

## **CHAPTER II**

### **THEORY AND METHOD**

#### **2.1 Theoretical Framework**

The theoretical framework provides the conceptual understanding necessary for data analysis, guiding the research and acting as its conceptual framework. This study is divided into intrinsic as well as extrinsic aspects.

##### **2.1.1 Intrinsic Aspects**

Intrinsic elements are the aspects of a literary text that are created from the inside. To establish the foundation for the extrinsic analysis, it is important to examine these factors. The writer will concentrate on character and characterization, and conflict even though there are numerous intrinsic factors to consider.

##### **2.1.1.1 Character and Characterization**

Character, according to Abrams (1999: 32–33), are the persons represented in a dramatic or narrative work, who is interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue— and from what they do—the action. According to Kenney (1966: 28–32), there are two types of fictional characters that he refers to as the characters that Forster (1927) adopts, namely "flat" characters and "round" characters, where flat characters are the simple character that is less the representation of a human personality and is called flat because the reader only sees one side of the character. Meanwhile,

round characters are more lifelike than flat, ones because in life people are not simply the embodiment of single attitudes and the reader sees all sides of the character.

A literary work presents character through characterization, in which the author discusses aspects of the character's personality. In fiction, Holman (1985: 91) said there are three main ways to characterize a character. Firstly, the explicit presentation by the author of the character through direct exposition, usually piecemeal throughout the work, is illustrated by action. Secondly, the presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader will be able to deduce the attributes of the actor from the actions. Thirdly, the representation from within a character, without comment on the character. In *Pacific Rim* movie, the main character has round character and his characterization presented through in-action presentation and through within character presentation.

#### **2.1.1.2 Conflict**

According to E. J. Van Slyke (1999: 5) Conflict is competition between interdependent parties who believe their needs, goals, desires, or ideas are incompatible. Cuddon and Preston (1999: 175) separates the conflict into internal and external conflict. Internal conflict occurs when a character is in conflict with himself or herself on an emotional or mental level. While external conflict occurs between a character and society or environment. In *Pacific Rim* movie, the main character experiences external conflict, namely conflict with other character and conflict with environment.

## **2.1.2 Extrinsic Aspects**

Extrinsic elements, as opposed to intrinsic elements, are outside forces that have an impact on a literary work. By using psychological approach, the writer can know about the psychology that occurs inside of the main character and the impact to him and its surrounding. While using Caruth's trauma theory and Kübler-Ross's stages of grief theory, the analysis of extrinsic elements in this study will concentrate on how the main character experienced the trauma he had and how he experienced the stages of grief in accepting his brother's death. Narrative therapy theory also used to provide valuable insights into how the main character's trauma heal.

### **2.1.2.1 Cathy Caruth's Theory of Trauma**

This study aims to identify whether the main character is experiencing trauma or not. According to Caruth (1996: 11) trauma is an overwhelming experience of sudden or catastrophic events. Because of its nature to be sudden or catastrophic, most people are not ready to accept the hard truth. Some people's trauma may affect their lives because of the effect of this trauma, which leads to *post-traumatic stress disorder*. Caruth said that trauma frequently exhibits a belated or delayed realization. In other words, the full effects of the traumatic event might not be felt right away, and they might not even be fully realized until later on when they manifest as flashbacks, nightmares, or other symptoms.

Traumatic experiences frequently overwhelm and disorient us to the point that we are unable to express them clearly. Caruth uses a variety of examples from literature, real-world situations, and historical events to support her ideas. These examples show how trauma shapes people's perceptions of themselves and their society in both individual and community memory. In *Pacific Rim* movie, the main character experiencing trauma after watching his brother died.

### **2.1.2.2 Elisabeth Kübler-Ross's Five Stages of Grief**

This study seeks to look into a character's growth throughout literary works. The five stages of grief are denial, anger, bargaining, depression, and acceptance, according to Elisabeth Kübler-Ross and David Kessler in their book *On Grief and Grief*.

#### **2.1.2.2.1 Denial**

The first stage of grief is denial. Kübler-Ross and Kessler (2014: 18) state that denial may look like disbelief as someone grieving the loss of his or her loved one. This does not mean that someone's loved one just died, but beyond the understanding of the terms "dead". It means that the loved one is not going to walk into their house. It just simply can't be understood that their loved one will never walk through that house door again, like completely vanishing from the world. That feeling is strange yet must be engulfed no matter like it or not.

#### **2.1.2.2.2 Anger**

The second stage of grief is anger. It can be someone angry because he or she did not see this coming as Kübler-Ross and Kessler (2014: 21) say that anger does not have to be logical or valid, yet nothing can stop it when he or she gets

angry. But emotionally, all we know is that someone's loved one did die. It was not supposed to happen, or at least not now.

The fact that someone lives through the loss is surprising to them, and then more feelings hit such as feelings of sadness, panic, hurt, and loneliness. Kübler-Ross and Kessler (2014: 21) state that those feelings often shock a person just as he or she is beginning to live life again. Someone might also be upset with themselves for being powerless to stop what happened to their loved one. He or she has the desire to prevent what is about to happen to a loved one but cannot.

#### **2.1.2.2.3 Bargaining**

The third stage of grief is bargaining. It seems like someone will do anything if only his or her loved one may be spared. According to Kübler-Ross and Kessler (2014: 25), guilt is often bargaining's companion and someone may become lost in a maze of "if only..." statements. He or she wants life returned to what it used to be and wants his or her loved one restored. A person tends to find fault within himself and think he or she could have done differently so their loved one would not die and change the reality, and will never feel regret. He or she remains in the past and tries to negotiate his or her way out of the hurt even though it is too late.

#### **2.1.2.2.4 Depression**

The fourth stage of grief is depression. Grief enters people's lives on a deeper level, deeper than they ever imagined and empty feelings present themselves. Kübler-Ross and Kessler (2013: 28) stated that depression during a time of loss is nature's way of keeping us safe by shutting down the nervous system to help us adapt to something we feel we cannot handle.

#### **2.1.2.2.5 Acceptance**

The fifth and last stage of grief is acceptance. Acceptance is often confused with the notion of being all right with what has happened, but most people do not ever feel all right about the loss of a loved one. According to Kübler-Ross and Kessler (2014: 30), this stage is about accepting the reality that someone's loved one is physically gone and recognizing that this is the new permanent reality. People who lost their loved ones will never like this new painful reality, but eventually, they accept it, learn it, and live with it.

#### **2.1.2.3 Narrative Therapy Theory**

According to Freedman and Combs (1996: 42–68) concept of narrative therapy is a collaborative and non-pathologizing therapeutic approach that focuses on externalizing problems, deconstructing dominant narratives, and exploring unasked questions. This approach encourages individuals to re-author their life stories, embrace alternative narratives that emphasize strengths and resilience, and examine the impact of societal and cultural discourses on personal narratives. In *Pacific Rim* movie, the main character shares his stories and experiences to other character regarding the main character's terrible past.

### **2.2 Research Methods**

To gain a deeper understanding and offer insightful analysis of Raleigh's trauma and stages of grieving, this thesis uses a thorough research approach to study and examine the trauma and stages of grief.

#### **2.2.1 Research Approach**

The psychological approach is used in this study to examine the character

in the movie. Since the study deals with a human struggle, the psychological approach is used by the writer to seek about the psychology that occurs inside of the main character and the impact to him and its surrounding method is the best one to employ to examine the proposed framework. Psychological approach aids in character analysis as well as the analysis of literary works that deal with or depict psychological issues. The writer thinks this approach is suitable to be used in this movie because character's condition are qualified.

### **2.2.2 Method of Data Collection**

The data for this research were gathered by the writer using a library research method. The writer uses library research to help collect and gather the necessary information or theory for the research (George, 2008: 6). The data for this research was compiled using the movie itself, *Pacific Rim* as the primary source as well as the movie's transcript, e-books, journals, and online articles as secondary sources.