

## CHAPTER II

### FRAMEWORK OF THE THEORIES

This chapter tells about the explanation of the concepts and theories that have been told in previous chapter. In previous Chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. For the intrinsic, I use the Literary as Biographical Approach and using the Concept of Characterization Method. Meanwhile, for the extrinsic approaches, I use the Hierarchy of Needs Theory.

#### **A. Biographical Approach**

Biographical approach is one way for me to analyze this research. According to Christopher Russell Reaske (1966), Biography is a detailed description or account of someone's life. More than a list of basic facts (education, work, relationships, and death), biography also portrays the subject's experience of those events. Unlike a profile or curriculum vitae, a biography presents the subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality.

Biographical approach examines the literary work in relation to the author's life. And often a particular poem or song is subject to this kind of analysis simply by nature of its material in relation to the background of the author's personal experience. Understanding the social structure or way of life of a certain time period give the reader a greater knowledge base from which to draw conclusions and better understand the meaning. Discovering details about the author's life and times also provide similar ways to further develop ideas about the story. In another words, biographical approach is an approach used to understand and comprehend a literary work by studying deeper about the life of the author. (Reaske, 1966).

In this research, there is another view about definition of biographical approach from Jens O. Zinn. According to Zinn, Biographical research is a wide field of different approaches und research strategies with blurred borders and overlapping areas. Therefore, it seems to be useful to orient oneself in this jungle of empirical strategies and conceptual ideas. Since it is impossible to give an

exhaustive overview I sort out specific approaches of the (biographical) research that have a comparable clear theoretical-conceptual background and a developed empirical instrument.

It is not necessary that one follows a specific approach absolutely, rather these approaches are examples to illustrate different strategies which could be modified for your own purposes or give you new perspectives how to modify your own approach. (Zinn, 2004, p.3).

A profile is a short descriptive summary of a contemporary event or development within a social movement. We aim to publish profiles quickly (often including them in the next edition of the journal) enabling the journal to include timely reaction to contemporary events. A profile can be quick to write and often receives good citations. Profiles help us to produce a diverse, contemporary and informative journal.

## **B. Intrinsic Approaches**

The word intrinsic means something that related to the essential nature of a thing. Through this approach, I use the Concept of Characterization through the Telling Method.

### **1. Characterization**

Character is an important thing in literary work. Pickering and Hoepfer (1981) explain some terms of character in literary work. 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 term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering & Hoepfer, 1981)

On the other hand, it is said that flat character is a minor character of a story. Round character is a major character of a story. To establish characterization of characters can be analyzed through showing and telling methods. Telling method is

direct methods of revealing character-characterization by telling-include the following:

**a. Characterization through the Use of names**

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering & Hoeper, 1981).

**b. Characterization through Appearance**

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance ( what a character wears and how they looks) often provide essential clues to character. (Pickering & Hoeper, 1981)

**c. Characterization by the Author**

Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility-we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us. (Pickering & Hoeper, 1981).

- **Showing Method**

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 :

- **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).

- **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)

- **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)

- **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)

- **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)

- **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. Display facial expressions can also show the character of a character. In addition, there is the motivation behind the act and can clarify the description of the character of the characters. If the reader is able to discover this motivation, then it is not difficult to determine the character figure. (Pickering & Hooper, 1980, p. 34)

## 2. **Setting**

In literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. There are five functions of setting that will be explained as follows.

### a. **Setting as background of 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 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 & Hoepfer, 1981).

**b. 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 determining the outcome of events. (Pickering & Hoepfer, 1981).

**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. (Pickering & Hoepfer, 1981).

**d. Setting as means revealing character**

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering & Hoepfer, 1981).

**e. Setting as reinforcing of theme**

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering & Hoepfer, 1981).

### 3. Plot

Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason, it is virtually impossible to discuss plot in isolation from character. (Pickering & Hooper, 1980, p.14)

#### a. Exposition

The exposition is the beginning section in which the 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. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering & Hooper, 1980, p.16)

#### 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 & Hooper, 1980, p.17)

#### c. Crisis

The crisis, also referred to as the climax, is the moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering & Hooper, 1980, p.17)

#### d. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hooper, 1980, p. 17)

#### **e. Resolution**

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion. (Pickering & Hooper, 1980, p.17)

#### **4. Theme**

Theme is one of those critical terms that mean very different things to different people. To some, 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 that can be extrapolated from the work. (Pickering & Hooper, 1980)

#### **3. Extrinsic Approaches**

The extrinsic approach that I use to analyze this research is social institution. I use social institution, but I will concern on 4 institutions, there are:

##### **a. Political Institution**

Administers the regulatory functions of working depends on the accepted patterns of behavior in a society. Form of government and it's method of working depends on the accepted patterns patterns of behavior in a society. Development work is now a days a major responsibility of the government. For effective implementation of programmes, government may decentralize it's functioning by creating local-self-government like panchayats at different level. (Paul. B. Horton. 1980)

##### **b. Education Institution**

Education as an institution helps develop knowledge, skill, attitude, and understanding of the people and strive to make them competent members of the society. Education widens the mental horizon of the people and make them receptive to new ideas. (Paul. B. Horton. 1980)

**c. Economic Institution**

Economy provides basic physical sustenance of the society by meeting the needs for food, shelter, clothing, and other necessary supply and services. Economic institutions include agriculture, industry, marketing, credit, and banking system, co-operatives. Etc. (Paul. B. Horton. 1980)

**d. Religion Institution**

Religion constitutes a set of beliefs regarding the ultimate power in the universe, the ideal and proper pattern of behaviours, and ceremonial ways to expressing these beliefs. (Paul. B. Horton. 1980).

