CHAPTER 2

FRAMEWORK OF THE THEORIES

2.1 Intrinsic Approaches

Basically an approach divides into two types. They are intrinsic and extrinsic approaches. The intrinsic is an element that compiles a literary work from within and perfects the structure of a work. Intrinsic elements consist of themes, characters and characterizations, plot and distribution, setting, and the center of the narration (Surastina, 2018, p. 67).

2.1.1 Characterization

> *Karakterisasi, atau dalam bahasa Inggris characterization, berarti pemeranan, pelukisan watak. Metode karakterisasi dalam telaah karya sastra adalah metode melukiskan watak para tokoh yang terdapat dalam suatu karya fiksi. Cara menentukan karakter (tokoh) – dalam hal ini tokoh imajinatif – dan menentukan watak tokoh atau watak karakter yang berbeda (Minderop, 2013, p. 02).*

As the writer translation, characterization means character, characterization. The method of characterization in the study of literary works is a method of describing the character traits contained in a work of fiction. How to determine the characters in this case imaginative figures and determine different character traits (Minderop, 2013, p. 0 2).

2.1.1.1 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:

2.1.1.1.1 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:

2.1.1.1.1.1 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).

2.1.1.1.1.2 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).

2.1.1.1.1.3 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).

2.1.1.1.2 Characterization through Action

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 and Hooper, 1830, p. 34).

2.1.1.2 Telling Method

Telling Method is a method that show the author, the author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hooper, 1980, p. 28). So, this method consists of several ways, such as characterization through the use of names, characterization through appearance, and characterization by the author, but the writer analyze with one characterization.

2.1.1.2.1 Characterization by The Author

This method was told by the author. The Author interrupts the narrative and reveals directly, through a series of editorical comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind (Pickering & Hooper, 1980, p. 29).

2.1.1.2.2 Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance (Pickering & Hooper, 1980, p. 29).

2.1.2   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).

2.1.2.1 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 (Pickering & Hooper, 1980, p.16).

2.1.2.2 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).

2.1.2.3 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).

2.1.2.4 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).

2.1.2.5 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 is also referred to as the conclusion (Pickering & Hooper, 1980, p. 17).

2.1.3   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 Hoeper, 1981, p. 37). In other words, it help to create and sustain the illusion of life, to provide what we call verisimilitude. Many different kinds of setting in fiction and they function in a variety of ways. However, in this research, the used functions of setting which are:

2.1.3.1 Setting as background as 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, p. 38).

2.1.3.2 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 (Pickering and Hoeper, 1981, p. 39).

2.1.3.3 Setting as a Means of Creating Appropriate Atmosphere

Setting that explains the mood or situation in a literary work so as to arouse a state of the reader. 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, p. 40).

2.1.3.4 Setting as a Means of 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, p. 41).

2.1.3.5 Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. These functions must not, however, be thought of as mutually exclusive. In many works of fiction, setting can and does serve a number of different functions simultaneously (Pickering and Hoeper, 1981, p. 42).

2.1.4 Theme

Tema merupakan gagasan awal dan merupakan makna isi sastra secara keseluruhan. Jika diibaratkan sebagai pohon, maka tema adalah akar yang menjadi pondasi dan memiliki fungsi utama sebagai penyeimbang keseluruhan sistem. Tema dapat dibedakan menjadi dua, yaitu tema mayor dan tema minor. Tema mayor adalah tema yang sangat menonjol dan menjadi persoalan. Tema mayor merupakan tema yang paling utama dan berada dalam keseluruhan bagian. Berbeda dengan tema mayor, tema minor adalah tema yang tidak menonjol atau disebut juga tema sebagian (Surastina, 2018, p. 67-68).

As the writer translation, the theme is the main idea and the meaning of the overall literary content. If likened to a tree, the theme is the root which becomes the foundation and has the main function as a counterweight to the whole system. Themes can be divided into two, major themes and minor themes. Major themes are very prominent and problematic themes. The major theme is the main theme and is in

the whole section. Unlike the major themes, minor themes are themes that are not prominent or also called partial themes (Surastina, 2018, p. 67-68).

2.2 Extrinsic Approaches

Menurut Surastina (2018), unsur ekstrinsik ialah unsur yang membentuk karya sastra dari luar sastra itu sendiri. Untuk melakukan pendekatan terhadap unsure ekstrinsik, diperlukan bantuan ilmu-ilmu lain seperti sosiologi, psikologi, filsafat, dan lain-lain (p.73).

As the writer translation, According to Surastina (2018) extrinsic elements are that make up literary works from outside the literature itself. To approach extrinsic elements, it requires the assistance of other sciences such as sociology, psychology, philosophy, and others (p. 73). Therefore, I used a psychological approach in this research.

2.2.1 Psychology of Literature

Sastra dan psikologi bersimbiosis dalam perannya terhadap kehidupan, karena keduanya sama-sama berurusan dengan persoalan manusia sebagai makhluk individu dan makluk sosial. Keduanya memanfaatkan landasan yang sama yaitu menjadikan pengalaman manusia sebagai bahan telaah. Oleh karena itu, pendekatan psikologi dianggap penting penggunaannya dalam penelitian sastra (Minderop, 2010, p. 02).

As the writer translation, Literature and psychology are symbiotic in their role in life because of they both deal with human problems as individual beings and social beings. Both of them utilize the same foundation which is to make the human experience as a study material. Therefore, the psychological approach is considered important for its use in literary research (Minderop, 2010, p. 02).

2.2.2 The Construct of Personality

Personality is a unique part of a human that makes them different from others. The theory of personality has largely discussed since long years ago.

Kepribadian menurut psikologi bisa mengacu pada pola karakteristik perilaku dan pola piker yang menentukan penilaian

seseorang terhadap lingkungan. Kepribadian dibentuk oaleh potensi sejak lahir yang dimodifikasi oleh pengalaman budaya dan pengalaman unik yang memengaruhi seseorang sebagai individu. Pendekatan teoritis untuk memahami kepribadian yang mencakup kualitas nalar, psikoanalisi, pendidikan social, dan teori-teori humanistik: (Minderop, 2010, p. 04)

> *Personality refers to the characteristic patterns of behavior and ways of thinking that determine a person's adjustment to his environment. Personality is shaped by inborn potential as modified by experiences common to the culture and subcultural group (such as sex roles) and the unique experiences that effect the person an an individual. The major theoretical approach to an understanding of personality include trait, psychoanalytic, social learning, and humanistic theories (Hilgard, et al,. 1975:396).*

As the writer translation, Personality according to psychology can refer to patterns of behavior and thinking patterns that determine a person's assessment of the environment. Personality is formed by potentiality from birth which is modified by cultural experiences and unique experiences that influence a person as an individual. Theoretical approaches to understanding personality that include the quality of reason, psychoanalysis, social education, and humanistic theories: (Minderop, 2010, p. 04)

2.2.2.1 Psychoanalysis Sigmund Freud

One of the theories is psychoanalysis, psychoanalysis is a theory by Sigmund Freud that psychoanalysis is one of those rare intellectual achievements that had the effect of radically transforming human self-understanding. Indeed, Freudian notions have so thoroughly permeated human culture that the jargon (if not the substance) of psychoanalysis is accessible to even the most untutored observers of human behavior, so much so that the poet W. H. Auden could write that for us Freud is not so much a person but rather "a whole climate of opinion under whom we conduct our different lives." By Freud's own estimation psychoanalysis effectively completed the

intellectual revolution begun by Copernicus, and advanced by Darwin, a revolution that undermined human conceit regarding its putatively special and privileged position in the cosmos and in nature.

Whereas Copernicus displaced mankind's planet from the center of the heavens, and whereas Darwin showed that no comfort can be taken in the idea that we are nonetheless above the forces of nature, Freud completed the assault on human pretence by showing that even human reason is not what it has been supposed, that human psychology is, in fact, besieged and driven by irrational, unconscious motivations. Indeed, Freud's discovery of a hidden psychic reality that is beyond the pale of sensible consciousness was thought (by Freud) to be an application of the same Newtonian dualism that accepted the distinction between human sensory abilities (percepts) and a hidden physical reality that could only be apprehended by mathematics and the armamentum of physical science. The Newtonian scheme was invoked by psychoanalysis to advance an understanding of psychic life, an application that hinges on the distinction between conscious and unconscious mental life. Just as physics develops scientific techniques to apprehend a physical universe that is beyond immediate human sensibility, so too does psychoanalysis attempt to pierce hidden unconscious realities with its special clinical techniques. Psychoanalysis, then, according to Freud, is to be counted among the natural sciences; it is a specialized branch of medicine (with the caveat that medical training gives no necessary expertise in psychical affairs), with mental life the object of inquiry (Lapsley & Stey, 2011, p. 01).

Psychoanalysis sees the human as a 3 part as follows:

2.2.2.1.1 Id

The id becomes a psychical province that incorporates instinctual drive energies and everything else that is part of our phylogenetic inheritance. The id operates unconsciously, accords with the primary process, and impels the organism to engage in need satisfying, tension-reducing activities, which are experienced as pleasure (Lapsley & Stey, 2011, p. 05).

2.2.2.1.2 Ego

The ego takes on a number of functions. It commands voluntary movement. It has the task of self-preservation, and must, therefore, master both internal (id) and external stimuli. The ego masters external stimuli by becoming "aware," by storing up memories, by avoidance through flight, and by active adaptation. Regarding internal drive stimuli, it attempts to control the demands of the instincts by judiciously deciding the mode of satisfaction, or if satisfaction is to be had at all. Indeed, the ego attempts to harness instinctual libidinal drives so that they submit to the reality principle. If the id is a cauldron of passions, the ego is the agent of reason, commonsense, and defense (Lapsley & Stey, 2011, p. 06).

2.2.2.1.3 Superego

The superego is thus a precipitate of family life. It is an agency that seeks to enforce the striving for perfection, as it holds out to the ego ideal standards and moralistic goals. As a consequence, the superego is the "conscience" of the personality, and

it can retaliate against the imperfections of the ego by inducing guilt. Insofar as the superego is derived from the id's first object cathexis (in the oedipal situation), the superego remains close to the id "and can act as its representative" (in contrast to the ego, which represents reality) (Lapsley & Stey, 2011, p. 06).

2.2.3   Self-Defense Mechanism

(Bowins, 2004, p. 01) Psychological defense mechanisms represent a crucial component of our capacity to maintain emotional homeostasis. Without them, the conscious mind would be much more vulnerable to negatively charged emotional input, such as that pertaining to anxiety and sadness. Fear and anxiety occur within the context of threat and danger (in Eley & Stevenson, 2000; FinlayJones & Brown, 1981; Mathews & Klug, 1993; Rapee, 1997; Shaver et al., 1987).

It is proposed that, for the most part, psychological defense mechanisms are organized into the two overlapping spectrums of dissociation and cognitive distortions. These psychological entities are frequently conceived of as pathological, but this perspective concentrates on more severe variants downplaying the much more common and functional manifestations. As will be elaborated on, most of the classical defense mechanisms, such as intellectualization, rationalization, isolation, and denial, are actually derived from the cognitive distortion, and to a somewhat lesser extent, dissociation templates (Bowins, 2004, p. 02).

There are several types self-defense mechanism of human life:

2.2.3.1 Denial

The term denial has several meanings in the English language, including refutation, refusal, and renunciation. In the varied disciplines of psychology, denial relates closely to self-

deception (see entry in the present volume). In the context of psychology, denial encompasses several means for a person to protect the self from any number of threats, imagined or real. Simply, when a person experiences a threat, denying the threat may afford the person time to appraise the meaning and severity of it before reacting to it. During denial, the perceived time lag from a perceived threat to the actual perception of discomfort places denial in the category of self-defense and sometimes in the category of coping. Psychological science has shown that denial relates more closely to a self-protective motive than to a coping skill or strategy. Nonetheless, at present, researchers garner empirical support for denial, and thus, it is no longer merely a notion of twentieth-century esoteric conjecture (Ritchie, 2014).

Freud thought of denial, among other defensive reactions to threat, as a conflict between a person's unconscious motive to maintain pleasure and the idealistic motive to maintain righteousness, that is, to do what is right in the eyes of others. The disruption of hedonic balance sometimes triggers a defense, such as denial in which a person may think, "This is not happening" (Ritchie, 2014).

Denial can be understood very narrowly or quite broadly. Broad definitions encompass an assortment of other defenses. Cramer (1991) subsumes perceptual defenses, constructing personal fantasies, negation, minimizing, maximizing, ridicule, and reversal as forms of denial. Paulhus, Frinhandler, and Hayes (1997) suggested that previous theoretical works were sufficient to distinguish at least seven different kinds of denial. If such a broad view proves correct, it may be more appropriate to regard denial as a category of defense mechanisms than a single defense.

Probably the most common form of denial involves dismissive responses to failure or other bad feedback. When people receive negative evaluations, they often reject the implications rather than incorporating them into their self-concepts. Making external attributions for failure, well-documented pattern of denying the implication of failure, because it insists that the failure does not reflect any lack of ability or of other good traits on the part of the self. Zuckerman (1979) reviewed 38 studies to confirm a general pattern that people make some external attributions for failure than for success (Baumeister, Dale, & Sommer, 1998).

2.2.3.2 Repression

(Boag, 2015) The concept of repression itself appears fairly straightforward. Freud writes that "the essence of repression lies simply in turning something away, and keeping it at a distance, from the conscious" (Freud, 1915e, p. 147, his italics). Here repression is simply a form of motivated ignoring (selective inattention), and repression initially takes on theoretical significance within psychoanalytic theory due to its explanatory value. A consistent theme in Freud's account is that repression does not destroy the repressed. Instead, the repressed remains causally active and persists in the direction of conscious thinking (Freud, 1900a, p. 577; 1915e, p. 166; 1919g, p. 260; 1933a, p. 68), and the symptoms of the psychoneuroses (and other phenomena such as dreams) are explained in terms of repressed wishes acquiring substitutive outlets (e.g., Freud, 1926f, p. 267).

Thus we can follow Freud's lead and posit a series of repressive activities (all of which involve motivated ignoring) some of which can be postulated as causally significant in the generation of psychoneurotic symptoms, and others not. While

some may still dispute "strong" cases of repression (e.g., blindness of the seeing eye), clearly other instances of motivated ignoring are uncontroversial (e.g., turning a blind eye). Consequently, varieties of motivated ignoring exist, and determining which instances of repressive defences occur is a perfectly legitimate topic of scientific enquiry.