

CHAPTER II

FRAMEWORK OF THEORIES

This chapter tells about further explanation of the concepts and theories that have been told in previous chapter. In chapter I, I have told 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 Hoepfer 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 Hoepfer, 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. (Pickering and Hoepfer, 1981: 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. (Pickering and Hoepfer, 1981: 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. (Pickering and Hoepfer,

1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

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. (Pickering and Hoepfer, 1981: 34-35)

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoepfer, 1981: 28)

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 and Hoepfer, 1981: 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. (Pickering and Hoepfer, 1981: 37) 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 and Hoeper, 1981: 38)

b. Setting as antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1981: 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. (Pickering and Hoeper, 1981: 40)

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 and Hoeper, 1981: 41)

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 and Hoeper, 1981: 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. (Pickering and Hoeper, 1981: 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 and Hoeper, 1981: 16)

b. 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 (Pickering and Hoeper, 1981: 16)

c. 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. (Pickering and Hoeper, 1981: 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 and Hoeper, 1981: 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 also refers to as the *conclusion*. (Pickering and Hoeper, 1981: 17)

4. Theme

Theme is one of those critical terms that means 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 and Hoeper, 1981: 61)

B. Extrinsic Approaches

To analyze this novel through extrinsic I use psychological approach. I use the concept of guilty feeling and hate to analyze Curtis's endless guilt and revenge determination. Through extrinsic approach use the concepts of:

1. Psychology

Based on the book entitled *Psikologi Sastra*, *psikologi berasal dari kata Yunani "psyche", yang berartijiwa, dan "logos" yang berarti ilmu. Jadi psikologi berarti ilmu jiwa atau ilmu yang menyelidiki dan mempelajari tingkah laku manusia.* (Minderop, 2013: 3) (in my translation:

Psychology is based on Greek word, *psyche* that mean soul, and *logos* mean science. So the meaning of psychology is soul science or science that studied about human 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. 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 inter-dicipline 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.) The aim of this psychology research, *Penelitian psikologi sastra memiliki peranan penting dalam pemahaman sastra karena adanya beberapa kelebihan seperti: pertama, pentingnya psikologi sastra untuk mengkaji lebih mendalam aspek perwatakan; kedua, dengan pendekatan ini dapat memberi umpan-balik kepada peneliti tentang masalah perwatakan yang dikembangkan; dan terakhir, penelitian semacam ini sangat membantu untuk menganalisis karya sastra yang kental dengan masalah-masalah psikologis* (Endraswara, 2008:12) (In my translation: Psychology research has an important role in the understanding of literature because of some advantages such as: first, the importance of psychology literature to examine the characterization aspects more deep; second, this approach can provide feedback to researchers about the development of characterization problem; and last, helpful to analyze the literary work that thick with psychological problems.)

a. Guilty Feeling

Rasa bersalah bisa disebabkan oleh adanya konflik antara ekspresi impuls dan standar moral. Rasa bersalah dapat pula disebabkan oleh perilaku neurotik, yakni ketika individu tidak mampu mengatasi problem hidup seraya menghindarinya melalui manuver-manuver yang mengakibatkan rasa bersalah dan tidak berbahagia. Ia gagal berhubungan langsung dengan

suatu kondisi tertentu, sementara orang lain dapat mengatasinya dengan mudah. (Minedrop,2013:40) (In my translation: Guilt is caused by conflicts between impulsive expression and moral standard. Guilt is also caused by neurotics behaviour, that is when individual is not able to solve problem in their lives then avoid it through manovers that lead to guilty and unhappy feeling. They fail to connect directly with certain condition, meanwhile other people can solve it easily).

b. Hate

Kebencian atau perasaan benci (hate) berhubungan erat dengan perasaan marah, cemburu dan iri hati. Ciri khas yang menandai perasaan benci adalah timbulnya nafsu atau keinginan untuk menghancurkan objek yang menjadi sasaran kebencian. perasaan benci bukan sekedar timbulnya perasaan tidak suka yang dampaknya ingin menghindar dan tidak bermaksud menghancurkan. Sebaliknya, perasaan benci selalu melekat didalam diri seseorang dan ia tidak akan pernah merasa puas sebelum menghancurkannya; bila objek tersebut hancur ia akan merasa puas (Minedrop,2013:44). (in my traslation: hate closely related to feelings of anger, jealousy and envy. A characteristic that marks a feeling of hatred is the emergence of appetite or desire to destroy the object that is the target of hate kebencian. perasaan not just feelings of dislike that impact one to shy away and do not intend to destroy. On the contrary, the feeling of hate are always inherent in a person and he will never be satisfied prior to destroy it; when the object is destroyed he will feel satisfied.)

Semangat untuk balas dendam yang kuat dan kadang-kadang nyaris tak tertahankan. Tapi logika intuitif kita tentang balas dendam sering memutar, konflik, parokial, dan berbahaya. Balas dendam adalah primitif, destruktif, dan kekerasan menanggapi anger , cedera, atau penghinaan . Ini adalah salah arah upaya untuk mengubah rasa malu menjadi kebanggaan . Banyak pemerintah, agama, tradisi, dan budaya memberikan panduan pada saat balas dendam mungkin dan tidak dapat dicari. Sayangnya pedoman ini seringkali tidak memuaskan karena tidak termasuk kelompok orang, sering menganiaya wanita, umumnya mengarah ke eskalasi, secara tidak merata diterapkan, dan biasanya menyebabkan berkepanjangan dan meningkat kekerasan .

Balas dendam adalah sisi menyakitkan dari timbal balik, dan banyak istilah yang terkait dengan konsep tersebut:

Keadilan adalah pendekatan yang disponsori negara formal untuk balas dendam di bawah hukum. Ini menetapkan negara berdaulat sebagai satu-satunya agen yang sah dari kekerasan. Hal ini tidak selalu memuaskan karena impersonal, tidak sempurna, dan secara substansial tertunda. Banyak orang percaya bahwa OJ Simpson benar-benar berhasil lolos dengan pembunuhan, sementara orang tak bersalah yang dihukum mati oleh negara. (in my translation: The spirit of revenge is strong and sometimes almost unbearable. But our intuitive logic of revenge often rotate, conflict, parochial, and dangerous. Revenge is a primitive, destructive, and violent response to anger, injury or humiliation. This is a misguided attempt to transform shame into pride. Many governments, religions, traditions, and culture provide guidance when possible revenge and not searchable. Unfortunately, these guidelines are often unsatisfactory because it does not belong to a group of people, often mistreat women, generally leads to escalation, unevenly applied, and normally causes prolonged and increasing violence.

Revenge is a painful side of reciprocal, and many terms associated with this concept:

Justice is a formal state-sponsored approach for revenge under the law. It establishes the sovereign state as the sole legitimate agents of violence. It is not always satisfactory because impersonal, not perfect, and substantially delayed. Many people believe that OJ Simpson really got away with murder, while innocent people are sentenced to death by the state.)



