CHAPTER II

FRAMEWORK OF THE THEORIES

This chapter tells about further explanation based on previous chapter. In this chapter I will use qualittive methods explain the concepts and theories of intrinsic and extrinsic approaches. I apply theory and concepts that consist of intrinsic approach and extrinsic approachthe psychology of literature/the psychology of personality. Literature theory which is applied: first point of view , characteriz,Fation, setting, plot, and theme.

2.1Intrinsic Approaches

2.1.1 Point of view

In a book *entitled teori pengkajian fiksi Sastra* (Nurgianto,1995:248)*it is explained that Sudut pandang, mengarah pada sebuah cerita yang diriwayatkan Begitulah cara atau pandangan penulis menggunakan sebagai sarana penyajian karakter, tindakan, latar belakang dan peristiwa yang membentuk cerita dalam karya fiksi ke pembaca.* (my translation: point of view, leads to a story narrated. It is the way or view the author uses as a means of presenting the characters, actions, backgrounds, and events that make up the story in the work of fiction to the reader) on the other side(1995:48)

> *Nurgianto also explained bahwa sudut pandang dasarnya adalah sebuah strategi, dimana penulis yang memilih untuk mengusulkan gagasan ceritanya. Segala sesuatu yang dikemukakan dalam karya fiksi, itu milik penulis, pandangan hidup dan interpretasinya tentang kehidupan Tapi semua itu dalam karya fiksi disalurkan di sudut pandang karakter lewat kacamata karakter cerita.*

(my translation: point of view, leads to a story narrated. It is the way or view the author uses as a means of presenting the characters, actions, backgrounds and events that make up the story in the work of fiction to the reader.

> *in addition (Nurgianto,1995:250)Sudut pandang itu sendiri bisa terbagi menjadi dua jenis: pesona pertama, orang pertama, gaya "aku", dan pesona ketiga, gaya orang ketiga, "dia". Jadi dari sudut pandang "aku" atau "dia", dengan variasinya, sebuah cerita diceritakan. Kedua sudut pandang tersebut masing-masing menyarankan dan menuntut konsekuensinya sendiri. Area kebebasan dan keterbatasan, oleh karena itu, harus dianggap obyektif sesuai dengan kemungkinan yang bisa dicapai dari sudut pandang yang digunakan. Namun penulis memiliki kebebasan tak*

terbatas. Ia bisa menggunakan banyak sudut pandang bahkan
dalam sebuah karya jika dirasakan lebih efektif.

(my translation: The point of view itself can be widely divided into two types: first charm, first person participant, "I" style, and third charm, third-person, "he" style. So from the point of view of "I" or "he", with its variations, a story is told. Both points of view each suggest and demand its own consequences. The area of freedom and limitations, therefore, should be considered objectively in accordance with the possibilities that can be reached from the point of view used. However the author has unlimited freedom. He can use multiple points of view even in a work if it is felt more effective.)

2.1.2 First person participant

In a book entitled *menulis kreatif sastra* (Nurgianto,2014:67) *explain that Dalam sundut pandang teknik ini, si "aku" mengisahkan berbagai peristiwa dan tingkah laku yang di alami baik bersifat batiniah, dalam diri sendiri maupun fisik, hubungan sesuatu yang luar dirinya*. (my translation: In the point of view this technique, the "I" narrates events and behaviors that are inwardly inward, inner and physical, the relationship of something outside of himself) *in a book entitled menulis kreatif sastra* Nurgianto(2014:68) *explain that si "aku" me98]njadi fokus pusat kesadaran, pusat cerita. Segala sesuatu yang di luar diri si "aku" menjadi fokus pusat kesadaran,pusat cerita.* (my translation: the "I" becomes the focus of the center of consciousness, the center of the story. Everything outside the self "I" becomes the focus of tpo3o2kihe center of consciousness, the center of the story) *in a book entitled menulis kreatif sastra* (Nurgianto,2014:68) *also explain that segala sesutau yang di luar diri si "aku", peristiwa tindakan, dan orang, di ceritakan hanya jika berhubungan dengan dirinya, di samping memilik ke bebasan untuk memilih masalah masalah yang akan di ceritakan yang demikian, si "aku" menjadi toko utama.* (my translation: everything that is outside of the "I" self, the action, and the person, is told only when it comes to her, besides having the freedom to choose the problem problem that will be told that way, the "I" becomes the main store)

2.2 Setting

Pickering and Hoeper (1980:.37) stated that setting 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 in fiction is called on to perform a number of 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.

2.2.1 Setting as Background for Action

Setting as background for action is the setting that explains the places where the events of literature work occur.

2.2.2 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 theoutcome of events.

2.2.3 Setting as A Means of Creating Appropriate Atmosphere

Setting as a means of creating appropriate atmosphere is the setting that describes the state or the atmosphere in literature work that can arouse the state of readers.

2.2.4 Setting as A Means of Revealing Character

Setting as a mean of revealing character is the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the physical setting itself.

2.2.5 Setting as A Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story. It is the setting that explains the idea of an author in literature work that is expected to send to the readers.

2.3 Plot

Pickering and Hoeper's study (1980:14) found the following: plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind inevitably involve people and for this reason it is virtually impossible to discuss in isolation from character. Plot is often conceive of moving through five distinct sections or stages, as follow:

2.3.1 Exposition

Exposition is the beginning section in which then author provides the necessary background information, sets the scene, establishes the situation and dates the action. It may also introduce the characters and the conflict, or the potential for conflict.

2.3.2 Complication

The complication, which is sometimes referred to as the rising action, breaks the exiting equilibrium and introduces the characters and the underlying conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.

2.3.3 Crisis

The crisis, referred to as the climax, is that moment at which the plot reaches its point of greatest emotional intensity: it is the turning point of the plot, directly precipitating its resolution.

2.3.4 Falling Action

Falling action happens once the crisis, or turning point has been reached, the tension subsides and the plot moves toward its appointed conclusion.

2.3.5 Resolution

The final section of the plot is its resolution: it records the outcome of the conflict and establishes some new equilibrium or stability. It is also referred to as the conclusion.

2.4 Theme

Pickering and Hoeper studied (1989:60) theme is one of those critical terms that mean very different things to different people. People who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson can be extrapolated from the work. In literature, theme is the central idea or statement about that unifies and controls the total work. Theme is the comment or statement the author makes about that subject as it necessarily and inevitably emerges from the interplay of the various elements of the work. Theme in literature can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he or she lives and works. It is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers.

2.5 Extrinsic Approaches

To analyze this novel through extrinsic approach, I use psychological approach. They are the concepts of conflict and love. Through the psychology of personality, it is begun with the definition of the psychology of literature and the relationship of the psychology of literature with psychology along with the psychology of personality as follows.

To analyze this novel through extrinsic I use psychological approach. I use the concepts of conflict and love to analyze Mel's character. Through extrinsic approaches apply the concepts of:

2.5.6 Psychology

Based on a journal by Charles Stangor titled European Journal of Social Psychology stated psychology is the scientific study of mind and behavior. The word "psychology" comes from the Greek words "psyche", meaning life, and "logos",meaning.(https://ocw.mit.edu/ans7870/9/9.00SC/MIT9_00SCF11_text.pd f).

Other sources (highered.mheducation.com) titled *What Is Psychology* stated psychology is the science of behavior and mental processes. Behaviors are everything that we do that can be directly observed. Mental processes refer to the thoughts, feelings, and motives that are not directly observable. Because psychology is a science, it uses systematic methods to observe, describe, predict, and explain behavior. Psychology is a popular major for students, a popular topic in the public media, and a part of our everyday lives. Some experts also say psychology is a science that studies about mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2.5.7 Psychology of litrature

In a book entitled *Metologi Penelitian Sastra (2011:96) it is explained that karya sastra merupakan produk dari suatu kejiwaan dan pemikiran pengarang.* (my translation: A literary work is a product of the author's psyche and thought.) As it is said on the book entitled *Psikologi Sastra it is explained that psikologi sastra adalah sebuah interdisiplin antara psikologi dan sastra* (2013:59) (my translation: Psychology of literature is an inter-dicipline between psychology and literature.) It is also (Endraswara,2011:96) said that *psikologi sastra adalah kajian sastra yang memandang karya sebagai aktivitas kejiwaan* (my translation: Psychology of literature is a study of literature that sees works as psychological activities.) In addition, psychology of literature has important role in understanding literary works. It is said that (Minderop,2013:59) *penelitian psikologi sastra memiliki peran penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti pentingnya psikologi sastra untuk mengkaji lebih mendalam aspek perwatakan* (my translation: on the other word, there are some advantages in analysis by using psychology of literature, such as it can study deeply about characterization of characters.

Greek psukhe stated (Meanwhile, Wellek and Warren's :1993:7) that the word psychology literally means, "study of the soul" (ψυχή, psukhē, meaning "breath", "spirit", or "soul"; and -λογος -logos, translated as "study of" or

"research"). It means that psychology is the study of human behavior. Study found the following: The psychology of literature has four understanding, as follows: the study of psychology, an author as the person, the study of creative process, and the effect of literature for the readers and the study of type and low which is the psychology of low that is used in literature work.

2.5.7.1 Conflict

by Based on a journal titled *conflict in literature* Madison County, conflict is clash or struggle between opposing forces. (*dwightmurpheycollectedwritings.info/A62-2-Bridges.htm)*. In literature and in real life humans face internal and external conflicts. Internal conflict man versus self (a struggle that takes place in a character's mind is called internal conflict, an internal struggle is inside one's head). External conflict (a struggle between a character and an outside force is an external conflict, man versus man (the outside force may be another character), man versus nature (the outside force may be force of nature) and man versus society (the outside force may be force of society).

2.5.7.2 Love

Robert Sternberg (1986:22) proposed the triangular theory of love paper. In this model, all love is composed of three elements: *intimacy*, *passion* and *commitment*. Intimacy involves closeness, caring, and emotional support. Passion refers to states of emotional and physiological arousal. This includes sexual arousal and physical attraction as well as other kinds of intense emotional experiences. Commitment involves a decision to commit to loving the other and trying to maintain that love over time. Using different combinations of these three elements, Sternberg described eight different kinds of love: nonlove (low on all 3 elements), liking (high on intimacy only), infatuated love (passion only), empty love (commitment only), romantic love (intimacy and passion), companionate love (intimacy and commitment), fatuous love (passion and commitment), and consummate love (all three together)