

CHAPTER II

THEORY AND METHOD

2.1 Intrinsic Elements

Intrinsic elements are fundamental components that originate from within the literary work itself. These include character and characterization, conflict dynamics, and the vividly portrayed setting. Analyzing these specific intrinsic elements is crucial for a comprehensive understanding and analysis of the novel.

2.1.1 Character and Characterization

Abrams (2009:42) defines characters as the people portrayed in a dramatic or narrative work, whom the reader interprets as possessing specific moral, intellectual, and emotional qualities based on deductions made from the dialogue – the people’s natural ways of expressing themselves – and from what they do – the action. A novel contains various types of characters. Characters in stories often provide specific situations or circumstances because these allow them to express their feelings. There are two types of characters: protagonist and antagonist. The main character in a story is generally known as the protagonist. The protagonist’s role is to represent positive things in the needs of the story, whereas, the antagonist’s role is a role that should represent the negative things in the needs of the story (Lutters, 2006:81).

Characterization in literature refers to how authors create and develop characters within their narratives, focusing on techniques like “showing” (through characters’ actions, dialogue, and thoughts) and “telling” (through direct

descriptions by the author) to depict their personalities and motivations (Abrams, 2009:43). Characterization can be done in two different ways; direct characterization and indirect characterization. Direct characterization informs the viewer up front by describing and illustrating how one character differs from another and in indirect characterization the author gives the audience information about a character to help them comprehend that person's personality and how that character affects the other characters (Arp and Johnson, 2017:143).

2.1.2 Conflict

Conflict refers to the notion of something unpleasant that happens and is experienced by the characters in a story (Meredith & Fitzgerald, 2013:179). Conflict is illustrated as an opposition between the protagonist and the antagonist of the story, it usually occurs in the story where it tries to show the journey of the character in achieving their objectives. It functions to give aspects that lead the story to move forward. There are two types of conflicts: internal conflict and external conflict. Internal conflict or "self-conflict" is the conflict occurring inside the character's thoughts. It is a psychological conflict where a character struggles alone in a difficult situation, often dealing with their emotions, thoughts, or feelings while deciding between solutions. Meanwhile, external conflict happens when a character is at odds with other characters, circumstances, or outside forces (Pugh & Johnson, 2014:131).

2.1.3 Setting

The setting refers to the specified location and time period where the story's events occur. It can encompass the name of the place, the time, or the conditions within the story (Klarer, 2004:25). The concept of setting includes three crucial elements, each of which plays a distinct role in narrative construction: setting of place, setting of time, and setting of society. Place dictates the physical backdrop where events unfold, ranging from real-world locations or fictional realms. Detailed or cursory descriptions of place influence plot and character development. The setting of time denotes when events occur, whether tied to historical contexts or vaguely defined in some narratives. It evokes the atmosphere and reader engagement. The setting of society pertains to societal norms, behaviors, and statuses that shape characters' lives, reflecting customs, beliefs, and social hierarchies within a story's setting. These elements interact dynamically, influencing plot development and character motivations in fiction.

2.2 Extrinsic Elements

Extrinsic elements encompass external factors that influence and contextualize the literary work. In the case of *A Good Girl's Guide to Murder*, these elements include the exploration of heroism and the concept of a hero, the motivations driving heroism, the application of Vogler's Hero's Journey theory, and the broader impacts of heroism within the narrative framework. Analyzing these extrinsic elements provides a broader understanding of how external influences shape the themes and narrative structure of the novel.

2.2.1 The Concept of a Hero and Heroism

In numerous mythologies and fictitious literary works, as well as in real life, heroes have been crafted; in this capacity, they give life meaning. Heroes are people who transform compassion (a personal virtue) into heroic action (a civic virtue) (Kohen, 2010:45). Heroism is defined in many different ways. Experts all have various viewpoints on a figure who represents the ideal morality that the viewers are meant to see. Heroism is an act that involves great acts of bravery, it involves putting others first, even at personal risk (Kohen, 2010:34).

2.2.2 The Causes of Emergence of Heroism

Experts have delved into the motivations behind heroism and found that empathy plays a crucial role. Instead of pausing to deliberate, heroes are compelled by an innate desire to be at the forefront of demanding situations, experiencing a thrill from it. This courage is instinctive, arising spontaneously in specific contexts (Taylor, 2001:21). Overall, heroism often manifests when individuals find themselves in challenging situations, willing to sacrifice for others' safety and justice.

2.2.3 Christopher Vogler's Hero's Journey

In the hands of talented scene writers and novelists, the Hero's Journey is a compelling storytelling template, it provides a solid structure upon which to hang dynamic plot points, introduce engaging predicaments, and build a dramatic conclusion (Craig, 2017:28).

Joseph Campbell first proposed the hero's journey theory in his well-known book entitled *The Hero with a Thousand Faces*. He brought up the 17 stages of the monomyth, or what we now refer to as the Hero's Journey. Christopher Vogler, a Hollywood development executive and screenwriter, developed Joseph Campbell's story monomyth into a seven-page memo for Disney. He worked on projects like *The Lion King* and later expanded on the Hero's Journey theory, which he developed into a book entitled *The Writer's Journey: Mythic Structure for Writers*. All stories have similar elemental structures, often found in mythology, fairy tales, dreams, and movies. Vogler aimed to understand the Hero's Journey more deeply and applied it to *Star Wars*, a popular series with multiple seasons, which reflected Campbell's universal myths. These films have captivated audiences by capturing Campbell's universally reflected elements in myths.

The Hero's Journey theory proposed by Vogler has twelve stages that show the change in a character from being 'nobody' to being someone whose presence is taken into account. He separates it into three sections of phases. The first major phase (ACT One), contains the first five of the stages, which are; the Ordinary World, the Call to Adventure, the Refusal of the Call, Meeting the Mentor, and Crossing the Threshold. The next phase (ACT Two), contains the sixth, seventh, eighth and ninth stages; Test, Allies and Enemies, The Approach, the Ordeal, and the Reward. The next phase (ACT Three) contains the last three stages which are; the Road Back, the Resurrection and Return with Elixir.

1. Ordinary World

The Ordinary World is crucial for introducing the storyline and main character. Vogler's theory suggests that the hero is introduced to their normal life before the story begins, providing context and background. The exposition reveals the hero's social class, upbringing, habits, experiences, and prevailing social conditions, allowing the audience to understand the story and hero (Vogler, 2007:95).

2. Call to Adventure

Call to Adventure serves as an initiating incident, catalyst, and conflict trigger, causing the hero to feel disoriented and uncomfortable but necessary for positive growth and development (Vogler, 2007:10). This call can come in the form of a message or loss, and is crucial in the selection process for a hero. The hero must respond to the call to adventure, ensuring they can no longer remain in the comfort of their ordinary life.

3. Refusal of the Call

Refusal of the Call stage is when the hero's natural response to adventure involves hesitation and insecurity, indicating doubt or a preference for safety. However, this is only a temporary situation. Once they commit to risking their lives, they will fulfil their calling (Vogler, 2007:108).

4. Meeting the Mentor

Meeting the Mentor is the stage in which the hero gains the supplies, knowledge, and confidence needed to overcome fear and commence the adventure

(Vogler, 2007:117). Vogler also stated that a mentor is protective a figure and will eventually become the person whose job is to protect, guide, educate the hero. Mentors are expected to be able to influence the hero and to be the person the hero turns to when they are stuck and in need of guidance or assistance.

5. Crossing the Threshold

Crossing the Threshold stage signifies the hero's commitment to the adventure, making decisions for their fate and the continuation of their adventure (Vogler, 2007:127). This point has been reached when the call has been answered, concerns and doubts have been voiced and addressed, and all necessary preparations have been made (Vogler, 2007:130).

6. Tests, Allies and Enemies

At this point, the hero encounters enemies face-to-face, finds friends and allies, and learns the laws of the new world. The most important function at this stage is for testing, where the hero is placed in difficult situations and face various challenges (Vogler 2007:136). It is typical for the hero to take their time figuring out in the new world who they can and cannot trust. As a result, this is the stage where the hero learns more about the adventure that they got themselves into, the people around them and even their own selves in order to obtain more information about situation they are in (Vogler, 2007:135).

7. Approach

The Approach is the hero's final preparation stage before facing the ordeal center of their adventure. At this stage the self-confidence of the hero can also make

them to immediately take this approach overriding various preparations that the hero might be able to prepare, such as gathering various information, make up a plan, and analyze their enemy. (Vogler, 2007:143).

8. The Ordeal

The Ordeal stage is crucial for a hero to achieve the main results from their journey. Death may not always be literal, as in every story, heroes face death or other significant events (Vogler, 2007:155). This stage is not the climax of the story but it is the central event in the second act. The hero faces the greatest fear, which can be anything from dealing with a phobia to challenging a rival or fighting a parent or authority figure.

9. The Reward

After surviving The Ordeal, the hero seizes a sword as a reward, which can be a physical item or piece of knowledge that aids in their perseverance, this stage allows the hero to breathe and understand the characters better (Vogler, 2007:175). Once they fully experience their reward, they must return to the quest to face future ordeals and prepare for the next challenges.

10. The Road Back

The Road Back is the stage where the hero must decide whether to continue their adventure or to return to their Ordinary World and implement the lessons learned from their journey. This marks a time when heroes rededicate themselves to the adventure because they may be reminded of the ultimate purpose of the

adventure (Vogler, 2007:188). This turning point changes the story's direction and can be an internal decision.

11. The Resurrection

The Resurrection stage marks the climax, where the hero once more is severely tested by a difficult situation on the threshold (Vogler, 2007:197). Vogler also states that for the hero to decide at this point, they would have to evaluate the lessons they have learned from their adventure. This climax can be explosive, dramatic, or dangerous, and involve success, emotions, thoughts, or mental change. Resurrection can also be a sacrifice made by a hero, as something must be surrendered, or given back.

12. Return with the Elixir

In most stories, Return with the Elixir completes the journey cycle, restoring balance to the Ordinary World and allowing the hero to start a new life, forever influenced by their journey (Vogler, 2007:215). They bring their “elixir”, or it can also be interpreted as the knowledge obtained from their adventure, which can be in a form of love, wisdom, or simply the experience of surviving.

2.2.4 The Impacts of Heroism

Heroism profoundly impacts individuals and society by inspiring prosocial behavior, fostering empathy, and promoting a sense of moral duty, while uniting communities and driving social change (Allison et al., 2016:374). Heroes serve as role models, encouraging qualities such as courage and self-sacrifice.

Heroic acts can also catalyze social change by challenging existing norms and inspiring movements for justice and equality. Heroes often highlight societal issues and injustices, prompting public discourse and lead to policy changes and reforms.

2.3 Method of Research

The methods used for this research involve a comprehensive approach and data collection strategy. The research approach utilized is a psychological approach to explore the protagonist's development. The method of data collection is descriptive-qualitative research, focusing on detailed textual analysis to understand Pippa Fitz-Amobi's journey and transformation into a detective hero.

2.3.1 Research Approach

Based on the background of this research thesis that reveals the causes, impacts and stages of the main character, Pip, on her journey to be a detective hero in Holly Jackson's *A Good Girl's Guide to Murder*, the writer uses the psychological approach in analyzing the literary work by using Christopher Vogler's Hero's Journey theory to determine Pip's character development as she flourishes throughout the story. The psychological approach is a type of approach in literature that looks at the motivations and behaviours of characters in a work of fiction (Holman, 1985:357).

2.3.2 Method of Data Collection

For this research, the writer collects and analyses data through descriptive-qualitative research. The descriptive-qualitative research is a method aimed at understanding the phenomena related to the research subject, including behaviours, perceptions, motivations, and actions (Moleong, 2010:6). The data in this research is presented in the form of quotations from the novel and not in the form of numbers.

The primary data consists of original information obtained specifically for the research's intended purpose (Salkind, 2010:1095). In this research, the primary data source is obtained from the novel *A Good Girl's Guide to Murder* by Holly Jackson published by Electric Monkey on May 2, 2019, and consists of 433 pages. The secondary data, on the other hand, are those which have previously been collected by someone else and have already been passed through the statistical process (Kothari, 2004:95). The secondary data of this research comes from sources including books, journals, articles and the internet that were linked to the topic research.