

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer will explain the general theories of PTSD and theories of prose elements, which will be focusing on characters and characterization, plot, and setting.

2.1. Theories

2.1.1. PTSD Theories

PTSD (Post-traumatic Stress Disorder) is an anxiety disorder that may develop in response to traumatic events—or traumas—in which there is severe injury or the threat of death (American Psychiatric Association, 1994). In other words, post-traumatic stress disorder is a type of severe anxiety disorder that develops after an intense or horrifying experience of being involved in a traumatic event. Quoting from the Mayo Clinic website, the symptoms of PTSD may include flashbacks, nightmares, severe anxiety, and uncontrollable thoughts about the event. Most people who go through traumatic events may have temporary difficulty adjusting and coping, but with time and good self-care, they usually get better. If the symptoms worsen, last for months or even years, and interfere with sufferer day-to-day functioning, he may have PTSD.

Doctors are not sure why some people get PTSD. As with most mental health problems, PTSD is probably caused by the complexity of several factors. According to Mayo Clinic website, stressful experiences, including

the amount and severity of trauma someone has gone through in his life can triggering PTSD of someone. Inherited mental health risks, such as a family history of anxiety and depression and also inherited features of one's personality have a tendency for someone to have PTSD. It might not completely inherit to their descendants, but there are some chances that the generations from a family can bring the mental health genes. The way someone's brain regulates the chemicals and hormones his body releases in response to stress can be different each people. Therefore, this can be an explanation of why some people get PTSD but the others do not get it.

People of all ages can have post-traumatic stress disorder. However, some factors may make someone more likely to develop PTSD after a traumatic event, such as experiencing intense or long-lasting trauma. Having experienced other trauma earlier in life, such as childhood abuse can also trigger young people to have PTSD. In 2014, state agencies identified an estimated 1,580 children who died as a result of abuse and neglect — between four and five children a day. For young people like children, who are still in the process of learning their emotions, it might too heavy for them to experience such events which it can leads them to PTSD. As I mentioned before in the introduction, many veterans have PTSD that caused by the traumatic past. Therefore, people who having a job that increases someone's risk of being exposed to traumatic events, such as military personnel and first responders also one of the factors of people having PTSD. Most of the time, people having other mental health problems, such as anxiety or depression

also having PTSD. According to Matthew Tull in *Very Well Mind*, a diagnosis of post-traumatic stress disorder (PTSD) and depression commonly co-occur. PTSD is characterized by symptoms of anxiety, flashbacks, and reliving traumatic experiences. The condition develops after a person experiences some sort of traumatic event such as a natural disaster, car accident, attack, abuse, or combat. On the other hand, depression is characterized by low mood, loss of interest and pleasure, and changes in energy levels. Depression can also be a common response after a traumatic or stressful event, so it is perhaps not surprising that these two conditions can occur at the same time. The other factors that can develop into PTSD are having problems with substance misuse, such as excess drinking or drug use, and lacking a good support system of family and friends.

Not everyone who experiences a traumatic event develops PTSD. A diagnosis of PTSD requires four other types of symptoms in addition to experiencing psychological trauma. These are the hallmark symptoms of re-experiencing, including intrusive memories (Criterion B), persistent avoidance of trauma-related stimuli (Criterion C), persistent symptoms of increased arousal (Criterion D), and negative cognitions and mood (Criterion E), all of which need to be present for at least one month (Criterion F) (Clark & Mackay, 2015).

Intrusive memories are threatening thoughts that constantly occur to a person without conscious or voluntary control. These thoughts are capable of creating severe anxiety when they enter the mind. They play a vital role in

Post-Traumatic Stress Disorder (PTSD), as they have a significant impact on the people affected by it (Dr. Liji Thomas, 2019). Individuals could experience the same or similar traumatic events, but they may have different reactions that some of them might lead to intrusive memories.

Most of PTSD patients with intrusive memories might have these symptoms. Sufferers might be experiencing a flashback, or they often recall one specific moment of the traumatic event at a time – known as a hotspot. These dramatic images might arise in their memory frequently. People with PTSD often have nightmares that may be about the incident or themes that are related to the traumatic event. The effect of intrusive memories can make the sufferer detached from the real world, or in other words, they are stuck in the past traumatic event. This type of reliving the incident is called "dissociation." Some people with this symptom act as if they are undergoing a traumatic situation physically. Others stare into empty space for a prolonged period, thinking of the incident. In this state, PTSD sufferers are frequently nervous and anxious when they are near the place where the incident occurred or while speaking to a person who is related in any way to the incident. They are also experiencing body sensations. The sufferer experiences some physiological changes when they come into something that reminds them of the incident. Thus, it leads to changes in physical such as an increase in body temperature, heartbeat, and blood pressure.

Because intrusive memories can be disruptive and painful, many survivors go to great lengths to avoid reminders of the trauma. Experiential

avoidance is the phenomenon that occurs when a person is unwilling to remain in contact with particular private experiences (e.g., bodily sensations, emotions, thoughts, memories, behavioral predispositions) and takes steps to alter the form or frequency of these events and the contexts that occasion them (Boeschén, Koss, Figueredo, & Coan, 2008). This behavior includes how the sufferer avoids places, situations, or people that remind them of the event, or they might refuse to do anything in a specific situation. It also involves how the sufferer efforts to avoid associated feelings that remind them of the traumatic event.

The people with PTSD might have negative changes in thinking and mood (Barnhill, 2020). People may be unable to remember significant parts of the traumatic event (called dissociative amnesia). People may feel emotionally numb or disconnected from other people. Depression is common, and people show less interest in previously enjoyed activities. How people think about the event may become distorted, leading them to blame themselves or others for what happened. Feelings of guilt are also common. For example, they may feel guilty that they survived when other people did not. They may feel only negative emotions, such as fear, horror, anger, or shame, and may be unable to feel happy or satisfied or to love.

The patients also may experience arousal symptoms or changes in physical and emotional reactions. The sufferer may have difficulty falling asleep or concentrating. They may become excessively vigilant for warning

signs of risk. They may be easily startled, and they may become less able to control their reactions, resulting in reckless behavior or angry outbursts.

People of all ages and all gender can have PTSD. People who experience sexual harassment are one of the causes that could invoke PTSD in someone. Citing from detik.com, a National Hospital patient became a victim of sexual harassment by a National Hospital Surabaya nurse on January 28, 2018. As a result of this indecent treatment, the victim experienced trauma and severe stress. Yudi, the victim's husband, said that his wife was under much stress and could not concentrate when asked about the incident. According to psychologist Ratih Zulhaqqi, M.Psi, the female patient may experience PTSD (post-traumatic stress disorder), which is post-traumatic stress due to an event. Even people who experienced severe illness, like COVID-19, could have PTSD. The Covid-19 trauma response working group led by University College London involving experts from the UK revealed research related to this. In a statement, it was stated that patients with the new type of coronavirus infection who are most at risk of contracting PTSD are those with severe symptoms and are in intensive care units. The working group highlighted research showing that 30 percent of patients suffering from severe disease in past infectious disease outbreaks had developed PTSD.

Meanwhile, depression and anxiety problems are also common. Michael Bloomfield, a psychiatrist who is also a member of the working group, said that Covid-19 patients in hospitals would face terrifying and invasive

experiences. This condition is compounded by long-term complications that put them at risk of experiencing stress and related mental health disorders.

Moreover, Covid-19 patients must also be isolated from their families while in the hospital, something that makes mental problems worse. Bloomfield emphasized that the patient received full support despite being away from the family for a while.

Therefore, later all Covid-19 patients after undergoing treatment at the hospital will be scheduled to have further consultation sessions. An assessment of how their health condition will be conducted during the meeting session.

2.1.2. Theories of Prose Elements

This novella is focusing on the characters and characterizations, plot, and setting. Here are the detailed explanations:

A. Characters and Characterization

Character is a person in a literary work, whereas characterization is the way in which a character is created (Gill, 1997). Characterization means how the writer tells the readers about the physical and non-physical characteristics of the person in the story (Martin, 1994). To understand the character, the reader can find it through how the author tells about the character, which it can be explained by the author by the description that explains a brief about the character. Characterization can be described in some ways. It can through their environment and how the character dressed,

how the attitude, and how the character talks about themselves. The readers can figure out the character's traits from how the character talks about, for instance, his hobbies, his habits, and it also can be shown of how the character perception of something in their mind. The interaction between the character with himself or with the other character can be the other way to understand the characterization of the characters. The readers can know the character's traits by how the other characters talk or interact to this character or how the other characters think or react to him (Aminuddin, 2000).

According to Judith A. Stanford, she describes the types of characters have six types. Dynamic Character is a character who changes in some significant way during the course of the work. Round Character is a character who shows many different facets; often presented in depth and with great detail. The contrary of the round character is Flat Character, which is a character who usually had only one outstanding trait or feature. While Static Character is a character who does not change in any significant ways during the course of the work. Last but not least are the most common types of characters, protagonist and antagonist characters. Protagonist Character is the major character with whom we generally sympathize, while Antagonist Character is a character with whom the protagonist was in conflict, generally not sympathetic character (Stanford, 2003).

Koesnosobroto in *The Anatomy of Prose Fiction* assumed that characters in a literary work could be judged from four levels of

characterization, which these four levels are helpful for the readers to see the basic description of characters. First is the physical. Physical can include such as basic facts, like sex, age, and size. It is the most superficial level of characterization because it reveals the external traits, which it will be easier for the reader to discover. Second is social, which includes economic status, profession, religion, family, and social relationship that surrounds the character. Psychological level reveals habitual responses, attitudes, desires, motivations or motives, likes and dislikes – the inner workings of the mind, both emotional and intellectual, which leads to action. This level is the most essential; parts of characterization. Because feelings, thoughts, and behavior can define a character more fully than physical and social traits, in which, psychological of the character will be the leading cause that will trigger the character to do some action, and it will be causing the conflicts in a literary work. The last is the moral. Moral decisions more clearly differentiate characters than the previous levels of characterizations. The choices made by a character when he is faced with a moral crisis, whether he will decide to take revenge on the killer of his mother or he will forgive the killer. The character will act according to his belief. A moral decision usually causes a character to examine his own motives and values, and in the process his true nature is revealed both to himself and to the readers.

In conclusion, character is the people in a literary work, and the characterization means how the writer develops and create the image of the character. Judith A Stanford argued there are six types of characters, they

are dynamic, round, flat, static, protagonist, and antagonist characters. According to Koesnosoebroto, there are four main levels of characterizations, first is physical, social, psychological, and moral.

A. Plot

Plot is a story that contains a casual relation. However, each part of the story is connected by cause and effect (Nurgiantoro). Plot is the way in which events are arranged in a work of literature.

Plot is divided into two categories, they are chronology and unchronological. The chronology is called the progressive plot and the unchronological plot is called flashback or regressive plot. Progressive plot usually start with introduction or exposition, to the rising action, culminating in the climax, the falling action and leads to the resolution. Regressive plot, however, usually does not start with the exposition. It can be starts with the falling action, and then it shows the introduction until back into the falling action again, and ends with the resolution.

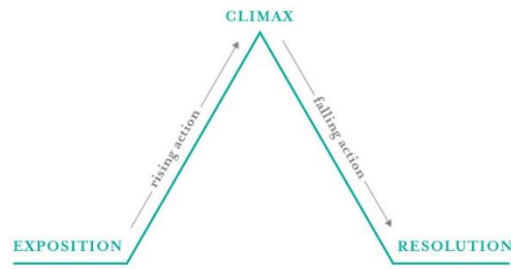


Figure 1: Chart of Plot
Source: Google

According to the chart above, plot can be divided into five stages. The first is Exposition. Exposition or introduction presents characters and setting and introduces the basic situation in which characters are involved. Exposition is antecedent information necessary to understand the forward progress of the action; it includes knowledge of the character and their relation to each other, the time, the place, the situation out of which the conflicts develop (Singleton & Millet, 1996). The second is Rising Action. After exposition is shown, conflicts begin to happen. In this part the antagonist always causes the problems for the protagonist and will not let the protagonist enjoy his life. There are two conflicts that are faced by the protagonist, they are internal and external conflict. Internal conflict is the inner conflict that is faced by the protagonist while external conflict is the conflict that appears from the characters. There are six types of conflicts. They are character against the other character, and character against nature which means the character will face problems with animals, weather, environment, etc. Character against society means the character struggles against ideas, practices, or customs of societies around him. Character can also face problem with fate or God(s), which means he struggles against an inevitable destiny. Character who will against the unknown or

extraterrestrial will struggles against whether it is extraterrestrial or metaphysical. The last is the character against technology or machinery, which he will struggles against unemotional and unsympathetic machinery. This type is easy to found in the stories or movies, which the most popular one is Transformers (2007). Another type of conflict that the character might be faced is conflict against himself. "Character versus self-conflict (also called man vs. self-conflict) is a type of conflict that takes place inside a character's mind. Man vs. self-literary conflict usually involves the main character's inner struggle with self-doubts, a moral dilemma, or their own nature. Although it can be layered with external conflict, such as man vs. nature, man vs. man, man vs. supernatural, or man vs. society, character vs. self-conflict is at its crux an issue between a character and their own thoughts and actions." (Mamet, 2020). In conclusion, character versus self is a conflict between the character with his own mind or his own actions.

Continue with the stages of the plot, climax is the top of the conflict; both internal and external. Climax is synonymous with turning point, to change the story from rising action to falling action (M.A., 1998). Following the climax, the rest of the story is devoted to showing what the characters live like after this major change. In falling action, one by one of the problems or conflict that occurs in rising actions can be resolved. And finally, the story ended with the resolution, which is the end of the story.

From the text above, we can conclude several essential things. Plot is the pattern or sequence of the events in a story. Plot can be divided into

five stages. The opening or the beginning of the story called as exposition. In the rising action, the story started to show the conflicts that get in the main character's life, and the climax shows the peak of the problems. After that, the problems started to be solved one by one in the falling action and the story ended in the resolution.

B. Setting

In Birkerts (1993:53-54) setting refers both to the physical location of the events and to the time in which they happen. Setting then is the environment that surrounds the characters and influences them and their action. Setting is the times and places in which the events of the story occur. Most stories have multiple setting which has been created by the author to tell the story. In identifying the setting, one may start by naming the town and year in which the story takes place (if these are identified by the author), and then by identifying the more specific locations of the story where the actions take place.

Another definition of setting according to Abraham in *A Glossary of Literary Terms* explains that “the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place.” (Abrams, 1999)

However, the setting is not only shows the place or time of the sequence of events, but it also expresses the character in a story. For example: the setting describes in a bedroom, and then the bedroom will

express the character of the owner that occupied the bedroom. In this case, we can see from the interior of the room, if the owner is a gamer then his room is filled with games and gaming stuff. According to Rene Wellek and Warren through their book *Theory of Literature* describe that, “Setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character” (Wellek & Warren, 1977). Setting is the natural, manufactured, political, and temporary environment, including everything that characters know and own. Like all human beings, fictional characters become human by interacting with other characters, they gain identity because of their cultural and political allegiances, their possessions, their jobs and their location where they live and move and have their being.

Stories must therefore necessarily include description of places, objects, and backgrounds. So, setting includes the time, location, and everything in which a story takes place, and initiates the main backdrop and mood for a story. Setting has two types, integral and backdrop setting (Chi-Fen Emily Chen, 2019). Integral setting is the setting is fully described in both time and place, usually found in historical fiction. Backdrop setting is the setting is vague and general, which helps to convey a universal, timeless tale. This type of setting is often found in folktales and simply sets the stage and the mood. For example, “long ago in a cottage in the deep woods” and “once upon a time there was a great land that had an Emperor.”

Setting is a key role in plot, as in man vs. nature or man vs. society stories. In some stories the setting becomes a character itself. In such roles setting may be considered a plot device or literary device. The term "setting" is often used to refer to the social milieu in which the events of a novel occur. Characters may either be helped or hurt by their surroundings, and they may fight about possession and goals. Further, as characters speak with each other, they reveal the degree to which they share the customs and ideas of their times.

Based on the writer's research, there are four general settings in a prose. In the natural world, you can find natural surroundings for example hills, valleys, mountains, meadows, fields, trees, lakes, streams. Second is living creatures like birds, dogs, horses, snakes, and weather for example like windy, rain, snow, storm, heat, cold –any or all of which may influence character and action. To reveal or highlight qualities of character, and also to make fiction life, authors include detail about buildings and objects of human manufacture and construction. Houses, both interiors, are common, as are possessions such as walking sticks, fences, park benches, toys, automobiles, hair ribbon, necklace, and so on. Just as physical setting influence characters, so do cultural conditions and assumptions, such as characters live, the primitive beliefs, human sacrifice, modern scientific beliefs, and so on.

2.2. Review of Earlier Literature

There are a number of works from which I can draw some model or inspiration. They are:

A. *Girl in Pieces* by Kathleen Glasgow

Girl in Pieces tells the story of a seventeen years old girl named Charlie Davis. It's too young for a girl like her going through so much traumatize memories, which left her little reasons to live. Her father drowned himself, her abusive mother kicked her out, her only best friend, Ellis, is nearly brain dead after cutting too deeply, and she has gone through unspeakable experiences living on the street. Her past is hard to swallow for a fragile girl like her, and it leads her to 'release' her emotions into cutting herself. After she has her treatment with another woman about her age, who also similar with her – who cut, burn, poke, and another self-harm actions- Charlie chasing after the boy she likes, Mikey, in Tucson. But he just wants to be friends. Feeling rejected, Charlie drawn into a destructive new relationship with her sexy older co-worker, a 'semifamous' drunk local musician. There are so much happen in Tucson, and Charlie has to survive and fight for her life. The writer has an interesting way to show to the reader how people trapped into the cutting world, which it is their way to release their emotions, not to drawing some attentions.

B. *Hold Still* by Nina Lacour

Hold Still is the story of sixteen-year-old Caitlin Madison who is devastated one day when her best friend of several years commits suicide. Caitlin is devastated, and finds herself plunged into darkness and depression, wanting little to do with her family, friends, or anything else. After struggling through the summer, she is forced to attend school, where those she knows pressure her for information about her friend's death. Taylor, a local popular boy, soon befriends Caitlin, as does new girl Dylan, and as Caitlin begins to care for them, she finds herself afraid of beginning new relationships, almost in tribute to her beloved deceased friend.

One day, however, Caitlin finds the diary of Ingrid under her own bed and she begins to read an entry every day. As she reads, however, she slowly learns that Ingrid held a terrible secret life of manic depression, suicidal tendencies, sexual deviance, self-mutilation, and a host of other issues Caitlin only know the surface of. Caitlin slowly realizes she was not to blame for her friend's death, and that Ingrid's decision was her own, and nothing could have been done. It is only when Caitlin is able to forgive herself, as well as Ingrid, that she is able to move forward. With the help of Taylor and Dylan, along with her loving family, Caitlin is finally able to overcome the tragedy, and begin living her life again.

Using all of this earlier literature as the writer references, it will improve the writer's founding and help make "The Ailm Foundation." Because the main idea of the novella of the writer is about a teenager who

is struggling in fighting her problems and PTSD, the writer will use the PTSD background from this earlier literature. The aspects that make the writer's novella will be different from short stories are the main character has a different path in coping with her PTSD, which is she chooses to help the children and teenager who has the same experience as hers.