The Depiction of Loss in Alice Hoffman's The World That We

Knew

THESIS



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ABSTRACT

Najmah. (2021). *The Depiction of Loss in Alice Hoffman's The World That We Knew*. English Departement, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Saadah, M. Hum.

Keywords: magic realism, Holocaust, grief, loss, the model of coping

This thesis aims to unveil the concept of loss depicted in Hoffman's *The World That We Knew* and unfold the types of coping used by each character in dealing with their loss. There are two main problems proposed: (1) how is the concept of loss portrayed in *The World That We Knew*?; (2) how does each character deal with their loss in *The World That We Knew*?

The qualitative approach applies in the thesis since the analysis is entirely focusing on data interpretation. The researcher takes the data primarily from dialogues, narratives, and conversations in *The World That We Knew* by Alice Hoffman. The researcher also uses related studies, journals, books, and articles as supportive data. The data were taken from grouping sentences, conversation, and narrative based on the research questions. Then, the researcher analyzed the grouped data using Wendy B. Faris's characteristics of magic realism to portray the concept of loss and Lazarus & Folkman's coping model to describe the types of coping methods used by each character.

The result found that Alice Hoffman portrayed the concept of loss through magical realism. It is proven in the use of some magical realism elements in narrating each type of loss; they are; losing a mother, losing a partner, and losing a sibling. Each type of loss is told through magical realism elements such as the human's sixth sense (seeing a ghost and angel) and human's unlogical ability (talk with birds, predict the future, and make a human). The researcher also found how each character deals with their loss. The researcher categorized it into two types of coping; problem-focused coping and emotion-focused coping. Problem-focused coping includes revenge and problem-solving, while emotion-focused coping contains hallucination, radical action, denial, blaming, help others, and social support. Therefore, the researcher concludes that the author uses magic realism in narrating the traumatic event, and in dealing with it, each character is found to use several coping types.

ABSTRAK

Najmah. (2021). *The Depiction of Loss in Alice Hoffman's The World That We Knew*. English Departement, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Saadah, M. Hum.

Kata kunci: realisme magis, holocaust, kesedihan, kehilangan, model koping

Tesis ini bertujuan untuk mengungkap konsep kehilangan yang muncul dalam *The World That We Knew* karya Alice Hoffman dan mengungkap jenis koping yang digunakan oleh masing-masing karakter dalam menghadapi kehilangan. Ada dua masalah utama yang diajukan peneliti: (1) bagaimana konsep kehilangan digambarkan dalam *The World That We Knew*?; (2) bagaimana setiap karakter menghadapi rasa kehilangan mereka di *The World That We Knew*?

Pendekatan kualitatif digunakan dalam tesis ini karena analisisnya sepenuhnya berfokus pada interpretasi data. Peneliti mengambil data terutama dari dialog, narasi, dan percakapan dalam novel *The World That We Knew* karya Alice Hoffman. Peneliti juga menggunakan studi terkait, jurnal, buku, dan artikel sebagai data pendukung. Data diambil dari mengelompokan kalimat, percakapan, dan narasi berdasarkan pertanyaan penelitian. Kemudian, peneliti menganalisis data yang telah dikelompokkan menggunakan teori realisme magis milik Wendy B. Faris untuk menggambarkan konsep kehilangan dan model koping milik Lazarus & Folkman untuk menggambarkan jenis metode koping yang digunakan oleh masing-masing karakter.

Hasil penelitian menemukan bahwa Alice Hoffman menggambarkan konsep kehilangan melalui realisme magis. Terbukti dengan penggunaan beberapa unsur realisme magis dalam menceritakan setiap jenis kehilangan; diantaranya; kehilangan ibu, kehilangan pasangan, dan kehilangan saudara. Setiap jenis kehilangan diceritakan melalui elemen realisme magis seperti indra keenam manusia (melihat hantu dan malaikat) dan kemampuan tidak logis manusia (berbicara dengan burung, memprediksi masa depan, dan membuat manusia). Peneliti juga menemukan bagaimana setiap karakter menghadapi kehilangan mereka. Peneliti mengkategorikannya menjadi dua jenis koping; koping yang berfokus pada masalah dan koping yang berfokus pada emosi. Problem-focused coping meliputi balas dendam dan pemecahan masalah, sedangkan emotional-focused coping meliputi halusinasi, tindakan radikal, penyangkalan, menyalahkan, membantu orang lain, dan dukungan sosial. Oleh karena itu, peneliti menyimpulkan bahwa penulis menggunakan realisme magis dalam menceritakan peristiwa traumatis, dan dalam menghadapinya, setiap karakter ditemukan menggunakan beberapa jenis koping.

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Loss is a feeling or emotion that arises when separated, abandoned, or lost to someone we loved. Apart from losing someone, someone can also feel sad about losing something that is considered essential. For instance, one will feel sad when losing their job, lose their pet, or lose their favorite doll. During this phase, someone will feel sad and sometimes overwhelmed by grief. According to Smith, Robinson, & Segal (2020, para. 1), grief is the natural response to loss. Grief is interpreting as a solid mental and physical reaction to a loss. In griefing, someone may experience extreme sadness, feeling angry, having trouble sleeping, and eating (Whalley and Kaur, 2020, para. 4).

Losing and grieving are normal for everyone to experience. Someone will feel attached to something, like a doll, phone, and it can be someone, like our family, siblings, friends, best friends, husband or wife. We never imagined that we would part with someone or something we loved. Whereas, in life, there is a saying that when someone comes, some go. That is the cycle of life. Sometimes, we get too carried away by the presence of someone or something. We are ready for something to come, but we forget that death is absolute. A sudden and unprepared leaving makes our psyche a little shaken. George Bonanno (cited in Weir, 2020, para. 9), a psychologist, stated that we sometimes lose our identity when losing someone. Therefore, what we do in

the grief phase is the most important. Although sadness and loss may seem simple, they need to be appropriately handled so that they don't get carried away by sadness and negatively affect someone.

One of the literary works that speak about loss is Alice Hoffman's newest novel in 2019, entitled *The World That We Knew*. This thirty-four-chapters novel mainly tells about loss during Holocaust. This novel combines the elements of historical fiction and magical realism with using Jewish folklore. As Alice explains in her interview with Simon & Schuster Books, this novel is inspired by an actual event. An older woman approach Alice, and she asks Alice to write her story. The woman once was a hidden child during world war two in France without knowing that she is Jewish. At first, Alice refuses to write it. But, as time goes by, she decides to write the story. After a couple of research in Paris, Alice found a bitter truth behind the war (Simon & Schuster Books, 2019).

During the Holocaust, many human rights are violated, such as murder, racism, genocide, and rape. As Holocaust survivors, it's certainly not easy for them to live. They witness the traumatic event that haunts their entire lives, especially for the survived child. In *The World That We Knew*, Alice gives the reader's perspective on how these children struggle to survive. They have to lose their everyday life, parents, families, and friends. Alice successfully brings the raw emotion of the survived child during the Holocaust into this novel (Simon & Schuster Books, 2019). This becomes the main reason why the researcher chooses this novel.

The World That We Knew tells about three brave girls during the Holocaust. The main character, Lea, is sent away by her parents to Paris to escape from the Nazi army. Lea is accompanied by a golem named Ava, brought to life by the daughter of a rabbi named Ettie. During the four years of war in Paris, three of them have to hide and survive alone in sorrows. Ava and Lea hiding in Lea's Jew's uncle's house named Uncle Levi, while Ettie lost her sister on their way to Paris. She put an act of revenge on the Nazi's army and join a gang with the same vision as her: kill the Nazis. While Lea and Ava are also not safe hiding in Uncle Levi's house, they move from one hideout to another hideout for four years.

In analyzing Alice Hoffman's *The World That We Knew*, the researcher focuses on loss issues. In the novel, each character faces loss, especially losing their loved ones. Lea lost her mother, Ettie, who lost her sister, Julien, who lost his family, Marianne, who lost Victor. Losing is a natural feeling experienced by everyone when having someone or something be taken away. We will find ourselves grieving in response to loss, and that's a normal thing to feel. The most important thing about a loss is how we deal with and overcome it. Sometimes, we cannot accept and deal with death, especially if we lose something that plays an essential role in our life. Sometimes it feels like we lost ourselves too. If it's not treated appropriately, it may lead to depression and even suicide. Engel (cited in Davidsen&Leick 1991, p. 11) even stated that grief might develop into a disease. It's called die of a 'broken heart.'

Losing parents at a young age, of course, will have a psychological impact on the child. A study by Melhem, N.M., Walker, M., Moritz, G., & Brent, D.A. (2012, p. 1) explains that children who have experienced their parents' death due to sudden deaths (e.g., accidents and suicide) have a higher percentage of developing depression and PTSD. A study from Berg, L., Rostila, M., Hjern, A (2016, p. 1) also shows the same result. Children who experience a parental loss due to external factors (e.g., suicide, accidents) have long-termed negative psychological consequences and affect their parenting style. It means that children belonging to this group need priority and immediate treatment after the parental loss.

Meanwhile, if we look back at *The World That We Knew*, they do not have any time or chance to recover from grief. The only thing matter is how to survive and save their closest one. They do not have time to mourn and grief properly. Each character must bury their pain and sorrow before they have time to deal with it. The same thing also happened back then in the Holocaust era. The survived child who lost their parents and their loved ones did not have any time and chance to recover their pain. Indeed, this incident will affect their psychological and leave a profound trauma.

Related to the loss and grief issues, the researcher finds several studies discussing the same themes. First, a study by Hidayatul Islahiyah (2018), Pradani Adda Mustafa (2012), and Wasilatut Thoyyibah (2018).

Each of the previous studies has a different focus and approach to identify the loss issue. Islahiyah (2018) analyzed the resemblance of loss and love through magical realism in the novel *The Strange and Beautiful Sorrows of Ava Lavender* by Lesley's Walton using magical realism theory by Wendy B. Faris. Mustafa (2020) examined Nick's characterization in Gillian Flynn's *Gone Girl* using Freud's psychoanalysis and the kinds of loss found in the novel. Meanwhile, Thoyyibah's (2018) study examined AlaskaYoung's copes with grief in John Green's *Looking For Alaska* using a new criticism approach. But, none of the studies has been addressed in Hoffman's *The World That We Knew*.

Thus, to fill the gap, the researcher will focus on the portrayal of loss using magical realism in Hoffman's *The World That We Knew*. Therefore, the researcher formulates two research questions: (1) how is the concept of loss portrayed in *The World That We Knew*? (2) how does each character deal with their loss in *The World That We Knew*?

1.2 Objective of The Study

Based on the research questions above, this study has two objectives. They are:

- To portray the concept of loss in Alice Hoffman's *The World That We Knew*
- 2. To describe how each character deals with their loss in Alice Hoffman's

 The World That We Knew

1.3 Significance of The Study

The researcher hopes that this research gives readers more understanding of loss and how to cope with it through literature. Besides that, the readers will understand the representation of magical realism in the novel. This research also hopes to enrich the study in literature research and benefit all students, especially English department students.

1.4 Scope and Limitation of The Study

Alice Hoffman's *The World That We Knew* becomes a scope for this study. This study focuses on the characters and characterization, and magical realism elements in the story. The analysis is divided into two parts; the portrayal of loss through magical realism and how each character copes with their loss. Thus, this study uses magical realism theory and new criticism.

1.5 Definition of Key Term

Loss: A feeling caused by losing someone or something.

1.6 Research Methods

1.6.1 Research Design

The present study used a qualitative research method. Cropley (2019) stated that the qualitative research method "focuses on how the world is understood in researchers' minds." It means that qualitative research deals with researcher interpretations based on the supported

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data. The primary data is taken from *The World That We Knew*, written by Alice Hoffman. Therefore, this study uses library research.

1.6.2 Data Source

This study's data source was dialogues, narratives, and conversations in *The World That We Knew* by Alice Hoffman. The additional data for this study were taken from books, journal articles, and previous studies related to this research issue.

1.6.3 Data Collection

In collecting the data, the researcher applied descriptive research method and research below:

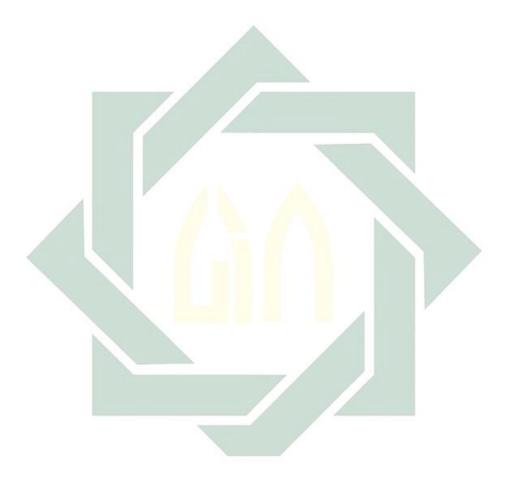
- 1. The researcher read the novel at least three times to get the best understanding and straightforward overview of the story.
- 2. Then, the researcher collected the quotation from the novel that support this research, such as dialogues, narratives, and phrases.
- 3. The researcher classified the data based on the research question.
- 4. Last, the researcher related the data with a unified theory.

1.6.4 Data Analysis

In conducting the analysis, the researcher followed the step below:

- 1. The researcher described the loss that each character faced.
- The researcher portrayed the concept of loss in the story through magical realism.

- 3. The researcher described how each character overcomes their loss using Lazarus and Folkman's Model of Coping
- 4. Last, the researcher concluded all the results of this study in the conclusion section.



CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

In conducting research, it is crucial to drag several theories as argument support. Therefore, in this chapter, the researcher discussed some relatable theories to answer the research question. For the first research question, the researcher applied magic realism theory to reveal the concept of loss. For the second research question, Lazarus & Folkman's coping theory is used to answer how some characters in the novel deal with their loss. Finally, this chapter also explained some previous studies related to the concept of loss and magic realism to see the gap between them and current studies.

2.1.1 Magical Realism

The term magic realism consists of two contradictory words, 'magic/supernatural and 'realist.' It's like combining two contradictory ideas into one work. Magic or supernatural is associated with something uncommon, can not be explained and outside the real world. While realism is something common and explainable that usually occurs in the real world. This is related to Arva's (cited in Adams, 2011, p. 5) definition of magic realism that magic realism holds a "dual ontological structure [...] in which the natural and the supernatural, the explainable and the miraculous, coexist side by side in a kaleidoscope reality."

Strecher (1999, p. 267) defines magical realism as "a highly detailed, realistic setting invaded by something too strange to believe." Magic realism also tends to blur the line between fantasy and reality. Magical realism also questioned the nature of reality and created a combination between fact and fancy (Thamarana, 2015, p. 263). Meanwhile, magical realism is referred to the elements of Spanish American literature that consist of a combination between reality and fantasy. Magical realism transforms realistic phenomena into unreal and distorts the concept of time and place. (Merrel, 1975, p.1-2)

A German art critic, Franz Roh, firstly used the term magic realism in 1925. In his book, *After Expressionism: Magical Realism*, he coined the term *magischerrealismus*, translated as magic realism. Roh refers to this term to describe a new form of post-expressionist painting after World War 1. *Magischerrealismus* emphasizes a painting style that puts fantastic and strange everyday objects together in a real setting and represents it from a peculiar angle. Roh explained magic realism is partly influenced by Sigmund Freud's psychoanalytical writing and Carl Jung's surrealism to represent objects clearly with its 'wondrous meaning' (Bowers, 2004, p. 9-13).

The development of magic realism in Latin America's literature can not be separated by the famous French-Russian Cuban writer, Alejo Carpentier.

During his stay in Paris in the 1920s and 1930, he was influenced by magic realism and surrealism. After his stay in Paris, he returned to Cuba and adapted Roh's magical realism concept into Latin America's literature and brought Latin

America's culture and politics into what he named 'lo realismomaravilloso' (marvelous realism) 1940. As a result, magic realism became a 'boom' in Latin America around the 1970s. After its boom, magical realism is widely adapted in any literature around the world. Several famous writers often use magic realism in their work: Gabriel Garcia Marquez, Alejo Carpentier, Salman Rushdie, Haruki Murakami, Toni Morrison, and Alice Hoffman.

Magical realism is a product of postmodernism (Bhaba and Calinescu, cited in Warnes, 2009, p. 1). At that time, magical realism became popular because writers widely use it to write against authoritarian governments (e.g., colonialism). Cooper (cited in Bowers, 2004, p.4) states that magical realism is usually coupled with "racism, ethnicity and the quest for tap roots, origins and homogeneity." Therefore, Adams illuminates magic realist literature to serve the magic and history of the minority or the oppressed groups (Adams, 2011).

Faris (cited in Adams, 2011, p. 22) suggests the significance of magic realism in this era as a form of liberal narrative from realism and 'univocal' groups and political critics toward the oppressor. Besides that, as a part of postmodern literature, magic realism writing tries to reconsider the identity of the colonized country (Kroetsch cited in Bowers, 2004, p. 91).

The use of magic in magical realism literature usually engages the local legend, myth, and imagery from the colonized country. It is in line with Cooper's understanding "the fictional device of the supernatural, taken any source that the writer chooses, syncretized [sic] with a developed realistic, historical perspective" (Cooper, 1998, p. 16). This kind of fairy tale, especially

for children, will manage to discover the meaning of the world. However, it also tends to "negotiating the complex restrictions imposed upon representation by an event as extreme as the Holocaust." (Hunter, 2013, p. 67).

Magic realism is concerning traumatic stories. Since its first appearance, magic realism is related to the social condition of those eras: colonialism, fascism, and world war. Therefore, in its development, magical realism is often used to narrate the unspeakable trauma. However, magic realism also conveys the real beyond that "beyond language," expresses the unpresentable space beyond dominant discourse, and interferes with fixed categories of history, truth, and reality (Mrak, 2013, p.5). As Arva cited in Ortner (2014, p. 82) argues, magic realism writings try to construct "what was experienced as happenings that perform the event's traumatic truth." For instance, Salman Rushdie's *The Satanic Verses*speaks about British colonization in India, and Alice Hoffman's *The World That We Know* tells about children during Holocaust.

In narrating traumatic events, especially in the Holocaust, magical realism stories are engaged with the relation "between myth and third-generation Holocaust memories" called postmemory (Codde in Hunter, 2013, p. 60).

Marianne Hirsch proposes this term in 1992 to form the Holocaust memory from the Holocaust 'second generation' about their parent's past. As Hirsch in Adams states:

"I use the term postmemory to describe the relationship of children of survivors of cultural or collective trauma to the experiences of their parents, experiences that they 'remember' only as the stories and images with which they grew up, but that are so powerful, so monumental, as to constitute memories in their own right. [...] Postmemory characterizes the experience of those who grow up

dominated by narratives that preceded their birth, whose own belated stories are displaced by the stories of the previous generation, shaped by traumatic events that they can neither understand nor recreate." (Hirsch cited in Adams, 2011, p. 50-51)

From the quotation above, Hirsch uses postmemory to describe the relationship between the survivors traumatic memory with their future children. It is characterized by narrating their traumatic events. Although Hirsch primarily refers to the Holocaust second generation, it is also applied to the third generation. Hirsch's concept about postmemory is extensively linked to the idea of trauma. This concept allows the author (third generation) to fill the 'absent history' by taking the imaginative leap. A story applies myths and fairy tales as alternative narratives to facilitate the reader and the narrator's involvement with the unrecognizable past by framing it into something familiar. Usually, the magical elements draw from well-known, specific myths and tales (Hunter, 2013, p. 60). Hirsch's concept is also in line with Ortner's concept (2014, p. 82) that the use of magic realistic writing in Holocaust literature does not primarily represent the "original" trauma of the parents but instead represents the gap of painful knowledge between the first generation and its aftermath. Thus, magical realism brings an 'inherited' or 'transmitted' trauma from the first generation.

In fairy tales or fantasy literature, escapism is one of the indivisible points. Behlman in Hunter recognizes escapism as the essential key of the fantasy element in contemporary Holocaust literature. In their prime, Zipes notes that the use of fairy tales is to speak out for happiness and utopia in the face of conditions that are destroying people's lives all over the world. (Zipes in Hunter, 2013, p.

72). In other words, fairy tales engage people to turn away from the unpleasant and complicated situations that dreamed of utopian futures.

In analyzing magical realism, the characteristics are inseparable. In general, magical realism has five characteristics based on Wendy B. Faris's concept of magical realism. They are irreducible elements, a phenomenal world, unsettling doubts, merging realms, and disruption of time and place. (Faris, 2004, p. 7)

Irreducible element means that magical realism involves magic or mysterious thing based on the laws of our universe. In this case, the supernatural elements are shown unrecognizably, which seems normal in the story. Usually, the authors bring their local myth, legend, and imagery. (Faris, 2004, p. 7-8)

Magical realism also has a strong presence in the phenomenal world. It means that magical realism has "its descriptions detail a strong presence of the phenomenal world" (Faris, 2004, p. 14). This realistic description depicts a fictional world we live in, and it continues to bring the authentic tradition. This is what makes magical realism different from other fantasy literature.

The third characteristic of magical realism is unsettling doubts. It means that the reader may experience some unsettling doubt to understand two contradictory events, the realistic and the supernatural elements. This doubt arises because it often stems from the implicit clash of cultural systems in the narrative. This hesitation also depends on the reader's cultural self and beliefs. Readers in some cultures will be less hesitant than others depends on their narrative tradition and beliefs. (Faris, 2004, p. 17-18)

Then, the two different dimensional worlds, the real and the supernatural, merge into one complete work. The two-dimension worlds are shown as another characteristic of magical realism, that the merging of two different realms. It combines the magical and the material ontologically and as an intersection of two worlds. It is like a double-sided mirror that reflects both two dimensions. (Faris, 2004, p. 21-22)

Magical realism also interferes with accepted ideas about time, space, and identity. It could be the difference in time (day, month, or year) to our original world. Time can be made very long or shorter. Likewise, with the sense of a place being disrupted when a plant grows in a 'strange' place. (Faris, 2004, p. 23)

2.1.2 The Model Of Coping

Everyone must have lived a hard life. Sometimes they are up, and sometimes they are down. When in a difficult situation, people often feel depressed, frustrated until they think of committing suicide. This unfortunate event can lead people to stress. Stress or stimulus (response) in psychological terms is a psychological and body response to external and internal stressors (APA Dictionary). It may affect someone's behavior, emotions, body, and psychological strain. Miller, cited in Lazarus &Folkman (1984, p. 15), also states that stress is "... any vigorous, extreme, or unusual stimulation which being a threat, causes some significant behavior change". Psychologically, Lazarus & Folkman (1984, p. 21) defines stress as a relationship between a person and the environment where the person is appraised to burden or exceed his resources and endangering his well-being. According to Lazarus and Cohen (1977), three types

of environmental events trigger stress or stimuli: major changes that affect many people, daily conflict, and major changes that affect one person or few. The first major change is often associated with cataclysmic phenomena treated as universal stress and beyond anyone's control. This type includes prolonged events or quick events that can bring long physical and psychological impacts, such as war, natural disasters, imprisonment, uprooting, and relocation. (Lazarus &Folkman, 1984, p. 12)

A catastrophic event can occur to only one person or a few. Still, this number doesn't crucially change the impact and outside individual control, such as the death of a loved one, life-threatening or disabling disease, and being laid off from work (Lazarus &Folkman, 1984, p. 13). Major changes that affect one person or a few include divorce, giving birth, and exams. Meanwhile, daily conflict is dwelled on "the little things that can irritate and distress people" (p. 13), such as feeling lonely, meeting discourteous smokers, get too many responsibilities, arguing, and many more. Even though daily conflict feels far less dramatic than major events, they may be more critical in adaptation and health. (p. 13)

Stress is a normal reaction to every pressure. People get problems every day, and it will give them anxiety and caused stress. However, stress can be hazardous if it's not treated correctly. The important thing in dealing with stress is the way someone manages it. If someone gets too overwhelming with stress, it can drown their life. Slowly, it will lead them to depression and other

psychological and physical problems until suicide. However, naturally, our bodies can create a defense as a response to stress. It's called coping.

Carver (2013, para. 1) defines coping as an effort to prevent or drain away harm, loss, and threat. According to Skinner and Wellborn (1994, p. 91), coping is "how people regulate their behavior, emotion, and orientation under conditions of psychological stress." This argument is in line with Compas, Conor-Smith, Saltzman, Thomsen, & Wadsworth's definition (2001, p. 89) that coping is a matter of self-regulation to stress.

In dealing with stress, people have their coping strategies. These strategies, or called coping devices, can be different for every person. Coping devices include crying, humor, swearing, boasting, thinking through, weeping, talking it out, and working off energy (Lazarus &Folkman, 1984, p. 199). However, if these strategies are carried out excessively, such as laugh too easily, restless, aimless, talk too much, and get angry quickly, they are not coping devices anymore. These indicate the degree of threatened equilibrium and dyscontrol.

Coping is process-oriented. This is reflected in Lazarus &Folkman's (1984, p. 141) definition of coping as "constantly changing cognitive and behavioral efforts to manage specific external or internal demands that are appraised as taxing or exceeding the resources of the person." Coping involves an effort to manage stress, including avoiding, accepting, minimizing, and tolerating. Even though coping involved a struggle, it is not always conscious and deliberate. Instead, coping is a self-imposed and automatic response (Compas et al., 2001, p. 90)

As a process, coping has three main features. First, coping is observed and assessed through what people think and do. Second, these thoughts and actions are examined in a specific context. To understand and evaluate coping, we need to know what they are coping with. Third, as a process, coping changes our thought and acts as the stress encounter. Moreover, this thought keeps shifting during coping. For instance, at the first stage of coping, someone will show defensive strategies, change into problem-solving techniques, and so on. These dynamic changes are not random but rather a result of coping efforts.

Researchers have investigated and grouped coping into several types, such as coping approach, three major coping dimensions, and problem and emotion-focused coping. However, problem and emotion-focused coping become fundamental to every subsequent theory. For example, Lazarus &Folkman (1984, p. 150) divided coping into two types based on its functions: problem-focused coping and emotion-focused coping.

In general, problem-focused coping responds to resolving the stressful relationship between self and the environment, including seeking information, taking actions, making possible solutions to change the circumstances, and solving the problem that generates stress. Meanwhile, emotion-focused coping is a response to relieve negative emotions that arise as a result of stress. (Compas et al., 2001, p. 91). Meanwhile, emotion-focused coping also can be defined as an attempt to regulate or manage emotion during stress (Compas et al., 2001, p. 89).

2.1.2.1 Problem-Focused Coping

Problem-focused coping is an effort aimed to change or manage the stressor itself. It is similar to strategies used for problem-solving. The difference between them is problem -solving implies an objective analytical process focused primarily on the environment; Problem-focused coping also includes self-directed strategies (Lazarus &Folkman, 1984, p. 152).

Problem-focused coping are strategies to minimize stress by reducing its impact by dealing directly with the stressor. This coping strategy is action-oriented, and Mechanic also named it as coping behavior. This is because problem-focused coping is thinking and is focusing on "defining, attacking, and meeting the tasks" (Lazarus &Folkman, 1984, p. 156). It seeks to eliminate or change the stressor. For instance, a woman who does not have reliable transportation for her work can immediately change her old car or use public transit. Problem-focused coping can also involve itself concerning the stressor. For instance, to avoid a snake on a hill, a hiker may move to the other side of a trail. (Blum, Brow, & Silver, 2012, p. 598)

Usually, problem-focused coping is effectively used when a person experiences a stress problem that can be solved realistically. For example, to avoid a bad score on an exam, a person will study hard, actively ask the teacher or lecturer, and actively discuss with their friends.

Problem-focused coping involves "got the person responsible for changing his or her mind"; "made a plan of action and followed it"; and "stood your ground and fought for what you wanted." (Lazarus &Folkman, 1984, p. 157) This

strategy includes problem-solving, information seeking, and problem-focused support (Compas et al., 2001, p. 91).

2.1.2.2 Emotion-Focused Coping

In dealing with stress, people are playing with their emotions. In a worse situation, people need to get better. They need something to relieve their feelings—this is where emotion-focused coping is needed.

Emotion-focused coping or defensive coping is a strategy used to manage negative feelings related to stressors to reduce the impact of distressing feelings (Compas et al., 2001, p. 88). This strategy tries to maintain personality integration and control the stress feeling. This strategy involves expressing emotions, looking for support and comfort, and avoiding the stressor. This strategy may also cause changes in the meaning of the events, such as meditating, seeking emotional support, drinking, vent anger, and engaging in physical exercise to take the mind off the problem. (Lazarus &Folkman, 1984, p. 151)

According to Lazarus &Folkman (1984, p. 151), someone may use emotion-focused coping to "maintain hope and optimism, to deny both fact and implication, to refuse to acknowledge the worst, to act as if what happened did not matter, and so on." Unfortunately, these acts sometimes can lead to self-deception or reality disorder. (p. 151). This is because the emotion-focused strategy tries to look on the brighter and optimistic side of the stress, forget the whole thing, and accept sympathy from someone.

This strategy is likely to arise when one has no control over their circumstances, such as a very disabling condition or the death of a loved one.

Emotion-focused coping may also occur when the stressor is so significant that problem-focused coping cannot resolve it. For instance, a soldier who loses his friends in a war cannot control his reality, but he may make a funny story to relieve his grief (Blum, 2012, p. 598). Therefore, emotion-focused coping is considered more effective in complex circumstances. As Anderson cited in Lazarus & Folkman, "anxiety associated with high stress leads to overconcentration on emotional and defensive coping mechanisms and insufficient attention to problem-solving coping mechanisms, resulting in lower levels of performance" (1984, p. 169). Emotion-focused coping includes "wishful thinking, interpreting events as opportunities for personal growth, minimizing threat, seeking social support, and blaming self" (p. 157).

2.1.3 Review Of Related Literature

The previous study is an essential part of conducting research. The research will not feel complete without doing studies in prior studies. It aims to search, analyze, and identify some similarities and differences between the related literature that has the same subject, focus, and theory as the current studies.

The researcher has found several previous studies discussing magical realism and the concept of loss. First is a study from Islahiyah (2018). Her analysis focuses on the characterization of magic realism and the concept of loss and love in Leslye Walton's *The Strange And Beautiful Sorrows of Ava Lavender*. The researcher applied Wendy B. Faris's five characteristics of magic realism and the color wheel of love by John Alan and David Kessler's typology of loss to unveil the concept of love and loss in the novel. The research finds out that this

novel has five characteristics of magic realism: irreducible elements, phenomenal world, unsettling doubts, merging realism, and disruption of time and place. The findings also show that all the chosen female characters were experiencing love and loss, represented by magical realism elements.

The second is a study from Mustafa (2012). His study analyzes Nick's characterization and the meaning of loss in Gillian Flynn's *Gone Girl*. Here, the researcher applied Sigmund Freud's psychoanalytic approach to reveal Nick's personality and using type and impact of loss. The finding shows that Nick consistently follows his id. But, in the end, Nick mostly follows his ego because he knows his wife is a sociopath. Due to Amy's disappearance, the researcher categorizes Nick's loss into secondary loss. It has several impacts, such as changes in daily life, destroying the relationship, emotional pain, adjustment of belief system, and damaging identity.

The third is a study from Thoyyibah (2018). Her study examines how Alaska Young copes with her grief in John Green's *Looking For Alaska*. Here, the researcher applied new criticism to finds out Young's characterization and using Lazarus and Folkman's coping theory to unveil how Alaska copes with her loss and grief. The findings show that Alaska has a problem in managing her loss and grief. It can be seen in how Alaska using some coping strategies such as escape avoidance, self-control, and accepting responsibility. However, although Alaska uses some strategy to overcome her loss, she still can not resolve it.

CHAPTER III

THE CONCEPT OF LOSS IN ALICE HOFFMAN'S THE WORLD THAT WE KNEW

The World That We Knew is one of the bestseller novels by Alice Hoffman in 2020. This novel takes place in Berlin during World War II, especially during Holocaust. During the war, many people must deal with loss, grief, and death. And this is what Hoffman's highlight in The World That We Knew. Meet Hanni Kohn, a Jew and a mother of a twelve-year-old girl named Lea, who is forced to send away her daughter to survive. Lea must survive alone, where the 'devil' takes over the city and hunts her people. But, Lea is not really alone. Let's meet another remarkable character who also speaks about loss and resistance wrapped with magic realist elements.

Therefore, this chapter examines how the concept of loss is defined within the story. The researcher divides this chapter into two parts. First, the researcher describes the types of loss found in the novel through magic realism. Second, the researcher explains how each character deals with their loss using Lazarus and Folkman's coping model.

3.1 Description of Loss

Based on the collected data, the researcher described as follows:

3.1.1 Losing A Mother

Losing a mother can be very traumatizing. Here in the novel, losing a mother is manifested in magic realism through its characteristics. The researcher found four characteristics of magical realism: irreducible elements, phenomenal world, unsettling doubts, and merging realms.

As explained before, irreducible elements are unlogical phenomena that occur in a realistic setting. Meanwhile, the phenomenal world is the natural part of magical realism. Unsettling doubts is the reader's hesitation to the magical phenomena and merging realms is the combination of two contradictory worlds, the real and the supernatural.

The first magic realism that appears in the novel is the existence of the golem. Golem is a Jewish mythological creature. It is made from soil and a few Jewish spells created by only a rabbi or someone who understands "the spiritual and physical manifestations" of the Hebrew alphabet (Hoffman, 2019, p. 14). In the story, the golem is made from Hanni's request to protect her daughter, Lea, from any danger, especially the Nazi.

The golem character in the novel is in the form of a beautiful woman. In Judaism, the golem is a dangerous creature. It also has immense power. It will become increasingly out of control. A golem can destroy the creator and become an absolute nightmare for humans. But, still, Hanni asks for something inhuman because she knows that the golem's superpower can make Lea survive. Hanni knows it can replace her position as a mother to protect her daughter no matter

what. So, the golem character here represents a mother who cannot take care of her daughter directly.

The existence of the golem is categorized as something too strange to believe. Golem is a superstition creature. It does not exist, and such rituals have not been proven true. Even in the history of the Holocaust and World War 2, there is no evidence of the golem's existence as protector of some Jews. The form of the golem itself is also still unclear. However, in the novel, the golem appears in the form of a beautiful woman. Hence, the researcher categorizes the golem existence as irreducible elements, which means something unexplainable according to the laws of the universe (Faris, 2004, p. 7)

Another irreducible element that represents the loss of a mother is the golem's ability. In this novel, Ava, the golem, is told as Lea's only guardian with her inhuman power. Hoffman describe Ava as someone who can communicate with fish or birds, predict the future, communicate with the dead, angels, and overcome demons. It can also tell the time without a clock, tell the hour and the day of a person's death, and leap from the roof like a bat. Also, nothing can stop the golem unless it is held in its vulnerable situation, which is in ten cubits above the ground (Hoffman, 2019, p. 15).

All of these abilities are impossible and unexplainable for a human to have. Indeed some people are 'given' to see the future and communicate with the dead and the ghosts. But, no human can speak and have direct contact with angels while they are still alive. Meanwhile, Ava can see the future as if "it is in the front of her eyes" (Hoffman, 2019, p. 47). Ava also has the power to manipulate

through her beauty. Ava use this ability to deceive Nazis so Ava and Lea can easily sneak away from them. Ava will only emit her beautiful aura so that the soldiers only see Ava and don't pay attention to anything else.

Besides, Ava can also read someone's mind. For example, when Lea clutches something in her jacket pocket, Ava knew Lea was holding scissors and preparing to stab the Nazi soldier. However, Ava immediately forbade it. Another example is when Ava and Lea are at the house of Lea's distant cousin, The Levis. At first, The Levis refused their stay. But, Ava denied it all by saying there is an empty room in their house. So with a bit of compulsion, Madame Levi accepted their presence in her house.

Ava can also hear Hanni's thinking in her dying. It was Hanni's last message for Lea. Hanni was in Berlin while Ava is in Paris. This ability seems unreal. Human hearing is restricted. Humans cannot hear voices or sounds from miles away, except with the help of a technology called the telephone.

Another peculiarity of Ava as a human golem is her swift learning ability. As a 'newborn' human being on earth, she can immediately speak and fluently speak German. How can this ability be explained logically? Ordinary humans need some time to master the skills in life, including language, cooking, etc. Also, when Ava and Lea moved to France, she immediately became fluent in French by just looking around. She is also good at mimicking human behavior and abilities, such as cooking. It is proven as follows:

Ava learned new skills in the blink of an eye. She began to cut up cabbage for Bobeshi's Hardship Soup, an easy recipe that took

ingenuity and little else. (....) 'Do you really know how to cook?' she asked Ava. 'It's simple enough.'" (Hoffman, 2019, p. 60)

Ava also has abilities to speak with birds and even have a close relationship with a heron. She even dances and sings with the heron. It is proven in the quotation below:

The mother superior paused in the courtyard in the dim light of morning to listen to Ava sing to the heron in a voice that brought tears to the sister's eyes. They danced in the courtyard, bowing and circling one another, singing as if their hearts would break. Spying this on her way to prayers, Sister Marie knew enough of the world to know what she was seeing. (Hoffman, 2019, p. 116)

Indeed in real life, some people have a strong relationship spiritually with animals. But still, this ability is something unexplainable. How can a person dance with a bird, like two humans dance and speak its language? However, it has never been found that humans can talk and sing in the language of animals or even dance like between two humans.

Another irreducible element that represents the loss of a mother is Lea's unique ability. Lea can see an angel, especially Azrael, the Angel of the Death. In other words, Lea knew that there would be death around her by seeing the Angel of Death coming. Ava also possesses this ability, even she can communicate with it. It is proven in the quotation below:

There were angels in the canopy of the trees that lined the train tracks. Melahel, Angel of safe travel and healing. Haiel, Angel of courage. Ornael, the Angel of patience who guards against sorrow. Each time someone was born, three angels were sent to watch over her for a lifetime, and these angels were Lea's. Seventy-two angels guided humanity, but men and women couldn't see them, and, on

those rare occasions when the angels spoke, they couldn't hear. But Ava observed their world as easily as she did the world of human beings. She spied Azriel, the Angel that could be seen by human eyes in the final instants of life. He was following the train, for his work was never done. (Hoffman, 2019, p. 46)

The quote above tells of various kinds of angels that Ava can see, even she spies on them. In this world, God gives some people the ability to see invisible things, such as ghosts or demons, for example. But angels are another story. They are holy creatures assigned to help God, and no humans can see or even communicate. This ability is considered 'strange' based on the law of the universe.

However, besides its unlogical abilities, Ava also has its human side. First, as a golem, it has a human physical appearance. She is described as a beautiful woman, no more than twenty-five. She has grey eyes, long black hair, a proportional body, a wide beautiful mouth, tall and long legs. Therefore, the researcher categorizes the human side of Ava as a characteristic of the phenomenal world. The phenomenal world is a "realism in magical realism" (Faris, 2004, p. 14). It presents a realistic description of the practical world, which shows the story is magical but present in the real world.

Instead of using a male golem in her story, Hoffman creates a female golem. This shows that Hoffman wants to highlight the golem as a substitute for the mother figure who unconditionally protects her daughter. As Hanni wishes to the golem for Lea, "See as I see. Do as I would have. Be who I might have become" (Hoffman, 2019, p. 29).

Hoffman also described the golem as a creature with no soul, only *ruach*, "the life and breath of animals" (Hoffman, 2019, p. 31). But, in this novel, the golem has a feeling like humans do. It is shown in the quotation below:

Lea glared at her companion. You are nothing to me and everything I care about is here. "You don't know what I'm thinking," she said in a bleak bitter voice. "You're thinking I am nothing to you." Ava gave the girl a sidelong glance, finding herself pleased that she had been able to shock her. It was strange to have such a feeling when she was made to be clay. (Hoffman, 2019, p. 42-43)

The quotation shows Ava feels happy in teasing Lea. If the golem is made from clay and has no soul, how can she handle the happy emotions? This point shows Ava's reality as a human. Besides her inexplicable abilities, she also still has a human side, such as physical traits and feelings. This strengthens the depiction of Ava as a substitute for a mother figure. If the golem had no feelings, how could it 'perfectly' become the substitute for Lea's mother.

Faris (2004, p. 16) states that the phenomenal world also sometimes brings history combined with some myths and tales elements in the text. *The World That We Knew* (2019) brings an actual Holocaust history during World War II (1941-1945). Hoffman combines the Holocaust history with the culture and myth of the oppressed group, the golem, in retelling the sense of loss and grief, especially losing a mother. This novel also brings an alternative happy ending 'story' from the survivor. As explained by Hunter (2013, p. 72), fairy-tale stories allow the world to turn away from the intricate and the bitterness of the Nazi political situation and dream in place of a utopian future.

The author also puts doubts elements into the creation of the golems as an extraordinary creature. This is intended so that the reader experiences unsettling doubts about the golem as a remarkable entity. An example is in the quotation above. The author doubts that Ava can feel emotions. If Ava is a soulless golem, how could she feel emotions? Again, it is also narrated in another quote, "If a golem was made of clay, how was it possible for her to feel?" (Hoffman, 2019, p. 150). This hesitation point is categorized as unsettling doubts. The goal is to make the reader doubt between the two distinct elements, the magical and the real, surrounding the story. Here, the reader will confuse Ava as a golem, or a human, because she has feelings. This hesitation also led to the idea that Ava is a miracle for Lea. Hesitation in magical realism is often between perceiving an event as a dream or character hallucination and perceiving it as a miracle (Faris, 2004, p. 17).

In Judaism, only men can perform the ritual of creating golems. In this novel, the golem is created by a girl, a daughter of a rabbi named Ettie. It is prohibited for a girl to perform the rituals. Therefore, there is doubt in Ettie when she created the golem. When the golem began to look monstrous, Ettie started doubting her creation. It is proven in the following quotations: "Perhaps my mother is right," she wondered aloud. "It may be that women are not meant to bring such a creature to life or to walk through the gates of knowledge." (Hoffman, 2019, p. 28).

After Etti perfectly created the golem, Ettie still doubted it. She doesn't believe what the golem said and even called it a dumb creature. She rejects the

existence of the golem. This doubt arises because of the different beliefs between the Jews. Etti, as a daughter of a rabbi, has a broader knowledge about the golem. She knows it is a dangerous creature, and in the end, it does not do what is told. However, other characters believe the golem is a kind creature and believe in its power. The readers also wonder will this creature bring a 'miracle' to Lea or a nightmare for her?

The author also manifested the losing mother by merging the two worlds, the magic and the realist. As explained before, Ava the golem has a feeling which she supposedly does not have. Ava knows that Leah's end is near to come when Lea is stung by a bee, and the Angel of death comes. As what have mandated, Ava must look after Lea no matter what. But, beyond that, Ava already has a solid emotional bond with Lea. It is proven in the quotation below:

That was impossible, and for a moment her fear burned hot inside her; perhaps she had unmade herself. But when she took her scarf and bound herself with it, she stanched the flow. She was missing a piece of herself and there was a deep indentation over her hip. Her eyes were hot and she ached with some unfamiliar pain, but she could not give in. She must do more to fight the Angel. She was made to do more. (Hoffman, 2019, p. 215).

When Lea is on the verge of death, Ava tries to fight the Angel of death not to take Lea. Ava tries to cover Lea's body with water and clay that she has mixed 348 times. This example shows the merging between two realms. Life and death are two different realms, and Ava tries to mess up what is supposed to happen. She's in the middle between life and death.

This life and death situation happens twice. When Azriel, the Angel of death, comes again to Lea, Ava plays a trick to disguise herself as Lea. Therefore, Azriel will take Ava instead of Lea. But suddenly, Lea showed up and killed the Nazi soldier. Then, Azriel took the Nazi's spirit instead of focusing on Ava and Lea. This trick plays like a soul exchange for Azriel. It is an integration between the world of life and death.

The merging of two realms is like "two-sided mirrors" (Faris, 2004, p. 22). It is a rocky point between the two realms. The uncertainty is also seen in the presence of Ava. The author describes it as "neither human, animal, or spirit, but some oddity" (Hoffman, 2019, p. 214). Ava is a captive between two worlds and the uncertainty in the form of humans. She stays between the mortal world and the magical world.

One of the conditions when asking for a golem is to kill it as soon as it completed the task. Ava is assigned to look after Lea until she is in a safe place far apart from the surveillance of the Germans. In this case, Lea should kill Ava before she crossed the border to New York. However, Lea already felt a strong emotional bond too to Ava. She already felt comfortable with Ava and didn't want to kill her. But she must do what she must do.

However, another miracle happens. When Lea kills Ava, Ava becomes mortal. She has a soul and can feel her heartbeat and blood through her veins. Ava also can feel her true feelings. She appears from immortal to become a mortal, from uncertainty and magical to realist. This miracle also shows the merging of two realms. Lea did not want to feel the loss of a 'mother figure' for the second

time. After becoming a human, Ava also understands what it means to feel the loss. Therefore, the writer made an alternative story where Lea would not feel lost for the second time.

3.1.2 Losing A Partner

During Holocaust, many people lose their partners, family, and friends.

The Worlds That We Knew (2019) also delivers the emotion of losing a partner.

This concept of loss is manifested in irreducible elements. Some characters who experienced losing a partner have some magical abilities, like Dr. Girard and Tante Ruth.

Dr. Henri Girard is a doctor who works voluntarily for refugees in Ardeche, France. He lost his wife due to a tumor that spread throughout her body, in her lungs, liver, and spine. Same as Ava, Henri is given to see the Angel of death, Azriel. He can even communicate with the Angel. Henri knows his wife will die soon, but he can not let Azriel take his wife. Henri even plays tricks to deceive Azriel. But he is nothing. He can not beat a holy creature. And this makes him even sadder because he knows his special abilities can not make his wife alive. He can not fight Azriel. It is proven in the quotation below:

"Since that time Girard had spied the Angel as he threw open a window and stepped inside a house. He had seen him in the fields, moving through the sunflowers, and in hospital surgery wards. Now he had appeared in their bedroom. Henri was not about to give in to him. He had planned for this moment, and quickly shifted Sarah to his side of the bed, then positioned himself in her place. 'Are you expecting me to take you instead?' the Angel asked." (Hoffman, 2019, p. 237-238)

This ability is unacceptable based on the laws of the universe. A mortal cannot see or communicate with any kind of Angel. Only a particular person like a prophet has this ability, whereas Dr. Girard just an ordinary human. He has had this ability since he was little. Since his wife's death, he is determined to help more people so that no other woman dies like his wife, Sarah.

Another character who experienced loss is Tante Ruth. She is the wife of a rabbi, the magician assistant. She had lived for over one hundred years old, so old that everyone she loved has died. As a daughter of a rabbi, she is also given to see the dead and the Angel of death. Every day, she always sees her husband's ghost, but she cannot reach her husband every time she tries. Every day, she waits for Azriel while serving a cup of tea for him, but he never appears. Again, this ability is very unusual for humans to have. The ghost here exists to enhance the sense of losing a partner. She still feels the presence of her husband through the 'unseen.'

Both Tante Ruth and Dr. Girard are ordinary people with extraordinary abilities related to death and life. They can make contact with the unseen, such as ghosts and angels. Even though Dr. Girard isn't Jews, his character is presented as someone who has the same experience in dealing with loss. And this feeling is channeled with helping many people.

3.1.3 Losing A Sibling

During a war, someone may experience the loss of their family. It can be friends, siblings, parents, partners, and love. This novel also puts the characters of

losing their siblings. Also, this concept of loss is manifested through irreducible elements.

Ettie is one of the characters in *The World That We Knew* (2019) who experience a loss with her strange ability. She is an older daughter of a rabbi as well as the creator of the golem. She lost her sister while on the run from the Nazis. Her sister is shot right in front of her eyes, making Ettie very sad and depressed. She insisted on taking revenge on the Nazis using her ability. Ettie has a highly brilliant memory. She can memorize everything only with one eye. Even without seeing it, she can remember it just by one hearing. It is proven in the following quote,

"Ever since she was a small child she had been discreetly eavesdropping to learn all she could, her ear set against the door where her father taught his lessons. Now her memory served her well. She could actually see the words she was to say, as if they had been written inside her mind." (Hoffman, 2019, p. 28)

Ettie's extraordinary memory is against the laws of nature. Ettie can remember even complex and detailed things in one glance. Generally, in one sight, humans can only remember the broad outline, not down into the details. This ability is channeled to help people and bring her revenge on the Nazis. Ettie is an example of someone who lost her sister in the Holocaust. The author provides an alternative story of the resistance of the Jews to the Nazis, where they used to be in the oppressed group and helpless against the German Regime.

3.2 The Model Of Coping

Based on the collected data, the researcher found two types of coping, emotional and problem focused-coping. They are denial, blaming, revenge, hallucination, helping others, problem-solving, radical actions, and social support.

3.2.1 Problem-Focused Coping

Problem-focused coping is an act to regulate or manage the cause of the stressor. Based on the observed data, the researcher found several actions that handle the emotion of loss and grief. They are problem-solving and revenge,

3.2.1.1 Revenge

Revenge is an act or attempts to suffer people who have made one suffer. In revenge, someone seeks satisfaction by harming others (McCullough, Kurzban, and Tabak, 2011, p. 4). Some of the characters in *The World That We Knew* (2019) take revenge to vent their sense of loss. Ettie is very determined to fight back what have Nazi's done to her sister, that is, death. She joins a Jewish underground that has the same vision and mission as fight back against Nazis.

This revenge is caused by her sister's death, Martha. She loves her sister so much that her sadness loses to her anger. She joined a group of revenge, who have the same sense of loss. They feel sorry and sad seeing their Jews family die one by one. With her extraordinary memory skills together, she learns to make a bomb and a strategy to destroy the Germans. Although this means risking her life, still, her madness and sadness dominate her feelings. She's not afraid to die. This

is proven in the following quote. "But Ettie's grief had turned white-hot, burning inside of her. She wished to do more than mourn." (Hoffman, 2019, p. 63). Ettie's act is inspired by a Jewish Queen, Esther, who uses her beauty to deceive the king. Esther hides her intelligence, and she succeeds in saving many people and her nation. This story very inspiring Ettie to fight back against Nazis, even though she is a woman.

Another character who chooses revenge is Victor. Victor is the oldest son of Levi's family. He falls in love with Marianne, a helper in Levi's house. When Marianne chooses to leave Levi's family quietly, Victor is feeling an extreme loss. He had been in a bad mood since Marianne left. He feels lost; he has nowhere to go or something to chase about except his dreams, become a soldier.

Therefore, he left the house and pursued his dream by joining a group of Jews against Nazis. He's in one group with Ettie. Together they make a strategy and take revenge on the Germans. When Marianne died, he had no reason to stay alive. Ettie and Victor died in a self-bombing together with their spirit and lost.

Even though their actions imply a little emotion, they do something or act to relieve the source of the stressor. Problem-focused coping also followed with some strategies (Lazarus & Folkman, 1984, p. 152). In taking revenge, Victor and Ettie make a thorough preparation which includes making the best strategies to fight back.

3.2.1.2 Problem-Solving

Problem-solving is one of the characteristics of coping. Someone may take action to change the cause of the stressor. Some characters in this novel are also shown to use problem-solving to overcome their loss.

In dealing with her loss, Lea is asking a heron to deliver her message to Julien. Lea seems attached to Julien and vice versa. When they are apart, Lea feels lonely and worried about Julien. She did not want Julien to leave her alone. So, to check it out, Lea asks a heron to deliver her message. She learns to communicate with the heron. After that, the heron becomes a mediator between Julien and her. This showed an act of seeking a way out to overcome the sense of loss by using a heron as an intermediate.

Besides Lea, Ava has also shown some acts to overcome her loss. When Lea is dying, Ava does whatever she can to save her. With her golem ability, Ava knows the Angel of death is coming to pick Lea up. She looks miserable to speak with the Angel of death not to take Lea. Ava cover-up Lea's body with clay that has been mixed with water 348 times. When the magical things didn't work, Ava took Lea to a doctor. And fortunately, Lea is safe.

This method is using the same logic when someone is directly dealing with one's dying. One is willing to do anything to keep their loved ones safe. If they have a superpower, they will do the same as Ava, dispel various ways so that the Angel of death fails to take Lea.

Another Ava's sacrifice to Lea is when Lea has to kill Ava, the golem.

One of the conditions in creating a golem is the necessity to kill it when the task is

complete. Lea already has a solid emotional bond with Ava. Lea doesn't want to feel lost anymore. As quoted in the novel, that grief is not "a door you can close, or a book you can put back on the shelf, or a kiss you can give back once it is given" (Hoffman, 2019, p. 92). Grief is an uneasy thing for a human being. Lea doesn't want to go back to that point; it's awful. So, Ava took another idea for Lea, deceiving the Angel of death. Ava changes her position with Lea so that the Angel of death will kill Ava instead of Lea.

3.2.2 Emotion-Focused Coping

Based on the collected data, the researcher finds many types of emotion-focused coping rather than problem-focused ones. Emotion-focused coping is an emerging response to ease the negative emotion resulting from stress (Compas et al., 2001, p. 88). Emotion-focused coping found in the novel is radical actions, denial, hallucination, blaming, helping others, and social support.

3.2.2.1 Hallucination

In times of grief and loss, sometimes people are still shadowed by the presence of the deceased. Some of the characters in this novel also experienced the same thing. Start with the main character, Lea, who loses her mother during the Holocaust. As a psychologically unstable teenager, she has to experience such a traumatic event, and she has to stand still and survive during the awful era. However, at a young age, the role and mother's presence are very much needed.

Therefore, Lea often experiences some kind of hallucination as if her mother was alive. This is proven in the quotation below:

Lea had been dreaming of her mother, and when she had such dreams it was as if she'd had a visitation, as if the dream was real and her waking life was imagined. In her dream, they'd sat together on a bench in their courtyard, and Hanni had leaned close to whisper. She is not who she thinks she is, she was made to love you, but she doesn't know that yet. Every time she looks at you, I see you. Every time she embraces you, you are in my arms. (Hoffman, 2019, p. 90).

The quotation above clearly showed how Ava experiences a real-like dream as if the mother really speak to her. Another example of Lea's wishful thinking and dream is shown in the following quotation, "Night after night, in the trees or in the grass, Lea dreamed of her mother. She heard Hanni's voice in the wind, in birdsong, in falling leaves" (Hoffman, 2019, p. 149). She hears her mother speak to strengthen her that she is not alone; her mother is always right with her, "Every time Ava took your hand, it was my hand you held" (Hoffman, 2019, p. 149).

Lea also dreamed her mother would appear like Rachel in the Torah, who wept over her children. In the dream, Hanni's hair is shining, her eyes are shiny, but she is shoeless. Hanni's shining eyes are interpreted as Hanni's tears mourning over her separation from Lea. Lea is also easily triggered by her memories with Hanni. For instance, when Lea accidentally opens her suitcase and sees a beautiful green dress sewn by her mother. Her memories immediately flew to Berlin when Hanni gave the suitcase to her. Lea cried while remembering her deceased mother, "Heart of my heart, love of my life, the one loss I will never survive" (Hoffman, 2019, p. 208)

Ettie also experiences a kind of hallucination after her sister's death. When she sleeps, her mind is somewhere else. Ettie is traveling back to where she was happy with her sister, Martha. She could not sleep. Her mind is full of Martha. She feels like her body is in two places at the same time. When she opened her eyes, she remembers all her memories together with Martha. Even Ettie feel Martha's heartbeat and her voice. She also misrecognized one of her customers in the cafe with Martha. After she arrive at home, she hit by the reality that her sister was gone.

These actions show how Ettie and Lea relive their loss. Both Ettie and Lea are indicating to have acute grief. As Zisook & Shear (2009, para. 13) explained that it is not normal for a bereaved family to continuously dream and daydream about the deceased or misrecognize someone as the dead and imagine the deceased's voice and protection live among the bereaved family. Lea dreams of her mother several times and feels as if her mother's presence is real beside her, and Ettie also dreams of moments with her sister and daydreaming of Martha's presence live around her. These kinds of visual hallucinations are usually seen in someone who experiences acute grief.

Another character who experiences dreaming of the loved one is Julien. When Julien separated from Lea, he felt lost. In his sleep, he often dreamed of Lea. He also keeps Lea's word to stay alive. He thinks like Lea's voice inside him and keeps whispering to Julien to stay alive. This type of grieving is categorized as abnormal if it occurs excessively

3.2.2.2 Radical Action

In dealing with her loss, Ettie takes some radical action. She is really in a desperate condition after her sister's death. But, her anger is stronger than her sadness. She is determined to become a stronger woman, to fight back against Nazis. To do so, she challenged herself. She didn't eat nor drink for some days. She often did push-ups to make her physically fit.

These actions refer to both emotion-focused and problem-focused coping as Compas et al. (2001, p. 92) stated that one might use these two coping strategies simultaneously. Ettie's actions, such as fasting and exercise, are two of her efforts and strategies to achieve her goal, avenging her sister's death to the Nazis. On the other hand, these actions aim to divert her sense of loss by focusing on her plan. Even Ettie cut her arms with M for Martha to always remember and focus on her goal. These actions may distract the pain for a moment. But deep inside her heart, the pain and her sorrow are still there.

Ettie also does these actions as proof that, as a woman, she is worthy of fighting against Germany. It is self-proof that she is strong enough to create chaos, destroying cities with her bombs to drive away from the 'devils.' However, in the end, she loses to the Germans. Still, Ettie does not regret because she knows in the World To Come (afterlife), she will be reunited with Martha. It is proven in the following quotes, "When the angel finally took her, she was grateful. In his arms, she forgot everything, except for the grass in the fields when they jumped from the train, her sister's hand in hers" (Hoffman, 2019, p. 225).

3.2.2.3 **Denial**

In the grieving process, sometimes a person experiences a period of denial. Denial is the normal process that happens in the process of grieving. Sometimes it can be hard to accept the reality that their loved one has left. Especially when the loss suddenly happens and is tragic. Denial appears for mins to try to understand and get the truth slowly by denying the loss.

The main character, Lea, shows any kind of denial after her mother's gone. Lea seems to deny the presence of Ava, the golem, as a replacement for her mother. At the first meet, Lea creates a boundary between her and Ava. She refuses Ava's instruction and helps. She likes to convince herself that Ava is not her mother nor her family. Even when Ava said to obey her as Lea did to Hanni, Lea says Eva as her slave, "I'm here to keep you safe" was all Ava would say. Here because you have to be, Lea thought. Because you are a slave, and I am your burden. I am your duty and nothing more." (Hoffman, 2019, p. 91).

Lea denies the reality that her mother has died in Berlin. She pushes Ava to get back to Berlin and save Hanni. But, she knew it is too late; Hanni already passed. There's nothing to get back. It's hard for Lea to accept this reality. She still refuses the fact that now she is all alone. She denies the presence of Ava as a replacement for her mother. It is proven in some of the following quotations Lea likes to say Ava is nothing for her, "'I don't have to listen to you. You're not my mother.", "'You're nothing to me,' Lea went on," "Lea's eyes were blazing. 'I won't. I don't want to go because I don't want to be with you!' she cried." (Hoffman, 2019, p. 95).

In the end, Lea slowly accepted Ava's presence as her only guardian. Lea realized that Ava is sent by her mother to keep her safe; it is a form of Hanni's love for Lea. Ava is the last and the best gift given by her mother. When Lea must kill Ava, she refuses to do it. Lea does not want to lose someone in her life again. She finally accepts the reality that Hanni is dead. Now, she only has Ava as her only guardian.

3.2.2.4 Blaming

In dealing with grief and loss, people often blame themselves or the environment for what happened. The researcher finds some characters blaming themselves and the environment as a coping method for their loss. They are Ettie and Julien.

Ettie loses her beloved sister during her escape from the Germans. She really loses herself and keeps blaming God for what happened. Etiie used to be a brilliant and religious girl. She is the oldest daughter of a rabbi, a Jewish spiritual leader, who has been taught many Jewish teachings. But now, she is not the one she used to be.

There is a mourning tradition in Jewish culture. It is a tradition of shiva that lasts for seven days. The mourner must not brush their teeth nor bathe and not be allowed to wear leather shoes. Mourners should keep their mirrors covered. After her sister's death, she did not follow the tradition again. Her faith is gone. She keeps blaming God for her miserable faith. Ettie feels that God is not present in her life, even though she is always present and called upon in His name. To

prove herself, she starts to break every rule she knows. Ettie ate pork, which is forbidden in Judaism. She did not cover her hair, and she did not perform a ceremony to respect the Sabbath. She literally becomes somebody else.

Julien also experiences a state of blaming. He blames himself because he's the only one that survives. His brother, Victor, is nowhere to be found. He is forced to leave his parents at the camp house. He hated himself for being the only one alive. But slowly, he understands his purpose in life. He needs to stay alive for Lea. Because Lea told him so, after recognizing this, he keeps his life spirit.

As Lamers in *Taps* (2013, para. 2) stated that anger and blame are a normal part of grieving. It is normal for people to experience spiritual trials after losing. It can make someone feel guilt over what happened. Sometimes grief can make you confused because it suddenly happened. One must resolve their grief by trying to accept their anger and start forgiving themselves.

3.2.2.5 Help Others

In finding his way to a safer place, Julien met a couple who finally let him work and stay awhile as a helper in their house. The couple is Madame and Monsieur Bisset. They lost their son in the Battle of France, the German invasion of France. Madame Bisset totally lost herself. She still can't accept the reality that her son is gone. She still mourns for his son.

It is proven with their decision to help Julien. They let Julien work and sleep at their house for a while. When looking at Julien, Madame Bisset immediately remembered her late son. This becomes one of the reasons why The

Bisset couple helps him beside their hate for the Germans who took their son's life.

The Bisset couples give Julien their son's clothes, jacket, and boots. This action is like bringing their son back, but with a different body. This further emphasizes Madame Bisset's condition, who has not been able to move on from her son's death. Even on her son's birthday, Madam Bisset fell ill. Her loss and sadness have ruined her health. So since that, Julien leaves the Bisset family for Madame's good.

Slightly different from The Bisset family, Dr. Girard also chooses to become a helper for those who need help to cope with his loss. Dr. Girard loses his wife, Sarah, because of a tumor all over his body. He really loves Sarah so that when Sarah dies, he loses himself. He felt guilty because as a doctor, he can do nothing to save Sarah. He even feels more devastated by the fact that his unique ability, he couldn't do anything.

Since the death of Sarah, he is determined to help many other people so that there is no other woman who ended up like Sarah. He dedicated his entire life to helping the refugees. There is no particular reason why he volunteers himself as a doctor for the refugees, but indeed this act is built upon Sarah.

This kind of helping action is one of the things a person can do to relieve or reduce their pain. Usually, they quickly feel concerned for someone who has the same fate as them or reminds them of the deceased. This act is dedicated to the dead. This is one of the ways a person dealt with their loss, by allowing the soul of the deceased to present in their hearts and surroundings

3.2.2.6 Social Support

Social support is seen as "interpersonal transactions that include one or more of the following key elements: affect, affirmation, and aid" (Kahn & Antonucci cited in Kaunonen, Tarkka, Paunonen, & Laippala, 1999, p. 2). The form of affection can be different for some people. In this novel, the researcher mostly found love as the form of affection.

Most of the characters in *The World That We Knew* (2019) provide support for those who have the same sense like them, sense of loss and grief. After her mother's death, Lea is left with the golem, her only guardian. Although at first Lea initially denied the golem's existence, in the end, she finally understands the meaning of the golem's presence. It really helps her in dealing with the reality that her mother is gone.

Lea also gives her love to Julien. It is also a form of support. After his family's death, he has nothing left but Lea. But, he is far apart from Lea. He is so desperate and blamed himself for what happened. Fortunately, during the chaos, fate let Julien reunite again with Lea. Thanks to the heron who finally finds and delivers Lea's message for Julien. Their love finally saves each other.

Love also becomes a purpose for Victor's action. He's deeply in love with Marianne. Marianne gives him a sense in life. Therefore, when Marianne suddenly left Levi's house, Victor is really desperate. He did impulsive actions to cover up his hollow. Amid his aimless life, he finally reunited with Marianne.

Love also relieves Ettie's revenge on the Germans. Since her sister's death, she has put blame and anger on the Germans. In her passionate vengeance,

she met Dr. Girard. She finds comfort and support in him. Dr. Girard, who also loses his wife, feels comfort too with Ettie. He is finally able to deal with and accept his wife's death. It is proven with his actions which gives Ettie a pair of red heels. The red heels belong to Sarah. He finally let Sarah go by giving up Sarah's belongings to Ettie.

In dealing with loss and grief, social support is proven to help the bereaved get through this challenging situation. A study by Kaunonen et al. (1999, p. 1311) shows a relation between support and grief. A survivor who gets social support can express their feelings and grieve and forget the demands of everyday life rather than those who do not get social support.

A study by Stroebe, Zech, Stroebe & Abakoumkin (2005, p. 1032) also shows a relation between grief and social support. Their study shows social support is helpful during a bereavement phase, and it can ease the impact of loss and fasten the recovery process. All of the supports shown in the novel support these findings. The presence of Ava is really helping Lea deal with her loss. Even though she denies the golem's help, it is the first step to learn to accept reality. Lea and Julian's love also strengthen each other to keep alive. Imagine if Julien never met Lea again; his grief will last longer. He will keep blaming himself for being alive. He might do something terrible to himself

Ettie and Dr. Girard's love also strengthens each other amid their loss.

Love softened Ettie's revenge and also recovered Dr. Girard's loss. Their passion is unexpected; it is like they are in a world where everything becomes possible,

and anything could happen. Marianne's love for Victor also gives purpose to Victor's life. And love is what they need.



CHAPTER IV

CONCLUSION

The World That We Knew is Hoffman's newest novel that mainly speaks about loss during the Holocaust. Most of the characters here experience loss. Lea loses her mother, Victor loses his partner, Julien loses his parents, and Ettie loses her beloved sister. Everyone must bring their pain and sorrow while stay to survive. To obtain the raw emotions during Holocaust, the author collaborates it with magical realism elements.

Several studies had been done related to loss and magical realism, but none of the studies had discussed *The World That We Knew*. Therefore, the research tries to unveil the way loss is described in the novel. The researcher uses magic realism theory and the coping model to find out how each character deals with their loss.

Based on the obtained data, it shows that the author, Alice Hoffman, tries to manifest the concept of lose in some magical realism elements. The researcher found three types of loss found in the novel, losing a mother, losing a sibling, and losing a partner. The losing of a mother is represented in the presence of the golem. Rather than the male golem, the author creates a female golem. It represents the figure of a mother for Lea. Then the golem's peculiar ability shows the powers of a mother who is willing to do anything for their child—even the death itself. Therefore, the golem itself presents as a representation of a mother who can not look after her child directly.

The losing of a sibling is depicted in Ettie. Ettie has an extraordinary memory. She can memorize everything, even the detailed one, in the blink of an eye. This ability is used as her tool to take revenge on the Germans for her sister's death. Then, the losing of a partner is described in Dr. Girard and Tante Ruth. Both can see and communicate with the Angel, which is categorized as impossible for a human to have. Since her husband's death, Tante Ruth waiting for the Angel of death to come. She is also able to sense her husband's presence as a ghost. While since his wife's death, Dr. Girard tries to defeat the Angel of death by keeping helping people to stay alive.

In dealing with loss and grief, people have their own way. This is also reflected in characters in *The World That We Knew*. The researcher found two types of coping, problem-focused coping and emotion-focused coping. Problem-focused coping includes revenge and problem-solving, while emotion-focused coping includes hallucination, radical action, denial, blaming, help others, and social support.

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