

CHAPTER II

FRAMEWORK OF THEORIES

As the chapter one stated before, the theories that will be applied to conduct this research is including intrinsic analysis and extrinsic analysis. The intrinsic analysis is conclude with the characterization that will shows in different method, and then there is plot that well known concludes five parts that are exposition, complication (rising action), crisis, falling action, and resolution. After that there is setting that I will be shown fourth setting for this research. About the extrinsic analysis I will using and approaches about psychology in literature.

A. Intrinsic Approaches

1. Characterization

Characterization is a literary device that is used step by step in literature to highlight and explain the details about a character in a story. It is in the initial stage in which the writer introduces the character with noticeable emergence. After introducing the character, the writer often talks about his behavior, then, as the story progresses, the thought processes of the character.

(Literarydevices.net/characterization/)

a. Telling Method

This method relies on author direct explanation or exposition. Telling method include :

1) Characterization through Appearances

While in real life appearances of some people are deceiving, in fiction the details of it can serve as essential clues of a character. The details of a dress it can be clues for a character's background, occupation, economic and social status. Then, the details of a character's physical appearance can be clues for their age, general state of their physical health and well – being, as well as their emotional state and health. (Pickering and Hoeper, 1981, p.29)

2) Characterization by the Author

An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feeling that are in their minds. The author has full control of the reader's attention and supposed attitude towards the characters. (Pickering and Hooper, 1981, p.30)

b. Showing Methods

Showing method is a method that there is no attendance of the author so that the characters are described by using several things such as dialogue, action, and behavior. There are two ways to analyze characters in the novel:

1) Characterization through Dialogue

Characterization through dialogue consisting of: what is said speakers, speaker identity, location and situation of the conversation, the identity of the targeted figure by the speakers, the mental quality of the characters, tone, emphasis, dialect and vocabulary leaders. (Pickering & Hooper, 1980, p. 32). There are several things which we should prepared when we analyze characterization through dialogue, such as :

a) What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hooper, 1980, p. 32).

b) The Identity of the Speaker.

Something delivered by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters (Pickering & Hooper, 1980, p. 32).

c) The Occasion

Location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the

people around them, usually they will show their character when talking to people which closest to them. (Pickering & Hooper, 1980, p. 33)

d) The Identity of the Person or Persons the Speaker Addressing.

This narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering & Hooper, 1980, p. 33)

e) The Quality of the Exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hooper, 1980, p. 33)

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

Characters also a figure we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. (Pickering & Hooper, 1980, p. 33)

2) Characterization through Action

Pickering and Hooper, stated that the actions and behavior of the logical development of the psychology and personality; shows how the characters shown in the image actions. An action, even as little as the gesture and facial expression usually represent about their unconscious emotional and psychological states as well as their conscious attitudes and values. So, it is necessary to identify the common pattern of conduct and behavior as well as underlying motives behind an action. (Pickering and Hooper, 1981, pp. 34 – 35)

2. Plot

Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of novel or short story. The events are arranged are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and intermediate events. (Pickering and Hooper, 1981, p. 13-15). A plot usually flows in five certain stages or sections as follows:

a. Exposition

The exposition is a beginning part of a story. An author usually puts several necessary background information, takes sets, builds the situation and actions. It may also introduce the characters, and conflict or a potential conflict. (Pickering and Hooper, 1981, p.17)

b. Complication

Sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering and Hooper, 1980, p.17)

c. Crisis

The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reach to the point of greatest emotional intensity. (Pickering and Hooper, 1981, p.17)

d. Falling action

It exist after crisis happen, has been reached, the tension subsides and the plot moves towards its appointed conclusion. (Pickering and Hooper, 1980, p.17)

e. Resolution

It is the final section of the plot. It contains the outcome of the conflict and establish some new condition and situation. The resolution is also known as the conclusion. (Pickering and Hooper, 1980, p.17)

3. Setting

Setting is a word that refer to the physical location that frames the location and the time of an event, the climatic condition, as well as the historical period during which the action take place. Setting in fiction is called on to perform a number of desired functions. It may serve five elements. (Pickering and Hooper, 1980, p. 29)

a. Setting as Background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or

characters, or at best relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need to ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. (Pickering & Hooper, 1980, p. 38)

b. Setting as an Antagonist

Setting may also serve as a kind of causal agent or antagonist that help to build a conflict and determine the outcome of the story's events. (Pickering and Hooper, 1981, p. 39)

c. Setting as means of Creating Appropriate 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 to. (Pickering & Hooper, 1980, p. 40)

d. Setting as a means of Revealing Character

When characters perceive a setting, the way they react to it can tell the reader more about them and their state of mind. (Pickering and Hooper, 1981, p. 41)

A. Analysis Extrinsic

1. Psychology in Literature

Due to the psychological in literature, all of the theories commonly according by the Freud theory, and will be conduct by another theory. Dealing with human behavior in almost all aspects of human endeavor, psychological theories have made their contributions into different fields of studies. Literature study is not an exception. Literary criticism, for instance, is conspicuously based on psychological theories. Acquaintance with these theories in the literary criticism is so significant that understanding it will be close to impossible unless one has good grasp of psychological theories. This study aims at introducing the psychological theories

used and the contributions in literary criticism.(The Contribution of Psychological Theories in Literary Criticism, *sciverse sciencedirect.com*).

Perhaps one of the major causes psychological consideration of an unconscious mental prior to the project by “Freud”. With the discovery of the unconscious mind. Many of his works appear to have mental contention. And the fact that Freud is a self-confessed repeatedly that I’m not discover unconscious. Poets discovered unconscious, what I, this way only scientific method was devised to explore the unconscious from the perspective Freud unconscious reservoir of all desires, fears, memories and motives are instinctive because it did not occur to any opportunity that we have, and crack down. The word means “repression” from (www.pdfsemanticscholar.com) mining is one of the key concepts in mind. Freud belief that repressed forget to deposit or indifference to the conflict and unresolved internal conflicts, or many reason for a person desires and memories that are painful.

a. Ambition Theory

Ambition is the personality characteristic most closely linked with career success (Judge & Kammeyer Mueller, 2012; Hogan & Holland, 2003; Hogan & Chamorro-Premuzic, 2015). Ambition people seem competitive, assertive, achievement oriented, confident, and upwardly mobile (Hansson, Hogan, Johnson, Schroeder, 1983). They pursue enterprising vocations, compete in athletics and participate in extracurricular activities (Johnson 1997), perform well in school (Driskel, Hogan, Salas, & Hookin, 1994), and learn quickly (Burris, 1976). In addition, ambitions people are more successful in life, they achieve higher levels of education, work in more prestigious occupations, and have higher net incomers (Judge & Kammeyer-Mueller, 2012, Kern, Friedman, Martin, Reynold, & Luong, 2009; Van der Heijden, 2006).

According to Freud, ambitious people are necessarily neurotic and potentially father murderers (Freud & Freud, 2001). From the Jungian perspective, ambitious people

suffer from a regressive restoration of the person which blocks their potential for personal growth (Jung, 1953). According to Adler ambition is neurotic defense against low selfsystem that I got the source from website that is ([Http://fau.edushermanr/AmbitionAccepted.pdf](http://fau.edushermanr/AmbitionAccepted.pdf))

According the ambition explanation above in this research the analysis will conduct the ambition theory through the Alfred Alder's theory about the individual personality, that will be describe by the following explanation below. Alfred Adler's theory is at once a model of personality, a theory of psychopathology, and in many cases the foundation of a method for mind development and personal growth. Adler wrote, "Every individual represents a unity of personality and the individual then fashions that unity. The individual is thus both the picture and the artist. Therefore if one can change one's concept of self, they can change the picture being painted." His Individual Psychology is based on a humanistic model of man. Among the basic concepts are:

1. **Holism.** The Adlerian views man as a unit, a self-conscious whole that functions as an open system (see **General Systems Theory**), not as a collection of drives and instincts.
2. **Field Theory.** The premise is that an individual can only be studied by his movements, actions and relationships within his social field. In the context of Mind Development, this is essentially the examination of tasks of work, and the individual's feelings of belonging to the group.
3. **Teleology** ("power to will" or the belief that individuals are guided not only by mechanical forces but that they also move toward certain goals of self-realization). While Adler's name is linked most often with the term 'inferiority-complex,' towards the end of his career he became more concerned with observing the individual's struggle for significance or competence (later discussed by others as self-realization, or self-actualization, etc.). He believed that, standing before the unknown, each person strives to become more perfect, and in health is motivated by one dynamic force - the upward striving for completion - and all else is

subordinated to this one master motive. Behavior is understood as goal-directed movement, though the person may not be fully aware of this motivation.

4. **The Creative Self.** The concept of the creative self places the responsibility for the individual's personality into his own hands. The Adlerian practitioner sees the individual as responsible for himself, he attempts to show the person that he cannot blame others or uncontrollable forces for his current condition.

5. **Life-Style.** An individual's striving towards significance and belonging can be observed as a pattern. This pattern manifests early in life and can be observed as a theme throughout his lifetime. This permeates all aspects of perception and action. If one understands an individual's lifestyle, his behavior makes sense.

6. **Private intelligence** is the reasoning invented by an individual to stimulate and justify a self-serving style of life. By contrast, common sense represents society's cumulative, consensual reasoning that recognizes the wisdom of mutual benefit.

The 'Individual Psychologist' works with an individual as an equal to uncover his values and assumptions. As a person is not aware that he is acting according to misperceptions, it becomes the task of the practitioner to not only lead the individual to an insightful exposure of his errors, but also to re-orient him toward a more useful way of living. (<https://mind-development.eu/adler.html>)