

## CHAPTER 2

# THEORETICAL FRAMEWORK

In this research, I applied multiple theories and concepts related to my research topic. The theories I used are intrinsic and extrinsic theories that support my understanding of my research topic. I apply the intrinsic approach which includes characterization, plot, and setting. Then followed by an extrinsic approach, literary psychology which focuses on the theory of 5 Stages of Grief by Kübler - Ross.

### 2.1 Intrinsic Approach

Intrinsic approach is one way to criticize literary works, in addition to the extrinsic approach. In the intrinsic approach, the critical focus is on form, language, style, symbols, imagery, contrast, structure, and plot development in literary works (Iqbal, 2016).

#### 2.1.1 Characterization

Characterization is the process of conveying information about characters in a work of fiction. Background information may include personality, appearance, age, gender, social status, beliefs, and motivations. Through characterization, readers can understand each character so that they can understand the story as a whole. According to Statement (1994:95) characterization means how the author describes to the reader the physical and non-physical characteristics of the person in the story.

According to (Reams 2015) Characterization can be defined as any behavior by the author or that occurs in a work that is used to give an idea of the character. In general, characterization is categorized into direct characterization (explicit meaning) and indirect characterization (implied meaning). Furthermore, characterization can be further separated into five main categories: Appearance, Speech, Dialogue, Action, and Reaction. At the moment, characterization is done indirectly through dialog or conversation. In other words, the characters can be

recognized through the dialogs that occur between them. Characterization is the depiction of a character or characters featured in a narrative work that readers interpret as having specific moral qualities and tendencies through their dialogue and behavior.

#### **2.1.1.1 Characterization Through Dialogue**

Dialogue is the primary tool available to screenwriters to build and define a character. A character's personality, values, and emotional responses are often reflected in the way they speak, what they choose to say, and how they say it. Furthermore, dialog that is created by allowing characters to express themselves naturally, helps the audience form a deeper emotional connection with them. Therefore, the essence of strong dialog is that it reflects the character's emotional truth, often in a subtle way. (Minderop: 2013: 22)

#### **2.1.1.2 Characterization Through Action**

Besides through dialogue, character traits can be observed through behavior. Character and behavior are like two sides of a coin. Actions and behaviors are logically the development of psychology and personality; showing how the character is displayed in their actions (Pickering and Hoeper, 1981:33).

#### **2.1.1.3 Characterization Through Reaction of Other Characters**

Another person's point of view often serves as an excellent tool for characterization. A lot of information about a character is already provided through such means before the character makes his or her first appearance. The various reactions that emerge serve as clues that can be explored further. (Petrie & Boggs, 2012, 63).

### **2.1.2 Plot**

Plot is the narrative of events that form the basic narrative structure of a fiction. The events are deliberately arranged in a certain order to help the reader understand the story and arouse the reader's curiosity. A plot is usually made as real and realistic as possible so as not to confuse the reader with random and erratic

events. Therefore, a logical and necessary relationship between the plot and the other elements of fiction is required. (Pickering and Hooper, 1981: 13-15)

Plot is also called storyline. The form of plot is in the form of events that are arranged in a related manner according to the law of cause and effect from the beginning to the end of the story (Nurhayati, 2019: 125). Plot is a story that contains a sequence of events, but each event is only connected causally, one event is caused or causes another event to occur (Stanton in Nurgiyantoro, 2015: 167). The plot is also a series of stories formed by stages of events so as to weave a story presented by the actors in a story (Aminudin, 2013: 83). Aristotle in Culler (2000:84) says that plot is the most basic of narratives, that a compelling story must have a beginning, middle, and end, and give pleasure because of the rhythm of the sequence.

#### **2.1.2.1 Linear Structure**

A linear plot presents the action or events in chronological order. It usually starts with the introduction of the setting and characters and the conflict. After that, it is followed by the sequence of the story with its own emphasis until it reaches the peak, and the achievement of the ending (Pardede 2020). And these are explanations of the sequence.

##### **a) Exposition**

Introduction that often sets the tone. It provides the setting, introduces the characters, and provides other necessary facts. Freytag (in Griffith 1982:26)

##### **b) Complication**

Part of the dramatic action that deals with its own complexities. It begins with an inciting moment, develops opposing ideas into conflict, and builds to a climax. Freytag (in Griffith 1982:26)

### **c) Climax**

The turning point in the action, the crisis when the rising action reverses and becomes falling action. Sometimes called a reversal. Freytag (in Griffith 1982:26)

### **d) Denouement**

The Denouement is also called the conclusion or ending of the story. The denouement, deserves special attention because it is the author's last chance to convey his or her point. If the resolution contains a clear statement (or restatement) of the theme and a thorough disclosure of the character. (Pickering and Hoeper, 1980, 273).

## **2.1.3 Setting**

The setting indicates the place and time in which the events in the story occur. In other words, setting refers to the point in time and space where the events in the storyline occur. (Kenney, 1966: 38) A description of the setting that includes location and time in a story is important because physical details of time and place often have metaphorical value. Settings can also convey a character's emotional or psychological state. Barnet (1993:67) states that detailed representations in fictional prose about settings are dialects, customs, clothing, and ways of thinking and feeling that are characteristic of certain regions.

### **2.1.3.1 Setting as Background of Action**

The setting presented the detail depiction of place and everyday manners of all characteristic of detailed to give a sense of "life". However, as in many modern short stories, the setting is so slight that it can be omitted in a sentence or two or must be inferred completely from dialog and action. (Pickering and Hoeper, 1980, 38).

### **2.1.3.2 Setting as Reflection of Character**

The environment a person lives in can give the audience clues about their character. This is especially relevant for aspects of the environment that a person can influence. Significantly illustrated by the following examples of exterior scenes that may appear in movie openings. (Petrie & Boggs, 2012: 84).

### **2.1.3.3 Setting as Symbol**

A movie setting can have significant symbolic meaning when it is used to represent not only a specific location, but also the concepts associated with that location. (Petrie & Boggs, 2012: 84). A symbol refers to something based on what is known in daily life. In fact, symbols are always near us and are expressions or objects that have a certain context. But they also have relationships that contain meaning and feelings. Symbols in literature can be in the form of written expressions, images, objects, settings, events and characters that are usually used to impress and emphasize meaning. (Minderop, 2013: 54)

## **2.2 Extrinsic Approach**

Extrinsic elements are elements that are outside the literary work, but indirectly influence the organic system of the literary work. Or, more specifically, it can be said to be elements that affect the story structure of a literary work, but do not play a role in it. However, extrinsic elements are quite influential on the totality of the resulting story structure. Therefore, extrinsic elements must be seen as important (Wellek & Warren, 1956: 1).

### **2.2.1 Psychology of Literature**

Literary psychology is the study of literary works that are believed to reflect psychological processes and activities. In analyzing a psychological work, the important thing to understand is the extent of the author's psychological involvement and the author's ability to present fictional characters involved with psychological problems. (Minderop, 2018: 54).

Literary psychology is an interdisciplinary between psychology and literature. Studying literary psychology is like studying humans from the inside. With this, we can understand the depths of the human soul. (Minderop, 2018: 59).

The appeal of literary psychology is in human problems that paint a portrait of the soul. Not only does one's own soul appear in literature, but it can also represent the souls of others. Every author adds his own experience to his work and the author's experience is often experienced by others.

### **2.2.2 The Stages of Grief**

A concept that states that a person can go through these 5 phases of grief after experiencing the loss of a loved one. According to Kübler-Ross (as cited in Pambudi, 2020). These stages can be passed by a person in relation to the grief experienced, as follows:

#### **a) Denial**

Kübler-Ross (as cited in Pambudi, 2020). A person's position feels that the world is meaningless. It is this stage that gives rise to a person's strength to persevere in the face of grief due to the loss of someone or other grief. A person will look for the right way to get through it and they are still questioning.

The more ways one looks for to get through this stage, one begins to accept the reality of the loss and unconsciously begins to heal. One becomes stronger and the feelings of unacceptance begin to fade.

#### **b) Anger**

According to Kübler-Ross (as cited in Pambudi, 2020). This stage is considered necessary in the process of recovering from grief. In anger, there is pain, and it is very common for an angry person to feel abandoned, to start blaming the people around them. The more it is experienced, and the more it provides you with a new relationship with the people around you.

### **c) Bargaining**

According to Kübler-Ross (as cited in Pambudi, 2020). Before loss and grief set in, a person is begging and trying to get what they want emotionally. This stage not allowed to go back into the mind of someone who is experiencing grief. These stages can go backwards or forwards, depending on how a person heals themselves from every sadness that comes.

### **d) Depression**

After passing through the bargaining stage, a person will enter the depression stage. When they return to reality, realizing that the feeling of loneliness they get after losing a loved one. Someone at this stage will realize that something lost will not return. Feelings of anger, disappointment, sadness, upset, pain are in this stage, this stage someone who experiences grief slowly feels deep depression. Depression is the fourth stage of grief where the grieving person comes to accept the certainty of death, at this point the stage of depression or grief is a preparation for approaching death Kubler-Ross (as cited in Pambudi, 2020).

### **e) Acceptance**

This stage is about embracing the fact that our loved one is no longer with us and recognizing that this new reality is a permanent reality. We are never going to like this reality or find it pleasant, but finally we accept it. We are learning to live that way. This is the new standard that we must adapt to live in. This is where our healing and adjustment can most crucially take a strong place, despite the facts that healing often simply looks and even feels like an unachievable state. (Kübler-Ross & Kessler, 2005:25).

## **2.2.3 Grief**

Grief is the feeling of loss due to the death of someone considered close to the bereaved person and the process of adjusting to the loss (Papalia, 2008). Loss can lead to changes in status and role. Grief is the feeling of sadness when a loved one dies (Stewart, 1988). Grief is the most traumatic event experienced by most people.

The concept of grief has been frequently discussed in the literature in relation to loss events in a human life, such as death and the disconnection of important emotional relationships. Grief is the emotional paralysis, disbelief, anxiety about separation, desperation, sadness, and loneliness that accompanies the loss of a loved one (Santrock, 2004). Condolence can be defined as an emotional response to the loss of someone through death that is a strong and deep emotional suffering and can be expressed in many different ways. Experiencing this loss can happen to someone who was loved, expected to be present, or had high emotional ties or strong bonds with the person left behind.

In addition, Kübler-Ross explained that grief is an emotional, spiritual, and psychological journey towards self-healing (Kübler-Ross & Kessler, 227). It can be said that grief does not need to be avoided as it can provide solutions and change one's life (Kübler-Ross & Kessler, 227). However, by avoiding grief, they are rejecting the help that grief offers, which can result in prolonging the pain. As Ross also explains, people who do not address their grief, they miss the opportunity to heal their soul, spirit, and heart (Kübler-Ross & Kessler, 227). Because grief has the power to heal. In addition, there are two reasons why people should not avoid grieving. First, those who grieve well, will live well. Second, grief is a healing process of the heart, soul, and mind that is a path that returns people to wholeness (Kübler-Ross & Kessler, 229). It is a natural process that everyone experiences in life so despite the hurt and pain, grief is a good thing to happen.

### **2.3 Previous Related Study**

The thing that supports this research, there are several previous studies that have alignment with different discussions with this research. The following is a collection of studies that use the same theory and approach.

The first research is research from Eko Bayu Krisnur Pambudi (2020), in a study entitled "Grief Pada Ibu Pasca Kematian Anak Yang Diharapkan". Researchers used the same theory, namely the Kubler-Ross theory. In this research, the researcher found that there were the Stages of Grief. By using the Kubler-Ross theory, researchers found that some subjects faced significant emotions when losing their beloved during childbirth. Researchers found that some subjects experienced

the 5 Stages of Grief. Researchers found several stages of grieving that have an emotional effect on the mother. Starting from a sense of disbelief and a strong feeling of depression, then comes a sincerity towards what she is experiencing with the assistance of her family emotionally.

The second research is research from Muhammad Hilmi Muttaqien (2024), in a study entitled “An Analysis of Grief Experienced by Cheryls Strayed in The Wild 2014.”. Researchers used the same theory, namely the Kubler-Ross theory. In this research, the researcher found that there were the Stages of Grief. Using the Kubler-Ross theory, researchers found that some subjects were confronted by Cheryls Strayed when facing the grieving process. After learning of her mother's death, researchers found several stages of grief in Cheryls Strayed starting at the anger stage first. She did not experience the denial stage because everyone has their own grieving.

The next research is research from Febiansya Aji Laksana (2022), in a study entitled “Representation of the 5 Stages of Sadness of the Character Kusunoki in Manga Jumyou Wo Kaitote Moratta. Kusunoki in Manga Jumyou Wo Kaitote Moratta. Ichinen Ni Tsuki, Ichimanen De by Miaki Sugaru (Literary Psychology Study)”. Researchers used the same theory, namely the Kubler-Ross theory. In this research, the researchers found that there were the Stages of Grief. By using the Kubler-Ross theory, researchers found that Miaki Sugaru's work shows a picture when someone is grief affected. The researcher found that some subjects experienced the 5 Stages of Grief. The researcher found that the strongest stage experienced by Kusunoki was Denial. An act of confining himself until the wound finally healed itself and reached the stage of Acceptance.