CHAPTER II

FRAMEWORK OF THE THEORIES

This chapter is about the theories used and the related study. This chapter contains the theories to analyze the problem of statements. Theories are very important and essential to validate the analysis of the research without theory, a study cannot be relevant and incredible.

Based on the previous chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. To understand the meaning and the construction of the novel, I use some concepts and theories to analyse it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the novel, I use characterization, plot, and setting as the intrinsic approach and the writer use psychological approaches, anxiety and defence mechanism theory as the extrinsic approach.

2.1 Intrinsic Approaches

The writer use several concepts such as characterization, setting, and plot to analyse this novel. The writer will explain the concepts below:

2.1.1 Characterization

Character is an important thing in literary work, character is a vital and necessary one, without character there would be not plot and, hence, no story. For most readers of fiction, the primary attraction lays in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear. 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. (Pickering and Hoeper, 1981: 24-25)

2.1.1.1 Telling Method

Telling method relies on exposition and direct commentary by the author. Telling method include characterization through the use of names, characterization through appearance, and characterization by the author. To analysis the character the writer will use characterization by the author and characterization through appearance. (Pickering and Hoeper, 1981: 27)

2.1.1.1.1. Characterization through appearance

In the literature work, the appearance factor of character takes an important role which related with the analysis of character. The appearance such as what a character wears how he looks or his expression. (Pickering and Hoeper, 1997: 29)

2.1.1.1.2. Characterization by the Author

This method gives the large place and free to the narrator determine the story. The narrator comments about the characterization and personality of the character until pass the inside of thoughts, feelings and inner the character. (Pickering and Hoeper, 1997: 30)

2.1.1.2. Showing methods

According to (Pickering and Hoeper, 1981: 27-28) this method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions with showing, much of burden of character analysis is shifted to the reader who is required to infer character on the basis of the evidence provided in the narrative.

2.1.1.2.1. Characterization through dialogue

(Pickering and Hoeper, 1981: 32) dialogue is not a simple one. 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. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish, and reinforce character. For this reason, the reader must be prepared to analyse dialogue in a number of different ways:

a. What Is Being Said

The reader must pay close attention to the substance of the dialog itself. Is it small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hoeper, 1981:32)

b. The Identity of The Speaker

The dialog that developing by a main character, which more important than a minor character. The information of a minor character, sometimes could be very important and related to other characters. (Pickering and Hoeper, 1981: 32)

c. The Occasion

The reader could be possible know what happened on the story based on the location and situation that the author made. But the reader must pay attention to the reason why the author chose the dialog of the characters on that location and situation which very important to the story itself. (Pickering and Hoeper, 1981: 33)

d. The Identity of The Characters

The dialog performed by a certain character to the other character to describe a main character clearly. (Pickering and Hoeper, 1981:33)

e. The Quality of The Character's Mental

The mental quality could be known through the dialog of the characters. The characters could be open-minded or close-minded. It depens on how the characters shown by the author. (Pickering and Hoeper, 1981:33)

f. Tone

Although could be express by explicit and implicit way, tone give the description to the reader about the characterization and manners of the characters. (Pickering and Hoeper, 1981:33)

g. Stress

The description of stress itself shown the real characterization or reflect the education, occupation, and status of the characters. (Pickering and Hoeper, 1981: 34)

h. Accent and Vocabulary

Accent and vocabulary shown the education, occupation, and status of the characters. (Pickering and Hoeper, 1981:34)

2.1.1.2.2. **Characterization through Action**.

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 characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. Some actions, of course, are inherently more meaningful in this respect than others. A gesture or facial expression usually carries with it less significance than some larger and overt act. But this is not always the case. Very often it is the small and involuntary action, by very virtue of its spontaneous and unconscious quality that tells us more about a character's inner life than a larger, premeditated act reflecting decision and choice. In either case, whether the action is large or small, conscious or unconscious, it is necessary to identify the common pattern of conduct and behaviour of which each separate action is a part. (Pickering and Hoeper, 1981: 34-35)

2.1.2 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 Hoeper, 1981: 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 are only three, which are:

2.1.2.1. Setting as Background of the 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)

2.1.2.2. Setting as an 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: 39)

2.1.2.3 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)

2.1.2.4 Setting As 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: 40)

2.1.2.5 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. 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: 42)

2.1.3. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a movie script 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 plot usually flows in five certain stages or sections as follows:

2.1.3.1. 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 and Hoeper, 1981: 16).

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

2.1.3.3. 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. (Pickering and Hoeper, 1981: 17).

2.1.3.4. 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).

2.1.3.5. 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. (Pickering and Hoeper, 1981: 17).

2.1.4   Theme

In (Pickering and Hoeper, 1981: 60), theme is one of those critical terms that mean very different things to people. To some, who think of literature mainly as a vehicle for teaching, preaching, propagating a favourite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work. In works of fiction, a theme is the central idea or ideas explored in the story. Literary themes can be the subject matter or present itself as a message within the larger story. A theme can be expressed concretely in a very general way a broad subject, such as; courtship, love, and marriage. The theme can also be showed in a more abstract way as an idea or moral the message of story.

2.2   Extrinsic Approaches

Extrinsic is a concept which the opposite of intrinsic concept in literature. It means that if intrinsic is the inside element of literary work, extrinsic is beyond the literary work itself. Extrinsic such as moral values, philosophy, biography, psychology aspect, sociological aspects, and so on. In this research, the writer will limit in psychological approach. The writer use the concepts of anxiety and

defence mechanism to analyse the characters. The writer will explain the concepts below.

2.2.1 Psychology

Psychology of literature is an approach that relate between psychology field and literature. Psychology of literature has three functions which is to account briefly for the misunderstanding of psychological criticism, to outline a psychological theory often used as an interpretive tool by modern critics, and to show how readers may apply this model of interpretation to enhance their understanding and appreciation of literature. (Guerin, 1979). Guerin adds that people are often tricky by the psychological approaches and drown in the pure of psychology. Even so, the psychology itself is only tool which is use to look closer about the theme and the moral value of a literary work that seek for the meaning.

Literature art can be defined by knowing the psychological background of an expression of the writer. The expression is influenced by the feeling of the writer when he is writing it. This feeling is formed by the situation around the writer and the writer's individual experience. Psychology always connected with the human life. People cannot separate psychology from their life. Psychology explains and describes the basic thing that moves human next life that is motivation. Motivation is the most important thing in achieving and continuing the life that people expected. All things that people already achieve and will achieve are derived from motivation (Guerin, 1979:12).

Whether realized or not, our everyday life is very complex but it is explainable. Man can understand the problem that they face and solve the problem by using psychological theory. By using theory of psychology, the complexity of problems can be made simpler. Psychology can shape people's mind to recognize the problem as a challenge not as a destiny. All things human face are not as complicated as they imagine. People can solve all the problems if they see them from the positive way. In this case, psychology has an important role to create a positive way of thinking.

Like psychology, literature especially novel also has a relationship with human life. Novels are works of art that contain value in life. This is the feeling of encouragement and expression of the author. Novels have a real-life relationship. Typically, authors take events in real life as a basic idea to express their feelings in a novel. The novel is a representation or mirror of life, then psychology has a deep connection with the novel. Psychology can be used to understand more deeply about message, characterization and other elements of the novel. Psychology can help reveal the reasons for character behavior. It reveals the basis of human behavior and motivation (Guerin, 1979:1).

There is a close relationship between literature and psychology. Cohen (1971:348) thought that psychology helps to clarify some literary problems, and literature presents insights to psychology.To gain deeper understanding, literature can be studied by various approach includes psychological approach. Conversely, Cohen (1971:351) assumes that the psychologist's manner of conceiving and representing the personality is supported by the intuitive representations made by novelists, dramatists, and other creative writers. It can be seen that there is mutual relationship between literature and psychology.

2.2.2 Anxiety

According to Freud, anxiety is a signal to the ego that the danger is coming (Hall, 1907: 47). It warns the ego to do something to prevent the danger from doing harm to the ego. Anxiety creates pain, uncomfortable feelings that people would prefer not bear it. Based on Freud's theory, there are three types of anxiety. They are neurotic anxiety, moral anxiety, and reality anxiety. According to Freud (Hall, 1909: 48), the definition of each anxiety is below:

1.   Neurotic Anxiety

Neurotic anxiety is an apprehension about an unknown danger. The feeling itself exists in the ego, but it originates from id impulse. Neurotic anxiety is not much a fear of the instinct themselves as it is a fear of the punishment.

According to Hall in *A Primer of Freudian Psychology*, neurotic anxiety has three forms. The first form is the kind of person who has bad thoughts about

the environment that something terrible will happened. The second form is phobia. Phobia is an extensive fear of an object. The fear of the object is superior compares to the actual danger that the object may bring. The third form of neurotic anxiety is panic or near-panic reaction. Panic reaction can be functioned to channel the excessive painful neurotic anxiety by doing what the id demands, ignoring the ego and the superego. Panic reaction is an extreme reaction, but it is rarely done by someone. It is somethings that is out of someone's usual character.

2.   **Moral Anxiety**

Moral anxiety is the anxiety which results from fear of violating moral or societal codes. It appears as guilt or shame (Wiyatmi, 2011: 12). Moral anxiety is fear of negative self-evaluation from the conscience or superego. The anxiety may be felt as guilt, and those with strong superego may feel guilt or anxiety when they do (or even think of doing something). They are raised to believe is wrong.

3.   **Reality Anxiety**

Realistic anxiety is the fear of real dangers from the external world. It comes from real threat or threats in the environment. For example, a child fears a snake. The level of anxiety that will be felt is commensurate with the existing or anticipated threats.

Although the three of them have different kinds of fear, they have the basis fear in the reality. The fear is originally comes from the reality which is the external world. However, when they are not able to express their fear and anxiety they use another method to overcome their anxieties.

Anxiety functions as a warn of danger. It drives people to take actions to avoid the danger. When someone fears something, his anxiety is alarmed. He afraids that it would bring harm to him. Anxiety creates worries, fear, painful and uncomfortable feelings. Before the anxiety takes a further damage to someone's ego, the ego needs to do something to eliminate it. Therefore, if the ego cannot cope with anxiety with rational manners then the ego tries to eliminate the anxieties by applying the irrational manners. The ego tries to distort reality so that

an individual can reduce their anxieties. This process is called as the defence mechanisms.

2.2.3 Defence Mechanism

According to Freud, the significance of defense mechanism is helping people to overcome anxiety and prevent threats from the ego (Corey, 1986: 12). All types of defense mechanisms have two characteristics in common: (1) they deny, falsify, or distort reality, and (2) they operate unconsciously so that people are not aware of what is taking place (Hall, 1909: 50). The types of defense mechanism are explained below:

1. **Rationalization**

Rationalization has two purposes: first, to reduce the disappointment when we fail to achieve a goal and secondly, it gives us an acceptable motive for behavior (Hilgrad et al., 1975: 444). Rationalization occurs when the real motive of an individual's behavior is unacceptable by the ego. The real motive was replaced by a kind of motif replacement with the goal of justification.

2. **Agression and Apathy**

Feelings of anger are closely related to the tension and anxiety that can lead to destruction of property and assault. Aggression can be shaped directly and diversion. Direct aggression is aggression that is expressed directly to the person or object that is a source of frustration.

While redirected aggression is when a person experiences frustration but could not be satisfied to reveal the source of frustration because it was unclear or untouched. The offender does not know where he should be attacked; while he was very angry and needed something to be acted. The attack is sometimes drawn to an innocent person, or search for 'scapegoat' (Hilgrad et al,. 1975: 436). Apathy is another form of reaction to frustration that apathy to withdraw and let go.

3. **Fantasy and Stereotype**

When someone faces many problems, sometimes it finds solutions to enter the world of imagination, solutions based on fantasy rather than reality. Examples

of the soldiers of war that often attach pictures of pin-up girls in their barracks that symbolizes fantasy life continue at the time of his sex life disrupted; as people who are hungry to imagine the delicious food by collecting pieces of pictures of various dishes.

Stereotype is another consequence of frustration, stereotypes behavior shows constant repetition. Individuals always repeat offenses are not helpful and seemed strange (Hilgrad et al., 1975: 438).

2.3   Literature Review

A study needs some relevant research in order to support the implementation of the further research. Some data can be obtained from the relevant research or nearing research conducted previously. The following are some previous researchers that conducted a research that related to this research. There are Nuraeni (2010), Wahyu Ismoyo (2014) and M. Miftahul Jannah (2016).

The first is a graduating paper entitled "Main Characters Analysis on Anxiety – A Defense Mechanism in *Bridge to Terabithia* Novel" by Nuraeni, 2010. This research explains about the characterization of the main characters; the causes of the main characters' anxiety; and how they apply defense mechanism as the way to reduce their anxiety. This research uses a qualitative method and applies Sigmund Freud's psychoanalysis theory. Then, the result of this research is Jessie and Leslie as the main characters suffer neurotic and moral anxiety. They use some defense mechanisms to overcome their anxious feeling such as displacement, behavioral withdrawal, fantasy, denial, and sublimation.

The second is a graduating paper titled "Anxiety and Defense Mechanism of Bethany Hamilton in Pursuing Her Dream as Portrayed in *Soul Surfer* Movie" by Wahyu Ismoyo, State Islamic University, 2014. This research explains the types of anxiety does Bethany Hamilton undergo in *Soul Surfer* movie, and the forms of defense mechanism of Bethany Hamilton in *Soul Surfer* movie. Bethany's character is related with theory of Sigmund Freud which focuses about psychoanalysis. The method of this research is qualitative research. It concludes

that Bethany Hamilton uses two types of anxiety. They are realistic and neurotic anxiety. Therefore, Bethany reduces her anxiety by reaction formation and displacement.

The third is a graduating paper by M. Miftahul Jannah, 2016 entitled "Anxiety and Defense Mechanism on Alan Turing in *The Imitation Game* movie". The general aim of this research is to describe anxiety and defense mechanism of Alan Turing character. It has two objectives of study. They are to find out the forms and factors of Alan Turing's anxiety, and to analyze Alan Turing's defense mechanism that cope his anxiety in *The Imitation Game* movie. This research uses psychoanalysis theory, especially the theory of anxiety and defense mechanism by Sigmund Freud. The method of this research is descriptive qualitative by conducting library research. It concludes that Alan uses some defense mechanism to cope his anxious, but he could not keep his sickness anymore because of his hormonal therapy. Then he committed to suicide.

After seeing the results of research above, the previous researches similarity discuss about anxiety and defence mechanism. This research different from previous research because in this research using *I Was Born For This* novel by Alice Oseman as object of research. The plot in this novel is different with previous plot on object research, so the results of this research will be different. Research about The Reflection of Anxiety and Defence mechanism on Jimmy Kaga Ricci Character has not been done in *I Was Born For This*. Therefore, I will focus on The Reflection of Anxiety and Defence mechanism on Jimmy Kaga Ricci Character with psychology to describe the influence of conflict to the development of the character. I interested to analyze The Reflection of Anxiety and Defence mechanism on Jimmy Kaga Ricci Character in *I Was Born For This by Alice Oseman.*