

CHAPTER 2

THEORETICAL FRAMEWORK

The analysis of the main topic is narrowed down by utilizing the theoretical framework of a research. In order to focus exclusively on a specific topic, the analysis in this research will be centered on the concepts presented in this chapter. The concepts and theories within this chapter will serve as the fundamental basis for analyzing the main topic of this research. The field of literature and psychology will provide several foundational theories for this research. The literature field will be encompassed by the intrinsic approach, which includes the elements of fiction such as plots, settings, and characterization, while the psychology of literature will explore the themes of domestic violence and trauma.

2.1 Elements of Fiction

2.1.1 Plot

The concept of plot in literature is central, serving as the framework upon which narratives are constructed. Plot involves the careful arrangement of events that form a story's structure, guiding readers through a logical progression (Forster, 2005). It ensures that a narrative possesses a well-defined beginning, middle, and end, leading to a climactic moment and resolution (Aristotle, 1920). Plot is intricately connected to the choices made by authors in presenting a story. It entails selecting and arranging incidents to evoke specific emotional responses in readers, using suspense and twists to captivate the audience (Booth, 2010). At its core, plot often reflects the hero's journey, a universal mythic pattern that resonates with readers as it mirrors the transformative nature of human existence (Campbell, 1949/2008). Plot provides structure and coherence to literary works, shaping characters, actions, and themes, resulting in a cohesive and meaningful story (Frye, 1957).

When discussing plot in fiction, we refer to the intentionally arranged sequence of interconnected events forming the fundamental narrative structure. These events are often rooted in significant conflicts, both external and internal,

which engage readers, build suspense, and create anticipation. Conflict serves as the core tension driving the plot forward, compelling readers to immerse themselves in the story's development. Plot is a dynamic and vital element in literature, offering structure and direction while engaging readers on various levels, fostering a deeper appreciation of the work.

In traditional short stories, the plot is often conceptualized as progressing through five distinct sections or stages, which can be described as follows:

a. Exposition

The exposition marks the beginning section where the author provides essential background information, sets the scene, establishes the situation, and determines the timeframe. It may also introduce the characters and the conflict or potential for conflict.

b. Complication

The complication, also known as the rising action, disrupts the existing equilibrium and introduces the characters and the underlying conflict (if not previously introduced in the exposition). The conflict then gradually developed and intensified.

c. Crisis

The crisis, often referred to as the climax, represents the moment of maximum emotional intensity in the plot. It serves as the turning point that directly leads to the plot's resolution.

d. Falling Action

Following the crisis or turning point, the tension subsides, and the plot moves towards its eventual conclusion.

e. Resolution

The final section of the plot is the resolution, which reveals the outcome of the conflict and establishes a new equilibrium or stability, even if temporary and tentative. The resolution is also referred to as the conclusion or denouement, a French term meaning "unknotting" or "untying." (Pickering & Hooper, 1981).

In this study, my primary focus revolves around delving into plot elements such as Exposition, Complication, Crisis, and Falling Action within the context of trauma. This emphasis is derived from the prevailing portrayal of these plot dynamics in the depiction of traumatic experiences.

2.1.2 Characterization

Characterization in literature, the craft of sculpting and evolving the personalities that inhabit fictional worlds, holds a pivotal role in storytelling (Forster, 2005). It's through well-crafted characters that narratives come to life, engaging readers in complex journeys and profound explorations of humanity. Characterization is the essence that breathes vitality into stories, and this thesis delves into its multifaceted nature, exploring various character types and their roles in literature (Pickering & Hoeper, 1981: 24). It is within these characters that the power of imagination and the intricacies of the human experience converge to captivate readers' hearts and minds. Character analysis offers a fruitful avenue for dissecting and creating compelling narratives (McMahan et al., 2017: 102). Through dialogue, character interactions, inner thoughts, and the choices authors make in their portrayal, readers gain insights into characters, often surpassing our understanding of real individuals (Pickering & Hoeper, 1981: 24).

In literature, character analysis is a nuanced exploration of individuals in the story and their relationships to the plot, the depth of their development, and whether they undergo significant changes (Pickering & Hoeper, 1981: 24). Authors employ two fundamental methods for character presentation: "telling" through exposition and direct commentary, and "showing" through character actions and dialogue. These methods often coexist, allowing readers to infer character traits and motivations (Pickering & Hoeper, 1981: 27-28). Ultimately, characterization is a dynamic element that breathes life into the written word, inviting readers to embark on intricate journeys of self-discovery and exploration through the fictional landscapes of literature.

Direct methods of character revelation, achieved through "telling" and "showing" include the following approaches:

Through telling:

- a. Characterization through the use of names, where names are chosen to provide crucial clues about a character's dominant traits.
- b. Characterization through appearance, acknowledging that while appearances can be deceptive in real life, details of a character's physical appearance and attire often offer valuable insights.
- c. Characterization by the author through a series of editorial comments, interrupting the narrative to explicitly reveal the nature, personality, thoughts,

and feelings of the characters. Here, the author retains complete control over characterization, directing readers' attitudes towards the characters.

Through showing:

- a. Characterization through dialogue, recognizing that real-life conversations are filled with valuable information that can reveal aspects of a speaker's personality, attitudes, values, and beliefs. The task of establishing character through dialogue requires careful attention to both explicit and indirect expressions, as characters vary in their levels of openness, exaggeration, or subtlety.
- b. Characterization through actions, which are considered an integral component of character development. The actions undertaken by characters within the plot serve as a definitive method of presenting and unveiling their traits. Analyzing the various events within the plot allows for insights into characters' conscious attitudes, values, and decision-making processes, as well as their unconscious emotional and psychological states. While larger and deliberate acts often carry more significance, it is worth noting that smaller, spontaneous actions can provide valuable glimpses into a character's inner life (Pickering & Hoepfer, 1981: 28-35).

According to Minderop (2005) in her book "Metode Karakterisasi Telaah Fiksi," characterizing a character in a story can be analyzed using a perspective. One of them is the first-person perspective – "I".

- a. The first-person perspective – "I" consists of the main character or "First-person participant" who is the narrator actively involved as the main character, reporting the story from the perspective of "I," and becomes the focus or center of the story. There is also the additional character "first-person observant," who is the narrator not actively involved in the story but present as an additional character actively listening or observing. They only report the story to the reader from the perspective of "I."

In this study, I specifically examine the characterization through dialogue and characterization through first-person participant of the main characters. I choose to concentrate on these aspects because they are the most prevalent forms of character depiction found in the novel.

2.1.3 Setting

In literature, the setting acts as a gateway, transporting readers to worlds beyond their own, where characters and stories unfold amidst rich tapestries of time, place, and atmosphere. It's not merely physical locations but the entire contextual landscape that frames the narrative. Immersing readers in sights, sounds, and textures, the setting profoundly influences mood, ambiance, and meaning. Through evocative descriptions, it breathes life into the narrative, enhancing comprehension of characters and their experiences (Klarer, 2004: 25).

The significance of setting extends across various genres, notably in gothic novels, where it plays a defining role. As an atmospheric canvas, it shapes the tone and overall reader experience, from the bustling streets of Victorian London to the windswept moors of rural England. Each setting beckons readers to explore its secrets, making it a critical element in prose fiction analysis (Klarer, 2004: 25).

The concept of setting in fiction serves multiple functions and plays a vital role in the narrative.

- a. Setting as a background for the unfolding action, providing a context for the events to take place. In some cases, the setting may serve as a decorative backdrop without a significant relationship to the plot or characters. To assess its importance, one can consider if the story could be transposed to a different time and place without losing its essential essence.
- b. Setting as an antagonist, particularly when it takes the form of nature. It can contribute to plot conflicts and influence the outcome of events, adding a sense of challenge or opposition to the story.
- c. Setting as a means of creating appropriate atmosphere, authors skillfully manipulate the setting to create a specific atmosphere, setting the stage for future events and evoking particular emotions or expectations in readers.
- d. Setting as a means of revealing character, the way a character perceives and reacts to the setting can provide valuable insights into their personality and state of mind. The character's interaction with the setting can reveal more about their internal world than the physical environment itself. Through careful control of the point of view, authors can use the setting as a tool to deepen character development, employing metaphoric or symbolic elements to further enhance the reader's understanding.

- e. Setting as a means of reinforcing and emphasizing the theme of a novel or short story. By aligning the setting with the central theme, authors can strengthen the underlying message and provide a cohesive and resonant reading experience.

Overall, the setting in fiction is a multifaceted element that adds depth, context, and meaning to the narrative, functioning as a background, an antagonist, a creator of atmosphere, a revealer of character, and a tool for thematic reinforcement (Pickering & Hoepfer, 1981: 38-42).

In this study, I concentrate on exploring setting as a means of revealing character. My emphasis on this particular setting is motivated by its exclusive portrayal in the novel 'Hide and Seek,' creating a unique opportunity for in-depth analysis and positive insights.

2.3 Psychology of Literature

Literature invites us to explore the human imagination, emotions, and experiences, offering profound insights into the human condition. The psychology of literature delves into the interplay between written words and the human mind, unraveling why certain stories deeply affect us. It extends beyond reading psychology to encompass the creative process and the broader field of cognitive psychology, connecting cognitive processes in literary reading with other forms of reading (Schram & Elrud Ibsch, 2001).

Psychoanalysis, rooted in clinical experience and historical development, provides a lens to understand the complexities of the human mind. It has evolved through phases like the focus on the unconscious, ego psychology, and the psychology of the self, offering valuable insights for psychoanalytic literary criticism (Holland, 1990).

In my analysis of the novel "Hide and Seek" by Andrea Mara, aims to explore the psychological dimensions of the characters' experiences and delve into domestic violence and the hidden traumas that shape their behavior and motivations throughout the narrative. By applying the lens of domestic violence and trauma theory, this study is to uncover the profound impact of domestic violence and past traumatic events on the characters' psyches. Through this psychoanalytic approach, this study is to unravel the intricate interplay between domestic violence trauma, memory, and the subconscious mind as depicted in the

novel, ultimately deepening our understanding of the characters and the underlying psychological dynamics that drive the story forward.

2.3.1 Domestic Violence

Domestic violence is a pervasive issue that transcends boundaries and affects countless individuals. It includes various forms of abuse, such as physical, sexual, psychological, financial, and coercive control. According to Laura L. Finley, it involves criminal acts committed by individuals within the victim's personal sphere, establishing a pattern of power and control (Finley, 2020).

Deborah Lockton and Professor Richard Ward discuss the severity of domestic violence, highlighting its physical and mental cruelty, which ranges from minor acts to extreme violence like suffocation or murder. This abuse doesn't discriminate based on socio-economic status and is a widespread problem (Lockton & Ward, 1997).

Domestic violence is unique as it occurs within the supposed safety of one's home, often inflicted by someone familiar, making it even more unbearable. It involves emotional and verbal abuse, which can be as damaging as physical violence. Rachel Louise Snyder's book "No Visible Bruises" emphasizes this distinctive nature of domestic violence (Snyder, 2019).

The concept that love and violence can coexist within an abuser is deceptive. Factors like narcissism, addiction, poverty, and toxic masculinity contribute to the capacity for duplicity. Ali et al. (2020) classify domestic violence into various forms:

- a. Physical violence or abuse involves the use of physical force to cause harm or suffering to the victim. Examples of abusive acts include slapping, beating, kicking, biting, and the use of weapons to threaten or harm (García-Moreno et al., 2005).
- b. Sexual violence or abuse encompasses any non-consensual sexual acts or coercive behaviors directed towards a person's sexuality. It includes physically forcing a partner into sexual activities they find degrading, harming them during sex, or engaging in unprotected sex without consent (García-Moreno et al., 2005; World Health Organization, 2014).
- c. Psychological violence or abuse entails behaviors aimed at controlling and humiliating the victim in public or private settings. This includes verbal

abuse, constant criticism, blackmail, embarrassment, threats, monitoring and restricting movements, isolating from friends and family, and limiting access to resources and services (Follingstad and DeHart, 2000; WHO, 2002).

- d. Financial or economic abuse involves exerting control over a person's financial resources, hindering their ability to acquire, use, and maintain money and assets. It can include preventing employment, misusing money without consent, accumulating debts in the victim's name, damaging property, withholding financial support, and limiting economic independence (WHO, 2002).
- e. Coercive control, recognized as a reportable offense in some countries like the UK, refers to a pattern of acts that aim to harm, punish, or intimidate the victim. It encompasses assault, threats, humiliation, and other forms of abuse. It can occur even in the absence of physical or sexual abuse and is often challenging to identify. In some countries, it is a criminal offense with penalties that can include imprisonment and fines (United Kingdom Home Office, 2013).

2.3.2 Trauma

In trauma, emotional wounds run deep and have a lasting impact. Traumatic experiences disrupt our sense of self, time, and the world. They often remain hidden, resurfacing later as nightmares or repetitive actions. Trauma isn't just a past event; it lingers, affecting the survivor's life. It's like a story told by a wounded mind, trying to convey a truth that's hard to grasp. This delayed truth goes beyond what we know, connecting with the unknown aspects of our actions and words. The narrative of trauma shows how it shapes a person's life in a profound way (Caruth, 1996).

Trauma is when someone faces sudden and severe events that lead to disturbing, uncontrollable thoughts and experiences like hallucinations. This definition points out how trauma deeply affects a person, messing up their mind and causing ongoing psychological issues. It's not just one event; it keeps coming back and affecting mental health (Caruth, 1996).

Trauma, according to traditional psychology, usually happens when something really distressing occurs, like a life-threatening situation or something majorly disrupting your life. But this definition is quite vague. What's considered

distressing can vary from person to person, and some events, even if they seem normal, can still be very traumatic. Sometimes, our bodies react to experiences as threats even if we don't consciously realize it. For example, things like sexual assault or shootings, while not uncommon, are always traumatic. Instead of relying on a strict definition, it's crucial to understand trauma by experiencing it. Some people show obvious signs, but for many of us, the effects of trauma can be subtle and complex, so it takes a deeper look to truly grasp its impact (Levine, 1997).

Trauma originally referred to physical injuries, but it changed in the 19th century to also include emotional suffering. This shift came about with the rise of modern life, particularly train accidents, which caused what they called "railway shock." Trauma and modernity are closely linked, showing the emotional struggles people face in a capitalist world. Even though psychoanalysis and psychiatry have talked a lot about trauma, it's not just about the mind; it's about the connection between mental and physical health. Cultural theorists find trauma fascinating because it's hard to understand and fits with ideas from poststructuralist theory. Trauma challenges what we know and often can't be neatly categorized. It shows how the mind and body, personal and social, and internal and external pain are all mixed together. While we often associate trauma with big disasters, it's important to recognize that everyday trauma from systemic issues needs different ways of understanding. In clinical terms, trauma is an overwhelming event that causes specific symptoms, but poststructuralist theory sees it as something that can't be fully represented (Cvetkovich, 2003).

Trauma is really tough to deal with. People who have gone through things like rape, combat, or childhood abuse often get very upset when they think about what happened. It's so upsetting that they try to push those memories away and act like it didn't happen so they can go on with their lives. But it's hard to function normally when you're carrying around memories of such terrifying experiences. They might even feel bad about being vulnerable and helpless. Even though we all want to move past trauma, the part of our brain that focuses on keeping us safe and alive (it's deep inside, not the part we use for logical thinking) isn't good at ignoring or denying traumatic experiences. Even long after the traumatic event is over, our brain can easily get triggered by tiny signs of danger. This can mess up our brain's circuits and make it release a lot of stress hormones, which causes

strong physical sensations, bad feelings, and acting without thinking. These reactions after trauma can be really intense and confusing. People who've been through trauma might feel like they've lost control and think they're permanently damaged (van der Kolk, 2014).

In simple terms, trauma is a really tough experience. It happens when someone faces something terrible, like assault, combat, or abuse, and it leaves deep emotional wounds. These wounds don't just fade away; they linger and affect how a person thinks and feels. It's like a story that keeps coming back in a person's mind, influencing their life. Trauma isn't tied to a single event; it's an ongoing struggle that affects mental health. It's not easy to forget, and it can have a lasting impact.

2.3.2.1 Category of Trauma

In general, according to Mendato in Lliyah (2021) divides trauma into three categories: (1) physical trauma, (2) post-cult trauma, and (3) psychological trauma, but in this study, I will only focus on psychological trauma.

Psychological trauma is a psychological injury that is usually caused by an extremely stressful or life-threatening event. This is the most popular and frequent type of trauma. Patients who experienced psychological trauma were the most. The word trauma usually means psychological trauma.

The types of events that can cause trauma are very diverse. Based on a person's involvement with the event, traumatic events can be divided into three different types, namely (1) impersonal trauma, (2) interpersonal trauma, and (3) attachment trauma.

a. Impersonal Trauma

A traumatic event experienced does not involve the sufferer's feelings with others. The patient has a personal connection to the occurrence. Natural catastrophes, such as earthquakes, tsunamis, storms, hurricanes, floods, and other natural disasters, as well as disasters involving humans and technology, such as nuclear power plant radiation leaks, gas stove explosions, and so on, are examples of traumatic events. Accidents, such as road collisions, near drowning, and falling from trees, to name a few.

b. Interpersonal Trauma

Interpersonal trauma is a traumatic event that involves the feelings of the sufferer, involves the patient or people close to the sufferer, as a victim,

perpetrator, or eye witness. Here are some of its forms, namely dangerous or chronic illness or injury, violence in all its forms, loss or death of a close person, betrayal by people who have been trusted, war, and crime.

c. Attachment Trauma

The most emotional type of trauma is attachment trauma, also known as developmental trauma. When circumstances are regarded by the victim as threatening their desire for connectedness to others, this trauma happens. This type of trauma is most commonly experienced throughout childhood. The victim's trauma was created by the treatment of one of the victim's close friends. Physical and psychological violence by close people, sexual violence against children by close people, rejection of the presence of children or children being abused, neglecting their emotional needs, neglecting their physical needs, and being forcibly separated from other people are all examples of events that can cause attachment trauma.

2.4 Previous Related Study

In order to facilitate the execution of additional research, it is essential to draw upon pertinent prior studies. Data can be sourced from potentially impactful or recently concluded research projects conducted in proximity. The subsequent researchers have previously undertaken studies that bear relevance to the current one.

The first reference is taken from the author, Viola Nur Alfianita (2021), conducted a literary analysis of domestic violence in Charles Frazier's novel "Nightwoods" using Zastrow's (2010) theory of domestic violence. The analysis revealed that domestic violence primarily affected women and children in the narrative, with the main character, Luce, dealing with the trauma of rape, and the children witnessing their mother's tragic death at the hands of their stepfather. The novel depicted domestic violence in the forms of physical and psychological abuse.

The second reference is taken from the author Kayetin Defrita Afra Konggang (2022), she examined the portrayal of domestic violence in Nicola Yoon's novel "Everything-Everything" and identified its impact on the victimized characters within the narrative. The author utilized Psychoanalysis theory by Sigmund Freud as the primary framework, supported by the psychological theory

of violence by Souto et al. and the definition of Domestic Violence by Mootz et al. The analysis revealed three types of domestic violence in the novel. The study also highlighted the detrimental effects of domestic violence on the physical and emotional health of the characters.

The third reference from the author Sulaeman (2014), the focus was on portraying post-traumatic stress disorder (PTSD) in the two main characters of Wendy Coursi Staub's novel "Scared to Death." The author employed a descriptive qualitative method with a psychological approach to examine the characters' experiences of PTSD and their healing processes, using note-taking as the primary instrument. The study revealed that "Scared to Death" depicted symptoms of PTSD differently in the two main characters, with Elsa exhibiting more intrusive symptoms, and Maris displaying a higher prevalence of arousal symptoms. Additionally, the characters employed various methods for healing, including achieving mastery, forming caring attachments, and finding a meaningful purpose in life, with Elsa utilizing all these methods, while Maris primarily relied on attachments and a meaningful life purpose. The conclusion drawn from this analysis is that individuals with PTSD may exhibit distinct symptoms and follow different paths to healing.

The fourth reference is taken from the authors Firza Nur Chaerunisa and Erna Susilawati (2022). They conducted an analysis focused on exploring the trauma experienced by Rachel Bruin and its influence on her character development in Laurie Halse Anderson's novel "Speak." The study utilized a descriptive qualitative research approach, incorporating Laurie Vickroy's theory to identify the triggers of Rachel's trauma and Richard Kraut's theory to examine her character changes. The findings demonstrated that Rachel's trauma, particularly related to her friendship with Melinda, significantly altered her character. She initially exhibited positive qualities but developed a negative demeanor and grew distant from Melinda as the trauma unfolded. However, Rachel's decision to support Melinda in coping with her own challenges marked a pivotal point in her character development.

The references provided encompass a range of analyses in the field of literature, each focusing on distinct themes and theories. These prior studies have examined domestic violence and trauma in various novels, shedding light on the complex portrayals and their effects on characters within literary narratives. While

the common thread among these analyses is the exploration of psychological and emotional aspects in literature, including domestic violence, and trauma, the main difference lies in the specific novels chosen as research objects, with "Hide and Seek" by Andrea Mara serving as the focal point for the present analysis. Additionally, this study uniquely combines the examination of domestic violence and trauma, contributing to a comprehensive understanding of these psychological themes within the context of a single literary work.

