CHAPTER II
THEORETICAL FRAMEWORK

2.1. Intrinsic Elements of Narrative Fiction

2.1.1. Character and Characterization

Characters are the individuals presented in dramatic or narrative works who are interpreted by the reader. Character are not just people within the story but also an artistic creations. While they may seem lifelike, they are constructed to fulfill a purpose within the story's structure (Kenney, 1966:25). Writers use character to carry out action and exchange dialogue, thereby advancing the plot.

According to Kenney, characters can be categorized as either flat or round. A flat character is built around a single idea, trait, or obsession and is relatively uncomplicated. In contrast, a round character is more complex in temperament and motivation, portrayed with depth and subtlety, and cannot be reduced to a single defining characteristic (1966:28–29). Flat characters are typically associated with static characters, meaning they do not undergo significant change throughout the narrative. on the other hand, round characters are often dynamic, undergoing meaningful internal or external transformations that affect their beliefs, perceptions, or behavior.

Characterization, on the other hand, refers to the process by which authors develop and present characters throughout the story. This can be done in different ways, such as through direct description, dialogue, actions, internal thoughts, and interactions with others. According to Kenney, characterization refers to the techniques an author uses to present characters in a lifelike and believable manner within a fictional narrative (1966:25). There are three ways method of

characterization according to Kenney, namely the discursive method, the dramatic method, and the contextual method.

The discursive method is the direct way the author tells the reader about the character (1966:34). The dramatic method demonstrates the characteristics of the character through their actions, words, and decision-making within the story (1966:35). The contextual method establishes a character through the verbal and situational context that surrounds them (1966:36). Each of these methods contributes to making the character more vivid, dimensional, and engaging for the reader.

2.1.2. Conflict

Conflict is an important element in literature and film. It propels the plot forward by placing characters in situations where they must overcome obstacles in order to achieve their goals. Conflict represents the confrontation which emerges among the primary character and opposing forces (Kenney, 1966:19). Conflict is crucial in any story because it is the driving force of the story, creates narrative tension, depicts complicated themes that are intertwined with the plot, and provides a deeper look into the characters's motivations, feelings, flaws, and ideals.

According to Kenney, there are two kinds of conflicts that exist in a story: internal conflict and external conflict. Internal conflict is the conflict occurring within a single individual or inside the characters' thoughts (1966:19). These clashes can sometimes symbolize a struggle between a character's mind or subjective knowledge and their heart or emotions. External conflict encompasses the primary character' conflict with external elements, such as another character, a group of people, or the environment around them (1966:19).

2.1.3. Setting

The setting of a literary work is the place and time of action. It helps create the atmosphere of the narrative, supports the reader's imagination of scenes, conveys information about characters, and provides opportunities for plot development. Stories can be set in the present, past, or future. According to Kenney, setting represents the aspect of literature that conveys to readers what time and place incidents occur (1966:38). The setting serves as the story's basis, defining both the time and geographic setting in which the narrative occurs. It is not only a backdrop; it also modifies the characters' circumstances, aligns with the narrative, and establishes an ambiance inside the plot's .

Setting consists of multiple elements. First, it includes the physical location where the story takes place, such as the geographical features of the area. Second, it involves the characters' everyday activities and routines. Third, it identifies the time in which the events occur, like a specific season or period. Lastly, it encompasses the emotional, social, and psychological atmosphere surrounding the characters (Kenney, 1966:40). Together, these elements of setting play a crucial role in shaping the plot, character development, and thematic meaning.

2.2. Isaac Marks's Theory of Fear

Fear is an unpleasant emotion that arises from the belief that something is dangerous, painful, or threatening. According to Marks, Fear is a vital evolutionary legacy that leads an organism to avoid threat, and has obvious survival value. It is an emotion produced by the perception of present or impending danger and is normal in appropriate situations (1987:3). As such, fear serves as an adaptive mechanism that enables individuals to identify threats, anticipate future harm, and

undertake preventive measures. Despite its frequent association with discomfort, fear is essential for life preservation and behavioral guidance in harmful situations.

2.2.1. Symptoms of Fear

Isaac Marks's theory of fear distinguishes between two distinct but interacting systems involved in the experience of fear the physiological and the psychological fear system. According to Marks, each emotion consists of a unique set of features. The responses that make up an emotion often occur concurrently or sequentially, but they are frequently poorly correlated with one another. These responses can be conveniently grouped into two main categories: cognitive-subjective, which involves the appraisal of danger along with the accompanying sensation of fear, and physiological, which includes bodily changes that mobilize the body for action. (Marks, 1987:7). This model allows for differentiation between physiological automatic fear responses and psychological reflective emotional responses, thereby adding depth to character behavior and emotional symptoms.

2.2.1.1. Physiological Symptom of Fear

This system operates automatically and begin with the subjective perception of danger, followed quickly by physiological changes that prepare the body for action (Marks, 1987:8). These changes are part of an automatic system designed to mobilize the body in response to perceived threats.

Dyspnea or Shortness of Breath

Dyspnea, or shortness of breath, emerges as part of the autonomic fear response when a threat is detected. It often accompanies strong fear and is

associated with unpleasant feelings of terror, frequently resulting in behaviors such as rapid or shallow breathing (Marks, 1987:4).

Shivering

Shivering or trembling, as described in the context of extreme fear responses, refers to involuntary bodily tremors during an intense psychological stress. This reaction is commonly observed in individuals exposed to life-threatening or traumatic situations (Marks, 1987:68). It represents a defensive bodily reflex, deeply rooted in the autonomic nervous system's response to perceived danger.

2.3.1.1. Psychological Symptom of Fear

This type of symptom involves conscious awareness, thought, and emotional evaluation. It is characterized by an appraisal of danger accompanied by the subjective sensation of fear (Marks, 1987:7). In other words, it reflects how individuals perceive and think about the presence of danger.

Feeling of dread

Feeling of dread is an unpleasnt feeling of terrot that are arising without any objective source of danger (Marks, 1987:4). It is not a direct product of the threat, but a psychological construction based on how the brain consciously processes and evaluates danger.

Fainting

Fainting, or syncope, is considered an extreme endpoint of the body's defensive system. This reaction is associated with an initial tachycardia, followed by vasovagal bradycardia and a drop in blood pressure due to intense psychological

stress, which may ultimately lead to fainting (Marks, 1987:400). It may occur when overwhelming fear is triggered, resulting in a temporary loss of consciousness.

2.4.1. Fear Acquisition

Isaac Marks's theory of fear explain how people can developed and acquired fear. According to Marks, fear can be learned by direct, vicarious, or avoidance conditioning (1987:277). These learning pathways illustrate how fear responses can emerge not only from personal experience but also through observation or avoidance behavior.

2.4.1.1. Direct Conditioning

Direct conditioning, also known as classical conditioning, is a foundational concept in fear acquisition. Direct conditionig involves pairing a neutral stimulus with an aversive unconditioned stimulus so that the neutral stimulus eventually comes to elicit a fear response. (Marks, 1987:238). This process usually transpires via direct experiences, wherein the individual confronts a hazardous or traumatic event personally, resulting in a conditioned fear reaction to related stimuli or circumstances.

2.4.1.2. Vicarious Conditioning

Vicarious conditioning or social learning suggests that fear can happen when people develop fear by seeing the scared behaviors of others. According to Marks, human fear can originate from observational learning, such as when panic rapidly spreads through a crowd. (1987:243). Vicarious conditioning is important in the transmission of emotions associated with fears and other phobias, as well as the development of anxiety-related conditions.

2.4.1.3. Avoidance Conditioning

Avoidance conditioning suggests that individuals may develop and maintain fears through behaviors aimed at avoiding perceived threats, even if those threats are no longer present or have never been directly experienced. According to Marks, Avoidance is learned if it reduces the probability, frequency, or intensity of aversive stimulation. (1987:239). Once an avoidance response successfully reduces distress, it becomes negatively reinforced, encouraging its repetition. Over time, such avoidance may persist even if the actual threat is no longer present or never occurs.

2.5. Gross's Theory of Emotional Regulations

Gross's theory of emotion regulation explains how emotions, including fear, serve as vital mechanisms for individuals to adapt to their environment and protect themselves. Fear, in particular, plays a crucial role in alerting individuals to potential threats. Emotion regulation refers to shaping which emotions one has, when one has them, and how one experiences or expresses these emotions (Gross, 2014:6). Gross's framework highlights the importance of not only reducing distress but also effectively managing fear responses in order to support emotional stability and promote adaptive functioning.

2.5.1. Avoidace/Isolation

Avoidance or Isolation is a psychological and behavioral strategy where a person tries to escape, ignore, or prevent contact with thoughts, feelings, situations, or experiences that they find unpleasant, uncomfortable, or threatening. Challenging affective states, such as fear or anger, constitute threats to the goals of feeling good is responsible for avoidance motivation (Gross, 2014:537). Avoidance

can function as a survival mechanism, helping individuals protect themselves from physical or imagined danger.

2.5.2. Acceptance

Acceptance entails allowing oneself to experience emotions without attempting to alter or suppress them (Gross, 2014:98). Acceptance is intended to increase awareness of the emotion, including the habitual impulse to avoid or suppress fear, which may provide an opportunity to respond to emotions more adaptively (Gross, 2014:98). This form of emotional regulation plays a crucial role in helping individuals manage fear, reduce psychological distress, and improve overall mental well-being

2.6. Research Method

2.6.1. Research Approach

Based on the background of the study that reveals the phenomena of fear in "Shadow Over Innsmouth" written by H.P. Lovecraft, the writer adopts a psychological approach to literature. In literature, the psychological approach seeks to investigate the role of emotional response in how individuals assess and react to a stimulus along with the symptoms, cause, and effect of fear (Lazarus & Folkman, 1984:19). The related theoretical framework for this research thesis is based on Isaac M. Marks's theory of fear and James J. Gross's theory of emotional regulation to analyze the symptoms, causes, and impacts of fear experienced by Rober Martin Olsmtead.

2.6.2. Method of Data Collection

Related to this research thesis, the writer conducts library research. Library research involves locating and identifying reliable sources for factual information or expert opinions on study topics (George, 2008:6). The data for this research thesis consists of two types: primary and secondary dataPrimary data is obtained by direct observation and examination, whereas secondary data comprises the compilation of material from studies conducted by other researchers on a subject (Dawson, 2002:40-41). The novella *"Shadow Over Innsmouth,"* written by H.P. Lovecraft, served as the primary data for this research thesis, while secondary data includes reference books, journals, articles, theses, and so on.