

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Approach

2.1.1 Character and Characterization

The term character refers to any person who appears in a literary work. For some 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 & Hoepfer, 1981:24). Pickering & Hoepfer says that the major, or central character of the plot is the protagonist. His opponent, the character against whom the protagonist struggles or fight is the antagonist. The protagonist is mostly easy enough to recognize: He or she is a key figure without whom no action would occur at all. It is the protagonist's fate (the conflict or problem being wrestled with) on which the attention of the reader is focused (Pickering & Hoepfer, 1981:24).

Pickering & Hoepfer 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 (Pickering & Hoepfer, 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. According to Pickering & Hoepfer, in presenting and establishing character, an author has two basic methods or techniques at

his disposal. Namely, the telling and showing method (Pickering & Hoeper, 1981:27).

2.1.1.1 Telling Method

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

1. Characterization through the Appearance

In fiction, the details on 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).

2. 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).

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 (Pickering & Hoeper, 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

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 novels contain exact versions of conversations that could occur in real life, but a good writer cuts out all the irrelevant bits, so what remains is weighty, substantive, and conveys the force of the speaker's attitudes, values, and beliefs. We pay attention to such conversations because they are interesting and because, consciously or unconsciously, they help us to reveal the inner character and personality of the speaker as we try to understand him or her. 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 honest and tell us, or pretend to tell us, what they think. 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

Firstly, readers must pay close attention to the content of the conversation itself: is it small talk, or is it a topic important to the development of the story? 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 addressed 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 & Hooper 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 & Hooper, 1981: 34)

2.1.2 Plot

Plot defined as the intentionally organized succession of interrelated occasions that establish the essential account structure of a novel or a short story. Occasions of any kind, obviously, definitely include people, and consequently, it is essentially impossible to discuss the plot in some of disengagement from character. (Pickering & Hooper, 1980:14)

2.1.2.1 Exposition

The exposition is the beginning section in which the author presents the required background information, sets the scene, sets the

situation and dates the action. It also can also show the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of certain novel, may cover a whole chapter or more. (Pickering & Hooper, 1980:16)

2.1.2.2 Complication

It is sometimes referred to as rising action, breaking the balance and introducing the character and the underlying conflict or inciting. The conflict is then developing gradually and intensified. (Pickering & Hooper, 1980:17)

2.1.2.3 Crisis/Climax

The crisis, also known as the climax, is when the plot reaches its highest emotional intensity; this is the turning point of the plot, directly accelerating the resolution. (Pickering & Hooper, 1980:17)

2.1.2.4 Falling action

Once a crisis, or turning point, has been reached, tensions subside and the plot moves towards predetermined conclusions. (Pickering & Hooper, 1980:17)

2.1.2.5 Resolution

The last part of the plot is the resolution; it notes the results of the conflict and establishes some new balance or stability. The resolution is also referred to as a conclusion. (Pickering & Hooper, 1980: 17)

2.1.3 Setting

Pickering & Hooper 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 plot of the work and lends credibility and authenticity to the characters. In other words, it helps to create and maintain the illusion of life, providing what we call lifelikeness. There are many different types of settings in literature, and they function in different ways. The setting may serve (1) as an antagonist; (2) as a means of creating an appropriate atmosphere; (3) as a means of revealing character; (4) as a means of reinforcing theme; and (5) to provide background for the action.

2.1.3.1 Setting as an Antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflicts and determine the outcome of the event. (Pickering & Hooper, 1980: 39)

2.1.3.2 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 Hooper, 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.

2.1.3.3 Setting as Means of Revealing Character

There are many ways for a character perceives the setting, and the way he reacts to it, will tell the reader more about the character

and his state of mind. He reacts to it, will tell the reader more about the character and his state of mind than about the actual physical setting. An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hooper, 1981: 40)

2.1.3.4 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 Hooper, 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.

2.1.3.5 Setting as a Background of the Action

When we talk about setting as background, we're thinking about a type of setting that generally exists on its own, with no clear connection or only a concrete, light relationship to the plot or characters. To see whether the setting acts as an important element in fiction, or does it exist only as a decorative and functionless background, we need to ask ourselves about this: Could the work be arranged at other times and elsewhere without doing essential damage? If the answer is yes, then the setting can be said to exist as a decorative setting whose function is largely irrelevant to the purpose of work as a whole. (Pickering & Hooper, 1980: 38).

2.1.4 Theme

A theme is the central idea of a story in a novel or short story. A theme is also a motif that connects the story, but it is often implicit. This is in line with the opinion of Wahyuningtyas and Wijaya (2011) who stated that the theme is the main idea or central idea in a story or literary work (Wahyuningtyas and Wijaya, 2011). The theme can mean morals or lessons that can be assumed from the work (Pickering and Hoeper, quoted in Fajar Rizky, 2018).

2.2 Extrinsic Approach

2.2.1 Sociology

Sociology is a science that examines society, the mechanisms of society life, identities social organizations, patterns of social relations and interactions, and the shifts and developments that occur among people as a result of actual-life events that follow to specified principles and laws. According to Comte in (Soyomukti, 2010:51), sociology is a discipline that seeks laws that control human conduct with the same certainty as exact sciences. According to Max Weber, sociology is a discipline that aims to comprehend social behavior. (Soyomukti, 2010: 61). Sociology can be defined as the science that studies all aspects of society. So, sociology allows us to grasp many social phenomena and problems that exist in society.

2.2.2 Sociology of Literature

The works of literature describe "life" in actuality by the author's cleverness in reflecting his era, communicating his perspective on experience, and providing a full comprehension or situation awareness of social life. The connection between literary and social situations is

closely interwoven with sociology. A sociology of literature method is needed for evaluating literary works about society and social life. The sociology of literature approach is a research study that looks at the social elements and the relationship between literature and the social context in which it is formed. The social aspects discussed include changes in social position, social ideology, and the social influences created by literary works (Abercrombie, 1994).

2.2.3 American Dream

The American Dream Approach is an approach based on James Truslow Adam, the author of the book *Epic of America* (1931) who wrote in his book that the American Dream expects a better, richer, and more fulfilling life for everyone and that they get opportunities based on their abilities or achievements in life regardless of social class or the environment in which they are born. So, it can be concluded that the American Dream is a success that can be achieved by a person through his hard work and courage in taking risks, not because he has easier access because of his social, economic, and family background. The American Dream is a concept that has been around since James Truslow's 1931 novel, *The Epic of America*. In his book, the American Dream was said to be the right of every person to realize their dreams and find work using their skills and abilities. In other words, the American Dream is people's hope for a better life. This concept has influenced the daily life of Americans because Americans want to be rich and wealthy. Although the American Dream is not guaranteed, the concept of the American Dream helps Americans have the courage to overcome obstacles and achieve a better future. The people who get their prosperity through the American Dream will get some positive things

from their society. The American Dream allows everyone to live their own life using their abilities, but it can also gain a punishment from their failure. Those who achieve prosperity through the American Dream will get some good things from society, but those who do not achieve prosperity will feel the negative effects that will make them suffer. As a result of reaching American Dream, there are many succeed people who got their goals because of hard working, but some people may fail despite trying their best to get what they want. According to Pumphrey, Fitzgerald criticizes American society for depriving Gatsby of his American dream because of the country's growing obsession with consumer culture and misunderstanding of the American dream as a culmination of wealth (Pumphrey, 2011; 115-120).

The term American Dream was originally formulated by Adams in his publication and remains an aspiration for many Americans today. The American Dream is not about having luxury goods or high salaries, but rather about a social order where every man and woman in society has equal opportunities, judged by their abilities, and their achievements are recognized by others. According to Uyl and Machan in John Locke's concept of life, liberty, and property, by substituting the word property with pursuit of happiness, they demonstrated that happiness encompasses a broader scope than merely property. While individuals have the benefit of democratic rights as outlined in the declaration, they bear the primary responsibility for their own happiness (Uyl, D. D., & Machan, T. R., 1983: 121).

The United States has a well-known term within them, which is "The American Dream" which includes gold, religion (gospel) and glory which aims to pursue material wealth or natural resources, the spread of the foundations of liberal democracy, and to achieve success or dominance (Sahide 2019: 154-155).

The concept of American Dream includes elements of Gold, Glory, and Gospel. At first, this term referred to achieving Gold, Glory, Gospel, but over time the Dream developed not only to become rich, but success and honor also participated in the American Dream (Minderop, 2005: 1). All the elements of the American Dream are:

2.2.3.1 Gold

Gold's definition of the American Dream concept is wealth. The Gold Definition can also be symbolized as an American country where there is abundant wealth. In ancient times, when Christopher Columbus discovered the Americas, he often observed his followers who liked to wear gold around their necks and some parts of their bodies. It was then that immigrants to the Americas were motivated by the hunt for gold. In this case, the definition of gold can be identified as property and wealth in the form of money (Minderop, 2005: 34). According to Steinfield, There were a thousand varieties of finite dreams within the encompassing dream. Many of the poor came dreaming to be rich, many of the rich dreaming to be richer (Steinfield, 1971: 366)

2.2.3.2 Glory

According to Elliot & Scheiber, When he shall make us a praise and glory, that men shall be as a city upon hill, the eyes of all people are upon us (Elliot & Scheiber, 1947: 47). The Glory definition was one of the American Dream concepts for reach success, respect, and admiration from others.

2.2.2.3.3 Gospel

According to Richin, a Christian should follow his occupation with industry. It seems a man slothful in business, is not a man serving the lord by slothfulness man bring upon themselves what? But poverty, but misery, but all shorts of confusion...in the other side, a man by diligence in his business, what may he not come to? A diligent man is very rarely indigent man (Richin, 1965: 25)

The United States has the importance of fully controlling and controlling natural resources in the Middle East, including Syria. However, the US effort was thwarted by Iran and caused their worries to get stronger. US concerns because the Islamic Revolution of Iran in 1979 could have an impact on surrounding countries. Iran became a country that independent without U.S. intervention. If neighboring countries follow Iran's move, then the full US control in the Middle East will be reduced as the loss of dependencies from those countries. This has an impact on Iran's growing influence in the Middle East (Mustofa 2020: 66).

As written in great detail by F. Scott Fitzgerald in his book entitled *The Great Gatsby* (1920). At that time, Americans seemed to forget that the main goal of their country and its founder was to fight for equal rights for all people. "America is, and must always be, a place where individual dreams can come true, where people who work hard can succeed, where people of different points of view and different heritages cannot only live together but prosper, a place where, by respecting our differences and working together to meet our responsibilities, we earn the gold medals of freedom and opportunity" (Clinton, 1996: 6). This determination to create a better life shift with the desire to own luxury items. All the luxuries pursued by Americans

are perfectly symbolized by Jay Gatsby and Daisy Buchanan, the two main characters in the novel. The American dream can be assumed to reflect the hope of the immigrants who formed the American nation. Immigrants hope to create a better life. This is consistent with Anderson's argument, "to make the American dream come true-in other words, to grow up in the world and make a better life" (Anderson, 1990: 20). Every year, many immigrants come to America to reach their dream. They could do anything to make their dreams come true. They not concentrated with American value. American dream is a dream to work in a big industry, have a happy family, and reach high education.

However, the American Dream brings about the hallucination of equivalency, but control and wealth leverage an individual's socioeconomic outcomes in the United States. The truth is that the nation's fortune is focused on the hands of a few affluent individuals, and the separation between the well-endowed and broke in the country is growing. The Dream is an ugly thing because it de-emphasizes the fact that wealth and power are what rule the United States. Proponents of this dream argue that anyone can succeed in this land of opportunity if they transfigure themselves and use their endowment (IvyPanda, 2019).

2.3 Previous Related Study

There are three studies related to the theme of this paper. The first one entitled "Representation of 1960s masculinity in america through the main male character in Elvis (2022) film" by Nida Rizkita Hidayanti, 2023. That research uses the movie Elvis as its research. That research discusses about the masculine archetype and represents 1960s masculinity in America. That research uses the theory of Petrie & Boggs and the concept of seven areas of masculinity by Janet Saltzman Chafetz in order to analyze the masculine figure of Elvis. The difference between Nida Rizkita

Hidayanti's research and this research lies in the use of the issues of the research.

The second study entitled “(Churchwell, 2012)Gatsby Teaches Us The Illusion of An “American Dream” by Kettinger, 2015. This research talk about the American national character in every person's life should be better, fuller, and richer Through hard work and equal opportunities to succeed. In a way, we are all like Gatsby, striving for a vision of our future lives being filled with economic and social success. We, as students, achieve this dream by going to college, and college can be thought of as a foundation on the path to reaching our ultimate goal. For young people, it can be difficult to know what that ultimate goal actually is. Is it material gain, a high status, or a beautiful spouse? This is normal and it is good to try, but sometimes strong emotions and past experiences can give a person uncontrollable desires or excessive expectations that these things will work out in a certain way. This can lead to chase something that can only be an illusion. Dreaming can make you vulnerable. The difference between Kettinger's research and this research lies in the use of the object of the research and the characters analyzed.

The final study is titled I found Churchwell, in his writing titled “The Great Gatsby and the American Dream” (2012). This study explains the first appearance of American Dream. This research explains that "the American dream" was initially coined to describe a disappointment rather than a hopeful vision. It symbolizes a broken promise, representing a dream that was constantly undermined by the dominance of. The difference between Churchwell's research and this research lies in the object of research and research objectives. Churchwell's research with The Great Gatsby as the object of his research, aims to prove that the American Dream is a hallucination concept that cannot be reached by anyone. Meanwhile, this study uses the movie script *Elvis* to prove that the American Dream is a concept that could create a toxic ambition.