

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Theoretical Framework

2.1.1 Narrative Elements

Narrative elements are related to the intrinsic elements in the story. The intrinsic elements are the interpretation and analysis of the works of literature themselves (Wellek and Warren, 1963:139). In other words, the intrinsic elements are the basic components of literary works. According to Stanton, the intrinsic elements can be categorized into plot, character and characterization, point of view, setting, conflict, and theme (1965:12). This study focuses only on the character and characterisation, setting and conflict in the novel.

2.1.1.1 Character and Characterization

According to Wellek and Warren, the term character can refer to both a figure within a literary work and the attribute of being an individual person (1956:227). They highlight that characters are fictional constructs, however they are crafted to mirror actual human beings regarding personality, behaviour, and values. As they state, a character in literature can represent an idea, a moral attitude, or a social position (Wellek and Warren, 1956:231). Characterisation, as explained by Wellek Warren, is the process by which the author creates a character, making the reader aware of the moral and emotional qualities of the figure in the narrative (1956:229). This indicates that although a character may appear realistic and relatable, it is intentionally crafted to fulfill the artistic objectives and overall unity

of the piece, rather than simply replicating reality. Therefore, acknowledging the constructed essence of characters enables readers to fully recognize how they operate to express the profound meaning and artistic vision envisioned by the author.

There are two types of character according to Wellek and Warren: flat character (antagonist) and round character (protagonist). Flat characters (antagonist) are constructed round a single idea or quality: they can be expressed in one sentence. They do not change; they are static, and remain the same from beginning to end (Wellek and Warren, 1956:226-228). Their consistency aids in maintaining the plot's focus and makes the tension they produce evident. While, round characters (protagonist) are complex and many-sided; they possess a number of qualities, some of which may even contradict each other. They are capable of surprising us convincingly, and they develop and change in the course of the story (Wellek and Warren, 1956:226-228). They feel realistic because of their complexity and range of traits just like real people, with inner conflicts, weaknesses, and strengths. Readers can empathize emotionally with their trip since their development and transformation often become the main focus of the narrative.

Through their social activities, a character's several personalities, traits, and behavioural patterns are represented. Through characterisation, this aims to set the primary role apart from other roles. Characterization, as explained by Wellek Warren, is the process by which the author constructs a character, thereby rendering the reader conscious of figure's moral and emotional attributes within the narrative (1956:229). These layers facilitate the construction of a multi-dimensional

character, enabling the contextual analysis of its values and beliefs. Moreover, they contend that the formation of characters remains inextricably linked to the structure of the narrative and overarching thematic framework of the text. According to Wellek and Warren, a character within a novel or a drama is not an imitation of real person, but rather a constructed element integral to the artistic totality of work (Wellek and Warren, 1956:231). This process can occur either through direct explicit descriptions or indirectly via the character's actions, dialogue, and interactions with others within the narrative. With this comprehension, it becomes evident that both character and characterization are vital components that animate literary works and facilitate a deep connection for readers with the ideas and experiences conveyed in the text.

2.1.1.2 Setting

According to Holman, setting can refer to real or imaginary universe from which events in a novel take place (1980:98). Wellek and Warren define setting as the physical and cultural context of the activity (1956:221). They emphasise that setting is more than decorative, it becomes an essential component of the story, influencing the plot and mirroring the characters inner feelings. Setting in literature include both the literal world, such as setting and time and the social background, which can have an impact on a character's behavior and growth.

Three sorts of settings places, times, and social environments are the subject of this study's investigation. According to Wellek and Warren, a place's setting represents the actual spatial state that gives the action its surroundings (1956:221). The chronological background, whether real or imagined, that places the story in a

particular instant or era is known as the setting of time (Wellek,1956:222). Lastly, their claim that the social environment's setting is not passive but rather creates tone and mood, adding to work's creative coherence, can be used to understand the setting (Wellek,1956:221). This demonstrates how setting helps draw the audience into the story world both academically and emotionally. In this study, the primary elements under examination are limited to two main elements: setting of place and setting of time. These two elements were selected due to their significant contribution to shaping the narrative and depicting the occurrences within the story. Additional elements related to the setting are not discussed in this analysis to ensure a focused and clear scope.

2.1.1.3 Conflict

Conflict is very important for the development of the story; without conflict, the story would have no purpose. The function of conflict is also to help convey the message of the story. Conflict can be either external, involving a struggle with outside forces, or internal, reflecting a psychological struggle within the character (Wellek and Warren, 1956:217). This type of conflict often revolves around personal doubts, fears, or ethical choices that shape a character's development. According to Kenney, internal conflict is a struggle that arises in the character due to various goals and actions. External conflict is a problem that occurs due to the influence of forces outside of humans, such as fighting, disagreement, or simply resistance between the two parties involved (1966:5). This study centers on the significance of internal conflict as the primary focus of analysis. This mental condition has been demonstrated to serve as a primary trigger for anxiety in

individuals. In addition, the anxiety that arises is subsequently handled and controlled by individuals through ego defense mechanism.

2.1.2 Anxiety

Anxiety is a key variable in nearly all personality theories and is regarded as a central element of personality dynamics when examining mental health conditions. It is a fearful emotion stemming from repressed experiences, memories, feelings, and desires that later surface from the unconscious mind. Anxiety is not directly a conflicted instinctual tension but a signal occurring in the ego of an anticipated instinctual tension or danger (Freud, 1949:40). Anxiety indicates that the person's ego is under danger. The ego guards and shields itself in a number of ways.

It enables the ego to remain vigilant to indicators of potential threats and danger. Freud identifies three types of anxiety that influence human behaviour: neurotic anxiety, moral anxiety, and reality anxiety (Freud, 1949:79). The first type, known as neurotic anxiety, is anxiety arises not from a real external danger, but from the ego's inability to control repressed instinctual (sexual/aggressive) urges within (Freud, 1949:108). This anxiety develops in reaction to this internal threat, as though the danger were pushed outward, and unchecked impulses cause tension. This anxiety frequently has no genuine foundation and is out of proportion to the external risk. The second type, reality anxiety, anxiety arises in response to a real danger from the external world, when the psyche feels unable to face a challenge or threat coming from outside itself. (Freud, 1949:111). This anxiety is natural and understandable because it relates to a danger that actually exists or is perceived as

real. The third type, known as moral anxiety, is the ego's fear of the superego, a modified form of the fear of castration, transformed into an ill-defined internal threat in the form of social pressure or demands of conscience (Freud, 1949:113). This hidden, unspoken fear forces the ego to comply with rules to avoid acute discomfort that equates to anxiety.

2.1.3 Ego Defence Mechanisms

Psychoanalytic theory claims that each person has a collection of characteristics called defence mechanisms. Sigmund Freud describes how people frequently exhibit particular attitudes to prevent or lessen worry. He said that these were their means of self-defence. Defence mechanisms are the subject of extensive psychoanalytic investigation. In psychoanalytic theory, the term "Defence" is crucial since it describes the ego's reaction to unpleasant or undesirable ideas or circumstances (Freud, 1923:42-44). This process runs without conscious awareness, leading people to frequently overlook that their thought processes or actions act as a shield against overwhelming emotional pressure. Hence, comprehending self-defense is a crucial factor in grasping how an individual copes with daily internal stress.

In Theories of Personality, Schultz indicates that the ego employs defense mechanisms to create strategies that ultimately protect itself from anxiety caused by internal conflicts. Freud states that the fundamental source of all anxiety stems from the trauma of birth (2009: 59). While there is a broad range of defense mechanisms, they primarily share two key characteristics; the first being the denial or rejection of reality, and the second indicates that they operate unconsciously

without our awareness (Schultz, 2009: 61). This suggests that these mechanisms function within us on an unconscious level, and we remain oblivious to their actions. As a result, on a conscious level, we perceive distorted images of ourselves and the world around us. Freud identifies several defense mechanisms, which include denial, regression, displacement, sublimation, rationalization, projection, reaction formation, and repression. In this study, focuses on denial, repression and rationalisation that Marty Pierce in the *As Far As You'll Take Me* novel.

2.1.3.1 Denial

Denial is a defense mechanism that involves denying reality in order to shield people from dangerous impulses or situations that could lead to psychological and emotional issues. This mechanism works by refusing to acknowledge facts or experiences that feel too painful or threatening to accept openly. Therefore, a person who employs denial as a defense strategy disputes the accuracy of the suppressed memory (Freud, 1923:90). They may act as if the event never occurred or that the feelings associated with it do not exist at all. According to Schultz, Denial is related to repression and includes denying the existence of some external threat or traumatic event that has happened (2017:50). In short, while it serves as a temporary protection, prolonged denial can prevents a person from confronting the problem head on and potentially exacerbates psychological distress in the long term.

2.1.3.2 Repression

According to Freud (1923:122), repression is a mechanism by which an individual transfers unwanted or unsettling ideas, emotions, or desires from the

conscious mind to the subconscious. This process happens automatically and without the person's awareness, so they do not realize that certain thoughts are being hidden away. Feist stated that repression is the subconscious suppression of negative memories, thoughts, or urges so they are not realized (2009:35). Even though these contents are kept out of conscious awareness, they still can influence behavior, feelings, and decisions in indirect ways. Over time, if too many uncomfortable experiences are repressed, it can create inner tension that affects emotional balance and mental well-being.

2.1.3.3 Rationalization

Rationalization is an ego defense mechanism in which an individual easily ignores the discrepancy between cause and effect that is obvious, through this process, the mature ego disregards reasons to be cautious about distortions arising in free associations and provides seemingly justified explanations for actions or feelings that actually lack an objective basis (Freud,1923:121). People use this mechanism to protect their self-image by turning unreasonable or unacceptable behaviors into something that looks logical and sensible. According to Schultz, rationalization is includes changing the way we see our actions to make them appear more reasonable and, consequently, more acceptable (2017:50). By doing this, individuals can avoid feeling guilt, shame, or disappointment regarding their choices or mistakes. It helps maintain a sense of self-worth, even if the explanations given do not truly reflect the real reasons behind their actions.