CHAPTER II

THEORY AND METHOD

This chapter discusses the theoretical frameworks and method used in conducting this research. The theories applied include the theory of modality, point of view and characterization. This study uses a stylistics approach based on Simpson (2004), *Stylistics: A Resource Book for Students*, which served as a primary reference for this study. The theoretical foundations for modality and point of view were also drawn from Simpson (1993), *Language, Ideology, and Point of View*. Since this study also aims to reveal characterization, a concept of characterization by Abrams (1999) from his book entitled *A Glossary of Literary Terms* is used as a reference.

2.1 Modality

Refers to Simpson's theory of stylistics, literary work is the preferred object of study in stylistics. Stylistics is an approach to interpreting texts that gives primary importance to the use of language (Simpson, 2004). Studying stylistics in a literature can be done by identifying the point of view. The reason of why language is important mainly due to its various patterns, forms and levels that form linguistic structure are an important indicator of the function of the text. The stylistic tool called modality can be applied in breaking down the narrator's style in order to identify and describe the point of view in a story.

Modality is a part of language that allows us to identify the attitude or opinion of the speaker on the truth of a proposition or towards a particular situation expressed and described in a sentence (Simpson 2004). Halliday (2004) explains that modality represents the range of meaning that exists between affirmation and negation, expressed through terms like perhaps and maybe, and used to convey different levels of certainty, likelihood, and obligation. Modality, as a way to identify the attitude of the speaker or narrator, can be understood through Simpson's theory of modality which is classified into four categories:

1.   *Deontic modality*

Simpson (1993) explains that deontic modality is modality system of obligation which is conveying the speaker's sense of duty regarding specific actions. This modal system includes:

a. Modal auxiliaries, such as *may, should, and must.* These modals express degrees of permission, obligation, and requirement.

b. A construction participles and adjectives combinations, noted by *'be…to'* and *'be…that'*.

2.   *Boulomaic modality*

Boulomaic modality, as defined by Simpson (1993), concerns with speaker's desires, hope and wishes. It is indicated by:

a. Modal lexical verbs, which indicates by the verbs such as *hope, wish,* and *desire.*

b. Modal adverb, such as *hopefully,* and *regrettably*

c. Adjectival and participal combinations *'be…that'* and *'be…to'*

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3.   *Epistemic modality*

This modal system is described by Simpson (1993) as a type of modality that is related to the speaker's certainty and uncertainty regarding the thruth of a given proposition. According to Palmer (1990), epistemic modality shows the possibility and necessity where the speakers, as they interact, make judgment not assertion. Epistemic modals marked by:

a. Modal auxiliaries, such as *may, must, could, might, should.*

b. Modal lexical verbs, such as *think, suppose, believe.*

c.   Modal adverbs such as *arguably, perhaps, maybe, possibly, certainly, probably, allegedly, supposedly.*

d. Syntactic structures such as in the familiar *'be...to'* and *'be...that'* constructions.

4. *Perception modality*

According to Simpson (1993), Perception modality is a branch of epistemic modality, where the level of certainty in a statement depends on how it is perceived through human perception. This type of modality reflects how a narrator or character presents information based on what they see, hear, or otherwise perceive through the senses, rather than through logical reasoning or inference. In narrative texts, perception modality often appears in descriptions that are grounded in sensory experiences.

2.2 Point of View

Simpson (1993) states that in fictional narratives, point of view describes the psychological perspective from which the story is conveyed. He divides point of view into two categories of narratives, which are **category A** narratives and **category B** narratives. The narratives of Category A are told from a first-person perspective by a character who actively takes part in the story. Meanwhile, in Category B narratives, the story is conveyed through a third-person perspective by a visible narrator who does not take part in the events. Each category is further divided into three general shades or patterns of modality: positive, negative, and neutral.

Simpson (1993) explains that in *positive shading*, the deontic and boulomaic systems are prominent. The narrator's desires, duties, obligations, and opinions are foregrounded. The criteria of positive shading narratives include *verba sentiendi* (word that denotes feelings, thoughts, and perceptions) and evaluative adjectives and adverbs. The *negative shading* exhibits the sort of epistemic and perception modalities. This shading is recognized by the epistemic modal auxiliaries, modal adverbs, and modal lexical verbs and also the perception adverbs such as *apparently* and *evidently*. In neutral shading, narrational modality is entirely absent, as the narrator refrains from subjective judgment and presents the story through objective, categorical statements.

2.3 Characterization

M.H Abrams (1999) in his book entitled *A Glossary of Literary Terms* defines characterization as the process by which an author establishes the distinctive traits of a character in narrative. He classifies characterization into two methods: *showing* and *telling* (Abrams, 1999: 33). In *showing,* the author portrays characters to talk and act without directly explaining their traits, leaving it up to the reader to interpret their intentions and personalities. This method not only shows the external utterances and actions, but also the character's inner thoughts, emotions, and reactions to events. In t*elling,* the author takes an active role to describe and often assess the character's personality traits and motivations with an authoritative voice.

2.4 Research Method

This research is categorized as descriptive qualitative research. This type of research method is applied to analyze and describe the modality system used in the novel and how it can help to examine the point of view of the narrators and to depict the characterization of Finch and Violet. This research gathered the data from the novel *All the Bright Places* by Jennifer Niven containing modal markers from the narrators' narration, which then were used to identify the shading of the story from Finch and Violet.

2.4.1 Data and Data Source

The data source in this research were taken from the novel *All the Bright Places* (2015), written by Jennifer Niven. The novel is delivered through a Category A narrative, characterized by point of view from the first-person, in which the characters themselves participate in the story. *All the Bright Places* is narrated by the two main characters, Finch and Violet. The data consisted of phrases, clauses, and sentences from their narrations that contain modal markers.

2.4.2 Method of Collecting Data

This research employed a non-participant observation method as described by Creswell (2012), in which the researcher observes and records data without direct involvement in the subject of study. Since the data is derived from a literary text *All the Bright Places* by Jennifer Niven, the writer acted as an external observer, analyzing the narrations of the characters without interacting with them. After reading the novel, the phrases, clauses, and sentences consisted modal expressions were identified to obtain the objective of the research. After that, the data were documented and copied pasted into Ms. Excel and categorized them into the types of modality. Those types of modality that had been identified were categorized according to the shadings of the point of view.

2.4.3 Method of Analyzing Data

This research adopted a stylistic approach, which focuses on how linguistic feature, especially modality, function within the text to convey meaning and construct narrative perspective. This study analyzed narrative data from the novel *All the Bright Places*. The data were analyzed using Simpson's model of modality and shading by identifying the data containing modal expressions, categorizing the data into the types of modality (epistemic, deontic, boulomaic, and perception), determining the shading type, and then interpreting the relationship between modality, point of view, and characterization.