

## CHAPTER 2

### THEORETICAL FRAMEWORK

The writer of this thesis uses the objective theory which is considered to be relevant to the aim of this study. The theory is used to analyze the novel through its intrinsic elements which include characterization, plot, setting, and theme. This theory is appropriate since the study is done under literary approach which considers every work of art as a unity. However, since the focus of analysis is on the main character, which is likely the product of imitation, this approach should also be supported by another one; that is psychological approach. Using psychological approach, one is allowed to understand the psychological aspects which cause self-destructiveness of the protagonist.

#### 2.1 Literary Approach

##### 2.1.1 Characterization

What is called by "characterization" can simply be understood as the portrayal or description of the story's characters. Characterization will give a detailed depiction about the relationship between the character in the story, their conflicts, their contrast, their misunderstanding, and also their friendship (Kennedy, 1983: 45-48). To understand

the characterization it is necessary to know the character's role in the story.

Characters are people in fiction or the author's cast. In proportion to the fullness of their development, the characters in fiction are relatively flat or round. As his role in the story, the character may be a main (major) or minor character. The main character is usually complex (round). While minor character must necessarily remain flat (Kenney, 1966: 24-30).

Furthermore, a character in the story although he is a fictional man, in imitating the real life, he develops through the struggle of life. This development will commonly lead him to the "dramatic life" that will decide upon the further course of his life (Bakker, 1979: ).

### 2.1.2 Plot

According to Kenney (1966: 13-16), a good plot must show a sense of causal relationship in each of the story's events and actions. Then, plot may be understood as a sequence of actions that embodies some sort of conflict, one force opposing another.

There are two important elements of plot. They are conflict and climax. The conflict consists of the internal conflict which means the conflict between the two different desires in the inner life of the protagonist, and the

external one which means the conflict between the protagonist and the other characters of the surrounding. Besides that, the central conflict also exists in the plot. This is the combination of the powerful internal and external conflicts. The climax of the story is the conflicts coming to the highest point which needs solution (Guches, 1980: 60-65).

### 2.1.3 Setting

The setting in fiction is the place where the events occur and the time or age of the action. But more than that, the setting establishes the atmosphere which helps create the mood. Setting may also reveal to the readers something about the fictional characters in a story. The details of setting can reveal their personality traits, their personal habits, their social status, their interests (Guches, 1980: 68).

### 2.1.4 Theme

According to some theories of literature, the analysis of theme is the most difficult work since it belongs to the interpretive aspect of literary analysis. One must not only look carefully at the work itself but also look beyond the work toward the world of ideas and experiences. Furthermore, Kennedy wrote about theme in Literature: An Introduction to Fiction, Poetry, and Drama (1983)

The theme of a story is whatever general idea or insight the entire story reveals. In literary fiction, a theme is seldom so obvious. That is, a theme need not be a moral or a message; it may be what the happenings add up to, what the story is about. (103)

Theme that an author expresses in literature is closely tied to his or her values, or "value system" (Roberts & Jacobs, 1989). This statement is important since a literary work is sometimes appreciated for its having a certain value judgment which likely comes from the author's intensity of experiencing life.

## 2.2 Psychological Approach

It helps the writer in analyzing the development of the deviation of the protagonist's personality, from childhood to adulthood, that reveals self destructiveness. The approach deals with "unconscious" behaviour which is motivated by certain forces or needs of human nature. Guches in Sequal: A Handbook to Literary Criticism (1980) wrote not only the psychological evidences of infantilism but also the sociological ones which can be found in self-destructiveness:

Concerned solely with instinctual, pleasurable gratification, the id would drive the individual to any lengths for this pleasure, even to self destruction, for self-preservation is not an id impulse. Prior to Freud, these instincts toward excessive pleasure were attributed to outside, often supernatural forces. In many ways, the old Puritan concept of the devil fits within the id psychic zone. Small children, not yet imbued with the restraints of society, operate on pure id impulses. Occasionally,

one hears the old phrase that a child who is misbehaving is "full of the devil." (115)

Individual who suffers from self-destructiveness can be characterized from his lack of any human motives. He tends to reject the need to achieve a sense of continuity (identity); the need to overcome the difficulties of his environment; the need to develop mutually enhancing relationships with other people (Corsini, 1984: 20-21).

