

Chapter II

Studies of Literature, Structuralism and Cycle of Abuse

2.1 Previous Study

In conducting this research, there are several previous studies that used the same literary work as the research object. The first is a research article titled 'Lily Bloom's Inner Conflict Portrayed in Colleen Hoover's *It Ends with Us*' by Jihan Nurkamila Almas Zahro (2022). In analyzing the data, the researcher used Kurt Lewin's Theory of Inner Conflict as a theoretical framework. This research aims to determine the forms of inner conflict experienced by Lily Bloom in the novel *'It Ends with Us'* by Colleen Hoover. The results show that Lily Bloom experiences three types of inner conflict, namely approach-approach conflict, approach-avoidance conflict, and avoidance-avoidance conflict.

The next relevant research that used *It Ends with Us* as the research object is a thesis titled 'Trauma, Gendered Violence and Coping-mechanisms in Colleen Hoover's *It Ends with Us*' by Jonna Rundqvist (2020). In this thesis, approaches such as Trauma theory and the representation of trauma in fiction, Trauma pertaining to gendered violence, and representation in fiction, as well as Expressive writing as a coping-mechanism/healing device, are applied. The research aims to analyze the representation of trauma through the lens of gendered violence in *It Ends with Us*, and how the protagonist copes with the trauma using various mechanisms. The results indicate that

Lily's traumatic experiences during her childhood and adolescence, reflected in her diary entries, reveal the profound impact of gendered violence on her emotional state. Her use of scriptotherapy, as demonstrated through expressive writing, serves as a coping mechanism to address the hyperarousal caused by her past. Ultimately, Lily's journey to break free from a violent relationship is driven by her desire to protect her daughter.

From several studies above, it can be concluded that there are studies that use the same objects as the research in this paper. However, after conducting an in-depth search, no one has used the cycle of abuse theory proposed by Lenore E. Walker. The theory that discusses and explains the cycles that occur in relationships involving violence to analyze it. Therefore, if the two previous studies above focus on inner conflict, trauma, gendered violence, and coping mechanisms, this research will focus on the cycle of abuse experienced by Lily Bloom.

2.2 Robert Stanton Theory of Structuralism

Fiction theory is an approach developed by Robert Stanton, a writer and expert in literature. According to Stanton (2012: 22-23), this theory divides literary works into three main parts in which narrative facts, themes, and literary means.

Narrative facts encompass the plot, characterization, and setting of the story. The plot involves characters, the main plot, and closely related subplots within the story.

Theme is about portraying the meaning of the story or the central idea that forms the basis of the narrative. Theme is the concept or idea explored in literary works.

Literary means include the title, point of view, language style, and narrative tone. Literary means are elements that enable the author to convey a message and shape literary works.

2.2.1 Narrative Facts

Character, plot, and setting are the realities of the story. These points serve as notes of imaginative events in a narrative. When all these points are gathered, they are called the factual structure or factual levels of the story. The factual structure is a part of a story. The factual structure is a crucial point in a story and is seen from the point of view. (Stanton, 2012: 22).

2.2.1.1 Plot

In general, plot is a sequence of events in a story. The term 'plot' is usually limited to events that are causally connected. Causal events are those that cause or are the result of various other events and cannot be ignored, as they will impact the overall work. Causal events are not limited to physical things like speech or actions but also include changes in character systems, shifts in perspectives, decisions, and anything that serves as a changing variable within them (Stanton, 2012: 26).

A story will never be fully understood without an understanding of the events that link the plot, causality relationships, and their influences. The plot has its own laws; it has a clear, convincing, and logical beginning, middle, and end. It can create various surprises and simultaneously resolve various tensions (Stanton, 2012: 28).

Stanton divides the two basic elements that can build a plot, namely conflict and climax. The main conflict is always fundamental, bringing together characteristics and various specific forces such as honesty with hypocrisy, innocence with experience, or individuality with the will to adapt. The climax is the moment when the conflict feels so intense that the ending is inevitable. The climax is the point that brings the forces of conflict together and determines how this opposition can be resolved (Stanton, 2012: 28).

2.2.1.2 Characterization

The term 'character' is usually used in two contexts. The first context refers to individuals who appear in the story. The second context refers to the mix of various interests, desires, emotions, and moral principles of these individuals. The main character is the one associated with all the events in the story. These events typically bring about a change in the character or in our attitude towards the

character. The reason a character acts as they do is called motivation (Stanton, 2012: 33).

2.2.1.3 Setting

Setting is the environment that surrounds an event in a story, the universe that interacts with the ongoing events. The setting can take the form of decor, specific times (day, month, and year), weather, or a historical period. Although the setting does not directly encompass the main character, it can include the people who serve as the backdrop in the story. The setting has the power to evoke the tone and emotional mood surrounding the character. The emotional tone is an atmosphere that may reflect the character's inner feelings or be a part of the world outside the character (Stanton, 2012: 35-36).

2.2.2 Themes

Theme is an aspect of the story that aligns with the meaning in human experience. Just like the meaning of human experience, themes highlight and refer to aspects of life so that there are certain values that surround the story. Themes make a story more focused, cohesive, concentrated, and impactful. The beginning and end of the story become fitting, appropriate, and satisfying thanks to the presence of themes. Themes are elements relevant to every event and detail in a story (Stanton, 2012: 36-37).

2.2.3 Literary Means

Literary means include title, point of view, language style, and narrative tone. Literary means are elements that enable the writer to convey messages, emotions, and writing literary work.

2.2.3.1 Title

The title is always relevant to a work, forming a unity between the two. This view is acceptable when the title refers to the main character or a specific setting. If the title refers to a less prominent detail, it will serve as a clue to the meaning of the story in question (Stanton, 2012: 51).

2.2.3.2 Point of View

The focal point of awareness where we can understand every event in the story. The point of view is divided into four main types: (1) first-person, where the main character tells the story in their own words, (2) first-person peripheral, the story is narrated by a non-main character, (3) limited third-person, the author refers to all characters and positions them as a third person but only describes what can be seen, heard, and thought by one character, (4) unlimited third-person, the author refers to every character and positions them as a third person (Stanton, 2012: 53—54).

2.2.3.3 Language Style

Style in the literary world is the author's way of using language. Even if two authors use the same plot, characters, and setting, the results of their writing can be very different. This difference generally lies in the language and spreads across various aspects such as complexity, rhythm, sentence length, detail, humor, concreteness, and the abundance of imagery and metaphors. The combination of these various aspects will result in a style (Stanton, 2012: 61).

2.2.3.4 Narrative Tone

Tone is the author's emotional attitude displayed in the story. Tone can take various forms, whether light, romantic, ironic, mysterious, silent, dreamlike, or full of emotion. When an author can share feelings with the character and when those feelings are reflected in the environment, the tone becomes synonymous with the atmosphere (Stanton, 2012: 63).

2.3 Cycle of Abuse According to Lenore E. Walker

According to Walker (1977: 53) it appears that there is a cycle that repeats itself rather than constant or random levels of battering. In addition to explaining each of the cycles, Walker also outlines the only ways to break the cycle. The most effective technique to stop the battering is to leave the situation (Walker, 1977: 55).

2.3.1 Tension Building

The first period that is described is one in which tension begins to rise and the woman can sense the man becoming somewhat edgy and more prone to react negatively to frustrations. This can include little episodes of violence which are quickly covered. Thus, he may begin to lash out verbally at her for some real or imagined wrongdoing and quickly apologize or become docile again.

Like firefighters dealing with a brush fire, many women have learned to catch these little outbursts and calm their men down for a short period of time; this gives the women a feeling that they really have control over the batterers' behavior.

This part of the cycle supports the myth that if a woman behaves better she won't be beaten. Thus, the woman's responsibility is to be alert constantly to her man's moods and to put his needs above her needs at all times.

The fallacy in this reasoning is that people cannot control all the variables that determine whether or not a brush fire will get out of control. Other physical conditions such as wind, dryness, and weather can create a flaming inferno. So too, for the battered woman who cannot calculate the batterer's potential behavior. Thus, tensions build and finally explode in an acute battering incident (Walker, 1977: 53).

2.3.2 Incident

The acute battering incident is the second period in the battering cycle. It is usually impossible to predict exactly how long the first period of tension-building will take before the explosion occurs. Some women report fairly constant time periods before the acute battering incidents, while other women state that other situational factors interfere with any regularity.

For example, one woman told of very short tension periods before acute incidents while her children were very young. The acute battering incidents became less frequent, although the minor episodes continued, as the children grew older.

When the children were little, battering incidents could occur as frequently as several times a week. Then it became weekly, monthly, and finally only two or three times a year. This did not mean that he stopped beating her entirely, she was quick to explain. However, he was able to control the bashings so that she didn't require hospitalization for her injuries.

Once the children were grown and living on their own, the verbal abusiveness and humiliation remained, but he did not physically abuse her, although the threat was always present.

Ten years after the last acute battering incident had occurred, his favorite son was killed in an accident. His reaction to his grief was to

beat his wife so savagely that she required two months' hospitalization to recover from her physical injuries. Although five years have passed from the date of this acute battering incident, I am not sure her psychological injuries have healed. Yet this husband and wife remain together (Walker, 1977: 53-54).

2.3.3 Reconciliation

One reason women give for remaining in violent relationships is that they love the man. Although economic reasons, fear of being killed or receiving more serious injuries if they attempt to leave, and the need to avoid loneliness rank high as reasons for maintaining their relationships, the battered women interviewed all stated that they loved the man and thus could forgive him for all his violence against them.

They also went to elaborate lengths to justify why their men batter them, often accepting blame for the incident. This self-deception is enhanced by the third phase in the battering cycle which occurs immediately after the acute battering incident (Walker, 1977: 54).

2.3.4 Calm

This last phase in the battering cycle is a period of contrite, forgiving, loving behavior from the man. He is truly sorry that he lost control of his rage and attempts to make amends for the painful battering by behaving in an especially loving manner. Thus, he becomes the kind of a husband or lover that women have been socialized to expect--

generous, sweet, lavish with gifts and attention, kind, and sensitive to her every want and need (Walker, 1977: 54).