to raise readers expectations and build their imaginations about the next conflict or event to come (Pickering and Hoeper, 1981:40). This means that the setting in this function can serve to create or explain the atmosphere that readers will expect in a literary work.

2.1.3.4 Setting as Means of Revealing Character

In clarifying the characterization of a character or revealing a new character, a writer can use the setting as a metaphoric or symbolic extension of the character (Pickering and Hoeper, 1981:41). The way a character views and interacts with the setting will tell the reader more about the character's state and circumstances.

2.1.3.5 Setting as Means of Reinforcing Theme

The setting also can be used as a means of reinforcing and clarifying the theme of a novel or short story (Pickering and Hoeper, 1981:42). Setting functions as a means of reinforcing the theme in a literary work, supported by the actions and dialogue of the characters through the conflicts. The reader will guess what theme is being treated by observing the setting supported by the characters.

2.2 Extrinsic Approach

2.2.1 Sociology

Sociology is a science that studies society, the process of society life, individual behavior, social groups, patterns of social relations and interactions as well as changes and developments that occur in society following real circumstances that follow certain principles and laws. Whereas according to Comte in Soyomukti (2010:51), sociology is a science that seeks laws that govern human behavior with certainty as in the exact sciences. According to Max Weber, sociology is a science that seeks to understand social action. (Soyomukti, 2010:61). It can be concluded that sociology is the science that talks about everything about society. So, with sociology, we can understand various social phenomena and problems that exist in society.

2.2.2 Sociology of Literature

Literary works represent 'life' in social reality through the author's creativity in representing his era, to express his opinion regarding experience and total conception or situation awareness regarding social life. The relationship between literature and social life cannot be separated from the scope of sociology. To examine literary works related to society and social life, a sociology of literature approach is needed. The sociology of literature approach is a science that examines social aspects and investigates the relationship between literature and the social structure in which it is produced. The social aspects covered include; changes in social status, social ideology, and social influences produced by literary works.

2.2.3 Power

The concept of power according to Michel Foucault, is not limited to the actions of individuals or groups. In practice, power is disseminated and manifested in discourse, knowledge, and 'regimes of truth'. Power is distributed and dispersed, and this is aided by two forms of power: disciplinary power and biopower. In disciplinary power, individuals are

regulated and controlled. At the same time, biopower is associated with population management and control. Disciplinary and biopower create a body of knowledge and behavior that is either acceptable or deviant or not. However, this body of knowledge is constantly evolving. Foucault describes power as productive, generative and non-oppressive. Power can be utilized in creating and shaping identities and social structures.

2.2.4 Power Relations

The theory of power relations was first coined by Michel Foucault. Foucault defines power relation as a form of power that refers to a relationship in certain aspects of society as something that makes individuals obedient. It is exercised through the practice of power from subject to object with a form of power obtained through manipulative and hegemonic techniques. Foucault in Power/Knowledge (Gordon, 1997:142), states that relations of power are interwoven with other kinds of relations (production, kinship, family, sexuality) for which they play at once a conditioning and a conditioned role. And that these relations don't take the sole form of prohibition and punishment, but are of multiple forms. It enables power never to be thought of in other than negative terms: refusal, limitation, obstruction, censorship.

Power is what says no. And the challenging of power as thus conceived can appear only as transgression. It allows the fundamental operation of power to be thought of as that of a speech act: enunciation of law, discourse of prohibition. The manifestation of power takes on the pure form of 'Thou shalt not' (Gordon, 1997:139).

This theory explains that power relations are interrelated with various aspects of society and that power relations are influenced by the relationships between these aspects. Power relations have various forms, which shows that power relations are different from mere prohibitions and punishments. According to Foucault, power is often attributed to negative characteristics and is expressed through resistance. Challenging this power is considered an offense. Foucault defines the basic operations of power as

speech acts involving the enunciation of laws and discourses of prohibition, which result in the manifestation of power in the form of 'Thou shalt not' or it can also be interpreted as 'You shall not.'

Foucault in Power/Knowledge (Gordon, 1997:1876) says that what he wants to show is how power relations can materially penetrate the body in depth, without depending even on the mediation of the subject's own representations. If power takes hold of the body, this isn't through its having first been interiorised in people's consciousness. This means that an individual's body does not need consciousness to absorb power into itself. Power will dominate an individual's body without the need for mediated consent.

Foucault also mentioned, that between every point of a social body, between a man and a woman, between the members of a family, between a master and his pupil, between everyone who knows and everyone who does not, there exist relations of power which are not purely and simply a projection of the sovereign's great power over the individual; they are rather the concrete, changing soil in which the sovereign's power is grounded, the conditions which make it possible for it to function (1997:187).

As mentioned earlier, the practice of power involves aspects of society such as production, kinship, family, and sexuality. In a sense Foucault suggests that the target of power can be anyone. The intended targets are parties who come from individuals, social groups, and even institutions in the area. Individuals and social groups certainly come from various social groups. They are present in social life which will produce different forms of power levels. In this case, Foucault calls it the term 'omnipresent', in short, it means that power is widespread and can come from anywhere.

However, according to Foucault based on his statement in the book Power/Knowledge above, power is never to be thought of in other than negative terms. This means, power is negative because it has the aim of utilizing and dominating the party who is the object of the power. Foucault

continues that omnipresent terms do not make power only a connection between relations in various parties.

In addition to power being used to suppress other parties by various institutions or parties who have power, it is also used as a validation of their own identity in the eyes of other parties to the influence of power. Power relations between parties can be used to reveal their different identities, so that the dominating party can freely show dominance that they are the ones in power. However, for Foucault, power would be weak if it only served to suppress.

Foucault says in Power/Knowledge,

> "I would also distinguish myself from para-Marxists like Marcuse who give the notion of repression an exaggerated role—because power would be a fragile thing if its only function were to repress, if it worked only through the mode of censorship, exclusion, blockage and repression, in the manner of a great Superego, exercising itself only in a negative way." (Gordon, 1997:59)

It can be concluded that the use of power by a party can produce various results. If power used is negatively in the form of prohibition, then the dominating party's power will be weakened, unstable and fragile, resulting in a setback followed by the dominated party's efforts to release the grip of power. Moreover, the pressure of power exerted on the dominant party will result in unfavorable power dynamics, if the power exercised is exclusively focused on the interests of one group at the expense of the interests of other groups and vice versa. If the power exerted prioritizes common interests, positive power dynamics arise. Thus, the power of the dominating party will last because of the support of the dominated party.

2.2.4.1 Power Relations through Mind

Foucault observes language by calling it a system of thoughts or a system of ideas that are interrelated and give us an understanding of the world. The language will later form a discourse. Discourse is the unity of a series of harmonious sentences, which connects one proposition with another in a unity of meaning. Discourse is the only medium in the

process of understanding reality (the world), discourse is also an important aspect in shaping a form of society due to its power.

Therefore, in his post-structuralist analysis, Foucault stresses language as a system of thoughts and ideas at the discourse level, a concept known as the theory of discourse. Discourse related to "power" can be widely accepted and strengthened since power becomes the primary implementer for the continuation of a discourse and Foucault also says that power cannot be separated from discourse. The acceptance of a discourse in a particular period impacts the arguments used in the development and formation of the discourse. Foucault refers to the relations between language, perception, knowledge, and practice as a "discursive practice".

Discourse, as practiced in the social sciences, is a network of both knowledge and power practices. We are currently in a strategic relations situation in which power is not only defined as the ability to oppress. Power can be understood as a tactical approach that aims to influence an individual through the dominance of an ideology or way of thinking. Individuals are taught to hold beliefs and express ideas consistent with those in authority to keep the status quo.

To dominate each individual's way of thinking and have the same opinion, language in the form of discourse is required as a medium in the practice of power. Foucault says in Wasesa (2013: 21) that power dominates the way of thinking by reflecting on the language used to discuss everything. Language can identify how the body is commonly used or refer to the use of the body for certain purposes. In this relation of power and the minds through discourse, discourse can be interpreted as an instrument of knowledge that constructs social life. Therefore, discourse sometimes refers not only to language and social interaction but also to social knowledge. Truth, morality, and meaning based on context for specific purposes are the results created by discourse as a social construction of knowledge.

Foucault tries to show that power and knowledge in discourse have a function to control an individual's body through discourse that is implanted into the mind.

But, Foucault assumes that power always involves danger. Power relations involving many parties can influence people's thinking through the power instilled by discourse. It produces a body that is compliant and obedient both consciously and unconsciously. As mentioned earlier, power dominates people's minds to have the same opinion as those in power, which is an act of manipulation to perpetuate power.

2.2.4.2 Power Relations through Body

Michel Foucault's concept of power relations over the social body is that power creates the kinds of bodies that are disciplined and needed by society. Foucault defines discipline as a set of techniques used to control the functions of an individual's body. Discipline forces and regulates an individual's movements and experiences of space and time. Based on the discipline of space, Foucault says that in organizing 'cells', 'places' and 'ranks', the disciplines create complex spaces that are at once architectural, functional, and hierarchical. It is spaces that provide fixed positions and permit circulation; they carve out individual segments and establish operational links; mark places and indicate values; they guarantee the obedience of individuals, but also a better economy of time and gesture. They are mixed spaces: real because they govern the disposition of buildings, rooms, and furniture, but also ideal because they are projected over this arrangement of characterizations, assessments, and hierarchies (Foucault, 1995:148).

Discipline is one form of dominating power. Dominating power is one of the forms in which power operates and is used to govern the body under surveillance, regulation, and control. Individual bodies under surveillance, regulation, and control, will shape their behavior to conform to the norms and rules of society. Foucault calls these discipline bodies the 'Docile Bodies'. Foucault presumes that a body is docile and may be

subjected, used, transformed, and improved (Foucault, 1995:136). Thus, Foucault divides the mechanisms that construct the docile body into three main categories: The Art of Distribution, The Control of Activity, and The Organization of Geneses.

1. The Art of Distributions

A. Discipline sometimes requires enclosure, the specification of a place heterogeneous to all others and closed in upon itself. It is the protected pace of monotony" (Foucault, 1995:141).

B. The principle of 'enclosure' is neither constant, nor indispensable, nor sufficient in disciplinary machinery. This machinery works space in a much more flexible and detailed way. It first does this on the principle of elementary location or partitioning. Each individual has his own place, and each place is individual. Avoid distributions in groups; break up collective dispositions; analyze confused, massive, or transient pluralities. Disciplinary space tends to be divided into as many sections as there are bodies or elements to be distributed. One must eliminate the effects of imprecise distributions, the uncontrolled disappearance of individuals, their diffuse circulation, and their unusable and dangerous coagulation; it was a tactic of anti-desertion, anti-vagabondage, anti-concentration (Foucault, 1995:143). The purpose of this procedure is to establish the presence and absence of the individual's body to regulate it. Determine where individuals are located, establish beneficial communication, monitor each individual's behavior, and measure, evaluate, and calculate their qualities or achievements. It is therefore a process aimed at understanding, mastering and fully utilizing the body. This principle can consequently provide space to analyze the level of compliance of the different organizations that make up for it.

Foucault continues, and there, too, it encountered an old architectural and religious method: the monastic cell. Even if the compartments it assigns become purely ideal, the disciplinary space is always, basically cellular. Solitude was necessary to both body and soul, according to a certain asceticism: at certain moments at least, they must confront temptation and perhaps the severity of God alone. 'Sleep is the image of death; the dormitory is the image of the sepulcher. Although the dormitories are shared, the beds are nevertheless arranged in such a way and closed so precisely using curtains that the girls may rise and retire without being seen (Foucault, 1995:143).

C. The rule of functional sites would gradually, in the disciplinary institutions, code a space that architecture generally left at the disposal of several other uses. Particular places were defined to correspond not only to the need to supervise, to break dangerous communications, but also to create useful space (Foucault, 1995:143).

D. In discipline the elements are interchangeable, since each is defined by the place it occupies in a series, and by the gap that separates it from the others. The unit is, therefore, neither the territory (unit of domination), nor the place (unit of residence), but the rank: the place one occupies in a classification, the point at which a line and a column intersect, the interval in a series of intervals that one may traverse one after the other. Discipline is an art of rank, a technique for the transformation of arrangements. It individualizes bodies by a location that does not give them a fixed position, but distributes them and circulates them in a network of relations (Foucault, 1995:145).

2. The Control of Activity

    A.   The time-table is an old inheritance. The strict model was no doubt suggested by the monastic communities" It soon spread. Its three great methods – establish rhythms, impose particular occupations, regulate the cycles of repetition – were soon to be found in schools, workshops and hospitals (Foucault, 1995:149).

    B.   The temporal elaboration of the act. We have passed from a form of injunction that measured or punctuated gestures to a web that constrains them or sustains them throughout their entire succession. An art of anatomo-chronological schema of behavior is defined. The act is broken down into its elements; the position of the body, limbs, and articulations is defined; to each movement is assigned a direction, an aptitude, a duration; their order of succession is prescribed. Time penetrates the body and with it all the meticulous controls of power (Foucault, 1995:152).

    C.   Hence the correlation of the body and the gesture. Disciplinary control does not consist simply of teaching or imposing a series of particular gestures; it imposes the best relation between a gesture and the overall position of the body, which is its condition of efficiency and speed. In the correct use of the body, which makes possible a correct use of time, nothing must remain idle or useless: everything must be called upon to form the support of the act required. A well-disciplined body forms the operational context of the slightest gesture (Foucault, 1995:152).

    D.   The body-object articulation. Foucault examines the relationship between the body and the object it manipulates within the framework of discipline. He uses the example of handling a weapon to illustrate how discipline defines the

specific connections between body parts and corresponding elements of the object. This involves breaking down the overall gesture into two parallel series, correlating the body parts and object parts through simple gestures, and establishing a sequential order. This prescribed syntax, known as "manoeuvre," introduces the power to bind the body and the object together, creating a complex relationship. It goes beyond previous forms of subjection that focused on signs, products, expressions, or labor outcomes. Foucault also emphasizes that the regulation imposed by power is integral to constructing the operation itself. Disciplinary power functions more as a synthesis and coercive link with the apparatus of production rather than deduction or product exploitation.

E.   Exhaustive use. The underlying principle of the conventional timetable was essentially negative, centered around the prohibition of idleness. Wasting time was considered a moral offense and economic dishonesty, as time was deemed accountable to God and payable by individuals. The timetable aimed to eradicate the risk of time wastage. In contrast, discipline introduces a positive economy, advocating for a theoretically continuous expansion in the utilization of time. Rather than focusing on use, discipline emphasizes exhaustion – extracting increasingly available moments from time and harnessing ever more useful forces from each moment. This implies a pursuit of intensifying the utilization of even the smallest moments, treating time as if it were inexhaustible in its fragmentation, or striving towards an ideal point where maximum speed and efficiency are maintained through increasingly detailed internal arrangements (Foucault, 1995:154).

3. The Organization of Geneses

In Discipline and Punish: The Birth of the Prison, the organization of geneses is described about the origin of something, the modern and disciplined individual. This discipline examines space and reorganizes the activities used to calculate and utilize time because discipline relies on the idea of a series of mastery of time. Foucault describes this technique in four steps: 1) Divide the time range into sequential sections and each section must be completed at the specified time, 2) arrange the sequence of the division of those sections with an analytical plan, 3) Complete the series of time sections with the conclusion of an examination to determine whether all sections have reached the expected level, 4) By organizing the series, then dividing each series according to its level and assessing its progress.

This disciplinary technique shows evolution as the sequence of achieving disciplinary goals through time management has evolved since the 18th century. Recent strategies of power allow for the incorporation of time, unity, continuity, and accumulation in the exercise of control and domination, by organizing people in spaces that follow certain rules.

A. Hierarchical observation

Foucault says the exercise of discipline presupposes a mechanism that coerces using observation; an apparatus in which the techniques that make it possible to see induce effects of power, and in which, conversely, the means of coercion make those on whom they are applied visible (Foucault 1995:170).

This observation aims to control behavior and improve the performance of individuals in a community institution through surveillance. Examples of the institutions are schools, hospitals, and prisons. Hierarchical observation involves periodic observation of individuals by various authorities based on the hierarchy. In the end,

due to surveillance, individuals within institutions tend not to behave in deviation from the norms of the institutions in which they belong.

B. Normalizing Judgement

Michel Foucault's concept of normalizing judgment refers to implementing norms and standards of conduct directed through certain quasi-judicial bodies held by the authorities to establish rules and sanctions against norm violations. It is a process of organizing individuals into a normality-based classification, in which something considered normal according to their normality is seen as good. In contrast, something abnormal is seen as bad and requires improvement. Normalization provides consistency while valuing and utilizing individual differences within a formal equality system. It can be concluded that power operates through established social norms in normalizing judgment. Once norms are established, individuals will be supervised by hierarchical authority to comply and act by the norms. Abnormal and criminal are classifications for individuals who act defiantly from the norm.

C. The Examination

Michel Foucault claims that examination plays a crucial role in the exercise of power, by turning visibility into a control mechanism. Individuals are constantly observed in a disciplinary system that ensures their compliance. Then there is a trial, serving as a ritual of objectification, placing them as subjects under the supervision of power. For Foucault, discipline uses judgment in a real way like a military parade, where individuals are regarded as objects to be examined. In the end, the examination has the potential to transform each individual into a "case" through the integration of various activities such as describing, evaluating, measuring, comparing, instructing, correcting, categorizing, and other procedures to improve compliance with knowledge understanding and control.

2.2.4.3 Resistance

Power relations involve many parties from various social groups, therefore that arises the dominant and the dominated parties. The dominated party can at any time resist the power of the dominating party which is supported by several factors. According to Foucault, there are no relations of power without resistance; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised; resistance to power does not have to come from elsewhere to be real, nor is it inexorably frustrated through being the compatriot of power. It exists all the more by being in the same place as power; hence, like power, resistance is multiple and can be integrated into global strategies (Gordon, 1997:142). According to Foucault's statement, resistance to power emerges in the areas where power is exercised, and the resistance is spearheaded by the dominated parties in the area.

Foucault continues, he argue that within a general reflection in terms of power, the category of resistance cannot be made to exclude its (supposedly) 'primitive' or 'lumpen' forms of manifestation. There is another problem with the political definition of resistance. If one turns, not to the fictitious schema of the disciplined subject but to the question of what is it for real people to reject or refuse, or on the other hand in some manner to consent to, acquiesce in, or accept the subjection of themselves (Gordon, 1997:257).

Foucault states that resistance to power does not come from the body of the dominated subject, but rather from what the power holds, whether it is worth accepting or otherwise. They have to think and analyze before accepting or rejecting a power. For example, once the body receives power and then chooses to discipline it, gradually the social body can feel uncomfortable with the power received because the power feels detrimental. For example, the power exercised is negative in the form of a dictatorship. Anyone who has the status of being dominated will decide to stop obeying the power.

2.3 Previous Related Studies

First, I found the analysis of a novel written by Wasesa from Yogyakarta State University in 2013, entitled *Relasi Kuasa Dalam Novel Entrok Karya Okky Madasari*. The research aims to describe the forms of power relations and the representation of power relations in Okky Madasari's Entrok novel and to explain the power resistance that is part of the representation of power. The primary data source used by the author is Okky Madasari's novel Entrok. The type of data used by the author in his research is qualitative data obtained by reading and recording techniques, then analyzed by qualitative description techniques. The results of the research written by Wasesa are divided into two; The first is the discovery of the form of power relations over the mind and body. In the second research result, it was found resistance to the representation of power relations over the body and mind was carried out by the characters Marni, Rahayu, Kyai Hasbi, Mali, and the people of Singget. The difference between Wasesa's research and my research is the use of different research objects, and my research focuses on proving forms of power through Michel Foucault's power relations theory supported by the intrinsic elements of the novel.

The second one, I found the analysis of a novel written by Nur Alfi from Maulana Malik Ibrahim Islamic State University Malang in 2017, entitled *Power Relation Among Factions In Veronica Roth's Divergent*. The research object in this study is the novel Divergent by Veronica Roth. This research examines how power relations are deliberately constructed in the relationship among the five factions in Veronica Roth's Divergent novel and how Divergent and Factionless as the result of power relations resist the faction's system. The research written by Nur Alfi uses a sociological approach supported by Michel Foucault's concept of power and focuses on the power relation that affects the cultural and social circumstances at a particular time in the Divergent novel. The results of this research show Veronica Roth's Divergent novel could be one of the examples that power emerges from any social relationships and interactions among societies, e.g. The difference between Nur Alfi's research and this research lies in the use of the object of the research and the characters analyzed.

The last one, I found the analysis of a novel written by Nugroho from the University of Indonesia in 2013, entitled *Relasi Kuasa Antara Pemerintah Totaliter (Adam Sutler), V, dan Masyarakat Inggris dalam Film V for Vendetta*. This research uses the movie V for Vendetta as its research object. This research also uses Michel Foucault's theory of power relations, to describe how the movie V for Vendetta depicts the people who started the rebellion against the government from one character, V, to include all people in England. Nugroho in this research will show that power is not only owned by the strong, but power can also be owned by the weak. The research method used in this research is a qualitative method.

The difference between Nugroho's research and this research lies in the object of research and research objectives. Nugroho's research with V for Vendetta as the object of his research, aims to prove that power can be owned by any party. Meanwhile, this study uses the novel *Red Rising* to prove that there are dominating and dominated parties among the power relations that exist in the social life of the planet Mars.