A CHILD’S VIEW TOWARD VIOLENCE AND DEATH IN GAIMAN’S THE OCEAN AT THE END OF THE LANE (A PSYCHOANALYTICAL STUDY)

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements

for the Degree of Sarjana Sastra

in English Letters

By

FELICIA RINALDI

Student Number: 134214126

ENGLISH LETTERS STUDY PROGRAM
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
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I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at any university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by any other person except where due reference is made in the text of the undergraduate thesis.

Yogyakarta, June 6, 2017

Felicia Rinaldi
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Yang menyatakan,

Felicia Rinaldi
They say that the brightest spark burns best when circumstances are at their worst.

(Sophie- Howl’s Moving Castle)

A woman is like a tea bag- you can’t tell how strong she is until you put her in hot water.

(Eleanor Roosevelt)
This work is dedicated to

My strong and inspirational parents,

who’ve brought me up to the wiser and knowledgeable
me now.
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My love and curiosity for great stories has led me to choose a very interesting novel as the object of my thesis and come forth with the ideas to conduct this research. Writing this thesis has been a journey which I travelled and along the way, I stumbled on few steps and had many accommodations from many amazing individuals.

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# TABLE OF CONTENTS

**TITTLE PAGE** ......................................................................................... ii

**APPROVAL PAGE** ................................................................................iii

**ACCEPTANCE PAGE** .......................................................................... iv

**STATEMENT OF ORIGINALITY** .............................................................. v

**LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH** . vi

**MOTTO PAGE** ..................................................................................... vii

**DEDICATION PAGE** ........................................................................ viii

**ACKNOWLEDGEMENTS** .................................................................... ix

**TABLE OF CONTENTS** ...................................................................... x

**ABSTRACT** ....................................................................................... xii

**ABSTRAK** ........................................................................................... xiii

**CHAPTER I: INTRODUCTION** ................................................................. 1

A. Background of the Study .................................................................. 1

B. Problem Formulation ......................................................................... 3

C. Objectives of the Study ................................................................. 3

D. Definition of Terms .......................................................................... 4

**CHAPTER II: REVIEW OF LITERATURE** .................................................. 5

A. Review of Related Studies ................................................................ 5

B. Review of Related Theories ............................................................. 7

1. Theory of Character and Characterization ...................................... 7

2. Theory of Death .............................................................................. 8

3. Theory of Violence ......................................................................... 10

4. Theory of Child Psychoanalysis .................................................... 11

5. Relation of Literature and Psychology ......................................... 13

C. Theoretical Framework ................................................................. 14

**CHAPTER III: METHODOLOGY** ............................................................ 16

A. Object of the Study ......................................................................... 16

B. Approach of the Study .................................................................... 18

C. Method of the Study ...................................................................... 19

**CHAPTER IV: ANALYSIS** ................................................................ 21
A. Characteristics of the Main Character ..............................................21
B. The Main Character’s View on Violence and Death ..........................30
C. The Reason of the Main Character’s Changing View .........................42

CHAPTER V: CONCLUSION .....................................................................47

BIBLIOGRAPHY .......................................................................................48

APPENDIX ...............................................................................................50

Summary of Neil Gaiman’s The Ocean at The End of The Lane ................50
ABSTRACT

RINALDI, FELICIA. A Child’s View toward Violence and Death in Gaiman’s The Ocean at The End of The Lane (A Psychoanalytical Study). Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2017.

This undergraduate thesis discusses a novel entitled The Ocean at The End of The Lane through psychoanalytic study. The novel was written by Neil Gaiman and was published in 2013. The unnamed main character of the novel returned to his childhood home and was drawn to a farm at the end of the lane. There, he remembered his memories when he was seven. He remembered his frightening and dangerous past when he had to witness deaths and experience filicide. The main character’s changing view towards the concept of violence and death inspires the researcher to study his view as a representation of children’s psychological experience.

The researcher came up with three questions to analyze. The objectives which are analyzed in this study are: (1) how the main character is portrayed along the course of the story, (2) how the main character view violence and death’s concept, and (3) the reasons for the main character’s changing view toward the concept of violence and death.

This undergraduate thesis employed library research method. There are several steps conducted in this study. First, the researcher conducted close reading on the novel. Second, the researcher formulated problems and applied psychoanalytic approach which was taken as the sufficient approach to solve the problems in this study. Third, the researcher used Forster’s and Cornell’s theory of character and characterization, Piaget’s theory of child psychoanalysis, Pritchard’s and Carlson’s theory of violence, and Matter’s and Speece’s theory of death. The last, the researcher concluded the analysis.

The analysis resulted in some findings. The first is that the main character is portrayed as an introvert and lonesome, bookish and imaginative child, also a loyal friend. The second is that the main character’s view toward the concept of violence and death progress and regress at a certain level. The third is that the reason of the main character’s changing view was his emotional instability which was the result of experiencing violence.
ABSTRAK

RINALDI, FELICIA. A Child’s View toward Violence and Death in Gaiman’s The Ocean at The End of The Lane (A Psychoanalytical Study). Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2017.


Peneliti memunculkan tiga rumusan masalah untuk dianalisis. Perumusan masalah tersebut adalah: (1) bagaimana tokoh utama digambarkan dalam perkembangan cerita, (2) bagaimana pengertian tokoh utama terhadap konsep kekerasan dan kematian, dan (3) alasan di balik pandangan tokoh utama terhadap konsep kekerasan dan kematian.


Analisa yang telah dilakukan menghasilkan beberapa penemuan. Pertama bahwa tokoh utama digambarkan sebagai anak yang tertutup dan kesepian, gemar buku dan senang berkhayal, serta setia kawan. Kedua, bahwa pengertian tokoh utama terhadap konsep kekerasan dan kematian mengalami kemajuan dan kemerosotan pada tahap tertentu. Ketiga, bahwa alasan pada perubahan pengertian yang dialami tokoh utama adalah kondisi emosinya yang tidak stabil sebagai akibat dari pengalaman akan kekerasan.
CHAPTER I

INTRODUCTION

A. Background of the Study

“Children are like wet cement, whatever falls on them makes an impression” is what Dr. Haim Ginnnot expressed about the world of children (in Lansky, 1980: 190). This idea shows that children grow and are shaped by every possible knowledge and experience they received. Everyday experience of a child differs from one to another and those different experiences shapes different forms of perception both toward themselves and toward the world they live in. As Julianne Moore said, “Every child is so different. Their experience of growing up and experiencing events in the world has so much to do with their temperament, their likes, and their dislikes” (in Huffington Post, Executive Special Projects-Voices, March 2013).

Talking about experience, many fiction writers build a story’s characters on the events they got to experience. Neil Gaiman, one of the celebrated fiction writers of the 21st century, often uses the genre of fantasy in building his characters. His novel, The Ocean at the End of the Lane, depicts a sense of fantasy and adventure with an unnamed seven year-old boy as the main character who is in the process of developing his self-identity.

The story begins with the main character returning to his childhood home to attend the funeral of a family member. As he was drawn to the farm at the end of the road, he remembered an old friend and decided to stop at her house. Then
he recalled his past as a seven year-old boy who is in the process of developing his self-identity.

As a child, this character was an introvert who did not have many friends. However, he loved to be in the world of books and was busy with his own laboratory. He was just like any other ‘normal’ kid until he witnessed the death of his kitten and the opal miner who boarded in his house. Then, he started to develop agitation. His new nanny, who was also the new boarder in his home, hated the boy and never allowed him to go out of the house. She, who came from dark realm, even possessed his father to attempt an act of filicide by drowning the boy in his own bathtub. By then, the main character developed intense fear, anxiety, and self-blame.

This study explores the view of the main character as a child who deals with events such as witnessing death and experiencing violence in his attempt to find a self-identity during his development age. In analysing the literary character, the researcher uses psychoanalytic approach, specifically child-psychoanalysis.

Even though many critics reject the notion of using psychoanalytic to be applied in analysing literature, some others take psychoanalytic as the approach which best-fit to understand the behaviour of literary characters. The ground on defending psychoanalysis is to take literary characters as representation of human psychological experiences (Tyson, 2015: 11). By using child-psychoanalysis perspective and applying character and characterization theory, the researcher of this study aims to gain an understanding of the perspective of the literary
character and the character’s representation of general children psychology out of its experience throughout the story.

**B. Problem Formulation**

Regarding the topic discussed above, the researcher formulates several problems as follows

1. How is the main character portrayed in Gaiman’s *The Ocean at the End of the Lane*?

2. How does the main character view violence and death in Gaiman’s *The Ocean at the End of the Lane*?

3. Why does the main character have such a view in understanding violence and death through psychoanalytical perspective in Gaiman’s *The Ocean at the End of the Lane*?

**C. Objective of the Study**

Referring to the previous problem formulation, this study aims to analyze three problems. First, to analyze the portrayal of the unnamed main character’s characteristics. Second, to know how the main character sees the concept of violence and death. Third, to discuss what aspect or reason influence the main character to have such view towards violence and death through psychoanalytical perspective, specifically child-psychoanalysis.
D. Definition of Terms

Death

By its nature, death is defined as an event which is hard to be understood or accepted. In our daily activities it is common to be confronted with the phenomenon of death. Generally, we understand that death is the biological end of life (Matter, 1982: 112). Psychologically, human death is defined as the permanent loss of all consciousness which include brain’s disintegration of function (Charron, 1975: 981). Death can also be defined as a situation where life defining components no longer existed in one being or the once animate being. (Speece, 1984: 1671).

Violence

Waddington, Badger, and Bull, defined violence as an event which conventionally connotates physical attack, the notion represents spectrum of incidents. Technically, violence is defined as an event which includes the application of physical force by one person directly against one or more other persons (Waddington, Badger & Bull, 2004: 149).

In his study, Jackman defined violence in two overarching assumptions which are: 1. An activity which is motivated by hostility and the wilful intent to cause harm and 2. A deviant human activity which is- legally, socially, or morally- done. (Jackman, 2002: 387). Pritchard defined violence as a multi-faced activity which could be physical (in the form of aggression, assault, or abuse) and could also be verbal (in the form of bullying, humiliation, or intimidation).
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

*The Ocean at the End of the Lane* is Gaiman’s novel which made a sensational appearance in the year of 2013, which by that year was voted in British National Book Award as Book of the Year. By the year of 2014 it was also voted as Best Fantasy Novel by Locus Award (Locus Magazine 2014 edition).

Since the novel is newly published, there are not many researches conducted on this work yet. However, there are many researches conducted on Gaiman’s other works which covers his signature on violence and death or the fears confronted by the characters in his works.

As Tina Lo Tufo mentioned in Nashville SCENE, “with *The Ocean at The End of The Lane*, fantasy master Neil Gaiman presents a mythical view of childhood’s fears… As he did previously in *Coraline* and *The Sandman*, Gaiman here mines the rich, rocky ground of childhood for the fears and bewilderments common to young children...” (Lo Tufo,2013). In different research, Sandor Klapcsik pointed out how Gaiman tend to evoke the latency of horror by creating protagonists’ encounter with bizarre image in fantastic events which includes ironic events (Klapcsik, 2008: 317).

Gaiman presented *The Ocean at the End of the Lane* with a seven year-old character facing the ironic events, experiencing violence and witnessing death. Ironic events such as abusive or violent experience and encounter with death, especially by children, have been popularly studied in the field of psychology as
children psychology or children development. In the recent years, there are several studies conducted on children’s conception towards death and violence.

A literary study by Rudd pointed out children characters, such as Gaiman’s character in the novella *Coraline*, often deals with the question of identity. His analysis takes psychoanalytical approach and it showed that children characters, like adult characters, can represent a humanly portrayal sense of fear or worry when dealing with existential issues such as death, ontology, evil, desire and violence (Rudd, 2008: 159).

In their study, Ornduff and Monahan explored children’s feelings about the abuse they experienced and their strategies in coping with the aggression they had undergone (Ornduff and Monahan, 1999: 351). Their data and analysis showed children’s unambiguous negative behaviour and emotional disengagement towards violence.

A study by Speece and Brent pointed out that children’s understanding on the concept of death varies according to their mental development by their age. In the end of their research, they concluded that their findings show children, generally, by the age of seven decides to subdivide the concept of death into irreversible, non-function, and universal (Speece and Brent, 1984: 1671). A different study conducted by Elsom and Prawat concluded that even though children understand the three subdivisions of death, different level of cognitive development might lead to different responses (Elsom and Prawat, 1978: 307).
This present study is slightly different from the studies above since it analyses the characteristics of the main character through his understanding toward the two concepts, namely, violence and death. However, this present study is in line with those studies above concerning the method used to understand the view of the main character as a child which is psychoanalytical approach, specifically on children development.

B. Review of Related Theories

This part consists of several theories that are sufficient to help the researcher in analysing the problem formulations.

1. Theory of Character and Characterization

In order to understand a literary work, the readers need to have an idea of the story. As its element, character in a story placed an important role. With character as its element, a story can progress and develop its plot. The researcher of this study discusses the theory of character and characterization to get a deeper understanding how the character in the novel *The Ocean at the End of the Lane* is portrayed and how he views his surroundings.

Abrams in *Glossary of Literary Terms*, defines character as a distinctive type of person in a literary genre work. He also defines character as the persons represented in a dramatic or narrative work who are endowed with moral and dispositional qualities that are expressed in what they say, i.e., the dialogue, and what they do, i.e., the action (Abrams, 1971: 128). E. M. Forster distinguishes characters into 2 types which are flat character and round character. Flat character
is presented without much individualizing detail while round character is presented in complex temperament and motivation, like real person (Forster, 1927). Like Forster, Cornell also differentiates characters into two types. The first one is static characters, which the characteristics of the character does not change significantly. The second one is dynamic characters, which its characteristics change significantly along the course of a story.

The theory above is useful to help the researcher revealing the portrayal of characteristics of the main character which is analyzed in this study. Abrams’ theory helps the researcher to identify the characteristics of main character through his dialogues, acts, thoughts. Forster’s and Cornell’s theory helps the researcher in determining the character type of the novel’s main character.

2. Theory of Death

Generally, we understand that death is the biological end of life. However, it is also an event which affects relatives, friends, and associates (Matter, 1982: 112). By its nature, death is an event which is hard to be understood or accepted. In our daily activities it is common to be confronted with the phenomenon of death, such as the passing of a family member, a pet killed, or the passing of a friend who got into an accident. Since death is inevitable, every human being including children will eventually have to come to an understanding to its concepts. There are three components which completes concept of death. Those three components include Irreversibility, Non-functionality, and Universality. (Speece, 1984: 1673).
Those concepts are defined as:

a. *Irreversible*, the understanding that death is separated from life and that once a living thing dies, its physical body cannot be made alive again.

b. *Non-functional*, the understanding that all life-defining functions cease at death.

c. *Universal*, the understanding that all living things die or that death is inevitable to all things.

Generally, children develop understanding about the three concepts of death in an orderly sequence from the most basic concept of irreversibility, then non-functionality, and finally universality. Children’s understanding toward the event of death, especially around pre-schooler age until school age, progress from total unawareness through a well-defined logical consideration. Their perception of death are related to the respective level of cognitive development (Matter, 1982: 113).

The theory above contributes in giving the researcher an understanding of the general and specific concept of death. As Matter and Matter wrote in their research, children’s comprehension toward the concepts of death is a factor which determine the developmental sequence a child is in. This theory is essential to help the researcher in understanding the level of view which the main character develops in the novel.
3. Theory of Violence

Violence is generally understood as violent behaviour which intended to hurt or kill. The effect of experiencing violence whether it is physically or mentally, will likely caused emotional disturbance such as fear, the feeling of threatened, nervous, worry, etcetera.

According to Pritchard, there are 2 types of violence or abuse;

a. Physical abuse, which includes the act or circumstances that threaten a child with harm or create a substantial risk to harm a child’s health or welfare.

b. Emotional abuse, which is a pattern of behaviour that attack a child’s emotional development and sense of self-worth (Pritchard, 2004).

Since generally children tend develop extreme emotion instability in dealing with violence, it is important for them to understand this concept so that they can grow a mature perception when they are confronted by this phenomenon or the sight of it. However, the understanding of the concept of violence depends on a child’s intellectual maturity and experience (Cunningham, 2004: 39).

According to Carlson, there is a developmental framework in understanding violence. The development refers to the continual stages: pre-natal, infancy, toddlerhood, preschool, school years, adolescence, young adulthood, middle age, and old age. People of different ages or stages have different attitude in understanding and most importantly different impact from experiencing
violence (Carlson. 2000: 322). Thus, the understanding varies with age and therefore can be seen as developmental process.

These theories of Pritchard and Carlson contribute to the analyzing process in this study. It helps the researcher to categorize the impacts of violence which the main character undergo. It also helps the researcher to understand the type and level of violence experienced by the main character of the novel also his understanding in developmental process level.

4. Theory of Child Psychoanalysis

Child psychoanalysis was initially founded by Anna Freud as the sub field of psychoanalysis in the early 20th century. It is based on the same principles as adult psychoanalysis which was founded by Sigmund Freud. However, child psychoanalysis is modified for different levels of child developments. Regarding the psychosocial, cognitive, emotional, and educational development of children, child psychoanalysis is divided into several major theories. Those grand theories often use staged approach according to child aspect of development.

Some of those major theories are Sigmund Freud’s psychosexual developmental theory, Erik Erikson’s psychosocial developmental theory, John B. Watson’s behavioural developmental theory, Albert Badura’s social learning approach to developmental theory, and Jean Piaget’s cognitive developmental theory. From those theories, the researcher found that Piaget’s theory on cognitive development is most relevant for this research.
In his theory, Piaget accounted cognitive development and the difference of adult’s way of thinking from a child’s. As he said, “child is someone who constructs his own moral world view…” (Gallagher, 1978: 26). His cognitive theory tries to describe the development of thought process, mental states, and how it influences children’s understanding and interaction with the world.

Piaget’s cognitive development theory divides children’s mental development into four stages:

a. Sensory-motor Stage, where children of the age 2 years and under develop major characteristics such as understanding the world through their movements and sensation. At this stage, they learn about the world from basic actions, learn that they are separate beings from the people and objects around them, and also realize their actions can cause things to happen in the world around them. The learning process occurs through assimilation and accommodation.

b. Preoperational Stage, where children of the age 2 to 7 years old develop major characteristics such as thinking symbolically and learning to use words and pictures to represent objects. They also have the tendency to be very egocentric and struggle to see things from other’s perspective. In this process, they tend to think about things in very concrete terms.

c. Concrete Operational Stage, where children of the age 7 to 10 years old and under develop major characteristics such as beginning to think logically about concrete events. They develop understanding of the concept of conservation. In this stage, their thinking become more logical and organized. It can be seen from the usage
of inductive logic or reasoning from specific to general principle, but still very concrete.

d. Formal Operational Stage, where children of the age 12 years and above develop major characteristics such as beginning to think abstractly and reason about hypothetical problems such as moral, philosophy, ethic, social, and political issues. They develop theoretical and abstract reasoning and they use deductive logic from general principle to specific information.

The theory above helps the researcher in understanding the cognitive development stage of the main character. This theory is sufficient to analyze this study since it is entwined with both the theory of violence and death and the main character’s view towards its concept. It also helps the researcher in understanding the psychology of child in general which is represented through the main character.

5. Relation of Literature and Psychology

The basic assumptions of psychology of literature is that there is an apparent line of relationship between psychology and literature. Psychology deals with the study of observable patterns of human’s behaviour, while literature exhibits how human behave when dealing with their problems. So literature as one form of expression of human being represents human life. There is a huge gap between the object that psychology observe which is human and the object of literature which is characters. However, psychological approach can be said to be valid to apply to literary work.
According to Tyson, psychological fits to analyse literary work with these two reasons;

a. A researcher is not suggesting that the characters of a work are real people but that they only represent the psychological experience of human beings in general.

b. Psychoanalysis aims at analysing literary representations as illustrations of real-life issues, such as when someone analyzes the character’s behaviour from the perspective of any critical theory (Tyson, 2006: 25).

Even though many critics reject the notion of using psychoanalytic to be applied in analysing literature, some others take psychoanalytic as the approach which best-fit to understand the behaviour of literary characters. The ground on defending psychoanalysis is to take literary characters as representation of human psychological experiences (Tyson, 2006: 26).

This relation between psychology and literature provides the researcher with an insight of the mutual concern and object of study between the two subjects. Not only that, this theory also gives the idea of representation of human psychological experiences through a literary character. Psychology central in the literary work helps the researcher to explain the course of action, thoughts, and perception of the main character analyzed in this study.

C. Theoretical Framework

This research entitled “A Child’s View toward Violence and Death in Neil Gaiman’s *The Ocean at the End of the Lane* (A Psychoanalytical Study)”. It
focuses on the point of view, mental state, and characterization of the main character towards two concepts, namely violence and death. The first analysis includes examining the portrayal of the main character of the novel, *The Ocean at the End of the Lane*. Forster’s and Cornell’s theory of character and characterization are needed to analyze the characteristics of the main character.

The second analysis is the way Gaiman depicts his main character’s view on violence and death. In order to conduct this analysis, Piaget’s theory of cognitive developmental theory, Carlson’s developmental framework in understanding violence theory, Matter’s children’s developmental sequences in understanding death’s theory are needed to understand the view and level of understanding the main character has toward violence and death.

The third analysis is why the main character of the novel may understand such view toward the concept of violence and death. Here, Piaget’s theory of cognitive development, and Pritchard’s type of violence’s theory guides the researcher to elaborate the view and mental state development of the main character.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is an English novel written by one of the 21st
century’s most notable fantasy authors, Neil Gaiman. Gaiman’s work analyzed in
this study is entitled The Ocean at the End of the Lane. It was first published on
the 18th of June 2013 in the US. In this study, the researcher used the second
edition. It covers 237 pages and it was published on July 2016 in New York by

The novel was successfully voted as British Book of the Year and
awarded Best Fantasy Novel by Locus Award just one year after its publication.
The novel has also been acquired by Focus Features to be adapted into a feature
film and will be produced by the famous actor and film maker, Tom Hanks.

Gaiman was born in Hampshire, UK in 1960. Growing up, he loves to read
the works of J.R.R. Tolkien, Edgar Allan Poe, G.K. Chesterton, C.S. Lewis, and
Gene Wolfe. From the works he read he fosters the love for the genre of fantasy.
His works are categorized into the genre of fantasy, science fiction, and horror.

Since the year of 1991, Gaiman’s works has won numerous awards and
honours. Some of which includes four Bram Stoker Awards, six Locus Awards,
one World Fantasy Award, four Hugo Awards, one British Fantasy Awards, and
more. Some of his great works are even adapted into movies. His novella,
Coraline, which was awarded Nebula Award, was adapted into a stop-motion
film. Another one of his work is the novel Stardust, which also won the Hugo
Award and was also adapted and released by Paramount Pictures into a box-office movie in 2007.

*The Ocean at the End of the Lane* is a novel with the genre of dark fantasy. The story revolves around an unnamed main character. It begins with his return into his childhood hometown for a family member’s funeral. He recalls his childhood memories as he stops by his childhood friend’s house at the farm in the end of the road. As a seven-year-old boy, the main character was a considerably well-red and knowledgeable boy. He did not have any friend until the day he witnessed the dead body of the lodger in his house, that day he made a friend. Lettie Hempstock, a friend who spokes out of ‘everyday reality’. After that day, the boy’s world transfigured into strangeness and terror as he was haunted by the ghost of the dead lodger and the physical harm it did to the boy.

As Lettie helped the boy to cast off the ghost in the magical realm, another horrid magical creature sticked to the boy when they returned to the real world. In the real world, the creature transformed into a nanny, posed as a new lodger in the boy’s house, and possessed his father to kill the boy. The creature successfully done both mental and physical harm to the boy as his possessed father attempted to drown him in bathtub. Affected by such terrors and conjuring experiences, the main character’s perspective towards the image of violence and death changed. As a young boy in a development age, he experienced a great degree of psychological shift in viewing the concept of violence and death.
B. Approach of the Study

The researcher applies psychoanalytical approach, specifically the theory of child-psychoanalysis, to conduct this study. It is used to gain an understanding of the personality, actions, and mind state of the main character. Psychoanalysis is used to investigate personality, behaviour, and thoughts of a person. However, it is also sufficient to be used to investigate the behaviour and personality of characters in literary works.

Psychoanalysis is not simply a branch of psychology nor used in the world of medicine. From its earliest development by Sigmund Freud, the founder of psychoanalysis, it has had broader scope as psychoanalysis is used to interpret tradition, culture, philosophy, including literature to a certain degree. Even though the object analyzed by psychology is different from literature, both entwine one to another as both aim to analyze the subject of phenomena of thinking and feeling (Barry, 2002: 96). Psychoanalysis is useful as an approach to literature. In this study, child-psychoanalysis theory is used to gain an understanding of the main character of the literary work.

Child-psychoanalysis is a sub field of psychoanalysis which was founded in the early 20th century. Basically, child-psychoanalysis holds the principles of adult psychoanalysis. The difference is that it is modified into several levels of child developments which include cognitive, emotional, educational, and psychosocial development of a child. The approach mainly used in this study is Jean Piaget’s cognitive development psychoanalysis. In analyzing the young-aged main character, the researcher takes into account Piaget’s conception of
intelligence developments of childhood years contributing to psychological state. Child-psychoanalysis criticism is sufficient to be used in this study as through its application, the researcher can find both the conscious and unconscious way of thinking and acting of the young-aged main character in the novel.

C. Method of the Study

This study was conducted with the method of library research. The primary source of data is *The Ocean at the End of the Lane* novel by Neil Gaiman. The secondary sources of data are some books containing theories significant for this research, which are; *A Glossary of Literary Terms* by Abram, *Children Exposed to Intimate Partner Violence: Research Findings and Implications for Intervention, Trauma, Violence & Abuse* by Carlson, *Children’s Understanding of Death: A Review of Three Components of a Death Concept* by Speece and Brent, *Critical Theory Today: A User-Friendly Guide* by Tyson, *Reading the Novel: An Introduction to the techniques Interpreting Fiction* by Henkle, *What About Me! : Seeking to Understand A Child’s View of Violence in the Family* by Cunningham and Baker.

There are several steps used in conducting this study. Firstly, in order to gain an understanding on the object of the study, the researcher conducts a close reading on the novel *The Ocean at the End of the Lane* to gain a thorough understanding of the story. In this first step, the researcher also decides the topic which focus on investigating the perspective of the main character and approach suitable for this study, which is psychoanalytical approach. Secondly, the
researcher searches for supporting data through theory books and journals. Thirdly, the researcher conducts critical analysis to answer the problems. The first problem was the characteristics of the main character. The researcher applied the theory of character and characterization. The second problem was how the main character view violence and death. The applied theories were the theory of violence and the theory of death. The third problem was the reason for the main character’s view toward violence and death. The theories applied were also the theory of violence, specifically Carlson’s theory of violence, and the theory of death. For the approach, psychoanalytic approaches was found to be the most suitable approach to be applied in this study. Lastly, the researcher draws a conclusion on the research, based on the analysis of the study and shows the goal to this study has been achieved.
CHAPTER IV

ANALYSIS

There are three parts of discussion covered in this chapter. The three parts are divided according to the three problem formulations, which previously stated in Chapter I. The first part analyzes the characteristics of the unnamed main character. The second part analyzes how the main character as a child sees the concept of violence and death. The third part analyzes what aspects or reasons influence the main character to have such view toward violence and death.

A. The Characteristics of The Main Character

In this subchapter, the researcher analyzes the main character’s characteristics using character and characterization theory. In general, the characteristics are derived from the character’s speeches, thoughts, and actions since he hold the position as the story’s narrator and it reveals his specific personal experience. The analysis of the main character’s characteristics is as follows.

1. Introvert and Lonesome

The *Ocean at the End of the Lane* is categorized into the genre of fantasy and it presented a central character. In the opening of the story, the main character who was a middle-aged man returned to his childhood hometown. By the time he reached the end of the lane and entered an old friend’s home, he magically started to recall all of his memories from forty years ago as a seven-year old child. “If you’d ask me an hour before, I would have sad no, I did not remember the way….
But standing in the hallway, it was all coming back to me. Memories were waiting at the edges of things, beckoning to me. Had you told me that I was seven again, I might have believed you… I remembered everything” (Gaiman, 2016: 8). The description of his characteristics as a child can be seen from his way of expressing his thoughts and how he acts.

Immediately after his memory as a child came flooding in, the main character mentioned that he lacked a sense of friendship since he had no friends. It stated as follows: “Nobody came to my seventh birthday party... When it became obvious that nobody was coming, my mother lit the seven candles on the cake and I blew them out.” (Gaiman, 2016: 11). This statement shows that the middle-aged main character did acknowledge the fact that he was friendless as a child. Generally, children find it easy to make friends, compared to teenagers or adults. Moreover, among all friends, it is easier for them to make friends with classmates. Even most introvert children usually have one or two friends. However, the main character did not have any friend and this shows that he is an extremely introvert child.

Aside from being an introvert, the main character is also a lonesome child. During school age, children in general developed a sense of attachment towards other children who are around the same age or children who have similar interests with them. Attachment towards friends is usually formed because friend environment is the direct stage of social environment right after family environment. This sense of attachment makes most children feel content to be
surrounded by their friends and feel nervous or scared when they do not have friends.

In the case of the seven-year-old main character, he is used to the environment where he lacks friends or companionship. After the quiet birthday party, he attended his class and he said: “I do not remember ever asking any of the other children in my class at school why they had not come to my party. I did not need to ask them. They were not my friends after all. They were just the people I went to school with.” (Gaiman, 2016: 13). At this point, his thought as an adult regresses back to the thought he has as a friendless child in the past. It is shown from his defensive statement that his classmates were not his friends and that they were strictly just the people attending the same education institution as he.

Other than that, the main character also has the tendency to like the idea of being alone. Right after he won a prize money from Premium Bonds, the first thing that he thought was “I was sad not to have won thousands of pounds (I already knew what I would buy with it. I would buy a place to go and be alone, like a Batcave, with a hidden entrance)” (Gaiman, 2016: 34). This evidence shows that as a child, the main character prefers to have an isolated space of his own which he feels comfortable to be in.

Even though there are many children who take the liking to animals or pets and consider them as their friend, they usually have one or two classmates or neighbour around the same age as their friends. The main character considered the cat that his father bought him as his birthday present as his only friend.
“that evening my dad brought a cardboard box, inside was a soft-haird black kitten... I immediately named Fluffy, and loved it utterly and wholeheartedly... I talked to it, sometimes, when my sister was not around, half-expecting it to answer in a human tongue” (Gaiman, 2016: 12).

This evidence represents the main character’s loneliness and his desire to have something he can consider as his friend just like any other child.

2. Bookish and Imaginative

Right after his childhood memories emerged, the main charter remembered that during his seventh birthday, his mother had prepared a birthday cake which he specifically remembered its special form of a book; “My mother, who had organized the party, told me that the lady at the bakery said they had never put a book on a birthday cake before, and that mostly for boys it was footballs. I was their first book.” (Gaiman, 2016: 11). The main character’s tone of thought shows that as a child he feels special that his birthday cake was the bakery’s first book and that he is not like other boys.

The main character got inspired by books he read and he often imagined himself as the character in the stories. It can be seen from the main character’s action and thought as follows: “I went back to reading Pansy Saves the School… I could be happy with Pansy, in some part of my head, even while the rest of my head was filled with fear” (Gaiman, 2016: 80). From this main character’s statement, it shows that books and his imagination becomes his escape from the anxiety he experienced. The evidence shows that the main character flees from his agitation caused by the new boarder of his home by reading the book his mother gave him and imagining Pansy’s adventure, which makes him feel at ease.
To some extent, the books he read also became his device of judgement. The day after the new boarder enter the main character’s home, he realized that his father grew a sort of fondness towards the new boarder. He developed his dislike toward the boarder even before he realized this. However, he did not act like children in general who would complain to their parents once they dislike something. Instead, he held himself, watched from some distance and judged the character of this new boarder before he acted as an impact of his low self-esteem. It is shown in the main character’s statement as follows:

“I wanted to shout down to him, to warn him that he was giving flowers to a monster, but I did not. I just stood on the balcony and watched, and they did not look up and they did not see me.

My book of Greek myths had told me that the narcissi were named after a beautiful young man, so lovely that he had fallen in love with himself. He saw his reflection in a pool of water, and would not leave it, and, eventually he died, so that the gods were forced to transform him into a flower. In my mind, when I had imagined that a narcissus must be the most beautiful flower in the world. I was disappointed when I learned that it was just a less imperative daffodil.” (Gaiman, 2016: 89)

Those statement above reveals that books and stories which the main character reads becomes his device of judgement. He learns to understand other’s characteristics, actions, and then he decides whether he should avoid a person or not. As seen from the thought of the main character above, his judgment resulted in him referring the new boarder as “a monster” and that he saw a characteristic similarity between the new boarder and a narcissi he once read in one of his books. He also understood and showed his disappointment that his father had been manipulated by this monster. The speech of the main character as follows confirms that books becomes his device of judgment; “Growing up, I took so
many cues from books. They taught me most what I knew about what people did, about how to behave. They were my teachers and my advisors.” (Gaiman, 2016: 102)

Another evidence that shows the main character is a bookish and imaginative child can be seen from the way he admitted books and stories as his escape. After Ursula Monkton or the new “scary” nanny boarded in his house and threatened the main character, he went to his laboratory to escape from the fear. He said; “It was a warm spring day, and sunny, and I climbed up a rope ladder to the lowest branch of the big beech tree, sat on it, and read my book. I was not scared of anything, when I read book: I was not scared of anything, when I read book: I was far away, in ancient Egypt, learning about Hathor, and how she had stalked Egypt in the form of lioness…” (Gaiman, 2016: 69).

At the beginning of the story, the main character also said; “I lost myself in stories. I liked that. Books are safer than other people anyway.” (Gaiman, 2016: 12). This thought of the main character reveals that he wants to defend the idea that he does not need a friend. Not only that, this statement also proves that his bookish and imaginative personality is a choice he made to stay in his comfort zone since he has a tendency of having trust issues.

3. Loyal Friend

The main character is a lonesome child who also has trust issue. He has no friend, but once he befriends someone he will very loyal to him. From the plot development, the main character made his only friend after he and his father
found their missing white mini-van with a dead body inside it. An eleven-year-old
girl named Lettie Hempstock who lived in the Hempstock Farm at the end of the
lane came to the crime scene and found the main character near the police car. She
came and took him with her to get him away from the dreaded place. After that,
the plot progressed further and Lettie became the one and only character that the
main character trusted. It is apparent from the dialogue between Lettie and the
main character when both of them entered the magical realm to cast off the ghost
who had been hurting the main character.

“Lettie walked and I walked beside her. We held hands now, my right
hand in her left. The air smelled strange, like fireworks, and the world
grew darker with every step we took into the forest.

“I said I’d keep you safe, didn’t I?” said Lettie.

“Yes”

“I promised I wouldn’t let anything hurt you.”

“Yes”

She said, “Just keep holding my hand. Don’t let go. Whatever happens,
don’t let go.” Her hand was warm, but not sweaty. It was reassuring.”
(Gaiman, 2016: 53)

The main character admitted from the lines above that Lettie was the only person
he felt reassured with. Compared to the thought of the main character in the
beginning of the story, that he would trust books which made him feel safe rather
than trusting people, in the further progress of the story Lettie became the only
person the main character trusted.

At the moments when he was almost killed by his own father and *Ursula
Monkton*, the creature which came from dark realm, Lettie and the Hempstock
women became his safe place. The main character started to develop a sense of trust toward his bestfriend, Lettie, which stated in the lines as follows;

“I was not scared, though, and I could not have told you why I was not scared. I trusted Lettie, just as I had trusted her when we had gone in search of the flapping thing beneath the orange sky. I believed in her, and that meant I would come to no harm while I was with her.” (Gaiman, 2016: 153)

And by the time they had to face the dangerous creature which was going to kill the main character, he believed and followed Lettie’s instructions; “We walked across the lawn rapidly. “I’m taking you down to the fairy ring,” she said. “You have to wait there until I come and get you. Don’t leave. Not for anything.”” (Gaiman, 2013: 172) The main character followed Lettie’s instructions and stayed in the fairy ring even though he was threatened by the ghost of the Opal Miner, his father, and even the remains of Ursula Monkton. It was stated in the main character’s speech as follows;

“I don’t care. I’m still going to wait here for Lettie Hempstock, and she’s going to come back to me. And if I die here, then I still die waiting for her, and that’s a better way to go than you and all you stupid horrible things tearing me to bits...” (Gaiman, 2016: 185)

The statement above shows the main character’s determination and belief on Lettie. His statement shows that he was brave enough to heed the threats of the ghosts and other horrifying magical beings and followed Lettie’s instruction.

After Lettie accidentally died while saving the main character from being devoured by the hunger birds, the main character felt a deep guilt and said “You don’t have to take me home. I could stay with you. I could wait until Lettie comes back from the ocean. I could work on you farm, and carry stuff, and learn to drive
a tractor.” (Gaiman, 2016: 221) After young Mrs. Hempstock took the main character back to his home, the main character still insisted on waiting for Lettie’s return. His speech above shows his loyalty to Lettie as his only friend. He wished to wait for his only true friend to return after the ocean healed her and got her back to her new life.

Near the end of the story, the main character who had grown into a middle aged man and forgotten everything that happened in the Hempstock Farm recalled every inch of his memories as a child. He was able to recall everything because it was Lettie who wanted him to remember and that she wanted to see him. As his only friend, Lettie had sacrificed her life and the main character remained loyal to her after parts of her turned inside the silent ocean which she loved dearly.

“I said, “I used to have a cat like this. I called her Ocean. She was beautiful. I don’t actually remember what happened to her.”

“You brought her back to us,” said GinnieHempstock. She touched my shoulder with her hand, squeezing it for a heartbeat; she touched my cheek with her fingertips, as if I were a small child…” (Gaiman, 2016: 235)

Even when he had forgotten everything, he always had a part of Lettie in his whole life, which is shown by how he named part of Lettie which lived in the form of a black kitten as Ocean. A part of Lettie came back to live in the form of Ocean, the kitten, because of the main character’s loyalty to her as his only true friend.

Based on the explication of characteristics of the main character above, there are some changes to his characteristics. Such as he who was an introvert and lonesome child, who loved to live in his imagination and would trust books
instead of people in the starting-half with he who liked the companionship of Lettie, became the loyal friend of hers, he also feels content to be around young Mrs. Hempstock and old Mrs. Hempstock who appear as the story progressed further.

These changes of characteristics are very apparent from the changes of thoughts, course of actions, and view of the main character towards his surroundings which he revealed in the starting half and the later-half of the story. After applying Forster’s and Cornell’s character and characterization theory, it can be said that the main character is classified into a round and dynamic character because of the apparent changes of characteristics and course of actions which the main character takes. After experiencing new events and welcoming new figures to his life, the main character has changes to his characteristics. The similar liquidity or changes also appear on his view.

B. The Main Character’s View on Violence and Death

People of various ages, backgrounds, cultures, and environments experiences various events throughout their life. Human participation or observation in various events of their life serves as the basis of their knowledge. These process of participation and observation is also one of the most important factors which support and form an individual’s perspective. In Nail Gaiman’s *The Ocean at the End of the Lane*, the main character’s perspective as a human being was also formed by his observation and participation in the events of his life.
The main character, as a growing seven-year-old child, was in the stage where he started to comprehend information from events he experienced and built his character. Interestingly, the main character’s development revolved around a sequence of horrifying event of violence and death. At mere beginning of the story, the main character was faced with his first encounter of the event of death, the death of his kitten or his only friend. Few moments after that, the main character also faced another death. When he and his father found their missing white minivan, he witnessed the dead body of the Opal Miner who was a boarder in their house. In the development of the story, the main character also experienced an attempt of filicide which his father did on him. Not only that, he was also mentally abused by Ursula Monkton, the ghost of the Opal Miner, and the hunger birds which had come from other realms.

His perspective on the world and the concepts of the world as a child who is in cognitive development age did not stay the same. Moreover, because he had observed and participated in the horrifying events of violence and death directly, the way he comprehended information and cope with the two events had taken another turn compared to children in general.

1. The Main Character’s View on Violence

According to Matter’s theory of children in developmental sequence, the main character as a seven-year-old child can be categorized to be a school age child. At this stage, children’s view tends to form characteristics of their own, so does the main character’s. In general, their perspective and view towards the
concepts and events in the world are formed into a more concrete concept. The main character as a child was involved in abusive event of being drowned, causing his perspective of the event of violence to be different compared to children who have never experienced or observed it themselves.

His understanding towards the concept of violence in the beginning of the story is somewhat different after he experiences it. Before experiencing violence, the main character would view violence as a scary experience that would only happen to him in his dreams or imagination and he would remotely ever experience it. This understanding that reality of being abused will remotely happened to himself shows that he is in the development stage where children tend to be egocentric as mentioned in Ornduff and Monahan study of children’s understanding toward parental violence. This view of the main character can be seen from the way he explained about the dream in which he was abused. After winning a sum of money from Premium Bonds, he went to bed happily. However, that night he dreamt of his grandfather and his friend hurting him by gaging him with a sharp and glittering object. “I know that I was in school, and having a bad day, hiding from the kinds of kids who hit me and called me names, but they found me anyway, deep in the rhododendron thicket behind the school, and I know it must be a dream because my grandfather was with them…” (Gaiman 2016: 35).

The main character woke up choking and vomiting blood. He pulled out a silver shilling out of his throat. Him being scared that his dream of being abused had became reality can be seen from his speech “I did not want it to exist, the
bridge between my dream and the waking of the world” (Gaiman, 2016: 37). He also stated “He never hit me. He did not believe in hitting.” (Gaiman, 2016: 87) this shows his belief towards his father that he would not experience violence. His thought when he angered his father was “He had not chased me. Perhaps he thought it was beneath his dignity, chasing a child.” (Gaiman, 2016: 93) and this shows his understanding that he would not be abused. These reactions of the main character is similar to most children who have never experience violence before, as written in Cunningham and Baker’s research of child’s view of violence. From the main character’s thoughts, expressions, and speeches it can be concluded that at this point, he understand that violence is a negative, hurting and horrifying event. However, he sees it as an event that would not happen to him.

In the later development of the story, the main character’s view on the concept of violence developed even further as he experienced both emotional and physical abuse. After his house welcomed a new boarder, the main character was put in a position where he started to doubt himself. His mentality and emotions became unstable starting from the point that he received threat or a form of emotional abuse from an adult. The threats or emotional abuse which Ursula Monkton posed on him actually attacked the main character’s sense of self-worth. The evidence can be seen from the main character’s act of fleeing into his laboratory after being threatened by Ursula Monkton. It can also be seen from his thoughts “I was scared that he would be angry, or that Ursula Monkton would say something to make him angry with me.” (Gaiman, 2016: 87). This shows that the main character was emotionally disturbed by the abuse and he was anxious that
his parents would believe Ursula’s lies instead of him, even though he is his parent’s son.

Unfortunately, right after experiencing an act of emotional abuse the main character for the first time in his life experienced an extreme form of physical abuse. The main character refused to eat the meal made by the new nanny and called her “monster”, thus angered his father. He fled and locked himself in his safe place or the bathtub which always comforted him. His angered father then broke down the door to his safe place and drowned him in the bathtub repeatedly.

At this point, the main character’s perspective of violence had taken an extreme progress. He instantly understood that violence did not only exist in books that he read or the imagination and nightmare he had, but also in his reality. He also understood that the nature of violence was not only limited to the horrifying or scary feelings it caused but it may also lead to death. This perspective of the main character can be seen from his thought as he was drowned by his father.

“I kicked out and flailed at him. I was horrified, but it was initially the horror of something happening against the established order of things... He pushed my head and shoulders beneath the chilly water, and the horror changed its nature. I’m going to die” (Gaiman, 2016: 95)

We can clearly see from the evidence that the main character undergoes physical aggression from being drowned into the bath. At the time he was drowned for the first time, he said that he was going to die and that speech shows his understanding on the concept of violence has changed. His understanding that he himself was experiencing the event of physical violence had develop the concept
that this life-threatening negative event could happen to anyone, including a child like himself.

The main character also stated in a detailed manner how scary it felt to experience physical abuse, moreover when it was done by intimate person such as his own father. “My face was now out of the water, and I clamped my teeth into his tie, just below the knot.... I was pulled up with him, soaked and spluttering and angry and crying and scared.” (Gaiman, 2016: 96) This detailed explanation of the way he was drowned and what he felt then is similar to the result Ornduff and Monahan’s research. Similarly, the main character and the children who were interviewed in their research arrived at the understanding that violence is an unambiguously negative event which was imprinted in their memories.

Another development of his view on the concept of violence can also be seen from his act after he was drowned in his bathtub, which is the effect of violence. “I cried then, cold and still damp in that bedroom, cried with pain and anger and terror, cried safely in the knowledge that no one would tease me for crying. I cried until I was all cried out.” (Gaiman, 2016: 101) From this line it can be seen how terrified he was, that the main character who had rarely cries would cope with the aggression by crying out his fear. The main character’s emotional disengagement also resulted in another act that he done in order to cope with this aggression.

After crying his heart out, he desperately ran away from his house by climbing out of his window and inched down from his room in the second floor
until he reached the ground. He ran away from his house to the Hempstock Farm to be with Lettie, and the Hempstock women. “I fled, barefoot, into the rainy dark.” (Gaiman, 2016: 105) “I grasped the wire of the fence, was convulsed, and my palm was burning... I let go of the electric fence... I could run no longer, but hurried in the wind and rain” (Gaiman, 2016: 107). Even after being electrocuted by electric fence, he was still determined to get away from his house. This desperate act of the main character shows his need of shelter replacement as an impact of mentally disengaged young-age victim of violence.

As previously stated in Chapter II of this research, according to Pritchard there are two types of violence, which are physical abuse which threaten a person’s harm and emotional abuse which attack a person’s sense of self-worth (Pritchard, 2004). The application of this theory resulted with categorizing the main character as a victim of both physical abuse and emotional abuse. Since the main character had experienced both, his understanding on the concept of violence was deeper and more extreme compared to children who had never experience it. His view of violence was more progressed compared to children with no experience over it and that it was terrifying and more emotionally affecting. He also viewed the concept of violence as an event which could cause an individual or the abused to stay far away from the abuser in order to find another place or individual of shelter.

2. The Main Character’s View on Death
The main character’s story in the novel, aside from revolves around the event of violence, also revolves around the event of death. Death, as a phenomenon which is inevitable to every human being is different compared to the event of violence which may or may not be confronted directly by every individual. By its nature, death is hard to be understood or accepted, however every human being will eventually have to come to an understanding to its concept and this includes a child like the main character.

According to Piaget’s cognitive development theory, the main character as a seven years old boy is at his concrete operational stage where he thinks logically and conserve his view upon a subject. However, upon the development of the story, the main character’s view progressed and at some point regressed back from concrete operational stage into preoperational stage. The development of the main character’s progressive and regressive understanding can be measured from his chronological understanding on the concept of death which are irreversible, non-functional, and universal.

The first time the main character was confronted with death was after the Opal Miner arrived at his house. Upon his arrival, the Opal Miner or the first boarder to his house accidentally run over Fluffy which was the kitten that the main character got from his father for his seventh birthday gift. He was devastated for the death of his kitten “I wanted to go off on my own. I wanted to cry for my kitten, but I could not do that if anyone else was there and watching me. I wanted to mourn.” (Gaiman, 2016: 14) This statement of the main character suggested that he understood the first stage to understand the concept of death which is
Irreversibility. The main character had reached the understanding that death is separated from life and that once a living thing dies, its physical body cannot be made alive again.

Another evidence also shows the main character has reached such understanding on death concept of Irreversibility from his thought as he was going through the process of coping with Fluffy’s death. The main character said, “I missed Fluffy. I knew you could not simply replace something alive.” (Gaiman, 2016: 16). He said this statement after the Opal Miner tried to replace the dead kitten with another cat. At this point, the main character’s view was that a living being is unique and once it died it cannot be brought to live or even be replaced.

The second time the main character was confronted with death was when he and his father was looking for their missing white minivan. When they found the minivan, his father was spotting something at the back of the car. It was the main character’s old blanket with something underneath it. As the main character stared at the back seat to find his comic, he saw the dead body of the Opal Miner. In his mind he stated, “It looked like the opal miner, but it was dressed in a black suit, with a white, ruffled shirt and a black bow tie… Its eyes were staring. Its lips were bluish, but its skin was very red. It looked like a parody of health.” (Gaiman, 2016: 23). At first he was unsure that thing covered by his old blanket was the Opal Miner because he thought that the Opal Miner was alive and did not have the physical appearance like what he saw at the back seat of the minivan.
At this stage, the main character shows a naive understanding about human death. Instead of focusing on the dead Opal Miner, he focused on his comic book which was crumpled near the dead man. It can be seen from his thought, “I could see, underneath it, crumpled and bent, my copy of SMASH! With Batman, looking just as he did on the television, on the cover.” (Gaiman, 2016: 24). After someone told him to stand away from the minivan and the dead body, he realized that the Opal Miner really died and when Lettie came and took him away from the crime scene, the main character said to her “‘There is a dead man in our car.’” (Gaiman, 2016: 25). His thought right after seeing the dead body was that its feature was similar like a health parody, however after Lettie took him he could say that the Opal Miner has died. It can be understood that the main character needs time to process his mind to determine if the Opal Miner really was dead. It also shows that the main character understand the degrading human physical feature as natural result of death. The main character used the words, “Its eyes were staring.” from this statement it can be said that the main character was saying that its physical do not move as the opposite of living being which is moving or functioning. The statement of degrading human feature and dysfunctional body shows his understanding of non-functionality as one of other defining concept of death.

The evidences above shows that from the beginning of the story, the main character understand the two concepts of death which are Irreversibility and Non-Functionality. However, he can only reach the understanding of the third and the highest concept of death which is Universality after he experienced physical
violence. After he was drowned in his bathtub by his father, he stated “I thought, I’m going to die.” (Gaiman, 2016: 95). By this statement, the main character has grasped the view that death is inevitable to all things including himself.

From all those evidences of the main character’s view towards death, he could be considered as a child who had reached such mature understanding. However, even though the main character’s view had progressed to the third stage (Universalilty) or the most mature understanding, a child’s view might regress if triggered by an event or some sort. The researcher found that after experiencing violence, the main character’s view undergoes several regression.

After the main character ran away from his house out of the terror of his father’s abuse, he stayed with the Hempstocks. Lettie and young and old Mrs. Hempstock encouraged him to face Ursula Monkton or the creature which turned his father ruthless. With Lettie by his side, she ensured him that she would protect him and get rid of Ursula Monkton. By the time that Lettie left him in the fairy ring to retrieve the ocean which would transfer him into a safer realm, the main character’s fearfulness emerged. “I have never been as frightened as I was in the grass circle with the dead tree in the centre” (Gaiman, 2016: 174)

Then he saw the dead Opal Miner walked towards him and said, “‘Hey! Boy!’ I turned. He walked across the lawn toward me. He was dressed as he had been the last time I had seen him…” (Gaiman, 2016: 174) The frightened main character perceived that the dead opal miner could walk and speak like a living human. The main character also described the walking and talking dead man as in
this line; “His face was still an alarming cherry-red, as if he had just spent too long on the beach, but his hands were white…” “Come on, boy,” said the opal miner. “You’re just prolonging the inevitable.””. The way the main character describing the dead man’s feature is like describing the feature of living human being with non-artifice facial colour.

At this point, the main character’s view of the concept of death changed from mature to functionality and reversible. He described and perceived the dead opal miner as a person who had come back to live. His view regressed to the preoperational mode of view, where his view excluded the idea of life after dead, but rather comprehended the idea of reversibility where deceased physical body was able to be brought back to life. His extreme anxiety caused him to think that even though the opal miner had died, his body could functioned the way living’s body did which are moving, thinking, and talking.

Another evidence of the regression of view that the main character undergoes can be seen from the main character’s statement after Lettie died. After Lettie was accidentally killed by the hunger birds from other realm, young Mrs. Hempstock picked up her dead body and held it close to her. The main character who stood near young Mrs. Hempstock said, “The girl beside me, on her mother’s lap, at her mother’s breast, had given her life for mine.” (Gaiman, 2016: 215). From his thought of what he saw, he understood that Lettie’s dysfunctional body affirmed that Lettie had died. This view fulfils the concept of death of Non-functionality.
However, after they took Lettie’s body to her final resting place which was the ocean, the main character said, “I could wait until Lettie comes back from the ocean.” (Gaiman, 2016: 221). This statement of the main character showed that in his view, a dead person could come back to life, and that he would wait for Lettie to come back to life and that they would continue their friendship the way they had when Lettie was alive. This statement affirms the main character’s fluidity of view. His view on the concept of death shows regression and progression when triggered by his extreme emotional state which was previously cause by violence.

C. The Reasons of The Main Character’s Changing View

Through the beginning of the story, the main character is perceived as a normal child. He was portrayed as an introverted, lonesome, bookish and imaginative child who is the process of building his character. Based on Piaget’s model of children mental development stages, the main character can be described as a child who is currently in transition between preoperational stage and concrete operational stage of cognitive development.

The main character can be categorized into preoperational stage as his thoughts reveals that he is developing characteristics of thinking symbolically and often uses words and pictures to represent objects. It can be seen from his way of describing things which horrifies him such as when he tells Lettie about his dream “‘Himself. But with fingers poking out his eye sockets. And things coming out of his mouth. Like crab claws.’ I thought about people with crab legs coming out of their mouths, in mirrors.” (Gaiman. 2016: 40) from this statement, it can be seen
that the main character describes his dream through an image description of crab legs or claws.

The main character can also be categorized into concrete operational stage since his action and thoughts in facing events inclines to be logical. It can be seen from his thought as he was talking with Lettie about her ocean, “It was only a duck pond, out at the back of the farm. It wasn’t very big. Lettie Hempstock said it was an ocean, but I knew that was silly.” (Gaiman, 2016: 29). From the evidence we can see that the main character has progressed from preoperational stage to concrete operational stage where he thinks logically and conserves his understanding upon a subject. However, upon the development of the story, the main character understanding progressed in concrete operational stage and at some point regressed back into preoperational stage. The main character’s view on the concept of death shows regression and progression. Both are results of his extreme emotional state which was previously cause by the violence he experienced.

To understand the level of state of the main character, the researcher tried to compare the effect of the main character’s behaviour, emotion, physic, cognitive, and social state to children’s general state. Below is the general classification of effects of experiencing or witnessing violence according to development level.

<table>
<thead>
<tr>
<th>Behavioural</th>
<th>Pre-schooler Age</th>
<th>School Age</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Aggression, Behaviour</td>
<td>Aggression, conduct</td>
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<tr>
<td></td>
<td>problems</td>
<td>problems, disobedience</td>
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<td>----------------</td>
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<tr>
<td><strong>Emotional</strong></td>
<td>Fear and anxiety,</td>
<td>Fear and anxiety,</td>
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<tr>
<td></td>
<td>sadness, worry about</td>
<td>depression, low self-</td>
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<tr>
<td></td>
<td>mother, post-traumatic</td>
<td>esteem, guilt, shame,</td>
</tr>
<tr>
<td></td>
<td>disorder, negative affect</td>
<td>post-traumatic stress disorder</td>
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<tr>
<td><strong>Cognitive</strong></td>
<td>Limited understanding,</td>
<td>More understanding than</td>
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<td></td>
<td>self-blame</td>
<td>young children, self-</td>
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<td></td>
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<td>blame, academic</td>
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<tr>
<td></td>
<td></td>
<td>problems, pro-violent</td>
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<tr>
<td></td>
<td></td>
<td>attitude</td>
</tr>
<tr>
<td><strong>Social</strong></td>
<td>Trouble interacting with</td>
<td>Fewer and lower quality</td>
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<td></td>
<td>peers and adults,</td>
<td>peer relationships</td>
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<td></td>
<td>ambivalent, relationship</td>
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<td>with caregiver</td>
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By comparing the effect of the main character state before and after he undergoes direct emotional aggression, the researcher found the inclination of progression and regression of the main character. Compared to behavioural, cognitive, and social level as effect of violence, the main character was mostly affected emotionally. He developed the feelings of fear, anxiety and depression which were far more intense compared to the view he had before. The intense fear
that he felt even pushed the main character to fleeing from the house he thought as a dangerous place with his ruthless father in it.

The main character arrived at such extreme emotional state apparently appeared after he was drowned by his own father. His father’s act of filicide attacked his sense of self-worth since he trusted his father would never hurt him physically, even though he knew that outside of his house or in this case his safe place, children who behave badly might get punished physically.

“He never hit me, he did not believe in hitting. He would tell us how his father had it him, how his mother had chased him with a broom, how he was better than that. When he got angry enough to shout at me he would occasionally remind me that he did not hit me, as if to make me grateful. In the school stories I read, misbehaviour often resulted in a caning, or the slipper, and then was forgiven and done…” (Gaiman, 2016: 87)

This evidence above showed the main character’s sense of trust on his father. His standing point shows that he knows his father as a figure of shelter which he feels grateful to have.

However, by the time that the main character saw the ruthless side to his father, all of his sense of trust toward him vanished. This resulted to his emotional instability from losing a sheltering figure which clearly portrayed in the main character’s speech as, “It was just me and my father. His cheeks had gone from red to white, and his lips were pressed together, and I did not know what he was going to do, or why he was running a bath, but I was scared, so scared.” (Gaiman, 2016: 94). He also expressed the depth of his fear from his thought, “I was horrified, but it was initially the horror of something happening against the established order of things.” (Gaiman, 2016: 95).
The main character who had experienced the event of verbal abuse by Ursula Monkton and filicide by his father has made an impression on his perception. The direct emotional aggression pushed him to the state that he develops emotional instability which the leads him to commit the act of running away from his house. “As I ran, I thought of my father…. I saw his face through the chilly bathwater as he held me under…” (Gaiman, 2016: 105). The emotional instability also resulted in his way of viewing the concept of the world especially on the concept of violence and death since the fear he felt from being abused haunts him.
CHAPTER V

CONCLUSION

The researcher found that the main character represents general children psychology experience out of his experience in the story. The seven-year-old main character is being in transition between preoperational stage and concrete operational stage.

The researcher found that during the transition from a stage to another, a child’s view might progress or regress. In the case of the main character of *The Ocean at the End of the Lane*, his mind had progressed on the three essential concept of death which are *Irreversible*, *Non-functional*, and *Universal*. However, his view regressed back as it was triggered by emotional and physical violence he experienced. Through this study, the researcher found that *The Ocean at the End of the Lane* represented possibility of children’s changing view during their development age as the main character experienced and that it might be triggered by parental aggression which resulted on the change of feelings, personalities, behaviours, and most prominently emotional states.
BIBLIOGRAPHY


APPENDIX

Summary of Neil Gaiman’s *The Ocean at The End of The Lane*

The story starts with a middle-aged main character who returns to his childhood home for a family member’s funeral. As he drove around his childhood’s country lane, he was drawn to a farm at the end of the road. There, as he sits on Lettie Hempstock’s duck pond, his memories as a seven-year old boy came flooding in. As a child he was friendless, bookish, and imaginative. On the day his house welcomes a boarder he was faced with the death of his only friend, a kitten. Not long after that he witnessed the death of the Opal Miner who boards in his house. His strange past as a small boy became even more frightening and dangerous as the coming of a creature from a darker realm.

The creature, who called herself Ursula Monkton, posed as a nanny who boards in the boy’s house. She hated the boy and wanted to kill him. She possessed the boy’s father and attempted to drown the boy in his tub and kill him. Luckily the boy survived the dreadful attempt, however his mental and emotional state became unstable and it change his way of perceiving things. After he fled from his house, Lettie and the Hempstock women became his only shelter from the whole nightmare. As Lettie and the boy tried to get rid of Ursula Monkton, the boy had to face the ghost of the Opal Miner, his father, and the creature called Hunger Birds. In their attempt, Lettie was killed and the boy’s emotional state become even more unstable. In the process of facing his dangerous experience, his understanding towards the world progress and regress un accordingly.