

CHAPTER II

FRAMEWORK THEORIES

This chapter tells about further explanation of the concepts and theories that have been told in previous chapter. In chapter I, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. In this chapter I will explain those concepts and theories.

A. Intrinsic Approaches

To analyze this novel I use some concepts through intrinsic approach, they are characterization, setting, plot, and theme. Those concepts will be explained as follows

1. Characterization

Character is an important thing in literary work. Pickering and Hoeper 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. (Pickering and Hoeper, 1981: 24-25) 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. (*Ibid.*, p.62) 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.

a. Showing Method (Indirect)

There are two methods of characterization, telling method and showing method. To analyze this novel I use showing and telling methods. Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (*Ibid.*, p.27)

1) Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. 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. (*Ibid.*, p.32) It needs more concentrating and understanding to determine a characterization of a character. For this reason the reader must be prepared to analyze dialogue in a number of different ways.

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 characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egoist or bore. If the speaker talks only about others, we may merely have a gossip and busy body. (*Ibid.*, p.32)

b. The identify of the speaker.

Obviously, on balance, what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor character 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. (*Ibid.*, p.32)

c. The occasion.

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 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. (*Ibid.*, p.32)

d. The identify of the person or persons the speaker is 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 fiction. (*Ibid.*, p.33)

e. The quality of the exchange.

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, a character may be secretive and have something to hide. (*Ibid.*, p.33)

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 to others may, for example, be either warm and friendly or cold, detached, and even hostile. Moreover, the speaker must also be alert to suggestion of irony in the speaker's voice, which would suggest that what is being said is quite the opposite from what is actually meant. Finally, dialect stress and word choice all provide important clues to character: they may reflect the character's origin, education, occupation, or social class. (*Ibid.*, p.33-34)

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (*Ibid.*, p.33-34)

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling include the following: (*Ibid.*, p.28)

1) 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. (*Ibid.*, p.28)

2) 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. (*Ibid.*, p.29)

3) 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. (*Ibid.*, p.30)

2. Setting

The term 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. (*Ibid.*, p.37) There are five functions of setting that will be explained as follows.

1. 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. (*Ibid.*, p.38)

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 determining the outcome of events. (*Ibid.*, p.39)

3. 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. (*Ibid.*, p.40)

4. 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. (*Ibid.*, p.41)

c. 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: (*Ibid.*, p.42)

3. Plot

Plot is 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. (*Ibid.*, p.14)

1. 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. (*Ibid.*, p.16)

2. Complication

Sometime refers 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 (*Ibid.*, p.16)

3. Crisis

The crisis also refers 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. (*Ibid.*, p.17)

4. Falling action

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

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. The resolution also refers to as the *conclusion*. (*Ibid.*, 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. (*Ibid.*, p.61)

B. Extrinsic Approaches

To analyze this novel through extrinsic I use psychological approach. I use the concepts of guilty feeling and depression to analyze the characters. Through extrinsic approach applies the concepts of:

1. Psychology

Psychology (*têspsuchês logos*) is that branch of philosophy which studies the human mind or soul. By the mind or soul (*psuche*) is meant the thinking principle, that by which I feel, know, and will, and by which my body is animated. The terms Ego, Self, Spirit, are used as synonymous with mind and soul, and, though slight differences attach to some of them, it will be convenient for us (except where we specially call attention to divergences of meaning) to follow common usage and employ them as practically equivalent. 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.

(Santrock, J. W, 1988). To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2. Psychology of Literature

In a book entitled Metologi Penelitian Sastra it is explained that karya sastra merupakan produk dari suatu kejiwaan dan pemikiran pengarang. (Endraswara, 2011: 96) (in 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 (Minderop, 2013: 59) (in my translation: Psychology of literature is an interdisciplinary between psychology and literature.) It is also said that psikologi sastra adalah kajian sastra yang memandang karya sebagai aktivitas kejiwaan (Endraswara, 2011: 96) (in 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 penelitian psikologi sastra memiliki peran penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti pentingnya psikologi sastra untuk mengkaji lebih mendalam aspek perwatakan (Minderop, 2013: 2) (in 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.)

a. Traumatic Experience

Trauma is a very difficult or unpleasant experience that causes someone to have mental or emotional problems usually for a long time (Merriam Webster)

Traumatic experience occurs when people find themselves suddenly in danger, sometimes they are overcome with feelings of fear, helplessness, or horror. These events are called traumatic experiences. Some common traumatic experiences such as being physically attacked, being in a serious accident, being in combat, being sexually assaulted, and being in a fire or a disaster like a hurricane or a tornado. People react in different ways to trauma, experiencing a wide range of physical and emotional and avoidance reactions. There are emotional reactions such as anger, upsetting memories such as images or thoughts about the trauma, feeling as if the trauma is happening again (flashbacks), anxiety or fear, feeling in danger again, actively avoiding trauma-related thoughts and memories, bad dreams and

nightmares. In physical reactions, it is like insomnia, feeling agitated and constantly on the lookout for danger, feeling shaky and sweaty, having your heart pound or having trouble breathing.

People who have been through traumas often try to avoid reminders of the trauma. Sometimes survivors are aware that they are avoiding reminders, but other times survivors do not realize that their behavior is motivated by the need to avoid reminders of the trauma. People who have experienced traumas may have problems in relationships with others because they often have a hard time feeling close to people or trusting people. This is especially likely to happen when the trauma was caused or worsened by other people (as opposed to an accident or natural disaster). In avoidance reactions, it is like withdrawing with others, finding that things around you seem strange or unreal, avoiding situations that might make you have a strong emotional reaction. (Bower, G. H & Heidi Sivers.1998)

b. Love

The triangular theory of love explains the topic of love in an interpersonal relationship. Psychologist Robert Sternberg's theory describes types of love based on three different scales: intimacy, passion, and commitment. It is important to recognize that a relationship based on a single element is less likely to survive than one based on two or more. Different stages and types of love can be explained as different combinations of these three elements. For example, the relative emphasis of each component changes over time as an adult romantic relationship develops.

1. Liking in this case is not used in a trivial sense. Sternberg says that this intimate liking characterizes true friendships, in which a person feels a boundedness, a warmth, and a closeness with another but not intense passion or long-term commitment.
2. Infatuated love is often what is felt as "love at first sight." But without the intimacy and the commitment components of love, infatuated love may disappear suddenly.
3. Empty love: Sometimes, a stronger love deteriorates into empty love, in which the commitment remains, but the intimacy and passion have died. In

cultures in which arranged marriages are common, relationships often begin as empty love.

4. Romantic love: Romantic lovers are bonded emotionally (as in liking) and physically through passionate arousal.
5. Companionate love is often found in marriages in which the passion has gone out of the relationship, but a deep affection and commitment remain. Companionate love is generally a personal relation you build with somebody you share your life with, but with no sexual or physical desire. It is stronger than friendship because of the extra element of commitment. The love ideally shared between family members is a form of companionate love, as is the love between deep friends or those who spend a lot of time together in any asexual but friendly relationship.
6. Fatuous love can be exemplified by a whirlwind courtship and marriage in which a commitment is motivated largely by passion, without the stabilizing influence of intimacy.

Consummate love is the complete form of love, representing the ideal relationship toward which many people strive but which apparently few achieve. Sternberg cautions that maintaining a consummate love may be even harder than achieving it. He stresses the importance of translating the components of love into action. "Without expression," he warns, "even the greatest of loves can die".

Consummate love may not be permanent. For example, if passion is lost over time, it may change into companionate love. The balance among Sternberg's three aspects of love is likely to shift through the course of a relationship. A strong dose of all three components-found in consummate love-typifies, for many of us, an ideal relationship. However time alone does not cause intimacy, passion, and commitment to occur and grow. Knowing about these components of love may help couples avoid pitfalls in their relationship, work on the areas that need improvement or help them recognize when it might be time for a relationship to come to an end. (Sternberg, R. J.1986)