

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Elements

Several kinds of intrinsic elements are commonly used in a literary work. These elements of the study focus on the analysis of characters, characterizations, conflicts, and settings.

2.1.1 Character

In a fiction story, there must be someone or something who plays the role throughout the story. In literature, people who act out in the story are usually called characters. According to Kennedy & Gioia character is “an imagined person who inhabits a story although the definition may have some exceptions” (2007, p. 67). Usually, characters in most stories are humans, but some could be in the form of animals, plants, objects, or subjects created by the author. In addition, Meyer explains that “Character is not an actual person, but instead has been created by the author” (2008, p. 210). In other words, characters are the people or subjects who support the story and have traits and personalities determined by the author so that the reader can follow and understand the story. The characters will give the reader the illusion of reality as if the story were real. However, it is important to remember that characters in literature are created by the authors not to explore human psychology but to bring the storyline to achieve its

goals. Therefore, characters must be easily recognized by being marked by dividing them into certain classifications.

Furthermore, characters in the novel can be classified into several types. Characters in the novel can be evaluated in the same way as understanding people in real life, for instance by bringing together a variety of information to create some context for interpreting the character's behavior. Characters can be distinguished as static or dynamic according to their stage of development. According to Perrine, "Static character remains essentially the same person from the beginning of the story to the end. On the other hand, the dynamic character undergoes some distinct change of character, personality, or outlook" (1974, p. 145). In other words, a static character shows no signs of character development, for dynamic characters, there are so many changes in the character's personality during the plot as the result of certain circumstances or scenarios. The changes may be large or small, positive or negative, but it is something significant and fundamental. Usually, the character often experiences some circumstances that can gain some insight which determines the moment when a character develops. Dynamic character has a variety of characteristics that are complicated, and unpredictable, and show more character development.

Furthermore, to find out the extent to which a character can develop, Meyer divides character types into flat and round to distinguish the degrees of character development. According to him, "flat characters create one or two qualities, ideas, or traits that can be readily described in a summary.

Otherwise, round characters are more complex and require more attention because of the competing of ideas, values, and traits in their lives” (Meyer, 2008, pp. 228–229). It also can be said that flat characters are easier to analyze because their characteristics are few and simple. Apart from that, round characters tend to be more difficult to analyze because their characteristics tend to be psychologically complex and less predictable. Moreover, both flat and round characters can be either dynamic or static. These terms are only helpful tools for knowing a character, not as a measure of whether a story is good or bad.

2.1.2 Characterization

The process of developing characters in literature is called characterization. Meyer claims that “characterization is the method by which an author creates people in a story” (2008, p. 211). Hence, the authors of the novel have the freedom to determine what kind of character they create. Moreover, Perrine also adds that characterization is “the way authors present their characters by showing the character’s mind and emotion” (1974, p. 143). By this definition, characterization refers to the author's technique of characters' true representation in a story through their behaviors. One of the ways to determine characters is to pay attention to the dialogue and descriptions. The dialogue comes from what the characters say and how they say it, meanwhile, actions usually come along with what they do or don't do and are usually presented by description.

There are several methods for describing characters in a story, including showing and telling or indirect and direct characterization. These methods, according to Meyer are: “In the show, the characters shown in dramatic situations reveal themselves indirectly by what they say and do. For telling, the author directly gives the necessary information to the readers” (2008, p. 224). This can be said that direct or telling characterization is when the author describes specific aspects such as the background, appearance, and personality traits of the characters, so that the readers understand the story. Contradictory, for indirect or showing characterization, readers are asked to interpret the characters in the story through their actions, thoughts, and interactions with others. It allows the author to express the story's message to the readers. Readers may come to like or even dislike a character based on the traits and personalities that the author describes. The characters might also help the readers to sense and experience like they're seeing a reflection of themselves.

However, the method of determining characterization needs more attention because the narrator or the storyteller can also be a character whose perspective may be limited or distorted by his involvement in the story. Meyer called it with a “first-person narrator” in which the “I” in the story presents the point of view of only one character (2008, p. 224). As a result, the readers are limited to that one character’s perceptions, thoughts, and feelings. First-person narrator can play a large or small role in the stories, both of them can influence the readers in evaluating the characters.

2.1.3 Setting

In literary works, the setting represents a fundamental aspect in determining the purpose of a character's action or behavior. Perrine defines the setting as “the context in time and place in which the actions of a story occur” (1974, p. 1644). It can be said that the setting may represent the character’s condition at some point. In addition, Meyer states that “The major elements of the setting are time, place, and social environment that frame the character” (2008, p. 319). Based on the two terms of setting above, a setting can be divided into the time, place, and social environment of the events in the story.

The setting of time provides the periods for events in a story. According to Kennedy & Gioia, “setting of time may involve the time of the story-hour, year, or the century” (2007, p. 110) . Apart from that, the time setting can also be related to the season when the story takes place, where the season represents the character's physical condition. Summer might be indicated with joy, romance, the vibrancy of life, or the epitome of someone’s life (Frye, 2000, p. 188). On the contrary, winter can convey unpleasant emotions such as sorrow or death (Frye, 2000, p. 237). The season determines how the world seems and feels, and how the characters interact with the environment. From the temporal setting, the reader understands when a situation occurs and whether a character is good or evil at a given period in the story, such as in the future, present, or past time in the story.

The second is the setting of places. The setting of places provides the places for events and frequently contributes to the story. Kennedy & Gioia state, “To be sure, the idea of the setting of time is also important in the development of a story: a house, a street, a city, a landscape, a region” (2007, p. 110). In addition, each component of the location contributes to the storyline, mood, and character development. Lastly, the setting of social environments or the physical features which serve the development of context in the story. Meyer states, “Time, location, and the physical features of a setting can all be relevant to the overall purpose of a story. So too is the social environment in which the characters are developed” (2008, p. 320). It also addresses the social environment around the character which frequently changes throughout time. In addition, besides time and place that can influence the storyline, the social environment also influences to the story. Social settings in a story include religion, politics, and other public issues.

2.1.4 Conflict

Conflict is one of the plot elements that arises within the characters. This is the element in a story that can attract the readers to read until the end of the story. According to Meyer, conflict is “the struggle within the plot between opposing forces” (2008, p. 3727). It means that conflict happens between two or more characters in a story. Perrine explains, “Conflict is a clash of actions, ideas, desires, or wills” (1974, p. 98). The two terms of conflict above refer to the strong opposition between characters. Conflict

happens because there are many different wills and thoughts among characters. Almost all stories have conflict, this is because the existence of conflict makes the story more alive, so that the reader can be engaged in the story.

There are two types of conflict in literary works namely internal conflict and external conflict. According to Meyer, “Internal conflict might take the shape of moral or psychological issues that the protagonist must confront. External conflict places the main character in opposing situations with other characters, society, nature, or all of them” (2008, p. 142). In other words, the internal conflict could be linked to a character's mental state or feelings. Typically, it concerns the character's inner thoughts, feelings, beliefs, or desires. Nevertheless, external character refers to the conflict that arises between one character and another, as well as the environment or condition outside the character. Sometimes the character's internal conflict comes from their external conflict. As a result, conflict is one of the story's features with the ability to persuade the reader to continue reading to understand and become engaged in the story.

The characters in the story might encounter conflict with themselves or against other people or any other circumstances. Perrine classified conflict into three types: “The main character may be pitted against some other person or group of persons (man against man); he may conflict with some external force-physical nature, society, or fate, (man against environment); or he may be in conflict with some element in his own nature

(man against himself)” (1974, p. 98). The types of conflicts that place the character against another character can be direct opposition or subtle conflict between multiple characters’ interests. Whereas, a character who has conflict against society is the type of conflict that involves characters who are against a man-made system, such as slavery or bullying. The characters are typically forced to face moral dilemmas or struggle to achieve their aims due to social rules. Meanwhile, a character who has conflicts against nature is positioning the character as a hero who is against animals or the force of nature, such as storms or snow. Furthermore, a character who is against himself is an internal conflict while the previous three are external conflict. It is a conflict where a character must overcome his nature to choose between good and evil, logic and emotion. When a conflict is concluded and the reader sees which force or character wins, it provides a sense of closure to the story.

2.2 Extrinsic Elements

The extrinsic elements covered in this section include the psychological theories of love. The theories will be used to analyze the love experienced by the characters in the novel *The Summer I Turned Pretty* by Jenny Han.

2.2.1 Robert J. Sternberg’s Components of Love

Love is a very difficult feeling or expression to explain in mere words. In general, love is “a strong feeling of deep affection for something or someone, especially a member of your family or a friend” (Hornby et al.,

2015, p. 196). People define love differently. The forms can come and be expressed in many ways. On the other hand, Robert J. Sternberg & Grajek state, “Love can be among the most intense of human emotions, and is certainly one of the most sought after” (1984, p. 312). It can be concluded that love is the intense feeling of affection towards someone, which is inherent in human emotions and everyone craves for it. People who fall in love will feel different and make changes in their lives since love can give both happiness and sadness.

Perfect love refers to a love that is pure, selfless, accepting, supportive and all-encompassing. Psychologist from Yale University, Robert J. Sternberg proposed the triangle theory of love. He considers that “love can be understood in terms of three components, these three components are intimacy, passion, and decision/commitment” (Sternberg, 1986, p. 119). The results of the three components will produce a concept of the type of love that exists in a relationship. From the theory above, it can be said that love consists of three components.

2.2.1.1 Intimacy

The intimacy component is a type of affection that brings the couple closer and warmer. Intimacy according to Sternberg refers to “feelings in a relationship that promote closeness, bondedness, and connectedness” (1986, p. 120). In other words, intimacy involves a sense of belonging and attachment both emotionally and physically. Developing intimacy in a

relationship can enhance emotional maturity. Sternberg and Grajek also add that it involves, among other things,

“The feelings of (a) desire to improve the welfare of the loved one, (b) feeling joy with the loved one, (c) high respect for the loved one, (d) being able to rely on loved ones in the hard times, (e) common understanding with loved ones, (f) sharing one’s self and belongings with the loved ones, (g) receive emotional support from the loved ones, (h) give emotional support to the loved ones, (i) deep interaction with the loved ones, and (j) appreciate the loved ones” (1984, p. 327).

These feelings can lead to personal growth as individuals learn to navigate complex emotional dynamics. However, these feelings are merely a subset of the possible ones that might be experienced in the intimacy component of love. This is not necessary to experience all of these feelings to feel love, and the amount probably differs from person to person. In other circumstances, feelings of love develop from feelings of hatred and dislike, because these intense emotions eventually build intimacy components between one another. Furthermore, Sternberg also states “Intimacy can show the kinds of love in relation to others, such as father and daughter love, mother and son love, a best friend of the same sex, and men and women love” (1986, p. 121). It can be said that intimacy allows people to bond with one another on multiple levels.

2.2.1.2 Passion

Passion can be seen as a “hot component” in a relationship. It is because passion is an attraction based on physical and sexual desires. Sternberg describes the passion component as “the drives that lead to

romance, physical attraction, sexual consummation, and related phenomena in loving relationship” (1986, p. 119). In other words, sexual needs may be dominated well in the relationship. Experiencing passion in a relationship can be a trigger for self-discovery. The excitement and arousal associated with passion can help individuals explore their desires and boundaries. Sternberg adds “other psychological needs such as self-esteem, support, nurturance, and self-actualization also become the important aspect to experiencing passion” (1986, p. 122). It can be said that sexual needs and psychological needs cannot be separated, because both of them interact with each other as components of passion. But, the strength of both needs will almost certainly vary across people, situations, and the type of love of the relationship.

2.2.1.3 Decision/Commitment

The decision/commitment can be seen as a “cold component”, which means this component of decision/commitment requires serious thinking and it is important to not neglect it. Sternberg differentiates the decision/commitment component into two aspects, “the short-term one is the decision that one loves a certain other and the long-term aspect is the commitment to maintain that love” (Sternberg, 1986, p. 122). However, sometimes the decision to love does not automatically indicate a commitment to love. The process of making a decision/ commitment can enhance personal growth by learning about responsibility, loyalty, and the importance of maintaining relationships over time. In a loving relationship,

there are always ups and downs, and the component of decision or commitment might be essential for getting through the hard times and returning to better ones.

2.2.2 Types of Love

There are eight different types of love based on the components that are already discussed above. However, to analyze the types of love between each character, the writer uses only four of the eight types of love presented. Each of these types has a different combination of love components. According to Sternberg, here are the eight types of love as follows:

1. Nonlove

Sternberg explain nonlove as “the absence of all three components of love” (1986, p. 123). This type of love usually occurs because of the minimal interactions with common people in daily life. Because of the lack of interaction, the components of love cannot be formed.

2. Liking/Friendship

Liking or the basis of the friendship relationship. According to Sternberg, the theory happens when “one experiences only the intimacy component and the absence of passion and decision/commitment component” (1986, p. 123). In this type of love, the focus is on the closeness and bondedness with another person without involving sexual desire and commitment to a romantic relationship. Friendship relationships can occur with the same sex

or the opposite sex. The closeness and bondedness that occurs is often caused by sharing the same interests and having the same character.

3. Infatuation

Infatuation is often referred to as “love at first sight”. This happens when someone meets another person who attracts their attention and then the sense of desire arises every time they see or think about that person. Sternberg sees infatuation as “the results from the experiencing of passionate arousal in the absence of intimacy and decision/commitment components of love” (1986, p. 124). Generally, this type of love is easy to recognize because the desire that arises is often difficult to control. There are some visible signs of infatuation including a pounding heart, feeling anxious, and the increase of sexual hormones. An example of this type of love is when someone experiences a one-night stand, they only desire for a moment without any emotional attachment or mutual commitment.

4. Empty love

As the name suggests, empty love means there is no feeling of warmth or desire in the relationship. Sternberg defines empty love as “the decision that one loves another and commits that love in the absence of both intimacy and passion components of love” (1986, p. 124). It is the type of love that is considered boring and stagnant because there is no physical or emotional attachment in the relationship. An example of this type of love is an arranged marriage, it is the starting point where empty love happens.

5. Romantic love

Based on Sternberg's theory, romantic love is "the kind of love derived from a combination of the intimacy and passion components of love" (1986, p. 124). This type of love happens when someone chooses to love another without committing to an actual relationship. However, they tend to have a strong physical attraction to one another as well as an intense connection in their relationship. This type of love can be found in friends-with-benefit relationships. This circumstance happens because the two of them have known for quite some time and have a close bond, but they have been burned in the past which makes them afraid of commitment.

6. Companionate love

According to Sternberg, this type of love develops from "a combination of the intimacy and decision/commitment components of love" (1986, p. 124). It happens between two people who are friends and decide to commit to a long-term relationship. They already know and rely on each other through thick and thin, but there are no desires for physical attraction.

7. Fatuous love

Sternberg defines fatuous love as "the combination of the passion and decision/commitment components in the absence of intimacy component" (1986, p. 124). Even though this type of love is burning, without intimacy components the relationship tends to move into the next stage quite quickly. In other words, sexual attraction plays a larger role in the relationship and

makes both people decide to commit to a long-term relationship. One of the risks of this type of love is divorce, it is because there is no emotional attachment in both people and they barely know each other on a deeper level than in other relationships.

8. Consummate love

Sternberg describes consummate love as “results from the full combination of the three components” (1986, p. 124). It can be said that consummate love requires a perfect balance between intimacy, passion, and the decision/commitment components of love. This type of love is desired by everyone, it is because the relationship has a strong emotional bond, burning desires, and commitment that provides a sense of security to the relationship. However, in consummate love, there must be ups and downs. Therefore, it is necessary to maintain the relationship in a form to strengthen the consummate love.