

CHAPTER II

THEORETICAL FRAMEWORK AND RESEARCH METHOD

The theoretical framework provides a structure that guides research by providing existing theories, concept, and models relevant to a study. This theoretical framework is delineated into intrinsic and extrinsic aspects. While the research method refers to the systemic approach used to collect, analyze, and interpret data in this study. This research method will scrutinize the research approach and data collection methods.

2.1 Theoretical Framework

This chapter explains the selected intrinsic and extrinsic aspects of the novel to be analyzed. This research focuses on character and characterization, conflict, and setting for the intrinsic aspects. As for the extrinsic aspects, the writer focuses on the stages of grief theory and the cause and effect due to the main character's grief.

2.1.1 Intrinsic Aspect

This research employs the intrinsic elements, which centre on character, characterization, setting, and conflict.

2.1.1.1 Character and Characterization

In a work of fiction, characters play the most essential role in advancing the plot, serving as the individuals who undergo the events in the narrative, which the author reveals through their actions and dialogue. According to Dana Gioia and X.J. Kennedy "A character is presumably an imagined person who inhabits a story"

(1995: 67). In addition, Garry Disher, in his book *Writing Fiction: An Introduction to the Craft* stated that “Character is plot: as characters reflects, make decisions, act, react, intrigue with and manoeuvre against one another, so a plot unfolds (2003: 45). Whereas, Abrams & Harpham, in their book *A Glossary of Literary Terms*, stated “Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying the dialogue and from what they do the action” (2009: 48). The author creates characters to communicate the story’s main idea to the reader. By way of explanation, characters in the novel are always inseparable from the story’s plot.

Characters in a fictional story can be classified into two types, those are round and flat characters. This is evident in the intricate character development portrayed by the author throughout the narrative. Kennedy and Gioia explain two types of characters: a flat and round character. They stated “The flat characters tends to stay the same throughout a story, but the round characters often change” (1995:68). Furthermore, these round and flat characters are always followed by static and dynamic characters. Holman in his book *A Handbook to Literature* divides characters into two types: dynamic and static characters. According to Holman, “The dynamic character is a character in a fiction or drama who develops or changes as a result of the action of the plot” (1980: 155). While “Static character is a character in a novel, a short story, or a drama who changes little if at all in the progress of the action. Things happen to static characters without modifying their

interior selves, the pattern of action reveals character as they are without showing them in the process of development” (1980: 426). These characters contrast with dynamic characters as they retain consistent characteristics, attitudes, and behaviors.

To depict a character, the character should be characterized. According to Klarer in his book *An Introduction to Literary Studies*, “Characterization as a stylistic feature of the short story which does not permit lengthy depiction, and as a meaningful frame within which the story evolves” (2004: 18). The meaning of characterization involves its advantages and disadvantages, depending on the author’s ability to use it wisely. By highlighting the qualities of characters, authors can evoke an emotional connection in readers with the characters in the story, thus strengthening the characters’ identity.

Abrams & Harpham stated characterization methods: the “telling and showing” method. They stated “In showing (also called “the dramatic method”), the author simply presents the characters talking and acting, and leaves it entirely up to the reader to infer the motives and dispositions that lie behind what they say and do... In telling, author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters” (2009: 43). The telling method occurs when the author depicts the character directly to the reader without requiring interpretation. The telling method can involve making explicit claims, using adjectives, or using descriptive language to highlight the qualities of the character. While showing method happens when the author presents the characters’ dialogue and actions indirectly to give audiences space to infer and

interpret the motivates and meanings. This method may seem more complicated because this research will indirectly show things that can reveal the character's personality.

2.1.1.3 Setting

In fiction, one of the critical concepts that develops into a crucial aspect of the subject is the setting. Setting in fiction refers to the environment and atmosphere in which the story takes place and time. According to Michael Mayer, "Setting is the context in which the action of a story occurs. The major elements of setting are time, place, and the social environment that frames the characters. These elements establish the world in which the character act" (2019: 319). In addition, Burroway stated, "Part of the atmosphere of a scene or story is its setting, including the locale, period, weather, time of day" (1995: 173). The atmosphere created by the setting can influence the mood, drive the plot, and reveal the story's underlying themes. Without settings, the literary works cannot be complete. The places and times crafted by the author are highly effective in helping the reader to understand what happens to the act of characters more realistically by visualizing and imagining where and when the story plot happens.

The setting is not just a "time" and "place" of the story. Michael Meyer divided the setting into: time, place, and social environment. The setting of time includes the hour, year, and century within a story. The setting of time helps readers to understand the historical period in its storyline. In addition to the setting of time, another essential setting is place. The setting of places refers to the environmental zone where the dialogue or events in the story occur. The setting of places often

occurs in locations such as a house, a street, a city, a landscape, or a region. Those three elements mentioned by Michael Mayer are related to each other to give an idea of how the character's life is going.

2.1.1.4 Conflict

Conflict is a necessary component of all stories and literary works; without conflict, works would be dull and lifeless. Holman, defined "The conflict as the struggle which grows out of the interplay of the two opposing forces in a plot" (1980: 98). The conflict serves interest and excitement in every literary work. Still on the same page as Holman, Kenney defined "The conflicts which fiction concerns itself are of many kinds. A story may deal with a conflict within a single man (e.g., desire vs. duty), a conflict between man, a conflict between man and society, between man and nature, and so on" (1966: 19). Conflict is the main issue that the characters in the story must resolve so that the conflict can influence the plot to develop.

Kenney divided conflict into two types: "internal and external" (1966: 19). Internal conflict is when a character struggles with opposing desires or beliefs. Internal conflict happens within the characters and drives their development as a character. Internal conflict helps the readers to deepen the story's plot, complexity, and emotional character. In contrast, the external conflict sets a character against something or someone beyond the character's control. External conflict comes in various forms, such as other characters, nature, society, technology, or supernatural elements.

2.1.2 The Stages of Grief

This research thesis utilises the extrinsic element, highlighting the five stages of grief developed by Elizabeth Kübler-Ross and David Kessler in their book *On Grief and Grieving*. Kübler-Ross stated grief as a complex, individual process that people experience when faced with loss, especially their own or others' death (1969:17). This process consists of five stages: denial, anger, bargaining, depression, and acceptance. Although in theory, E. Kübler-Ross & Kessler mentioned “stages,” it is possible that each person only goes through a few phases of grief or they go through all of them (2014: 24). The stages of the grief model are developed are not linear or not predictable. This phenomenon shows that no one can anticipate these stages and that not everyone has to go through them in the specified order. However, in the acceptance stage, the underlying sadness can end. Therefore, the stages that occur provide an individual response when facing significant loss. The source of patient sadness varies according to the circumstances they experienced. E. Kübler-Ross & Kessler divided specific circumstances into six points those are children, multiple losses, disasters, suicides, Alzheimer’s disease, and sudden death (2014: 187). These different forms of grief bring their own challenges and emotional responses.

2.1.2.1 Denial

Denial is the feeling people experience when they are confronted with grief over the loss of someone they love. E. Kübler-Ross and David stated denial occurs as a person’s initial reaction to the notion of their terminal illness. In that situation, they cannot accept the reality (2014:49). Denial is a typical self-defence or escapist tactic

to shield oneself from the pain of confronting an unpleasant reality. At first, a person who experiences this stage may respond by being paralyzed and shocked by the numbness. A person in this stage feels that life is meaningless and tries to avoid everything related to the cause of the sadness. Denial has functioned as a buffer, allowing a person to calm their minds and unconsciously manage their feelings (2014:54). It means that denial also gives a person the moment to process the pain. Even though denial seems so detrimental, this stage of denial is a normal stage of the process that is often experience in the context of illness and serves as an essential step in processing sadness, which is eventually replaced by the next stage.

2.1.2.2 Anger

After realizing that this stage is a fact, it sometimes creates a complicated situation for people who experience a loss and eventually feel anger in their life. This anger arises as an instinctive response to the perceived unfairness of loss, frequently lacking logical reasoning (2014: 57). Anger can make individuals feel hit and is usually followed by feelings of sadness, panic, hurt, and also loneliness. In this stage, a person mainly criticizes God about what is happening in life. A person feels that everything that happens in their life is an injustice. This condition causes dissatisfaction in the heart of someone who experiences sadness and holds a grudge. Anger often arises when the person feels secure enough to know that the person probably survives whatever happens (2014: 28). As mentioned by E. Kübler-Ross, anger sometimes forms conclusions from unfocused reasoning and appears as a loss of temper.

At this stage, a person projects anger toward the surrounding environment, hatred toward everyone, and loses trust in others. This projection of anger can occur on family, friends, relatives, and even inanimate objects within reach. Characteristic of this stage is the anger that tends to seek out the dead person. Anger is sometimes shown to oneself as self-blame, with feelings of guilt for small mistakes related to someone who left them. Anger people tend to remember past events with the person they loved. The grieving people often choose to avoid the feelings underneath until they are ready to face them.

2.1.2.3 Bargaining

At this stage, a person carries out various forms of anger and denial and continues to the bargaining stage in attempt to return to normal. The bargaining is a normal phase experienced by someone who is experiencing grief and does not want to leave the memories of their loved one. This phase is characterized as a contrasting past experience with the present, mostly the expression of the bargaining person is “what if...”, “if only...” (2014:73). As a result, a person may feel remorseful and go to great lengths to change themselves or negotiate with others out of a desire to return to their former lives. The bargaining may be rational, such as accepting help from others or other recommendations.

This bargaining effort will continue to find a way out of deep sadness and frustration. Usually, this negotiation is extended with greater force in mind. Examples of things that might happen at this stage are when a loved one dies due to murder. Although this stage tends to be short, it is equally beneficial to a person who face a grief. The bargaining stage happens because a person cannot face the

distressing facts and has been angry at humans as the first phase of anger and the second phase at God.

2.1.2.4 Depression

After spending the first three stages in potentially subconscious attempts to protect against this pain, a person may experience depression. Depression is not a sign of psychological illness; depression is an appropriate response to significant loss. (2014:81). Depression is a prolonged emotional disorder that fills a person's mind. Someone who experiences depression can show feelings of helplessness and loss of hope accompanied by feelings of sadness and loss of enthusiasm and hope in life.

Depression indicates sleep disturbances, including excessive sleeping or the inability to sleep. A feeling of emptiness, a sense that life is pointless, and intense sadness occur. Someone who is depressed feels that this sadness will last forever. Even at this stage, a person does not care about everything around them, including family and friends (2009: 71). This stage would be a time to deal with loss. Depression also serves as a natural defence mechanism that slows down the nervous system, allowing them to adjust to an overwhelming situation that is incapable of managing.

2.1.2.5 Acceptance

The stage often described as the final Kübler-Ross stage is the acceptance stage. Kübler-Ross and David Kessler stated feelings of acceptance cannot be equated with being happy or feeling okay (2014:93). The acceptance stage has almost no feelings. The acceptance stage is simply the stage that ends the pain or describes

the struggle that has ended, and it is time to end it all. At this stage, a person reunites with family, friend, and the bonds become stronger than before. A grieving person feels a sense of peace, and life begins to change in many ways, for example, their sleep improves and their mind becomes calmer.

In other words, acceptance is the stage of accepting that a loved one is physically gone and accepting that this new reality is permanent. In other words, acceptance describes a person's recognition of the problematic realities without protesting or fighting that reality. A person is in a stable emotional state, begins to accept reality, and tries to move on. A person can finally understand that they must take the loss and try to bear it calmly. Those who feel sadness readjust their lives, trying to move forward with hope without resorting to anger, denial, and depression.

2.2 Research Method

Before discussing and analyzing the thesis, it is essential to work on the research method first. Two subsections will comprise this research method: the research approach and method of data collection.

2.2.1 Research Approach

Based on the background of this research thesis it reveals the psychological phenomena of stages of grief of the character Starr Carter in the novel *The Hate U Give*. Kennedy, in his book, *An Introduction to Fiction, Poetry, and Drama*, stated that psychological criticism involves studying individual artists through a psychological lens. Contemporary literary biographies often use psychology to delve into their subjects' motivations and actions. This type of criticism also

examines the behavior of fictional characters (1995: 1805). Through this approach, this research examines how psychological ideas affect characters' interactions and behaviors in a literary work, including motivations, emotions, personality traits, and unconscious wants.

2.2.2 Method of Data Collection

This research uses library research as a method. George, in his book *The Elements of Library Research*, defined library research as the process of conducting research, including locating and looking through sources that offer data or actual opinions from people or experts (2008: 6). The data source used in this research divided into two types, namely primary and secondary data. Primary data is used as the main source in the research, like fiction, poetry, and drama, as an object of the study. This research used *The Hate U Give*, written by Angie Thomas, as the primary data. Meanwhile, secondary data are used to support the main object of the research; those are books, journal articles, and other scientific journals. This research uses books and journal articles.