

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

The framework of theory discusses the theories that were applied to the analysis of Kate DiCamillo's children's book *The Magician's Elephant*, with a particular emphasis on Peter Augustus Duchene, the main character. In examining the intrinsic elements, the writer draws on various expert theories, such as those of Abrams. For the extrinsic elements, the writer will utilise Abraham Maslow's Hierarchy of Needs theory.

2.2 Intrinsic Elements

The focus of intrinsic analysis is on the text's internal structure. These elements are the essential components that make up the work. The primary focus of the intrinsic method is to interpret and analyse the content of literary pieces. Klarer suggests that the key components underpinning literary works include plot, time, character, setting, narrative perspective, and style (1999:14). In this study, the writer will examine the story's characters and characterisation, conflicts, and settings.

2.2.1 Character and Characterization

Abrams defines characters as individuals in a narrative work who possess specific moral, intellectual, and emotional qualities. Characters can either remain stable or undergo significant changes depending on their role in the plot (2014:48). Character can be divided into two types: the main character, who drives the storyline and faces various challenges (Haven, 2000:82), and

additional characters may have their arcs and experience personal growth, their development serves to enhance the primary narrative rather than constitute it (Kaine, 2022:3). The nature and circumstances of the main character are revealed through these interactions, while the additional characters' limited roles help maintain the story's focus.

Characterisation is the method of the readers knowing, identifying, and defining the unique traits and qualities of individuals in a narrative (Kenney, 1988:34). There are two ways to identify characterisation, such as direct and indirect. According to Ganieva and Ashurova, indirect characterization refers to the description or interpretation of characters' appearances, ideas, behaviors, speech, and responses, allowing readers to conclude these characters' traits and personalities without being explicitly told by the author (2023:52). In contrast, direct characterization is provided by the author to clarify characters and their motivations through dialogue or narrative description (Taylor, 1981:63). Therefore, direct characterization does not need interpretation.

2.2.2 Conflict

Cuddon defines conflict represents the tension between characters or the direct opposition of characters, typically found in theatre and fiction, as well as in narrative (2013:237). Internal and external conflicts are distinct from one another. Internal warfare refers to the battle that goes on in a character's head. Conversely, in an external conflict, the main character is at odds with outside forces, such as their community or the natural world (Cuddon, 2013:238).

2.2.3 Setting

According to Abrams, A narrative or dramatic work's setting refers to the overall location, historical time frame, and social conditions during which the story takes place (2014:362-363). There are three types of settings in storytelling: time, place, and social context (Kenney, 1988:41).

According to Kenney, time setting is the details such as historical period and season that centres on when the events take place. Place setting, on the other hand, explains the actual spot, like topography and scenery where the story takes place, illuminating the community's norms and values and the prevailing mood that shapes the protagonists and antagonists. Additionally, the social setting pertains to the characters' social environment. This aspect illustrates elements of the characters' work and lifestyle, reflecting their social conditions (1988:41-43).

2.3 Extrinsic Elements

Extrinsic aspects, which are external to the story, might have an impact on the structure of a literary work. According to Wellek and Warren, Extrinsic factors include the writer's psychological condition, the writer's surroundings (economic, social, and politic), the writer's viewpoint on national life, works of creative work, religious texts, and other similar aspects (1956:73). This research thesis utilizes Abraham Maslow's hierarchy of needs theory to examine the psychological attributes of the film as its external components.

2.3.1 Maslow's Hierarchy of Needs

Maslow's hierarchy of needs outlines five different stages of needs, including physiological, safety, love and belonging, and self-actualisation.

Physiological needs, such as hunger, are the most fundamental needs humans have to fulfil. Safety needs, such as security, peace of mind, reliance, and protection, arise when physiological needs are met. Love and belonging needs, such as connection with people and acceptance, are also essential. Moreover, esteem needs, such as a high reputation, motivate individuals to pursue excellence, confidence, and freedom. Lastly, self-actualisation involves the capacity to become the most optimal version of oneself, aiming to achieve the full extent of one's potential.

If these needs are fulfilled, people can develop resilience to preserve their sense of self-worth and identify a meaningful purpose in life as a key achievement (Maslow, 1970:35-46).

2.3.1.1 Physiological Needs

Physiological needs, also known as physiological drives, are the most fundamental wants that humans have and typically originate at the base of the hierarchy of needs. Hunger, satiation, hydration, and satiety are all examples of physiological demands. According to Maslow, hunger is the most basic need. If this need is not met, the body will prioritise satisfying its other physiological requirements (Maslow, 1970:35-36).

2.3.1.2 Safety Needs

When basic physiological requirements are satisfied, a new set of desires known as safety needs arises. This group includes traits like a need for limits, structure, order, and law, as well as a strong protector. Feeling safe, dependent, protected, and free from anxiety, dread, and crises are all part of these traits. To a

lesser extent, all of the points made regarding the physiological needs also apply to these desires. That aside, they may be able to exert complete dominion over the living thing. The system as a whole can be seen as a mechanism for seeking safety, since it can act as the nearly exclusive organiser of behaviour. The reason is, they enlist the help of every organ system in the body (Maslow, 1970:39).

2.3.1.3 Love and Belonging Needs

Feelings of love, affection, and belonging will emerge after basic needs like physiological and security needs are met. The need for connection with people, membership in a community, and acceptance all fall under this category. Maslow suggests that people try to conquer feelings of isolation and loneliness. Love, affection, and a feeling of belonging are all a part of this. Be it a large or small social group, all humans want a sense of acceptance and belonging (1970:43).

2.3.1.4 Esteem Needs

Maslow classifies esteem needs as either having high self-esteem or having a high reputation. A person's need for self-esteem motivates them to pursue excellence, power, confidence, autonomy, and freedom. Wanting other people to think well of us is a sign that we value recognition, prestige, and the approval of our accomplishments. Needs for self-esteem fulfilment result in a sense of one's importance, value, strength, capability, and self-sufficiency (1970:45).

2.3.1.5 Self-Actualization Needs

According to Maslow, self-actualisation denotes the capacity to attain the most optimal version of oneself. This tendency could be described as the aspiration to become increasingly closer to one's true self, to achieve the full extent of one's potential. People who have reached their full potential have developed the resilience to preserve their sense of self-worth in the face of ridicule, rejection, or indifference from those around them. A person's journey toward self-actualisation begins with the aspiration to learn more about who they are and what they're capable of becoming. When humans identify a meaningful purpose in life that is essential to them, they have accomplished self-actualisation (Maslow, 1970:46).

2.4 Research Method

Research methods are systematic approaches or strategies that researchers employ to collect, examine, and interpret data to address research questions that can deepen the understanding of the subject that is being studied (George, 2008:21).

2.4.1 Method of Data Collection

The writer collected all of the data for this study by consulting the library research method. The initial step in library-based research is to identify pertinent sources that offer factual data or expert opinions on the topic (George, 2008:6). This approach is a crucial component of various research methods at different stages.

Data can be divided into two categories: primary and secondary. Ajayi describes primary data as original information obtained directly by the researcher, using procedures such as polls, experiments, survey responses, and observations. In contrast, secondary data consists of information that has already been gathered or created by others, including written materials such as journals, websites, books, and established theories (2017:2-3).

Kate DiCamillo's *The Magician's Elephant* serves as the main source for this study. Publications such as books, journals, and research papers that have addressed the topic in the past constitute the secondary data.

2.2.4 Research Approach

According to the study's context, which reveals the main character's psychological experiences in *The Magician's Elephant* by Kate DiCamillo, the writer employs the psychological technique as the study's extrinsic component. Wellek and Warren define psychology in literature as analysing psychological characteristics and principles that reflect literary creations (1956:81). Therefore, the writer will use this approach by examining Maslow's Hierarchy of Needs as a part of psychology and connecting it with the main character's story, Peter Augustus Duchene.