

The second previous research is A. Sawhney's article, "A journey towards wholeness: exploring trauma and healing in Toni Morrison's *Home*" (2024). This study focuses on trauma and healing. The study explains how the main character, Frank Money, experiences psychological trauma after the war and tries to recover through personal growth and relationships and become whole again.

The third previous research is L. M. Brown's article, "Basements, Bars, and Burials: Exploring Exceptionalist Fantasy and Violence in Toni Morrison's *Home*" (2023). This study explores the dark themes of violence and false fantasies experienced by the characters in their society. The study explains how different places in the story represent fear, memory, and trauma, especially in Frank's life after the war.

The fourth previous research is E. J. Schreiber's article, "Repressed Memory, Testimony, and Agency in Toni Morrison's *Home*" (2020). This study focuses on the narrative structure of the novel, specifically how Frank Money's repressed memories are revealed through testimony, and how speaking the truth finally gives him control over his lives.

The fifth previous research is T. K. Sampson-Choma's article, "Mortifying Earthly Desires in Toni Morrison's *Home*" (2019). This study applies a spiritual or religious lens to the text, analyzing the characters' struggles on how the characters try to control their desires through the concept of mortification and deal with guilt and suffering.

The sixth previous research is M. A. Tabone's article, "Dystopia, Utopia, and 'Home' in Toni Morrison's *Home*" (2018). This study analyzes the ideas of a

perfect world (utopia) and an oppressive world (dystopia) to understand what a true "home" means as both a safe and unsafe place in the novel. The study explains how the concept of home reflects the emotional condition of the characters.

The seventh previous research is K. Harack's article, "Shifting Masculinities and Evolving Feminine Power: Progressive Gender Roles in Toni Morrison's *Home*" (2016). This study examines how gender roles change in the story, focusing specifically on how masculinity changes in the character of Frank and how feminine power is reclaimed by characters like Cee and the women of Lotus.

The eighth previous research is I. Visser's article, "Fairy Tale and Trauma in Toni Morrison's *'Home'*" (2015). This study explores the unique connection between dark fairy tale elements and psychological trauma in the narrative. The study explains how the novel uses storytelling to describe painful experiences and emotional recovery.

The ninth previous research is A. Ibarrola's article, "The Challenges of Recovering from Individual and Cultural Trauma in Toni Morrison's *Home*" (2014). This study focuses on both personal and cultural trauma that the characters struggle to heal from past experiences related to war and racism.

The tenth previous research is M. L. Montgomery's article, "Remembering the Forgotten War: Memory, History, and the Body in Toni Morrison's *'Home'*" (2012). This study focuses on the historical context of the Korean War, which is often called the Forgotten War. It explores how trauma is

physically manifested in the body and how historical memory shapes the main character, Frank Money, identity.

This research thesis is different from the previous studies mentioned above. The first difference lies in the focus of the analysis. All ten previous studies use the same object, the novel written by Toni Morrison titled *Home*. However, most of those studies focus on themes such as melancholia, trauma and healing, violence, repressed memory, spirituality, utopia and dystopia, gender roles, fairy tale elements, cultural trauma, and historical memory. None of those studies specifically analyze Frank Money's emotional journey through the lens of the five stages of grief. The second difference lies in the theory adopted. Most previous studies apply various approaches such as psychoanalytic theory, postcolonial criticism, narrative analysis, and gender studies. In contrast, this research thesis focuses on the psychological approach of the five stages of grief by adopting the theory from Elizabeth Kübler-Ross and David Kessler. This research specifically examines the causes of Frank Money's grief, the five stages of grief he experiences, which are denial, anger, bargaining, depression, and acceptance, due to his traumatic experiences during the Korean War, and the psychological impacts of that grieving process, particularly feelings of guilt and shame. Through this analysis, the research explores how these emotional experiences shape Frank's psychological condition and contribute to his eventual acceptance of his traumatic past.

1.6 Writing Organization

The writer describes how to organize things related to the scheme of research writing content in five sections, there are chapter I, chapter II, chapter III, chapter IV, and references.

CHAPTER 1 (INTRODUCTION)

This chapter consists of six sub-chapters including background of the study, research questions, objectives of the research, scope of research, previous researches, and organizations of the research.

CHAPTER 2 (THEORETICAL FRAMEWORK AND RESEARCH METHODS)

This chapter contains two points: the theoretical framework and the research method. The theoretical framework consists of the intrinsic and extrinsic review. The intrinsic elements cover characters and characterization, conflicts, and settings. The extrinsic element covers the theory developed by Elizabeth Kübler-Ross and David Kessler in the psychological framework of the five stages of grief (denial, anger, bargaining, depression, and acceptance). Furthermore, the research method section consists of the research approach and data collection method.

CHAPTER 3 (DISCUSSION)

This chapter presents the analysis of the intrinsic and extrinsic elements of the novel *Home*, also applying the theories of the five stages of grief. The analysis explores how the main character, Frank Money, experiences the stages of grief: denial, anger bargaining, depression, and acceptance.

CHAPTER 4 (CONCLUSION)

This chapter consists of the conclusion of the discussion that summarizes the findings and analysis from the previous chapter.

REFERENCES

This section presents all sources that have been cited throughout the study. The references are conducted by following the American Psychological Association (APA) citation style.



CHAPTER II

THEORETICAL FRAMEWORK AND RESEARCH METHODS

2.1 Theoretical Framework

This chapter discusses the theories which are used by the writer to analyze Toni Morrison's *Home*. The intrinsic elements which will be discussed are character and characterization, conflict, and setting. The extrinsic element which will be discussed is the psychological approach of the five stages of grief (denial, anger, bargaining, depression, and acceptance) developed by Elizabeth Kübler-Ross and David Kessler.

2.1.1 Intrinsic Element

2.1.1.1 Character and Characterization

A character is a person, animal, or creature created by an author to take part in the actions of a story. Even though a character often feels like real people, it is actually artistic creations used by an author to explore human nature. Guerin et al. describes characters as "literary figures that readers evaluate based on their specific traits", such as courage or resourcefulness (Guerin et al., 2005:9). This means that a character is defined by the qualities the author chooses to give them. Additionally, understanding a character is not always simple, as readers must often look past basic labels of good or bad to see the complexity and inner struggles of the figure. Furthermore, characters can be classified in two common ways: by their role in the conflict, as protagonist or antagonist, that comes from the way readers naturally take sides in a story. According to Guerin et al., readers

of some stories usually sort the characters into two simple groups: good characters, who always do good deeds, and bad characters, who are not (Guerin et al., 2005:10). Therefore, the protagonist is the character whose goals the reader supports, while the antagonist is the character who works against those goals.

Characterization is the method or process that an author uses to create, develop, and reveal a character's personality. It is the process that allows a reader to understand who a character is and why they act in a certain way throughout the plot. Guerin et al. explain that authors often use "cultural stereotypes as a starting point to build characters that the audience can easily recognize" (Guerin et al., 2005:7). By using this construction, the author can make the figure feel more believable. Characterization can be split into two ways: by describing the character directly or by showing their personality through their speech and actions. Furthermore, the way an author treats a character can make them appear weak, noble, or even diabolically determined, depending on the specific goals of the narrative.

2.1.1.2 Conflict

Conflict is a fundamental part of a story that creates tension and keeps the reader interested in the plot. It represents the struggle between different forces, which can be between people, or between a person and their own problems. A reader's basic interest in a story often comes from the conflict (plot) involving protagonist and antagonist, such as a hero fighting a villain. This struggle is what moves the story forward. Furthermore, Guerin et al. explains that conflict is made up of exciting elements like escapes, chases, or even internal mysteries that make

the audience wonder if the character will succeed or fail (Guerin et al., 2005:8). Without this competition between forces, a story would have no excitement or purpose. Conflict can be divided into two main types: external conflict and internal conflict. External conflict appears when a character struggles against another character, a group of people, or society itself, and can also appear as a struggle between two people with different goals. Internal conflict, by contrast, happens when a character struggles with their own thoughts, beliefs, or emotions, and can also create confusion for the reader rather than just the character. External and internal conflict can also appear together, when a character's outward struggle is often connected to an unresolved battle within (Guerin et al., 2005:8).

2.1.1.3 Setting

Setting is an important element that describes the time and location where a story takes place. It provides the background that helps readers visualize where and when the characters live and act. Guerin et al. explain that setting is a "combination of different factors, such as the era and wilderness terrain of a specific region", which helps frame the entire work of literature (Guerin et al., 2005:7). This means that the setting includes not only the physical landscape but also the historical period. Furthermore, the environment of a story is also incredibly significant because it can play a most important role in the terrifying action of the story by creating a specific atmosphere or mood. Therefore, the setting is not just a backdrop, but it is an active tool that authors use to influence the plot and the reader's emotions.

2.1.2 Extrinsic Elements

2.1.2.1 Grief

Grief is “the intense emotional response to the pain of a loss” (Kübler-Ross and Kessler, 2014:159). Grief shows that a real connection has been broken, and at its core, grief is not just a feeling but a longer emotional, spiritual, and psychological journey toward healing. It is important to separate grief from mourning: mourning is the outer, visible side of loss, shown through actions, rituals, and customs, while grief is the inner side, the private feelings a person carries inside (Kübler-Ross and Kessler, 2014:88). This inner process does not follow a fixed timeline and cannot be expected to end on a specific day, instead, it is different for every person, and it is normal for daily life to include both good days and bad days. At its center, grieving is an attempt to feel whole again after a major loss, although practical problems, such as money or financial disagreements, can pull attention away from this emotional work, and letting go of these outside distractions, even when it is difficult, helps create space for real healing to begin (Kübler-Ross & Kessler, 2005:111). Finally, grief should not be seen as a project with a clear beginning and a clear end, since it reflects a loss that never fully disappears, instead, people gradually learn to live alongside it, sometimes feeling it strongly in the foreground of their lives and sometimes feeling it quietly in the background, depending on how far each person has come in adjusting to the loss (Kübler-Ross & Kessler, 2005:115).

2.1.2.1.1 Grief, Trauma, and Traumatic Grief

Although grief and trauma are often discussed together, particularly in the

context of war, the two concepts are not identical. Trauma refers to a person's psychological and physiological response to a threatening or horrifying event itself, characterized by symptoms such as intrusive memories, avoidance, emotional numbing, and heightened arousal. Grief, by contrast, refers to a person's emotional response to a loss, specifically the severing of an attachment to someone or something that mattered (Kübler-Ross and Kessler, 2014:159). Trauma is oriented toward the event, while grief is oriented toward the absence the event leaves behind.

War frequently produces both trauma and grief at once, especially when a death occurs suddenly or violently and is witnessed directly by the survivor. In 1999, the researchers Prigerson, Shear, Jacobs, Reynolds, Maciejewski, Davidson, Rosenheck, Pilkonis, Wortman, Williams, Widiger, Frank, Kupfer, and Zisook examined whether this combined experience constitutes a condition distinct from ordinary bereavement, stating that "studies suggest that symptoms of traumatic grief constitute a distinct syndrome worthy of diagnosis" (Prigerson et al., 1999:67). Their findings identified two clusters of symptoms that typically appear together in traumatic grief: separation distress, marked by yearning, searching, and loneliness for the deceased, and traumatic distress, marked by numbness, disbelief, shock, and anger surrounding the death itself. The presence of both clusters, rather than separation distress alone, is what distinguishes traumatic grief from ordinary bereavement. Building on this work, Prigerson and Jacobs argue that traumatic grief should be recognized as a condition distinct from bereavement-related depression, particularly when its symptoms persist for an

extended period and significantly disrupt the bereaved person's ability to function in daily life (Prigerson and Jacobs, 2001).

2.1.2.2 The Causes of Grief

2.1.2.2.1 Individual Factors

The individual factors which shape the experience of grief are deeply personal and tend to vary significantly from one person to another. According to Kubler-Ross and Kessler, "our grief is as individual as our lives," suggesting that there is no standard or typical way to respond to a loss (Kubler-Ross and Kessler, 2014:18). Furthermore, a person's current emotional state is often influenced by their history, as new tragedies can force them to face old wounds or old losses that they have carried for a long time (Kubler-Ross and Kessler, 2014:11). In some cases, individuals may also deal with anticipatory grief, where they start processing the pain and meaning of a loss well before it actually happens. Consequently, an individual's journey through grief is a complex reflection of their past experiences and their unique psychological resilience.

2.1.2.2.2 Psychological Factors

Psychologically, grief is considered to be something more than just a simple reaction to loss. It is defined as an "emotional, spiritual, and psychological journey to healing" which individuals must navigate to fix a broken connection (Kubler-Ross and Kessler, 2014:159). This journey is often complicated by a natural psychological resistance, particularly the "fear that if you start crying you are never going to be able to stop," which creates a sense of losing control (Kubler-Ross and Kessler, 2014:8).