CHAPTER II
FRAMEWORK OF THEORIES

This chapter has told 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 approaches, 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.

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. 34-35)

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.

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. (Ibid, p. 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. (Ibid, p. 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. (Ibid, p. 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. (Ibid, p. 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. (Ibid, p. 42)

2. 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)

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. (Ibid, p. 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. (Ibid.)

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. (Ibid, 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. (Ibid.)

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.* (Ibid.)

3.   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 concept of depression and death instinct to analyze Megan's depression. Through extrinsic approaches apply the concepts of:

1.	Psychology

Psychology is usually defined as the scientific study or behavior. Its subject matter includes behavioral processes that are observable, such as gestures, speech and psychological changes, and processes that can only be interferred such as thoughts and dreams. (Clark and Miller, 1970: 12) 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.

Psychology is the scientific study of behavior and mental processes. The term "psychology" comes from the Greek words "psyche" (the soul) and "logos" (study) and reveals the original definition as the study of the soul (later, of the mind). Psychology as a science is just over 100 years old. Its two main historical roots are philosophy and physiology. (Papalia and Olds, 1985:4) Thus, generally it concluded that the relationship between literature and psychology very closely to melt and give birth to a new science called Psychology of Literature. 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) (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) (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, loc.cit) (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, op.cit, p. 2) (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.	Depression

The American Psychiatric Association's publication Depression and Its Treatment by John H. Greist and James W. Jefferson statement is similar as canonical: "Depressed thinking often

takes the form of negative thoughts about one's self, the present and the future" (1984: 2). Self-worth contingency models of depression were first developed by theorists working within the psychoanalytic tradition. Rado (1928) and Fenichel (1945) argued that people prone to depression have excessively high interpersonal dependency needs. They desperately seek approval and reassurance from others, and depression arises when they fail to receive it.

Depression is the most common mental health problem in the United States today, with some 20 million Americans in need of treatment for this disabling condition, although only 25 percent of these people seek help (U.S. Department of Health and Human Services, 1981a). The greatest danger of depression is suicide: About 15 percent of depressed people kill themselves, and the older they are, the more likely they are to take this drastic step. Depressed people often experience some kind of change—sleeping or eating much more or less than usual, suddenly having trouble concentrating, suffering loss of energy or interest in previously enjoyed activities, losing all desire for sex or seeking it out constantly. In fact, sometimes these symptoms are present *without* the sadness, still leading to a diagnosis of depression. (Papalia and Olds, op.cit, p. 534)

Depression becomes a mental disturbance when the individual remains withdrawn. (Santrock, 1986: 488) Just a genetic factors are an issue in depression, they appear in suicide well; the closer the genetic relation to someone who has committed suicide the more likely that individual will commit suicide (Wender and others, 1986). Depression is a state of low mood and aversion to activity that can have a negative effect on a person's thoughts, behavior, feelings, world view and physical well-being. It often causes insomnia, excessive sleeping, and loss of energy, aches, pains or digestive problems and often leads to suicide. Only in the mood of depression a person can commit a suicide losing hope for the better living.

b.   Death Instinct

Death Instinct is the Greek word for death. In this lesson, we will use the words death instinct, death drive. The death drive controls aggression, risky behaviors, and death. You can say that our death instinct takes the 'born to die' approach, often making humans engage in activities that bring them closer to death. Death Instinct is self-destructive behavior is an expression of the energy created by the death instincts. When this energy is directed outward onto others, it is expressed as aggression and violence. (Kendra Cherry, 2014)

Elizabeth Kubler-Ross (1974) says that we go trough five stages in facing death: denial and isolation, anger, bargaining, *depression*, and acceptance. Indeed, people die in diferrent ways and

experience different feelings and emotions during the process: hope, fear, curiosity, envy, apathy, relief, even anticipation. And they often move rapidly from one mood to another and in other instances two moods may be present simultaneously. (Kalish, 1981)