PSYCHOLOGICAL FICTION CHARACTERISTICS IN LAURA VAN DEN BERG'S SELECTED SHORT STORIES: GENRE STUDY

THESIS

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THESIS

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I state that the thesis entitled *"Psychological Fiction Characteristics in Laura Van Den Berg's Selected Short Stories: Genre Study"* is my original work. I do not include any previously written materials published by another person, except those cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, December 13th, 2022

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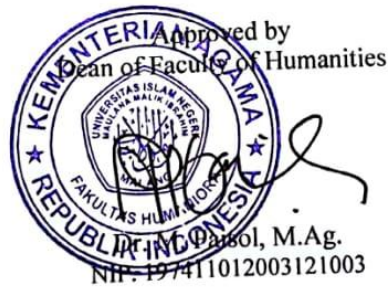
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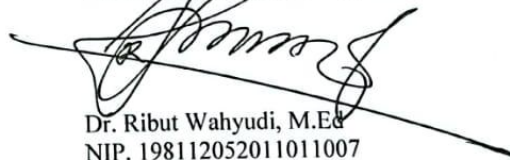
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MOTTO

"You can't go back and change the beginning, but you can start where you are

and change the ending."

(C. S. Lewis)

DEDICATION

This thesis is dedicated to my beloved parents and stepparents for their endless support and prayers, as well as to my little brothers and sisters who have always succeeded in bringing back my spirit during my time working on this thesis.

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All the praises I gave to Allah for all of His guidance, mercies, and love that generously He gave to me as one of His reckless creatures so that I can complete my thesis as well as I could, entitled *"Psychological Fiction in Laura Van Den Berg's Selected Short Stories: Genre Study."* Sholawat and Salam, we hope they are given to our Prophet Muhammad SAW. Because of his love, we can differentiate between the good and the bad.

I would like to present my gratitude to all of the people who helped me during the process of working on this thesis. For the one that patiently gives me advice for better writing in my thesis, Agung Wiranata Kusuma, MA. For the one that always guides my academic plan during my study in this university, Dr. Rohmani Nur Indah, M. Pd. Finally, my parents that always support me through their prayers and courage. They worked hard to fulfill my needs during my study and never gave up on me. Last but not least, I would also want to thank all of my friends around me that I cannot mention one by one for their support and best wishes. I wish that Allah will give back to them more than all of the kindness that they gave to me.

ABSTRACT

Adelia, Rara Rahma (2022). *Psychological Fiction Characteristics in Laura Van Den Berg's Selected Short Stories: Genre Study.* Thesis. Malang: English Literature, Faculty of Humanity, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor   : Agung Wiranata Kusuma, MA

Key Words   : Psychological Fiction, Genre, Genre Study.

Terminologically, J. A. Cuddon (1991) describes genre as a French term for a kind, a literary type, or class. In literature, there are a lot of genre, and one of the popular genre in this field is psychological fiction. Psychological fiction work is kind of fiction that mostly focuses on the characters' spiritual, emotional, and mental lives, rather than the plot. There are various ways that can be used to classify literature, such as language, author's background, place of origin, time period, and genre. However, this study selected one of those literary classification, which is genre, and make genre study as the main focus, particularly psychological fiction genre study.

This study aims to examine and identify the psychological fiction characteristics portrayed in Laura Van Den Berg's selected short stories. The researcher uses genre study approach as the design of this study. The data obtained from five selected story in Laura van den Berg's short stories collection entitled I Hold A Wolf by the Ears (2020) : 1) *Last Night*, 2) *Slumberland*, 3) *The Pitch*, 4) *Volcano House*, 5) *Karolina* in the form of sentences, conversation, and statements. And as the this study is focused on the the psychological fiction genre study, the researcher uses the J. A. Cuddon (1991) theory of psychological fiction genre characteristics to assist this study.

The result of this study shows that each of the selected short stories from the collection portrays the psychological fiction genre characteristics, which is 1) emphasizing the internal characterization that influenced by the character arc and 2) narration style that purposely focuses on investigating the motives for the character's actions, which drive the plot and provide context for the narrative. For the first characteristics, all of the selected short story shows that every story's protagonist's internal characterization going through all of the phases in character arc, which is: Initial Condition, Inciting Event, Escalation, Moment of Truth, and Final State. Meanwhile, for the second characteristics, each story deliver the narration style that focuses on investigating the motives of the character's action, particularly the protagonist that becomes the center of the story. This is shown in the delivery of flashback and stream of consciousness of the protagonist in each of the short story.

ABSTRAK

Adelia, Rara Rahma (2022). *Psychological Fiction Characteristics In Laura Van Den Berg's Selected Short Stories: Genre Study*. Skripsi. Malang: Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing   : Agung Wiranata Kusuma, MA
Kata Kunci   : Fiksi Psikologis, Genre Sastra, Studi Genre.

Secara terminologis, J. A. Cuddon (1991) menjelaskan genre sebagai istilah Perancis untuk jenis, tipe sastra, atau kelas. Dalam karya sastra terdapat banyak genre, dan salah satu genre yang populer dalam bidang ini adalah fiksi psikologis. Karya fiksi psikologis adalah jenis fiksi yang lebih banyak berfokus pada kehidupan spiritual, emosional, dan mental tokohnya, daripada plotnya. Ada berbagai cara yang dapat digunakan untuk mengklasifikasikan karya sastra, seperti bahasa, latar belakang pengarang, tempat asal, periode waktu, dan genre. Namun penelitian ini memilih salah satu dari klasifikasi sastra tersebut, yaitu genre, dan menjadikan kajian genre sebagai fokus utama, khususnya kajian genre fiksi psikologis.

Penelitian ini bertujuan untuk mengkaji dan mengidentifikasi unsur-unsur fiksi psikologis yang digambarkan dalam cerpen pilihan Laura Van Den Berg. Peneliti menggunakan pendekatan studi genre sebagai desain penelitian ini. Data diperoleh dari lima cerita terpilih dalam kumpulan cerpen Laura van den Berg berjudul I Hold A Wolf by the Ears (2020): 1) *Last Night*, 2) *Slumberland*, 3) *The Pitch*, 4) *Volcano House*, 5) *Karolina* in dalam bentuk kalimat, percakapan, dan pernyataan. Dan karena penelitian ini difokuskan pada studi genre fiksi psikologis, peneliti menggunakan teori karakteristik genre fiksi psikologis J. A. Cuddon (1991) untuk membantu penelitian ini.

Hasil penelitian ini menunjukkan bahwa masing-masing cerpen terpilih dari kumpulan tersebut menggambarkan karakteristik genre fiksi psikologis, yaitu 1) menekankan penokohan internal yang dipengaruhi oleh *character arc* dan 2) gaya narasi yang sengaja berfokus pada penyelidikan motif tindakan karakter, yang menggerakkan plot dan memberikan konteks untuk narasi. Untuk karakteristik pertama, semua cerpen yang dipilih menunjukkan bahwa karakterisasi internal setiap protagonis cerita melalui semua fase dalam busur karakter, yaitu: *Initial Condition, Inciting Event, Escalation, Moment of Truth,* dan *Final State*. Sedangkan untuk ciri kedua, masing-masing cerita menghadirkan gaya penceritaan yang menitikberatkan pada penyelidikan motif tindakan tokoh, terutama tokoh protagonis yang menjadi pusat cerita. Hal ini ditunjukkan dalam penyampaian kilas balik dan arus kesadaran tokoh protagonis dalam setiap cerpennya.

مستخلص البحث

ا لنقد الجديد كأداة لتحديد نوع الخيال النفسي في القصص القصيرة المختارة لورا فان دن ٢٠٢٢.أديليا ، رارا ر أطروحة فرعي (مقال) قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، . **بيرج عني أحمل ذئبًا من الأذنين: القصص** .جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج

المستشار : اغوع ويرانتا كوسوما، الماجستير

الكلمات المفتاحية : قراءة متقاربة ، نقد جديد ، نوع ، خيال ، نفسية.

النوع هو مصطلح يستخدم في مختلف المجالات مع وظائف وتعريفات مختلفة. في مجال الأدب ، يعتبر النوع نفسه جانبًا يستخدم للتمييز بين أنواع الأعمال الأدبية التي يشبه نظامها تصنيف الكائنات الحية في مجال علم الأحياء. يسمح هذا أيضًا للأنواع بالتقاطع أو التطور والتي تنتج بعد ذلك أنواعًا جديدة في الأعمال الأدبية. أحدها هو النوع الخيالي الذي يشمل الروايات والروايات والقصص القصيرة. في كل فئة من هذه الفئات ، توجد أنواع مختلفة ذات جوانب نفسية تعطي الأولوية لجوانب التوصيف الداخلي للشخصيات المختارة في القصة. أصبح هذا النوع من أكثر الأنواع شعبية اليوم ، وأحد الأعمال في مجموعة القصص القصيرة لورا فان دن بيرج أنا أحمل ذئب من الآذان هو نوع الخيال النفسي.

الغرض من هذه الدراسة هو تحديد أنواع الخيال النفسي في قصص قصيرة مختارة من مجموعة قصص أنا أحمل ذئب من الآذان وكذلك لفهم كيف يمكن تصنيف القصص القصيرة المختارة على أنها أعمال أدبية من الخيال النفسي. تم اختيار ثماني قصص قصيرة لهذا البحث ، بما في ذلك: ١) الليلة الماضية ، ٢ (سالمبرلاند، ٣) تل الجحيم ، ٤)السحالي ، ٥) الملعب ، ٦) بيت البركان ، ٧) كارولينا ، و ٨   (أنا أحمل ذئب من الآذان الذئب عن طريق الاذن. في جمع البيانات التي تم تحليلها في هذه الدراسة ، استخدم الباحث أسلوبًا نقديًا جديدًا ، وهو القراءة الفاحصة التي تركز فقط على الأعمال الأدبية دون إشراك عناصر خارج العمل الأدبي مثل خلفية مؤلف القصة.

وجدت نتائج هذه الدراسة وصفًا محددًا لنوع الخيال النفسي في كل قصة مختارة. يتم وصف هذه الأشكال من خلال السرد والحوار بين الشخصيات ومناجاة الراوي في كل قصة قصيرة. بالإضافة إلى ذلك ، يجد أيضًا أن كل من هذه القصص القصيرة يمكن تصنيفها على أنها أعمال أدبية نفسية لأنها تحتوي على الجوانب الضرورية للتأهل كنوع من الخيال النفسي. من بينها ، تركز القصة فقط على التوصيفات الداخلية ورحلة أو تطور الشخصية المختارة. مقترنة بقصة تحقق في دوافع أفعال الشخصية التي تؤثر أيضًا على القصة ومحتوى القصة.

TABLE OF CONTENT

CHAPTER 1

INTRODUCTION

For this chapter, the researcher explains some necessary information, including Background of Study, The Problem of The Study, The Objective of the Study, Significance, Scope and Limitation, Key Terms, and Research Design.

A. Background of Study

There are various ways that can be used to classified literature, such as language, author's background, place of origin, time period, and genre (Kurniawan, 2018). Meanwhile, in this study, the researcher selected one of the those literary classification and make genre study as the main focus. Terminologically, Cuddon (1991) describes genre as a French term for a kind, a literary type, or class. Furthermore, Frow mentioned that genre or kind is a more particular grouping of texts with conceptual, rhetorical, and formal dimensions, whereas sub-genre is a further specification of genre based on a specific thematic content (Frow, 2005:68).

According to Turco (2020) in *The Book of Literary Term* it is stated that the primary genre in literature are poetry, drama, fiction and nonfiction. However, fiction is one of the most commonly found nowadays due to it's popularity. And for the past few years, one of it's subgenre that received a lot of attention and achievement is psychological fiction. Two of the many

examples is the release of novel and movie adaptation of *Gone Girl*, Gillian Flynn's masterpiece in 2012 that wins the Peoples Choice Award in 2015 and Paula Hawkins' *The Girl on the Train* (2015) which nominated as #1 New York Times Bestseller, USA Book of the Year (Alter, 2015).

Nevertheless, similar to other literary genres, psychological fiction has characteristics that distinguish it from others. According to Harmon and Holman (1990), unlike the genre that focuses on the plot, psychological fiction is a genre that focuses on the story's characters to build the story from the beginning until the end. Thus, the characteristics or elements in psychological fiction literary work are the aspects that related to the character. Fyodor Dostoyevsky was a master of this genre. His novels, most especially *The Brothers Karamazov* (1880) and *Crime and Punishment* (1866) are heavily concerned with ideas and the characters who embody them, how they play out in real-world situations and the value of these ideas." (Baym 2003: 169).

On the other hand, this genre not only found in novel, but also short stories. One of them is Laura Van den Berg's short story collection, *I Hold A Wolf By The Ears: Stories* (2020). The short story collection was one of Time's Best Fiction of 2020, longlisted for the Joyce Carol Oates Prize, and named a Best Book of 2020 by NPR, Bustle, Good Housekeeping, and the New York Public Library (Berg, 2020). The collection has eleven short stories in total. Despite the similarities in the background of the characters in

several stories, the author present them differently. This distinction is notably noticeable in the way each story's psychological fiction aspects are portrayed. However, to be more efficient, the researcher chose only one of several narratives with similar character backgrounds. Consequently, five narratives with diverse character histories are included in this study, they are *Last Night, Slumberland*, *The Pitch*, *Volcano House,* and *Karolina*.

Each of the the main characters presented in the selected stories faces different issues. In *Last Night*, the protagonist troubled by the past memories when she was suicidal. Meanwhile, in Slumberland, the character was physically affected by neighbor wails every night. In *The Pitch,* the main character that denies the existence of her late brother was forced to confess his past, while in Volcano House the main character conflicted after she recall the time when she and her comatose twin sister visited a volcano. Lastly, in "Karolina," the main character is forced to confront the truth about her violent brother after discovering her ex-sister-in-law in the aftermath of an earthquake. With the variety of stories it is ideal to be the object in the researcher's genre study of psychological fiction.

In conducting this study, the researcher influenced by the Frow's (2005) statement about genre which explains that, *"part of what it means to be a member of a culture is knowing the difference, between riddles and jokes, tragedy and comedy musical and thrillers"* (p.65). Moreover, understanding the elements of a certain genre in the literature is also needed to grasp the

value that each author meant to deliver to the readers and make our reading more enjoyable. However, every genre has its specific style and elements that make some genres easy to recognize, such as thriller and romance. On the other hand, the other genre, including psychological fiction might be harder to notice because of the implicit characteristics. Therefore, conducting genre study in the Laura Van Den Berg's selected short stories is prominent to broaden the reader's knowledge about psychological fiction genre. As the this study is focused on the the psychological fiction genre study, the researcher uses the J. A. Cuddon (1991) theory of psychological fiction genre characteristics to assist this study.

Previously, there are various genre studies. Such as Ardianto (2015) that uses Edgar Allan Poe's *The Narrative of Arthur Gordon Pym of Nantucket,* which focuses on analyzing the gothic genre. Another study is The Detective Fiction Genre in Alexander McCall Smith's *Botswana* Novel done by Finnegan (2006). A study about the prefiguring genre was also conducted by Barchas (2019) in Gulliver's *Travels to Millenium Hall.* However, those studies use novel as the object, not short story. There are some study that use short story, but in another approach other than genre study. For example, Rahayu (2021) that selected "*Bulan Merah Rabu Wekasan*" short story. Besides that, she also chose "*Benih Jahat Itu Tumbuh, Bagaimana Saya Harus Memperlakukannya*" and conduct a study using critical discourse analysis approach (Rahayu, 2022). In the same year, she conduct another

study using "*The Search Engine*" short story as the object and postcolonial feminist literary criticism. Furthermore, there was no study about the short stories from Laura van Den Berg's collection yet, since this literature is still new. The newly published work is also an important point to conduct this research to enrich genre study in the literature field, especially the study of short story collections and in *I Hold A Wolf by The Ears: Stories*. Furthermore, this study will also enrich genre studies of the psychological fiction genre.

B. The Problem of The Study

According to the background of the study above, the research questions of this study is what are the psychological fiction characteristics portrayed in Laura Van Den Berg's selected short stories?

C. The Objective of the Study

According to the problem of the study mentioned above, the objective of the study of this study is to discover the portrayal of psychological fiction characteristics in Laura Van Den Berg's selected short stories.

D. Significance

The significance of the study are:

This study will give some contributions to theoretical and practical significance. Theoretically, this study is expected to develop Literary Studies in

understanding the short stories and applying literary theory for scientific work. It becomes a reference for similar case analyses in the future, particularly the psychological fiction genre analysis.

Practically, the first is that this study tries to offer people a way to increase students' ability to understand distinct characteristics of psychological fiction in literary works. The second is to broaden the knowledge about genre study in literature, especially in psychological fiction work and might be applied in other future studies.

E. Scope and Limitation

In this study, the researcher would be focused on the psychological fiction genre study. The use of this approach means that the study solely discuss the aspects involved in the genre of the selected short stories. The study will specifically select the data taken from five selected story in *Laura Van Den Berg's* short story collection titled *I Hold A Wolf by The Ears* that the researcher determines as a form of psychological fiction elements.

F. Previous Study

There are several previous studies discuss the similar topic as this research. Unfortunately, a previous study that uses a short story compilation, I Hold A Wolf By The Ears of Laura van den Berg as an object of study, is not yet available. The first previous study is related to the genre analysis by using

new criticism as the device by Ardianto (2015) that focused on determining Gothic Genre in Edgar Allan Poe's The Narrative of Arthur Gordon Pym of Nantucket. He used New criticism and Metonymy as A Device to Determine the Gothic Genre in the novel in his research. Finally, the result of the study is the gothic elements that he found in *The Narrative of Arthur Gordon Pym of Nantucket*. The elements are more or less similar to what exists in Horace Walpole's (the father of the Gothic genre story) work, but with some adjustments that Poe made to build the story. The elements are: Setting in the castle that replaced by a ship and an island filled with scenes of horror and mystery; Ancient prophecy and Omens, portents, visions which then considered replaceable by the atmosphere of mystery and horror, or metonymy of horror; and for the last element is women threatened by a powerful, impulsive, tyrannical male that also replaced by some men who constantly suffer from his journey.

The second study is An Analysis of the Priest Genre in the Modern French Novel by Ray P. Bowen (2014). He stated that *"As the best method of reading Balzac is to follow, through the course of several novels, the history of one character, so possibly there is no better way of approaching the modern French novel as a whole than by a study of the Catholic priest as they portrayed"* (p.722). In this study, he focused on the priestly novel's main theme to indicate their relationship and reveal their overall pattern aspect of the topic that Paul Franche overlooks in his *Le Pretre Dans le roman franqais*. Bowen

found in this study that instead of using the priest type's generality, there are few dominant themes adequate for its portrayal: 1) The bad priest that enjoyed ascendency early in the century; 2) The wicked priest that belonged more particularly to the years of romanticism.; 3) The good and the devout priest, which is numerously found but at the same time he is less important than the wicked priest in the general development of the clerical novel, and also as a character study.

The third study is a study about the detective fiction genre. In Alexander McCall Smith's Botswana Novel, done by Finnegan (2006), he focused on the detective fiction genre in various novels of Alexander McCall Smith. Finnegan purposely chose one of the authors and decided to study the detective fiction genre used in many of his novels. In this study, Finnegan includes the author's background information which affects the author's genre to write in his novels, just like Finnegan's statement, *"Many of these cases have a strong basis in fact and the author's local experience."* (p.145) Finnegan breaks down one by one of the novels and analyzes each of them in detail and systematically. After analyzing each of the works, in the end, Finnegan found that what makes Alexander successfully create a 'completely satisfactory detective' is his deliberate, confident rebuttal to 'Scottish miserabilism,' and his branding of Africa and the African voice from the West for the West (Finnegan, 2006:144).

Another detective genre study was also conducted by Oakley (2003). He focused on how Nabokov (Russian-American novelist) built on and

manipulated well-known genre archetypes and also how he overturned cliched plot patterns in order to sabotage the reader's relationship in the story of his two novels genre in *Pale Fire* (1962) and *Despair* (1936). In *Pale Fire* and Despair, Oakley mentioned that Nabokov implements the detective fiction genre with a strong appeal to thrill the reader by subverting generic standards and raising significant concerns about the essence of creative expression. As the result of this study, Oakley concluded some points that Nabokov used to manipulate the detective fiction genre in his two novels. 1) Nabokov breakdown the stereotypical method of characterization that associated with the genre and also defamiliarized the reader's view about the roles of victim, villain, and detective consist of, 2) Instead of using the detective fiction genre to defend the reader from irrationality, he uses it to challenges the readers to discover their own solution for the case (Oakley, 2003: 494).

Based on the previous study explained above, the literary genre studies that already exist were the detective fiction genre, religious genre, and gothic genre. The research on psychological genre study has yet to be published. Therefore, the researcher inspired to conduct a study about psychological fiction genre study on Laura van Den Berg's short stories in *I Hold A Wolf By The Ears: Stories*.

G. Definition of Key Terms

There are several terms in this study that might be foreign for the reader, so the researcher provides the definition and explanation of various terms used in the study to avoid misunderstanding throughout reading this study.

1. **Genre Study:** In literature, genre study is an approach of structuralist to genre study or genre theory in literary theory. The study of a genre in this manner examines the structural elements that combine in the telling of a story and looks for patterns in collections of stories (Bawarsi & Reiff, 2010: 17).

2. **Genre:** a French term for a kind, a literary type, or a class (Cuddon, 1991).

3. **Psychological fiction:** One of the sub-genres of the fiction genre in literature that specializes in psychological theme stories (Frow, 2005).

C. Research Method

This research method section describes the research design, data sources, data collection, and data analysis were discussed by the researcher.

   1. Research Design

In this study, the researcher uses genre study as an approach in this study. In order to assist the psychological fiction genre study, the researcher use genre theory John Frow (2005). The purpose of using this approach is to help the researcher to collect and identify the data from the five selected short stories in *I Hold A Wolf By The Ears: Stories*. That way, after all the data gathered from the short stories, the researcher can proceed to explain how all

of the data help the researcher discover the characteristics of psychological fiction genre portrayed in the short stories.

2. Data Sources

The data source for conducting this study is the literary work itself. The literary work used in this research is Lura Van Den Berg's I Hold A Wolf By The Ears: Stories (2020). This study only uses primary data for the analysis, specifically, the content, characterization, and narration style in all of five selected short stories in *I Hold A Wolf By The Ears: Stories (2020)*. Those are; *Last Night, Slumberland, The Pitch, Volcano House,* and *Karolina*.

3. Data Collection

In this research, the researcher has some ways to collect the data. The primary way is by reading the data thoroughly. Careful reading is essential in conducting this research as it is classified into qualitative research. The researcher needs to reread the five selected short stories in *I Hold A Wolf by The Ears* carefully and thoroughly due to the importance of a deep understanding of the short stories' content. These will help the researcher discover which characteristics of the psychological fiction genre appear in the short stories. Moreover, the researcher also reads the references related to the

psychological fiction genre and other references attached to the short stories' content.

4. Data Analysis

To analyze the data systematically, the researcher formulates some steps to conduct the data. The first step is to decide which topic that will be discussed. The second step is to collect the data which indicates the characteristics of psychological fiction genre. After that, the researcher will review the collected data which is related to the topic.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains reviews of some related literature used in this study. The review includes the genre studies as the structuralist approach of the study of genre, a review of the genre in literature, and Psychological Fiction Genre as the main analysis of the study.

A. Genre Study

Literary genre studies is an approach of structuralist to genre study or genre theory in literary theory. The study of a genre in this manner examines the structural elements that combine in the telling of a story and looks for patterns in collections of stories (Bawarsi & Reiff, 2010: 17). As stated by Bawarshi and Reiff (2010), throughout the last thirty years, scholars from different fields and backgrounds have changed how people assume about genre, they gave an idea that genre interpretation may lead to the type of text which related to the social activity rather than only sticking to an opinion that considers genres as mere classifications of text. Consequently, genres are more and more characterized as methods of recognition, reaction, substantive and consequential action in and reproduction of recent circumstances.

Historically and currently, there are various ways to define and to use genre in literary theory such as the genre study of "Sydney school", corpus or historical linguistics, English for Specific Purposes, "North American" genre study or Rhetorical Genre Studies (Alyousef & Alyahya: 2018). From time to time,

through various kinds of studies that significantly influence the teaching of writing and research such as literary, linguistic, and rhetorical/sociological genre traditions, genres have been used, synthesized, and understood. The interpretation and the critical and pedagogical perspectives of these traditions are often clarified in their different genre approaches (Devitt et al., 2004: 13).

Besides its various way of definition, genre also has its own system. In fact, the genre's system is not stable or closed made it not appropriate to only talk about one specific system. Instead, we can put forward that there are some genre systems which classified based on the domain. For example, architecture, films, television, and literature which is open-ended and they have the high possibilities to always evolve and shift in a new form. The thing that made the discussion about genre's system was because the genre was defined in relational terms that differentiate the characteristics by their position and purpose (Frow, 2005: 124-125).

1. Literary Genre Study

Devitt et al. (2004) mentioned in their book, *Scenes of Writing: Strategies for Composing with Genres,* and explained that literary approaches to genre were specifically less concerned with writing instruction and writing programs. However, their critical viewpoint, which includes genre and innovation, and how they have influenced broad-based belief in genre, result in the literary genre's importance for studies in linguistic and rhetorical studies for genre (Bawarshi & Reiff, 2010: 14). On the other hand, Eagleton (2008) explained that genres are cultural facts that can hardly be mapped on natural

points. In particular, we can reflect on the comparison between the biological model of organisms and evolution with the genre as follows: *First*, in contrast with the biological species that involves no genetic continuity, the morphology of any genres is open-ended and undetermined; *second*, all genres are interfertile and possible to be crossed with whenever and whatever genre that already existed, whereas the biological genus is defined by the fact that it is not interfertile with another genus (Frow, 2005: 70) and *third*, the individual organism in biology only able to manifest or exemplify the group, in contrast, it is possible for individual text in literature or culture to be able to modify and change the group to some extent (Eagleton, 2008: 21) Nevertheless, it is less precise to assume that the text's properties can be directly or simply derived from its genre. (Frow, 2005: 25-27)

Genre was considered an abstract taxonomy in literature (Klages, 2012). The taxonomy signifies a containment principle or an idea that is forever static. Plato and Aristoteles have been the earliest recorded systems of genre in Western history. Plato was defined by Gérard Genette as the one who developed the three imitation genres in Greek literature. They are the pure genre, the dramatic dialogue genre (Drama), the epic genre (narrative poem or novel), and the non-mimetic mode (lyrical poetry). This system then updated by Aristotle by excluding the pure narrative in the viable mode and replace it with two specifications: the object that able to be imitated may be superior or inferior; and the representation format could be in the form of verses, sentences, or even in gestures (Frow, 2005: 26). Besides, Baym mentioned that the taxonomy

model called *Aristotelian* assumes that there can be something like an exhaustive classification which can 'place any member of a given population into one and only one class' (Baym, 2003: 62). Thus, it can be concluded that the genre's nature that allows the crossovers between genres may lead to the birth of a new genre which is the 'sub-genre'. Therefore, it is natural that nowadays, genres in literature have developed a lot with the existence of new sub-genres that increase over time due to the evolution of literary author's ideas in their work. One of the most popular among the various genres in prose is fiction. The fiction genre has a lot of sub-genre until the present day and might also increase in the future. Some of them are Science Fiction, Detective Fiction, and Psychological Fiction (Psychological Realism).

2. Genre In Popular Fiction

Popular fiction or fiction is a genre that covers any creative work, primarily narrative work in which uses imaginary ways to portray people, places, or events and does not use any history or facts as its base (Harmon & Holman, 1990: 22). Specifically, fiction is applied in written prose where the classification is made based on the length of the written narratives, such as novel (40.000 words or more), novella (17.500 to 40.000 words), and short story (commonly fewer than 7.500 words) (Abrams & Harpham: 2011: 94). Furthermore, Cuddon (1991) stated that *"At any rate, it does not normally cover poetry and drama though both are a form of fiction in that they are molded and contrived - or feigned. Fiction is now used in general of the novel, the short story, the novella and related genres"* (Cuddon, 1991, p. 343).

The related genres are the variety of genres differentiated by the particular tone or style, archetypes, or narrative technique (Harmon & Holman, 1990: 212). According to McCracken (2005), there are four standard genres: detective, romance, science fiction, and horror. There was a rapid increase beyond these genres and made genre fiction gain popularity in the post-war era, particularly in 1970-2000 (McCracken. 2005: 618). However, despite the proliferation and hybridization of genres resulting in various sub-genres, the four standard genres still became the key of popular form in the late twentieth century.

Terminologically, a sub-genre is a genre that is part of a larger genre. Sub-genres are also a product of genre evolution, as stated by Bawarshi & Reiff (2010) that evolution of a genre that happened across time. A sub-genre is also can be defined as a subcategory within a particular genre. According to Turco (2020) in *The Book of Literary Term* it is stated that the primary genre in literature are poetry, drama, fiction and nonfiction. Meanwhile, the object of this analysis, which is short story, together with short-short story (a very short story) novella, novel, episode (a longer work of fiction of one incident or event), and anecdote, are some of the literary work that classified into fiction (Turco, 2020: 83). These sub-genres can stand as one genre and have their own sub-genre, which is specified by their own sub-genre that is used to differentiate the content, theme, or style of each category.

For instance, the literary work that fictionalizes crime, criminals, their detection, and their motives is categorized as the Crime genre. This genre also

has some sub-genre such as detective fiction, mystery fiction, and legal thriller (Franks, 2011: 133). A fiction genre that uses supernatural elements such as magic as its major plot element, setting, and theme is categorized as a Fantasy genre. This genre also has sub-genre such as Dark Fantasy, Fairy Tales, Urban Fantasy, and Western Fantasy (Culler, 2000: 60-61). Meanwhile, the story that focused on the romantic love and relationship between two people is categorized as Romance Genre with multiple sub-genre such as Romance Fantasy, Historical Romance, Science Fiction Romance, Erotic Romance, and Young Adult Romance (Regis, 2013: 52). In fiction, there is also a genre that covers the imaginative and futuristic idea in their story concept, called the Science Fiction Genre. This genre usually involves advanced technologies, time travel, parallel universe, or space exploration. Furthermore, this genre also becomes one genre that can explore the potential of technology and scientific innovation. It also has some sub-genre such as Hard Science Fiction, Soft Science Fiction, and Military Science Fiction (Stableford, 2006: 22). On the other hand, there is Horror Genre that its distinct feature is to frighten the reader. According to J. A. Cuddon (1991) horror genre is *"a piece of fiction in prose of variable length...which shocks, or even frightens the reader, or perhaps induces a feeling of repulsion or loathing"* (Cuddon, 1991, p. 11). The horror genre has several sub-genre. Most of them are divided into psychological horror and supernatural horror sub-genre (Cuddon, 1991: 28). There is also a fiction sub-genre in which the story emphasizes the character's internal characterization and motives to explore the character's mental, emotional and even spiritual life,

which is Psychological Fiction or Psychological Realism (Harmon & Holman, 1990: 357). This genre also has sub-genre such as Psychological Thriller, Psychological Horror, Psychological Drama, and psychological Science Fiction.

B. Psychological Fiction Genre

The existence of fiction genres such as novels and short stories have become more widespread in the world of literature. It is also basically due to the nature of the genre, as Frow (2005) conveyed that genres can be crossed with any existing genre. This fact allows the genre to develop with the times and also to adapt to the author's ideas. Therefore, at this time, we can find various kinds of sub-genres born from multiple crosses between genres. The psychological fiction genre is also one of them. It is one of many sub-genres that the fiction genre has. Following Frow's statement about sub-genres, psychological fiction has psychological theme content that became the fiction genre's specification. In addition, the psychological fiction genre also has some sub-genres such as Psychological thriller, Psychological Horror, Psychological Drama, Psychological Science Fiction (Frow, 2005: 44).

Johnson (2006) stated that, arguably, the psychological fiction genre in prose (particularly in novel) started by the french author of *Princesse de leves (The Princess of Cleves)*, *Madame de Lafayette's* (1678), which also adapted into a drama movie with the same name in 1961. A work influenced by Madame de Chartes' deep character analysis but also by the uncertainty about the motivating core of human behavior. The focus on personality's internal

function became the focal point in 18th-century epistolary novels. However, Laurence Sterne's *Tristram Shandy* (1759) dramatically shows the blending of psychological realism (psychological fiction) and literary form, which offers a significantly new approach by way of a psychological exploration of time. This unorthodox, digressively structured narration shows that consciousness does not function in linear and sequential order but in a network of random connections and associations (Johnson, 2006).

In the 19th century, there was an increasing interest in the concealed emotional and personality centers, especially those nebulous character areas which could lead the individual to the primary or compulsive predilection (Bahtin et al., 2000). Hidden centers of mind and personality, particularly those nebulous regions of character, could drag the individual toward the base action or compulsive predilection. Stendhal was one of the authors of that interest, in his *The Red and the Black* (1830) and *The Charterhouse of Parma* (1839) were the noels which he conveyed his belief that the passions were in the higher place of all humankinds' instinct (Johnson, 2006). Additionally, the novelistic study of the domains of sleep, dreams, and hallucinations arise naturally from an interest in the mysterious but powerful regions of the mind. While this journey may have more to do with metaphysics than with the mind, all of these books fall into the psychological category because of the idea that a dream or vision can discover true identity. The novels included two of Victor Hugo's works, *The Toilers of The Sea* (1866) and *The Laughing Man* (1869), and Charles Nodier's *Smarra* (1821) and *The Crumb Fairy* (1832) (Culler, 2000).

In comparison, the 20th century's approach introduced a modern realism to the psychological novel, a realism that found its most prominent source in Flaubert's Madame Bovary's extensive psychological validity. *The Brothers Karamazov* (1880), *The Idiot* (1869), and *Crime and Punishment* (1867) were Dostoevskii's works, and all of them emphasized the conflict regarding idealistic expectations for life and the psychological realities of living which shown by the characters' frequent inner monologues (Frank, 2009: 20). Moreover, along with the evolution of the psychological fiction era, Baym et al. (2008) mentioned that Fyodor Dostoyevsky was a master of this genre. Frank (2009) explains that Dostoyevsky's Psychological fiction literary works containing dreams firstly appeared in his short story from his early career, *White Nights* (1848). His novels, most particularly the novels he published in 1866 and 1890 that is Crime and Punishment and The Brothers Karamazov, which are heavily concerned about the ideas and the characters, are heavily concerned with ideas and the characters who embody them, the way they represent in situations of real-world, and indeed, the ideas worth (Baym et al., 2008: 169).

Several particular characteristics can be recognized in literary works that are categorized as psychological fiction genres. Cuddon (1991) mentioned that there are at least two particular characteristics in a psychological fiction genre. The explanation states that psychological fiction novels or short stories tend to focus on these: 1) Internal Characterization which is influenced by the character arc, and 2) how the story works in a certain narrative style, which makes it able

to investigate the motives of the character's action that lead the plot and provide context for the story's narrative.

1. Internal Characterization

As a the genre that focuses on the story's characters, it is supposedly appropriate if the characteristics of psychological fiction are the aspects related to "the story's character." The first characteristics are internal characterization (internal characterization) and the character's journey, which are related to each other. Characterization is indeed essential in every narration or dramatic work. However, these characterizations, particularly the internal characterization, become an essential point in the psychological fiction genre. Bahtin et al. (2000) explains that in the 19th century, characterization appeared along with the first affirmation of the realist novel. It becomes the gate of character-driven narrative and the primacy of character, which reverses Aristotle's view where he promotes the primacy of plot over character that results in the plot-driven narrative. Furthermore, it also increases along with the influence of psychological development. Internal characterization and character arc may also appear in the other kind of genre or sub-genre in literature; however, what makes psychological fiction different from them is that other genres do not use this characteristic as the story's primary focus. Psychological fiction uses internal characterization and character arc as part of its characteristics because this genre is a character-driven narrative in which the character is the main aspect that builds the whole story. The changes that appear in the internal characterization during the character's arc will determine the plot's growth, and

the character's decision throughout the story will also determine how the story ended. Furthermore, since this genre is a character-driven narrative, the characteristic of this genre must be related to what is literary feature that can emphasize the concept of a character-driven narrative and did not make the essence of a character-driven narrative disappear (Harmon & Holman, 1990: 358).

Characterization was described as the representation of persons, creatures, or other beings in dramatic works or narratives, which the personage is called "character" (Gerke, 2010: 51-52). Whilst, internal characterization, is the representation of the internal state of the character such as the character's feelings or psychological condition, that is commonly portrayed through the explicit (Direct) or implicit (Indirect) way. When it is in an explicit way it will be directly told by the author or through the story's narrator. However, if it is implicitly, then it is shown through the character's thought, way of speech, action, reaction, or interaction with another character within the story.

Meanwhile, for the character arc, Gerke (2010) mentions that in fiction terms, a character's transformation is called his inner journey or character arc. However, the researcher will use the term character arc in previous explanations about psychological fiction genre characteristics to avoid confusion. There are five major phases that the character arc has: "*Initial Condition (including the "Knot"), Inciting Event, Escalation, Moment of Truth, and Final State*" (Gerke, 2010, p. 86).

a. Initial Condition

Concisely, the initial condition is how the story introduces the main character. Along with the initial condition, the character's knot or problem will also appear. In this case, the knot is the thing that is wrong with the character. Furthermore, Gerke also mentions that everything in the story aims to and make him/her aware of it (the knot) to make a difference. He stated that knot is "…the thing that is wrong with your character. It's his flaw, his besetting sin, the unhealthy lifestyle he's gotten himself into. It's the bad thing that the story's whole point is to expose and give him the opportunity to change" (Gerke, 2010:88).

b. Inciting Event

When the character encounters the undodgeable event that starts the journey, it is the phase of inciting event. Gerke explains that the character will find the inciting event as a nuisance. Besides, it is also considered as an unwanted sidetrack that that the character wish to be done with quickly so he can get back to his life (Gerke, 2010:111).

c. Escalation

Furthermore, during the journey, the character will face the phase that shows the intensified struggle between the old way and the new way of the character, which also becomes the transition phase towards the moment of truth, which is what the escalation phase is (Gerke, 2010:125).

d. Moment of Truth

After that, the character starts to make the final decision or the

path that the character would choose, whether it contradicts the initial condition that solves the knot (in a bad or good way) or stays the same in the moment of truth (Gerke, 2010: 88).

e. Final State

Whatever the character chooses in the moment of truth will also specify the final state, which is the character's state at the end of the story (Gerke, 2010:88).

These phase mainly affects the internal characterization of the main character in the story. Therefore, the character's internal characterization is strongly influenced by the transformations experienced by the characters throughout the story. Therefore, the transformation of the character along the story plays a significant role in determining the character's internal characterization. However, it is also possible for a character to not "change" even if he/she is going through the character's journey, such as a side character or the supporting character, yet for a protagonist character, they are commonly always going through changes. Particularly in the psychological fiction genre where the protagonist points out to be must-have change in the end of the story, whether in a good or bad way. She starts with a particular personality or state but ends with character development (transformation).

According to Gerke (2010), the character's inner journey or character arc is the character's transformation that occurs over the story. Indeed, each character in a story may have their own journey; however, in this case, the

protagonist's internal journey or transformation is prioritized and even more concerned. The idea is also supported by Bell (2004), stating that lead characters and the protagonists are most likely to experience the character's journey. It is due to the role of the protagonist that will lead the whole plot of the story. In conclusion, the protagonist's internal journey will be explored and become the main event in the story. It also includes the essential background such as significant life events, the birth order, the way the other character responds to the protagonist, and even the core temperament of the protagonist (Gerke, 2010: 86).

2. Narration Style

The second characteristic is the narration style. It is explained that the narration style used in this genre purposely focuses on investigating the motives for the character's actions, which drive the plot and provide context for the narrative (Cuddon, 1991). Furthermore, to achieve the style, the use of flashbacks and stream of consciousness made it possible to do profound understandings and descriptions of the mental status details of the internal aspects in the character's mind. It is also supported by the explanation from Saricks (2009), in The Readers' Advisory Guide to Genre Fiction, explaining that "Much fiction, especially Literary Fiction, draws on psychological theories and motivations to propel the story and define the characters" (Saricks, 2009, p.229).

Flashback is one of the methods that often appear in most novels and short stories. According to Abrams & Harpham (2011), a flashback is

"interpolated narratives or scenes (often justified, or naturalized, as a memory, a reverie, or a confession by one of the characters) which represent events that happened before the time at which the work opened" (Abrams & Harpham, 2011, p. 296). It becomes an essential tool to introduce a particular character in the story that lets the reader understand or be closer to the character and increase their empathy towards the character. That also helps reveal the character's motivation or past experience that affects their actions in the story's present time. Furthermore, not only in literature but flashback is also applied in the psychological field, particularly one of the essential aspects in PTSD description, which refers to "powerful memories in which traumatic events are not just relieved but reexperienced as occurring in the present" (Brewin et. al., 2010).

CHAPTER III

FINDING AND DISCUSSION

In this chapter, the researcher provides the answer of the research question of this study about psychological fiction genre characteristics found in the five selected short stories: *Last Night*, *Slumberland*, *The Pitch*, *Volcano House*, and *Karolina*. The analysis based on J. A. Cuddon (1991) theory of psychological fiction genre characteristics.

A. The Psychological Fiction Characteristics in The Short Stories

Based on J. A Cuddon's book, *The Penguin Dictionary of Literary Terms and Literary* (1991) psychological fiction genre tend to focus on two things, internal characterization and narrative style.

1. Internal Characterization in 5 Short Stories

Internal characterization that influenced by the character's journey (arc) is the first characteristics of the psychological fiction genre. The internal condition of a character and how the character's journey influences the internal characterization portrayed in the story will determine the whole story from the beginning until the end (Harmon & Holman, 1990: 358). As Gerke (2010) and Bell (2004) mentioned, in this genre, the protagonist of the story is the one that is being concerned or prioritized because the protagonist is most likely to experience the character's journey. And all of

the the selected short stories includes each phase of character's journey to build a story that emphasizes on the internal characterization. There are five phases of the character's journey: Initial Condition, Inciting Events, Escalation, Moment of Truth, and Final State. Those phases will deliver as follows;

a) Initial Condition

Gerke (2010) mentioned that Concisely, the initial condition is how the story introduces the main character. Along with the initial condition, the character's knot or problem will also appear. In *Last Night,* the internal characterization of the protagonist portray that the character has suicide issues in the past, it is illustrated in the narration shown in the following data:

> *"I was seventeen and I had been in this place for ten months, receiving treatment for my various attempts to kill myself." (p. 14)*

The data describe the protagonist's past, which explains the initial condition and her knot that also shows the protagonist's unstable mental condition which is marked by various suicide attempt that the protagonist done. However, the story does not reveal the reason she committed suicide and only mention that her suicide attempts made her sent to the rehab facility and explaining her internal characterization in the first phase of the character arc. Furthermore, it is also mentioned that the protagonist also despises her parent's stubbornness to keep her in the facility while she wants to end her life. She cannot accept the fact that they even sacrifice

their house only to pay the facility and keep her there which is portrayed in the following data:

> *"My parents had mortgaged their house to keep me there and it was only in my last two months that I agreed to talk to them on the phone and even then it was mostly out of boredom. I was that angry they wanted me to live." (p.14)*

As it is stated before, the protagonist stayed in the facility for ten months and only accept her parents call in her last two months on the facility which shows how angry the protagonist at her parents. The internal characterization of the protagonist in this phase portrayed as someone with unstable mental condition, marked by various suicide attempts that the protagonist did.

The protagonist is initially a mother (works as a photographer) who once had a son. In the story's present time, she still thinks about her dead son every time she takes a picture of an object that reminds her of him. It is illustrated from the way she met the mother and son. Her inner monologue shows her beginning state, which portrays how she once had mother-son relationship in her life which is illustrated in the following data:

> *"Sometimes I parked in an unfamiliar neighborhood and walked round with my camera. That was how I got the mother and son, haloed in the warm light of their kitchen…If apprehended by the mother, I could have said—I had what you had once, or a version of it, and I long to visit that lost world." (p. 19)*

Besides illustrating that the protagonist was once a mother, the data also shows that she longed for her memories with her late son. This issue becomes the core of the story because the whole story has something to do

with her son and her painful experience when her son died. Furthermore, she is still in a state where she always questioned something related to her son's death, which worried her family. It is portrayed in the following data:

> *"Was it better to die with a pillow under your head or stretched out in the grass? That was the kind of question that could preoccupy me all night, the kind that caused my sister and her girlfriend to worry, because he had not died with a pillow under his head, he had died stretched out in the grass." (p. 18-19)*

The data shows how the "question" that preoccupied her worries her family, particularly her sister. She wonders which one of the two conditions is better to die with as if she is thinking which one will be the better one when she wants to end her life (suicidal thoughts).

In *the Pitch* the protagonist initially portrayed as someone who grew without his mother's love, for his mom died in childbirth. It is illustrated in the following data:

> *"My husband's mother, I had been told, died in childbirth. When we first met, he had a nasty habit of leaving his dirty socks on the bathroom floor and when I'd asked him, "Were you raised in the woods or what?" he had replied, "As a matter of fact I was." (p. 53)*

Furthermore, due to unspoken reasons, his relationship with his father is not on good terms, and he always avoids questions related to his orphanhood. Therefore, the researcher concludes that those are the knot that will be untangled in the story. It is portrayed through the following data:

> *"During this time, I had tried to engage my husband on the subject of his impending orphanhood, but he refused. Instead, he spent his free hours cultivating his rose garden, examining the teas for signs of distress and*

pruning his floribundas." (p. 55)

The data shows that the story illustrates that the "orphanhood" is a topic that the husband avoids, and it is evident that there is a reason behind it. It is supported by the fact that he chose to look busy cultivating his rose garden to avoid answering his wife's question about his orphanhood.

In Volcano House, the protagonist is a woman who has a twin sister that makes her feel inferior.she feels envious and inferior towards that twin sister because her sister has a stable job and partner. However, she still loves her sister despite the difference in their life status made a gap in their relationship. This situation made the protagonist plan to go on a trip with her sister, wishing to rebuild their chemistry. The trip reveals the protagonist's initial condition, her internal characterization in the first phase of her character's journey. It is illustrated in the following data:

> *"I had suggested the trip, I wanted to see if it was possible for us to learn to act like sisters, if the chemistry between us could be changed. In Iceland, I was thirty-seven, right around the age when you start to feel a need to account for how you've been spending your life. I thought that if I couldn't have a spouse to call or a permanent address or a dedicated vocation, I could at least see a volcano." (p. 72)*

In the last sentence of the data, she compares her life with her sister. Because her sister already has a spouse, she often calls every time they are together, and she also already has her own house, unlike the protagonist that does not have all of that yet. Furthermore, she also feels like she did not exist every time she is in the same room or place as her sister, which makes it her knot in the story. It is illustrated in the following data:

> *"It's never been just the two of us before. I sit on the bed and think about how sometimes it was hard being her sister. If she was the anchor, being around her made me feel like air—transparent, insubstantial." (p. 69)*

Meanwhile, in *Karolina*, inner characterization of the protagonist in the initial condition of her character arc shows how she is biased towards her brother, denies that his brother is someone cruel in his childhood, and never feels like she was afraid of him and instead, he is someone who saved her. Furthermore, it is also supported by the following data:

> *"I told the detectives that never in my life had my brother shown such aggression, even though there were times when I gave him plenty of reason. I said his behavior on the 911 call was an aberration, that it did not fit into a larger pattern, though it occurred to me later that perhaps his behavior did fit a larger pattern, just not one I was privy to. "She must have done something," I said to the detectives. "Something awful." (p. 101-102)*

Based on the data, it is shown that the knot of the protagonist is related to her brother and Karolina, the sister-in-law that she assume as a person that cause his brother's behaviour. The data also shows how the protagonist shown as someone that is persistently defending her brother despite hearing the evidence of her brother's abuse towards Karolina provided by the detective. She ignored that her brother was doing something wrong and terrible to Karolina and still blindly took her brother's side and blamed Karolina for what happened.

b) Inciting Events

As explained before, the inciting event is when the protagonist faces an event that starts the progress of the story (Gerke,2010). This phase

affects the protagonist's internal characterization and becomes the cause that starts the story. Entering the inciting event, it is portrayed that the protagonist is trying her best to distract her mind in order to avoid any suicidal thought, after she is released from the facility. It is illustrated in the following data:

> *"I've spent years cultivating a noisy life. I live in a city riddled with unending construction projects, in an apartment above a bar. I see student after student during office hours; I let their words replace my thoughts. I volunteer at a women's crisis center in my neighborhood. I listen to the women tell me what's happened to their lives. Recently, though, silence has snuck in…I blame that shuttered bar for the return of my last night." (p. 8)*

Besides illustrating how the protagonist cultivating her busy life, it is also portrayed how she is doing that on purpose because she wanted the "noisy" surrounding her to replace her suicidal thought. However, when she stated that "silence has snuck in," it means that suddenly her surroundings become quiet, and that makes her memories of the past reappear, especially her last night at the facility. The sudden appearance of her "last night" made her feel uneasy, and she did not like this. It is shown in how she stated that "I blame that shuttered bar for the return of my last night." It is illustrated in the following data:

> *"I want to tell you about the night I got hit by a train and died. The thing is—it never happened. This was many years ago. I didn't think about that night, my last night, for a long time and then one day I woke up and it was all I could think about."(p. 8)*

Meanwhile, in *Slumberland*, the inciting event refers to the scene where the protagonist starts getting a reaction physically after she hears her

neighbour wails every night. Therefore, she decided to escape from the situation by visiting Slumberland, where the story reveals why she got affected by her neighbour's wails and the whole story of the protagonist. It is illustrated in the following data:

> *"at around ten o'clock at night, she would start carrying on, and her uncorked sadness had a physical effect on me: my skin itched, my teeth ached, a clear liquid leaked from one of my ears. Once I even got a nosebleed." (p.16)*

The data portrays how the protagonist is affected by her neighbour's crying, every night until it affects the protagonist physically. However, the protagonist, who feels uncomfortable with how it affects her every time, decides to escape from that situation. It is illustrated in the following data:

> *"I did not knock on her door or call building management to complain because I did not want to confront whatever was happening in my neighbor's apartment; I wanted only to get away." (p. 18)*

The protagonist decision to escape the situation is by going to Slumberland and photograph a lot of things. This is where the she encounters some event that leads her to the escalation phase. It is illustrated in the following data:

> *"Parking and walking was also how I started photographing Slumberland, a motel at the end of a residential street, in my old neighborhood near Lake Monroe, an area I had not been back to in some time." (p. 21)*

Meanwhile, in *the Pitch*, the inciting events arise when the protagonist's wife finds a family photo of her husband and recognizes an

unknown boy in the picture. It is illustrated in the following data:

> *"In the childhood photo my husband showed me, I noticed something strange. He had found the photo in a wood crate filled with his father's things."* (p. 53)

However, the husband desperately denies the existence of that boy in the photo. He insists that what she sees is not a boy, and she just sees things, it shows how he denying the existence of the boy in the picture. It is illustrated in the following data:

> *"I see what you're seeing." He began to nod. "I didn't before, but now I do." He explained that the boy was not a boy at all, but rather a large vine wrapped around the tree trunk, bleached and distorted by exposure. He pushed the photo under my nose. "Whatever you say."* (p. 54)

This event triggers the protagonist to enter the next phase of the character arc, which is escalation. It is shown in how after this event, the attitude of the protagonist changes, he tries to force his view to his wife, something that never happened before. The wife describes the husband's weird behavior in the following data:

> *"When he was around, he pestered me with strange questions. "Have you been checked for cataracts?" he asked one morning, peeling an orange with his gloved hands. "Have you ever suffered from psychodynamic visual hallucinations?" he asked another"* (p. 56).

Meanwhile, the inciting event in *Volcano House* started when the protagonist was told by Pat (her brother-in-law) about the incident involving her twin sister and the protagonist firstly informed that she was in coma after the incident. In this phase, the protagonist is in panic and that was the time she met Pat. It is illustrated in the following data:

> *"I drive five hours from upstate New York to Portland. I don't listen to music. The windows stay closed. I think about the quake in Pat's voice. About all those people cramming themselves into boats and rowing away from Heimaey, into the unknowable night. At the trauma center, I rush into the cool antiseptic air, down white hall after white hall, until I find Pat by a nurse's station, tall and spectral under the fluorescent lights."* (p.68).

However, in *Karolina,* the protagonist enters inciting event when she visit Mexico and meet Karolina again after so long. This encounter is the event that trigger the appearance of another phase of the character arc, which is escalation. The encounter is illustrated in the following data:

> *"I was just past the run, in the thick green center of the park, when I came upon Karolina asleep on a bench, squeezing her giant backpack like a lover."* (p.94)

The encounter in the data is the third time the protagonist met Karolina after her divorce. In this phase, the protagonist seem worried about the state of Karolina when she encounter her. It is shown in how gentle she approach Karolina despite the resentment she feel towards her, it is seen in the following data:

> *"I knelt by the bench. I touched Karolina's cheek. Her skin was sticky and cool. I grasped her shoulder. I willed her to open her eyes, but she seemed fast asleep. "Karolina," I said."* (p. 96)

This event then followed by another encounter that mark the escalation phase of the protagonist character arc.

c) Escalation

This phase shows the intensified struggle between the old way and the new way of the character, which also becomes the transition phase

towards the moment of truth (Gerke, 2010:125). When entering this phase, the protagonist in *Last Night* who is sent to the facility because of her suicide attempts in the past at that time started feeling afraid of death because suddenly, one of the roommates said that she heard a train coming as a joke. However, her fear made herself feeling that it actually happened. It is portrayed in the following data:

> *"The more the redhead kept whistling, her two fingers buried in her mouth like a prong in a socket, the more I could see it. Hear it. Feel it. The palm fronds trembled. The tracks shuddered. I felt sweat on my rib cage. The bottoms of my laceless sneakers heated up. A train was coming"* (p.15).

However, in *Slumberland*, the protagonist's trauma reappear at the escalation phase. In this phase, the story shows that one of the photos that she took also captures something she has never been expected to appear before her, which is portrayed in the following data:

> *"The moment I hunched over the camera he appeared in the passenger window, trapped like a specimen in the glass. His face had a greenish tint, the borders bright and jellied, a liquid gone temporarily solid."* (p. 22)

She finds out that there is a "creature" captured in a photo of her car that she took when she parked it at the Slumberland. Her neighbor is the first to discover that when the narrator visits her neighbor's room to talk about the "disturbance." The "he" in the data is referred to as her dead son. Surprised by the sudden appearance of her dead son in the photo, the narrator began to regret every decision that she took after her son dead. It is illustrated in the following data:

"I decided the world was playing a terrible trick on me, and the only solution would be to destroy my camera at once and maybe even my car too. Possibly I should never leave my apartment again and get a job that kept me indoors, like my neighbor" (p. 22).

Meanwhile, in *The Pitch,* the escalation phase appears as the protagonist's unusual behavior makes the wife's curiosity grow bigger after finding a question that could trigger him. She began to ask him about his orphanhood because her father-in-law (the husband's father) told her something that her husband never talked about through voice mail a few months before the father-in-law passed away. It is illustrated in the following data:

"I decided to put the question to my husband directly. One morning, I poured him a coffee and whispered, "Did I ever tell you about my other sons. He startled, sloshing coffee over the rim of the mug and onto the gleaming tips of his dress shoes. He began making wild accusations. He said that I didn't know what I was doing, that I was insisting on keeping a terrible story alive." (p. 60)

The data shows that "the question" successfully triggers the husband's unknown trauma (related to his knot) and reveals that it has something to do with him, which leads to the moment of truth. However, in this phase, the protagonist in *Volcano House* not simply only feels her inferiority complex disappear because her sister is in a coma, but she feels like she can replace her sister's place. It is illustrated in the following data:

"On the walk home I have a terrible thought: what if some kind of transference is occurring and the closer my sister gets to becoming a ghost, the more I turn into something solid, something real" (p. 80-81)

Moreover, after spending much time with Pat, whether they are nursing the sister or attending invitations of her sister's acquaintance, it is also portrayed that she has an affair with Pat, and their relationship goes overboard. Meanwhile, in *Karolina*, the escalation starts when the protagonist sees Karolina walking towards her, in which her reaction is illustrated in the following data:

> *"For a moment, I was frightened for her, but the longer I stared at Karolina the more the worry was replaced by a hot, churning anger. The fifteen days that Karolina had spent missing were the worst of my life. I now identified that period of time as the beginning of the end of my marriage." (p. 100-101)*

The data shows that the protagonist has some mixed feelings when she finally sees Karolina again after years blaming her, and this leads to the moment of truth.

d) Moment of Truth

After that phase, the characters starts to make the final decision or the path that the character would choose, whether it contradicts the initial condition that solves the knot (in a bad or good way) or stays the same in the moment of truth (Gerke, 2010: 88). In this phase, the protagonist finally explains her previous statement that she got hit by a train and died on her last night in the following data as the moment of truth:

> *"...she came to the conclusion that the self who spent ten months staring at bars through floral curtains must be killed, so the person the girl needed to become could take her place. It was a good plan, except she has proven resilient, that old self. Never more so than now." (p.13)*

In *Slumberland*, the protagonist shows that in the moment of truth,

she still did not change from her state when she was in the initial condition phase. The data shows that she even tries to live a new life and job (from wedding photographer to pet photographer) and convince herself that her dead son is no longer an existence that means something to her only to continue living. However, the fact that the image of her son still "haunting" her means that she still stuck in the same spot no different with her initial condition. It is illustrated in the following data:

> "I tried to remember the feel of his hand in mine, always a bit sticky and warm in the way of little boys." You weren't supposed to stay stuck with me, I thought. You were supposed to be nothing, or you were supposed to be free" (p.23).

However, in the moment of truth of *The Pitch,* the protagonist finally decided to reveal his reasons for all he did to his wife. In this phase, the story portrays the way protagonist's wife digging through his past indirectly force him to recall his childhood memories, which is illustrated in the following data:

> "In the car, my husband said that lately, he had been thinking about his childhood in North Florida, about the things that had happened there. He had tried to stop doing so, but found he was unable; before he sent my husband home, Dr. X had told him that which cannot be forgotten must be confronted." (p. 63)

In her moment of truth phase of *Volcano House*'s protagonist, she began to regret what she had done while her sister was unconscious in hospital. She realizes that she has done something terrible and going too far behind her sister's back. She decided not to tell Pat about her plan on moving to Iceland. It is illustrated in the following data:

"I do not tell him that last night I spent hours looking at tickets to Iceland. This time it will not be the season of endless sun. This time I will not go on a tour. At the airport I will get in a taxi and plead for a volcano. And what will stop me from diving right into the center?" (p. 88)

Meanwhile in Karolina, the protagonist finally decided to swallow her pride and talk about the past to clear out any misunderstanding between her and Karolina. The decision that the protagonist show in this phase also affects her final state. It is portrayed in the following data:

"Intimacy could distort one's vantage, that much was true. Sometimes trying to see the whole of a person could be like describing a painting with your nose pressed to the canvas, though my husband would have argued that I hadn't wanted to see from a different angle, hadn't wanted to step back." (p. 112)

e) Final State

The final state of the protagonist in each story depends on what they decided in the moment of truth (Gerke, 2010:88). In *Last Night*, even though the protagonist remembers her past self, it is shown that she did not easily give up and going back to the past again. She keeps her life busy after she is out of the facility to distract her mind from the past. When it could not prevent her past from reappearing in her mind any longer, she decided to visit the counselor invited by the woman crisis center (the place she volunteers). Thus, she asked the counselor what she could do to keep her distracted outside her work schedule, illustrated in the following data.

"I tell the free counselor that I want a sober way to exist outside time and she suggests I take up swimming. Five mornings a week, I wake before dawn and trek to an indoor pool. I swim until I can't lift my arms, until I'm so weak I could drown. "It's working," I insist in the art room." (p. 9)

Unlike in *Last Night,* the protagonist do not show any difference from her initial condition in her final state. It is illustrated in the following data:

> *"Why?" the caller roared just before the line went dead. Their voice came at me like a knife, sharp with rage and want. "Why do you not hurt?" (p. 27)*

The data shows that the customer can feel that the protagonist does not feel sad or hurt even when she suppose to be feeling hurt. This illustrates that even if the protagonist is terrified by the sudden appearance of her dead son and feels haunted by it, she no longer feels hurt or sad like she used to in the past, making it her final state in the story.

Meanwhile, in *The Pitch,* the final state of the protagonist do not show character development, as he decided to climb the tree, which intrinsically means suicide because his brother disappeared after climbing the tree. He cannot afford to feel the suspicion and he could feel that even his wife would not believe him and instead of living with those same hurtful treatments that he buried in the past again, he chose to give up his life. It is illustrated in the following data:

> *"I watched his white hands clutch and claw. I watched his toes find the wood knots, points on a map he'd never forgotten. Once he was in the dark bramble of the canopy his body vanished. I waited for a long time, well past nightfall, but he never came down." (p. 65)*

Similar to *The Pitch*, the protagonist in *Volcano House* shows no character development, as she was also decided to end her life after she lose her sister. It is portrayed in the following data:

"I do not tell him that last night I spent hours looking at tickets to Iceland. This time it will not be the season of endless sun. This time I will not go on a tour. At the airport I will get in a taxi and plead for a volcano. And what will stop me from diving right into the center?" (p. 88)

The Karolina's protagonist' final state, she shows that she finally realizes and understands what Karolina has been through after the divorce and able to show compassion. It is a sign that the protagonist has character development. In the initial condition, the story shows how she blindly blaming Karolina, and in final state, she change her mind and began to feel bad for what happened to Karolina, as it is portrayed in the following data:

"As I listened to Karolina, I began to cry in silence, the tears oozing from the corners of my eyes and down the sides of my face. I hadn't expected her to tell me so much, to be so forthcoming. In the end, I was moved not by the harrowing turn Karolina's life had taken but rather by a sharp and sudden longing for my husband. It didn't take a doctor to tell that Karolina was likely suffering from some kind of PTSD, and my husband, the trauma specialist, would know what to say" (p. 111)

From the data, it is also shown that the protagonist began to feel pity towards Karolina and wish that she know how to comfort Karolina that already suffering because of the earthquake. The story also shows that the protagonist already determined to fix her bad treatment towards Karolina and it showed in how the story portrays that she willing to help Karolina ease her burden. It is illustrated in the following data:

"I asked Karolina what she was going to do, how she was going to survive, and she hung her head and told me that she truly did not know. When I resolved to help her however I could, she looked up at me and said, "We'll see." (114)

2. The Narration

The second aspect of the psychological fiction genre is the story's narration, which should investigate the motives for the character's actions, which drive the plot and provide context for the narrative. This aspect relates to the inner characterization in the psychological fiction genre. Both aspects content the character's motivation to dive into their mental condition, emotional and spiritual. However, that can be achieved by the story's narration that investigates the motives for the character's actions. In this characteristics, the use of flashbacks and stream of consciousness made it possible to do profound understandings and descriptions of the mental status details of the internal aspects in the character's mind (Cuddon, 1991).

a) Last Night

The motive of the character's action shown through both direct and indirect ways, that is, through the protagonist's narration and inner monologue. In this short story, the author mainly portrayed the characterization explicitly through the narration and dialogue of the protagonist and another character surrounding her. For example, the direct way is used to describe the protagonist's background before she was sent to the facility. It is illustrated in the following data:

> *"I was seventeen and I had been in this place for ten months, receiving treatment for my various attempts to kill myself." (p. 8)*

Meanwhile, the flashback appear as part of the plot to describe the situation that triggers the protagonist's past and lead to the scene of the

inciting event phase, letting her dive into her mental or emotional condition. The flashback in this story telling about when the protagonist's time in the facility where she met with various people with various reasons that motivate her current life as a volunteer in a woman crisis center. The flashback is delivered in the narration by the protagonist's and illustrated in the following data:

> *"I want to tell you about the night I got hit by a train and died. The thing is—it never happened. This was many years ago. I didn't think about that night, my last night, for a long time and then one day I woke up and it was all I could think about." (p. 7)*

The narration shows what is the story is about to reveal. The story's narration consists of the story's fundamental parts: the protagonist's flashbacks and the protagonist's present life content. The flashbacks are the protagonist's experience or past life as a patient in the facility located in Florida for ten months. Meanwhile, the protagonist's present life is represented years later, where the protagonist already becomes a volunteer in a woman's crisis center. The flashbacks and the present explain the internal characterization of the protagonist explicitly. For example, in the inner monologue of the narration that showed in the following data:

> *"On my last night, I could not sleep. I was terrified. This place had kept me alive for the last ten months and soon, it would be up to me. The other two girls in my room couldn't sleep either. The three of us, we had become something like friends." (p. 7)*

The data illustrates the flashback of the last night she was in the facility and how anxious she was to face the world by herself when she was

finally free from the facility. However, it also one of the examples of the stream of consciousness portrayal appear in the story.

b) Slumberland

However, unlike how the *Last Night* describes the motive directly through the narration, *Slumberland* does not depend on the direct explanation from the protagonist but instead deliver it through the internal monologue. Especially the one that appears gradually every time the protagonist encounter someone or something that relates to her trauma or her past and become a clue to reveal the protagonist's internal characterization and character arc. One of them is illustrated in the following data:

> *"I had what you had once, or a version of it, and I long to visit that lost world." (p. 17)*

Similarly, the flashback in this story also delivered through the protagonist's inner monologue. In this case, it is shown in the inner monologue above when she encounters a mother kneeling before her son reveals that she was once a mother. After confirming the protagonist's background through the monologue, the rest of the narration also includes stream on consciousness of the protagonist. For example, in the internal monologue that consists the most explanation about the protagonist's internal state, which is illustrated in the following data:

"if only this stranger could have heard me right after he died with grass under his head. I had gone on and on like my neighbor...I tried to remember the feel of his hand in mine, always a bit sticky and warm in the way of little boys. You weren't supposed to stay stuck with me, I thought. You were supposed to be nothing or you were supposed to be free. Still, no tears. I remained a foot soldier in the long dry march of the after." (p.23)

The character's monologue contained many explanations of her inner state when she was forced by the neighbor to talk to her customer on the phone and cry. However, the narration above implied that if the customer on the phone (the neighbor's customer on the phone) could hear how she cried that time when the accident happened (the accident that took her son's life), he would be delighted with how sad she would cry. However, the protagonist cannot cry because she already cries so much in the past. It also illustrates how the incident significantly impacted her psychological condition and made her feel "haunted" by the image of her dead son.

c) The Pitch

In *The Pitch*, the narration unfolds the husband's motive that made him trying so hard to conceal the truth of his childhood from his wife. The story uses the wife's perspective as the protagonist for the story to investigate the motivation for the husband's action that builds the plot and provides context for the narration. For example, in the narration that explains the first thing that triggered back the husband's memory about his lost brother is when the protagonist notices the lost brother in the childhood picture, which the husband denies that it is not a boy, but a vine of a tree. It

is illustrated in the following data:

"I could feel my husband hovering over me, could hear him saying my name, but I did not look up—not if he was going to insist that I had mistaken a vine for a boy. That may have been the story he was intent on telling himself, but I wasn't about to let it infect me. I didn't yet understand that refusing one kind of narrative could activate another."
(p. 48)

Meanwhile, the flashback in this story delivered through the narration of the protagonist's wife. Particularly, the flashback is about the past of the protagonist when he lost his brother. It is illustrated in the following data:

"He told me that the first time he and his brother heard their mother's voice in the Pitch, they told themselves it was just the wind. They told themselves it was their own sadness. Their mother, though—she was persistent. Little boys kill things and climb trees. His brother started climbing tree after tree, determined to root out the source of the voice, and then one day he went up into this very tree and never came back down." *(p.63)*

Furthermore, this story also use stream of consciousness and it is delivered in the same way as the flashback. One of the example is portrayed when the protagonist explains what he thought before he finally decides to talk to his wife. It is illustrated in the following data:

"In the car, my husband said that lately he had been thinking about his childhood in North Florida, about the things that had happened there. He had tried to stop doing so, but found he was unable; before he sent my husband home, Dr. X had told him that which cannot be forgotten must be confronted." *(p.54)*

The interaction of the husband and Dr. X become the catalyst to his decision to reveal the truth. However, the story reveals that the confession did not make him feel free from the haunting trauma. But instead, the fear

of judgment from his wife made him choose to disappear in the same way his brother lost. it is illustrated in the following data:

> *"Maybe if you weren't so ruthless." My husband wrung his gleaming hands. "Maybe then we wouldn't be out here." (p. 56)*

The ending of the story is the irony delivered from his dialogue. It is his last word before he decided to climb the tree that made his brother lost years ago and erase his existence (end his life). The narration illustrates the husband's death by explaining that no matter how long the wife waits, the husband never comes down.

d) Volcano House

Volcano House is one of the stories in the collection that made the story with a different section similar to a sub-chapter of a book to investigate the motive of the protagonist. Each sub-chapter tells a specified topic that is related to the storyline. The story is delivered from the perspective of the protagonist's. The narration of the story's plot flows back and forth from past to present, depending on the protagonist's condition. The flashbacks mainly about the protagonist and her sister's experience that these twins had on their trip to Iceland four months before the accident happened to her sister, which unfolds the protagonist's inner state. It is illustrated in the following data:

> *"In Iceland, I was thirty-seven, right around the age when you start to feel a need to account for how you've been spending your life. I thought that if I couldn't have a spouse to call or a permanent address or a dedicated vocation, I could at least see a volcano." (p.62)*

The monologue becomes the motive of the protagonist's decision to go to a trip with her sister. The flow of the story that is going back and forth from past to present is presented in the narration because while taking care of her twin sister, the protagonist keeps on reminded by the past where she still interacts normally with her sister. The protagonist's inner monologue also represents the stream of consciousness, which show the development in the protagonist's character arc. The example is in the following data:

> *Her room is oceanic. "I'll do better," I hear myself telling her. "Come back." (p.75)*

The inner monologue above implies how the protagonist regrets her action, which is cheating on her sister husband while she was in coma and expecting to be the replacement of her sister, after the turning point where the hospital told her that she needs to let her sister go (let her die) because her sister condition is getting worse without any sign that the opposite might happened.

e) Karolina

Meanwhile, in *Karolina*, the story focused on investigating protagonist's motive through the narration and her dialogue with Karolina. One of the examples can be seen in how the story explains the reason she resent Karolina in the past, it is illustrated in the following data:

> *"... the longer I stared at Karolina the more, the worry was replaced by a hot, churning anger. The fifteen days that Karolina had spent missing were the worst of my life. I now identified that period of time as the*

beginning of the end of my marriage. Let me explain…" (p.99)

The data shows how the protagonist feeling towards Karolina and after that, the story shows that the the protagonist personally become the one that explains the reason behind it.

On the other hand, there are also some flashbacks in the story, and it is delivered through the narration. One of them is when the protagonist reminded by the time she was younger. It is illustrated in the following data:

> *"As they asked their questions, I remembered my brother as a child, in our cramped apartment in DeLand. I saw him kneeling on the living room floor, clutching a tall glass of ice. I was splayed out with a fever and longed for sleep, but my brother had heard on TV that if a person was very sick, they must be kept awake. He pinched a cube and rubbed cold circles on my cheeks. He did this until our mother, who worked the graveyard shift as a campus security guard, came home. By then I had lost all feeling in my face." (p.99)*

Similar to the flashback, the stream of consciousness of the protagonist in Karolina also delivered through the protagonist's narration. The following data shows one of the stream of consciousness example in this story:

> *"After that conversation, I, too, locked myself in the bathroom and wept, not because I was afraid of my husband but because I was afraid of what I might be called upon to do, the ways in which I might find myself unable.." (p. 85)*

From the data, we can see that the story explains how the protagonist felt after she argued with her ex-husband. However, it also describe in detail about the reason and what she thought about what just happened.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter includes the study's conclusion, which contains the review of the topic and purposes of the study and a summary of the study's analysis result of the selected object of the study. In addition, this chapter also adds suggestions to help the future researcher who plans to further study the similar short story collection or use a similar approach with this study.

A. CONCLUSION

In this study, the researcher analyzes the Psychological Fiction Genre in the selected short stories of Laura van den Berg's short stories collection, *I Hold A Wolf by the Ears (2020)* using the approach of genre study. This approach used to examine the characteristics of the psychological fiction genre portrayed in the selected short stories. The five selected short stories from the collection are: 1) *Last Night*, 2) *Slumberland*, *3) The Pitch*, 4) *Volcano House*, and 5) *Karolina.* Each short story portrays the psychological fiction genre aspects in various forms yet still maintaining the genre's characteristics.

From the analysis, the researcher concluded that all of the selected short stories fulfilled the two characteristics of psychological fiction literary work, 1) the story focuses and emphasizes the internal characterization and the character's journey that affects their motivation to dive into their mental condition, emotional and spiritual, 2) the narration investigates the motives for

the character's actions, which drive the plot and provide context for the narrative. In the *first* point, each of the stories made the protagonist experience five phases of the character arc: initial condition, inciting event, escalation event, the moment of truth, and final state. In every phase lies the embodiment of internal characterization that transforms every time the phase changes. Furthermore, it shows how the stories emphasize the internal characterization that becomes the particular point of psychological fiction literary work.

The second point shows that all of the selected short stories' narration is built from the investigation that reveals the protagonist's motives for their actions along with the story. The plot, the story's perspective, and the characters surrounding the protagonist were used to help this matter. Some of the stories do not use a progressive plot. They would jump back and forth from the present to the past (flashbacks) to reveal the protagonist' past and connect what happened in the past and what the effect it gives in the present, such as *Last Night, Karolina, and Volcano House.* Some stories such as *Last Night, Slumberland, and Volcano House* use the first person point of view to make the story "closer" to the protagonist in order to reveal the internal characterization as the character became the focus of the story and experiencing all of the character arc phases. To conclude, the researcher found that all of the selected short stories have all of the characteristics of psychological fiction literary work, despite the use of a different way to present them.

B. **SUGGESTION**

This study only focused on analyzing the Psychological Fiction Genre of the selected story from Laura van den Berg's I Hold A Wolf by The Ears short story collection using genre study approach. However, considering that these short story collections were published only one year before this analysis, the researcher hopes that this study can assist further studies conducted in the future in the view of another theory in literary criticism that had not been done. For instance, further study of specified issues appears in each of the short stories in psychoanalysis study, feminism, social, or the analysis of the rest of the remaining short stories that had not been selected to be the object analysis in this study.

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Rara Rahma Adelia, was born and raise in Ketapang on May 28th, 1998 until 2011, she continue her study in Jombang at MTs "Plus" Bahrul Ulum. She lived in the Islamic boarding house Al-Lathifiyyah 1 in the same city until she finished her study in Senior High School at MAN Tambakberas Jombang in 2016. During her junior and senior high school studies, she mostly participated in English competitions such as speech, storytelling, and news reading. After starting her study in UIN Maulana Malik Ibrahim Malang, she began her music career by joining one community in her faculty, Humaniora Assemble Al-Farabi. As the vocalist, she had many experiences in performing on many occasions and stages. She also active in internal organization such as DEMA (Dewan Eksekutif Mahasiswa) and HMJ (Himpunan Mahasiswa Jurusan) and also external organization, PMII Rayon Perjuangan Ibnu Aqil.