

JULES' STAGES OF GRIEF IN BENEDICT WELLS'

THE END OF LONELINESS

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
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**JULES' STAGES OF GRIEF IN BENEDICT WELLS'
*THE END OF LONELINESS***

THESIS

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled *Jules' Stages of Grief in Benedict Wells' The End of Loneliness* is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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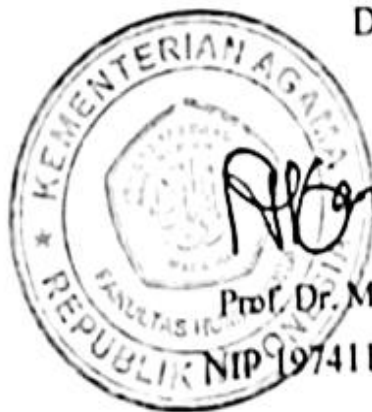
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MOTTO

“Every human being has their own challenges in life.

However, after every pain there is a cure.

All suffering will end with happiness, because indeed with hardship comes ease.”

*“My father always tried to give me a decent life without any shortage, so there
was no way I would disappoint him.”*

DEDICATION

This thesis is dedicated to my beloved parents and family for their endless love, prayers, support, and encouragement throughout my academic journey. I also dedicate it to my friends and everyone who have supported and motivated me during the process of completing this study.

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ABSTRACT

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Keywords: *Grief, stages of grief, denial, anger, bargaining, depression, acceptance*

Grief is a complex emotional response to loss experienced by individuals. In literary works, this experience is often represented through a character's psychological experience. This study aims to analyze the representation of the five stages of grief experienced by Jules as the main character in Benedict Wells' *The End of Loneliness*. This study uses literary criticism with a psychological approach and applies Elisabeth Kübler-Ross' theory of the five stages of grief as the main analytical framework. The data were taken from quotations, dialogues, and narrations of the novel that reflect Jules' emotional experiences after losing his parents and Alva. The findings show that Jules experiences all five stages of grief throughout the novel. Denial is represented through his emotional numbness, unclear memory, and avoidance of discussing his parents' death. Anger appears through self-blame, frustration, regret, and emotional outbursts. Bargaining is portrayed through Jules' tendency to imagine alternative realities and question different possibilities about life, time, and memory. Depression becomes the most dominant stage, represented through loneliness, emotional suffering, isolation, and feelings of emptiness that continue throughout his life. Finally, acceptance is represented through Jules' gradual ability to acknowledge the reality of loss, reconnect with others, live with the memories of loss, and continue life with greater emotional balance. This study concludes that grief in *The End of Loneliness* is represented as a complex psychological process that develops gradually through Jules' life experiences.

مستخلص البحث

صافقري، رزقي نادية (2026). مراحل الحزن لجولز في كتاب بنديكت ويلز "نهاية الوحدة: تحليل كوبلر-روس". أطروحة، برنامج دراسة الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية في مالانغ. المشرف: مفتاح الهدى، ماجستير في الباتورا، دكتوراه.

. مراحل الحزن، الإنكار، الغضب، المساومة، الاكتئاب، القبول:الكلمات المفتاحية

الحزن هو استجابة عاطفية معقدة للخسارة يعيشها كل فرد. في الأعمال الأدبية، غالبا ما تصور هذه التجارب من خلال التجارب النفسية للشخصيات. تهدف هذه الدراسة إلى تحليل تمثيل المراحل الخمس للحزن التي عاشها جولز كشخصية رئيسية في رواية بنديكت ويلز، نهاية الوحدة. تستخدم هذه الدراسة النقد الأدبي مع نهج نفسي وتطبق نظرية إليزابيث كوبلر-روس حول المراحل الخمس للحزن كإطار رئيسي للتحليل. البيانات مستمدة من الاقتباسات والحوارات والسرد الداخلي للرواية الذي يعكس تجارب جولز العاطفية بعد فقدانها لوالديها وألفا. تظهر النتائج أن جولز تمر بجميع مراحل الحزن الخمس طوال الرواية. يمثل الرفض خدرته العاطفي، وذكرياته غير الواضحة، وتجنبه لمناقشة وفاة والديه. الغضب ينشأ من خلال لوم الذات، والإحباط، والنوبات العاطفية الناتجة عن الحزن غير المحلول. يتم تصوير الصفة من خلال ميل جولز لتخيل عوالم بديلة والتساؤل عن إمكانيات مختلفة حول الحياة والذاكرة. الاكتئاب هو المرحلة الأكثر هيمنة، ويمثلها الشعور بالوحدة، والضيق العاطفي، والعزلة، ومشاعر الفراغ التي تستمر طوال الحياة. وأخيرا، يمثل القبول قدرة جولز على الاعتراف التدريجي بواقع الفقدان، وإعادة التواصل مع الآخرين، وإعادة تفسير الذكريات بشكل إيجابي، والمضي قدما بتوازن عاطفي أكبر. تستنتج الدراسة أن الحزن في نهاية الوحدة يصور كعملية عاطفية معقدة تتطور تدريجياً عبر تجارب حياة جولز.

ABSTRAK

Safitri, Rizky Nadia (2026). *Tahapan Duka yang Dialami oleh Tokoh Jules dalam Novel The End of Loneliness karya Benedict Wells*. Skripsi, Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Miftahul Huda, M.Pd., Ph.D.

Kata Kunci: *Tahapan duka, penyangkalan, kemarahan, tawar-menawar, depresi, penerimaan.*

Duka adalah respons emosional kompleks terhadap kehilangan yang dialami setiap individu. Dalam karya sastra, pengalaman ini sering digambarkan melalui pengalaman psikologis para tokoh di dalamnya. Kajian ini bertujuan untuk menganalisis representasi lima tahap kesedihan yang dialami Jules sebagai tokoh utama dalam novel Benedict Wells, *The End of Loneliness*. Kajian ini menggunakan kritik sastra dengan pendekatan psikologis dan menerapkan teori lima tahap kesedihan Elisabeth Kübler-Ross sebagai kerangka analisis utama. Data diambil dari kutipan, dialog, dan narasi novel yang mencerminkan pengalaman emosional Jules setelah kehilangan orang tuanya dan Alva. Hasil analisis menunjukkan bahwa Jules mengalami kelima tahapan duka sepanjang novel. Penolakan diwakili oleh mati rasa emosionalnya, ingatan yang tidak jelas, dan penghindaran untuk membahas kematian orang tua. Kemarahan muncul melalui tatkala Jules menyalahkan diri sendiri, frustrasi, dan adanya ledakan emosi yang disebabkan oleh duka cita yang belum terselesaikan. Tawar-menawar digambarkan melalui kecenderungan Jules untuk membayangkan realitas alternatif dan mempertanyakan berbagai kemungkinan tentang kehidupan lain. Depresi menjadi tahap yang paling dominan, dengan adanya kesepian, penderitaan emosional, isolasi, dan perasaan hampa yang berlanjut sepanjang hidupnya. Akhirnya, penerimaan diwakili oleh kemampuan Jules secara bertahap untuk mengakui realitas kehilangan, terhubung kembali dengan orang lain, hidup berdampingan dengan kehilangan, dan melanjutkan hidup dengan keseimbangan emosional yang lebih baik. Kajian ini menyimpulkan bahwa duka cita dalam *The End of Loneliness* merupakan proses emosional kompleks yang berkembang secara bertahap melalui pengalaman hidup Jules.

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CHAPTER I

INTRODUCTION

This chapter presents several key components of the study, including the background of the study, problem of the study, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Grief is a universal experience that is inevitable in human life. Every human being may experience a phase in which they face loss, whether in the form of the death of a loved one, the end of a relationship, a change in social status, or the loss of a role and hope. The emotional reaction to this experience is known as grief, which refers to a complex psychological response to major changes in a person's life. Based on psychological studies described by Duha et al. (2022), grief is an emotional, cognitive, and social process undertaken to adjust to life after losing something important. In the context of psychology, grief is not only a form of temporary sadness, but also an adaptation mechanism that helps a person restore emotional and existential balance (Kosminsky, 2017).

Several recent studies show that grief has many dimensions and may appear differently in each person, depending on cultural context, emotional attachment, and social support (Guldin & Leget, 2024). Meanwhile, Bonanno (2004) emphasizes that a person's ability to overcome grief depends on the meaning they construct after loss and

their level of psychological resilience. From this perspective, grief is not only a form of emotional suffering but also an experience that may influence an individual's emotional development and understanding of life after loss. Therefore, loss and grief are significant themes in literary studies because literary works often portray a person's deepest experiences, including how people deal with loss and sadness.

One literary work that presents the experience of grief is Benedict Wells' *The End of Loneliness*. The novel tells the story of Jules Moreau, the main character who loses his parents in a tragic accident during childhood and later experiences another painful loss when his wife, Alva, dies. Through Jules, Wells describes how a person struggles through grief and adapts to the loneliness that shapes his personality. A review from *The European Union Prize for literature* states that this novel conveys the sadness experienced by someone in the present day (Gerrewey et al., 2016).

The End of Loneliness was selected as the object of this study because the novel portrays grief through the experiences of Jules Moreau, who undergoes multiple significant losses throughout his life. The deaths of his parents and later Alva become important events that shape his emotional responses and experiences. These experiences make the novel relevant for examining the representation of grief through Kübler-Ross' stages of grief.

This study applies a literary psychology approach, with Elisabeth Kübler-Ross' theory of grief as its main foundation. This theory explains that a person who experiences loss may go through five emotional stages: denial, anger, bargaining,

depression, and acceptance (Corr, 2018). Using this framework, this study focuses on Jules' emotional journey in dealing with repeated losses throughout his life. In *The End of Loneliness*, Jules' grief can be understood not only as an emotional reaction but also as a process that influences his identity formation and self-awareness.

The above view is in line with the idea of Kaminer (2025), that literary works can serve as a medium for conveying a person's psychological condition, such as the experience of loss. Therefore, it is relevant to examine the emotional stages experienced by Jules through Kübler-Ross' theory of grief. The analysis focuses on how Jules' emotional responses reflect denial, anger, bargaining, depression, and acceptance through his dialogue, reflection, and experiences in the novel.

The theme of grief presented in *The End of Loneliness* is also relevant to human life today. Grief is a common emotional response to loss that can affect emotional well-being and human relationships. In this novel, Benedict Wells portrays how grief influences Jules' emotional life, transforming him from a child overwhelmed by sadness into someone who gradually learns to face the realities of life. According to Dian and Adi (2024), unresolved grief may negatively affect an individual's emotional condition. Therefore, grief in this novel not only functions as an emotional experience but also shows the process of acceptance after loss.

Literary works such as *The End of Loneliness* demonstrate how people interpret suffering and loss through narrative. Worden (2018) conceptualizes grief as an adaptive process consisting of four main tasks: accepting the death of someone, processing the pain of grief, adjusting to life after the loss, and finding ways to

continue life after the experience of grief. On the other hand, Kübler-Ross' (1969) theory focuses on the emotional responses experienced during grief, such as denial, anger, bargaining, depression, and acceptance. Rather than emphasizing behavioral adjustment, this theory highlights the emotional experiences individuals go through when facing loss. Since this study aims to analyze the emotional responses experienced by Jules during his grieving process, Kübler-Ross' theory is considered appropriate for this study.

Neimeyer (2022) also explains that the acceptance stage is the point at which a person begins to come to terms with their emotional reality. In addition, Becker and Sjöström (2024) state that literature often uses symbols to help readers understand and project emotional experiences such as loss. From a literary perspective, Jules' journey can be seen as an illustration of the human ability to deal with grief and achieve acceptance as self-healing. Therefore, the application of Kübler-Ross' theory of grief in this study is intended to understand how Jules experiences the stages of grief and how acceptance becomes an important part of his grief.

Previous studies on grief in literature have largely applied the Kübler-Ross framework to analyze how characters respond to loss and emotional suffering. Several studies, such as those by Rumapea and Fernando (2023) and Nurjanah (2023), focus on identifying the five stages of grief, namely denial, anger, bargaining, depression, and acceptance in literary characters. Their findings suggest that literary texts can represent human emotional experiences, particularly in showing how individuals cope with loss and gradually move towards acceptance.

In this sense, grief is understood as a universal emotional response that can be reflected through fictional narratives.

Similarly, Aziz and Gandana (2024) and Subianto and Winardi (2023) emphasize that characters tend to experience all stages of grief, although some stages may appear more prominently than others. These studies demonstrate that while the Kübler-Ross model provides a useful framework, the actual representation of grief in literature is often more fluid. The stages of grief do not always occur in a fixed or predictable order, but are influenced by the character's psychological state, personal background, and the situations presented in the narrative. Consequently, grief is better understood as a dynamic process rather than a strictly linear progression.

For a more detailed perspective, Purwanto et al. (2024) argue that grief should not be seen simply as a series of emotional stages, but as a complex journey involving emotional decline, doubt, and gradual self-reconstruction. This perspective is supported by Jannah (2022), who finds that the stages of grief can occur non-sequentially, and that not all indicators of each stage are necessarily experienced by the character. These studies go beyond simply identifying the presence of each stage and instead highlight the complexity and variability of grief as represented in literature. This suggests that the grieving process is not the same for every individual, but is deeply shaped by personal experience and narrative development.

Furthermore, several studies have expanded the discussion by linking grief to broader psychological and relational aspects. For example, Paputungan et al. (2025) and Khalbi (2025) examine how grief affects character development,

internal conflict, and interpersonal relationships. Their findings suggest that grief not only represents emotional suffering but also helps individuals find meaning in life. Yustisiana (2022) also links grief to the relationship between humans and nature, demonstrating that grief can be interpreted through symbolic and ecological perspectives in literary works. This broader approach shows that grief can be analyzed not only on an emotional level but also in relation to wider thematic issues.

In addition, a study published in a German journal by Yin (2018) specifically examines *The End of Loneliness* using Sigmund Freud's psychoanalytic perspective. The study shows that the main character, Jules, copes with trauma by reconstructing memories and trying to understand his past experiences. These findings suggest that grief is not merely an emotional reaction, but also involves deeper psychological processes such as reflection and the search for meaning.

Overall, these previous studies imply that grief in literature can be examined from various psychological and thematic perspectives. *The End of Loneliness* offers strong emotional and psychological depth, particularly in its depiction of loss and grief. The novel is widely recognized for portraying grief not only as suffering but also as a meaningful human experience. However, despite its psychological depth, the novel has received limited academic attention particularly in studies applying Kübler-Ross' stages of grief. Most previous studies using this theory have focused on other literary works, leaving the novel less explored within this theoretical framework.

By analyzing the representation of grief in *The End of Loneliness* through Kübler-Ross' stages of grief, this study offers a more comprehensive understanding of how grief is represented through the experiences of Jules as the main character. While previous studies on this novel mainly focus on psychoanalytic approaches, this study applies Kübler-Ross' theory to identify the representation of denial, anger, bargaining, depression, and acceptance. Therefore, this study contributes to the application of grief theory in the analysis of contemporary literary works.

This gap and novelty are significant because the novel presents a complex portrayal of grief through Jules' experiences of multiple losses, yet it has received limited attention from the perspective of grief theory. Applying Kübler-Ross' theory allows the study to examine not only the emotional impact of loss but also the different emotional responses that emerge throughout Jules' experiences. As a result, the study provides a deeper understanding of how grief is represented in the novel and demonstrates the relevance of Kübler-Ross' theory in literary analysis. Therefore, this study aims to address this gap by applying Kübler-Ross' stages of grief to analyze how grief is represented through the experiences of Jules as the main character in the novel.

B. Problem of the Study

Based on the background above, the researcher formulates the research question as follow: "How are stages of grief represented in Jules' experiences in Benedict Wells' *The End of Loneliness*?"

C. Significance of the Study

This study is expected to provide both theoretical and practical contributions. Theoretically, this study contributes to literary studies that apply a literary psychology approach, particularly Elisabeth Kübler-Ross's theory of the stages of grief theory, in analyzing the emotional experiences of the main character. This study also enriches the understanding of how grief is represented in contemporary literary works, particularly through the emotional journey of a character who experiences repeated loss.

Practically, this study is expected to help readers better understand the emotional responses that may occur during the grieving process, especially as represented through Jules in *The End of Loneliness*. In addition, the findings of this study may serve as a reference for students and future researchers who are interested in analyzing literary works using psychological approaches, particularly studies related to grief and emotional experiences in literature.

D. Scope and Limitation

This study focuses on analyzing the representation of the five stages of grief in Benedict Wells' *The End of Loneliness* (2016) as experienced by Jules Moreau, the main character of the novel. The analysis is limited to quotations, dialogues, and narrations that represent Jules' grieving process related to the loss of his parents and Alva. These data are analyzed using Elisabeth Kübler-Ross' theory of the five stages of grief, namely denial, anger, bargaining, depression, and acceptance.

This study is limited to selected parts of the novel that represent Jules' grieving process. Therefore, only quotations, dialogues, and narrations related to

the experience of loss and the five stages of grief are included in the analysis. Parts of the novel that do not reflect grief or are not relevant to the research focus are not analyzed in detail.

E. Definition of Key Terms

1. **Grief** refers to an emotional response experienced after the loss of someone important. According to Kübler-Ross (1969), grief occurs when individuals experience emotional pain and attempt to adjust to the reality of the loss.
2. **Stages of grief** refer to a series of emotional responses a experienced by an individual when facing a significant loss. According to Kübler-Ross (1969), these stages include denial, anger, bargaining, depression, and acceptance as part of the process of coping with loss.
3. **Denial** refers to an initial psychological defense mechanism that protects individuals from the emotional impact of loss. In this stage, individuals may have difficulty accepting reality and temporarily avoid emotional confrontation as a way to cope with pain. Denial allows the bereaved person to gradually process the reality of the loss (Kübler-Ross, 1969).
4. **Anger** refers to an emotional reaction such as frustration, or helplessness in response to loss. At this stage, these emotions may be directed toward oneself, other people, or the situation, reflecting an attempt to process emotional pain and regain a sense of control (Kübler-Ross, 1969).
5. **Bargaining** refers to the stage in which individuals attempt to negotiate with reality or imagine alternative outcomes in response to loss. This stage is

commonly characterized by thoughts such as “*what if*” or “*if only*,” which reflect regret and the desire to reduce the emotional impact of the loss (Kübler-Ross, 1969).

6. **Depression** refers to the stage in which individuals begin to fully recognize the reality of the loss, resulting in deep sadness and emotional withdrawal. At this stage, individuals may feel overwhelmed because the emotional impact of the loss becomes more deeply experienced (Kübler-Ross, 1969).
7. **Acceptance** refers to the stage in which individuals gradually come to terms with the reality of the loss. Although sadness may still remain, individuals begin to adjust to life and continue their daily activities while accepting the fact that the loss cannot be changed (Kübler-Ross, 1969).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theoretical foundations used in this study. It discusses the relationship between psychology and literature, the concept of grief, and Elisabeth Kübler-Ross' theory of the stages of grief. The discussion begins with an explanation of how psychological approaches can be used in literary analysis, especially in examining the emotional experiences of fictional characters. It, then, explains grief as a psychological and literary concept before focusing on Kübler-Ross' five stages of grief: denial, anger, bargaining, depression, and acceptance.

A. Psychology and Literature

Psychology and literature are two disciplines that operate in different fields, but they complement each other in understanding human experience (Ratna, 2004). Psychology studies human behavior, thoughts, and internal dynamics through scientific methods. Meanwhile, literature expresses the realities of life through language, imagination, and symbolic representation. The intersection between the two occurs when literary works are understood as spaces where emotions, inner conflicts, and psychological dynamics are expressed through fictional characters (Endraswara, 2008). Thus, psychology in the context of literature is not used as a clinical diagnostic tool, but rather as an analytical framework for reading the inner structures constructed by the text (Minderop, 2010).

In literary psychology studies, the analysis is not directed at assessing the mental state of the author or reader, but at observing how the text creates characters as representations of the human psyche (Siswantoro, 2005). Fictional characters are not real people, but they are constructed with characteristics that resemble human beings, such as motivations, traumas, desires, conflicts, and emotional changes (Nurgiyantoro, 2018). Therefore, Wellek and Warren (1956) emphasize that fictional characters can be read as simulations of human life whose existence is governed by narrative structures. Characters are not biological organisms; they live through language, and it is language that allows readers to enter their psychological world.

This approach is used to understand literary works that present human experiences in a symbolic and structured manner. Psychology helps readers examine the inner issues that shape the plot, theme, and aesthetics elements of the story (Minderop, 2010). It also makes the analysis more focused, especially when the text presents trauma, sadness, or identity crisis (Endraswara, 2008). Every work of literature constructs an imaginative world that is not identical to reality, but is close enough to human experience that readers can recognize it as emotionally meaningful (Nurgiyantoro, 2018). This world is shaped by narrative choices, dialogue, metaphors, and perspectives that construct the psychological structure of the story.

Therefore, the inner experiences of fictional characters are entirely constructed through language, not through empirical experiences as in real human life. Even though fictional characters do not have biological bodies, they can be

represented as experiencing trauma, identity confusion, loss, or guilt. This occurs because the text provides internal psychological signs, such as monologues, emotional reactions, visual symbols, or social interactions, which make the characters seem alive (Minderop, 2010). Caruth (2016) states that literature has a special ability to describe emotional experiences that are difficult to articulate through everyday language. Thus, the world of literature becomes a representational space for complex inner experiences.

According to Wellek and Warren (1956), the study of literary psychology can be approached through four main interrelated fields. The *first* is the psychology of the author, which analyzes how the author's mental state, experiences, or psychological tendencies are reflected in the creative process. This approach views the text as a product of the author's imagination and inner dynamics. The *second* is the psychology of the creative process, which attempts to understand the mental mechanisms involved when an author creates a literary text. In this aspect, attention is directed to how imagination and mental associations work in the formation of characters, ideas, and narrative structures. The *third* is the psychology of readers and literary effects, which focuses on how literary texts influence the emotional and psychological responses of their readers. This field examines the process of identification with the emergence of empathy, catharsis, or other emotional responses triggered by the narratives (Endraswara, 2008). The *fourth* is the psychology of characters in literary works, namely the analysis of characters as fictional entities constructed with motivations, emotions, and defense mechanisms that resemble real human beings (Minderop, 2010). In this approach, characters are

interpreted as coherent psychological constructs, so emotional experiences can be analyzed through psychological theories.

B. Grief

Grief is an emotional response to the loss of someone or something significant. It occurs when individuals experience emotional pain after losing a person, relationship, role, or other meaningful aspects of life. As a response to loss, grief reflects the way individuals react emotionally while trying to understand and cope with the reality of the loss. According to Worden (2018), grief is also an adaptive process through which individuals gradually adjust to life after loss. Grief may involve various emotional reactions, such as sadness, anger, denial, confusion, guilt, and emotional withdrawal. In some cases, grief may also affect an individual's thoughts and physical condition, including difficulty concentrating, fatigue, and sleep disturbance (Stroebe, M., & Schut, 2017).

Grief is also understood as a universal human experience that can be expressed through language, culture, and narrative. In literary works, grief is represented through character interactions, emotional conflicts, and plot development, which allow readers to understand the emotional experiences of fictional characters (Neimeyer, 2016). Therefore, grief in literature is not only a psychological response to loss, but also a narrative representation of emotional suffering and human experience.

Some scholars explain that grief has several general characteristics. *First*, grief is personal. Each individual experiences grief differently, depending on personal experiences, personality, and emotional relationship with the object of loss

(Worden, 2018). *Second*, grief does not always occur in a fixed order and may vary, depending on individual experiences (Neimeyer, 2016). *Third*, grief affects emotional and social conditions, influencing how individuals think, feel, and interact after loss (Stroebe & Schut, 2017). *Fourth*, grief has situational dimensions, meaning that individual responses to loss are influenced by the social context and cultural values around them.

C. Elisabeth Kübler-Ross' Theory of Stages of Grief

One of the most influential theories in understanding grief is the five stage model proposed by Elisabeth Kübler-Ross (1969). Based on her observations of individuals facing loss, Kübler-Ross identified five emotional responses that may occur during the grieving process are denial, anger, bargaining, depression, and acceptance. This model has been widely used in psychology and literary studies because it provides a useful framework for understanding emotional responses to loss.

Kübler-Ross (1969) explains that grief is a highly personal experience, and not everyone experiences the five stages in the same way. The stages do not necessarily occur in a fixed or linear order. Instead, individuals may experience some stages more intensely than others, revisit certain stages, or experience several stages simultaneously. Therefore, the five-stage model should be understood as a framework for understanding possible emotional responses to loss.

In this study, Kübler-Ross' theory is used to examine how grief is represented through Jules' experiences in *The End of Loneliness*. The following sections discuss the five stages of grief denial, anger, bargaining, depression, and

acceptance as reflected in the character's responses to loss.

1. Denial

Denial is the first stage experienced by individuals when they are confronted with loss or painful reality. Kübler-Ross (1969) explains that denial functions as a temporary defense mechanism that protects individuals from overwhelming emotional shock. Denial usually appears immediately after individuals receive shocking news. In this stage, individuals may refuse to believe the reality they are facing or emotionally distance themselves from the situation. Denial is considered a natural response because individuals cannot immediately process painful reality all at once.

In terms of characteristics, denial is often reflected through emotional numbness, confusion, and avoidance of painful thoughts or emotions related to the loss. Individuals may act as if nothing has changed, minimize the significance of the loss, or distance themselves emotionally from the situation. This reaction is not a sign of weakness, but rather a natural psychological response that allows individuals to gradually process painful experiences.

The function of denial is to give individuals time to adjust to the reality of loss. It serves as an emotional buffer that reduces the intensity of pain in the early stage of grief. By temporarily distancing themselves from overwhelming emotions, individuals are able to slowly prepare themselves for deeper emotional processing. Thus, denial becomes an important initial stage in helping individuals begin the grieving process.

2. Anger

Anger is the second stage of grief, in which individuals begin to recognize the reality of their loss and respond with emotional reactions such as frustration, resentment, and self-blame. Kübler-Ross (1969) explains that anger often emerges when denial cannot be maintained, and individuals start to confront the pain of loss.

The characteristics of anger can vary, but it is often directed toward different targets, such as oneself, other people, the situation, or even external forces like such as fate or God. Individuals may question why the loss happened to them and express feelings of injustice. This stage may also involve emotional instability, in which individuals experience sudden changes in mood or become easily irritated.

The function of anger is to provide an outlet for emotional pain. Instead of suppressing their feelings, individuals express their frustration, which helps release emotional tension. Anger also reflects an attempt to make sense of the loss and regain a sense of control. Although it may appear negative, anger is a necessary part of the grieving process because it allows individuals to move beyond denial and begin confronting reality more directly.

3. Bargaining

Bargaining is the third stage of grief, characterized by attempts to negotiate or find ways to reverse or reduce the impact of loss. According to Kübler-Ross (1969), this stage often involves “*if only*” or “*what if*” thoughts, in which individuals imagine alternative situations that could have prevented the loss.

The characteristics of bargaining include self-reflection, and regret. Individuals may blame themselves or believe that certain actions could have

changed the outcome. They may also seek meaning in the loss by trying to create logical explanations or by making internal promises. This stage is often less visible than anger because it occurs more internally through thoughts rather than outward expressions.

The function of bargaining is to create a sense of control in a situation that feels uncontrollable. By imagining different possibilities, individuals attempt to cope with the pain and uncertainty of loss. These thoughts may help individuals process their emotions and gradually accept the limitations of their control. Bargaining serves as a transitional stage that bridges emotional reactions and deeper awareness of the loss.

4. Depression

Depression is the stage in which individuals begin to fully experience the emotional impact of their loss. At this stage, the reality of the situation becomes clearer, and individuals are no longer able to avoid or deny their feelings. Kübler-Ross (1969) describes depression as a natural response to loss, in which individuals feel deep sadness and emotional withdrawal.

The characteristics of depression include feelings of emptiness, hopelessness, and loneliness. Individuals may withdraw from social interactions, lose interest in daily activities, and experience a lack of motivation. Unlike anger, which is often expressed outwardly, depression is more internal and reflective. It represents a deeper emotional engagement with the reality of loss.

The function of depression is to allow individuals to process the full emotional weight of their loss. It provides a space for reflection and acceptance of

what has happened. Although it may be painful, this stage is essential because it helps individuals come to terms with their emotions. Depression marks a turning point in the grieving process, in which individuals begin to move from resistance toward acceptance.

5. Acceptance

The characteristics of acceptance include emotional stability, reflection, and a sense of peace. Individuals begin to reorganize their lives and adjust to new realities. They are able to remember the loss without being overwhelmed by intense emotions. This stage is not about forgetting, but about understanding and integrating the experience into their lives.

The function of acceptance is to allow individuals to move forward. It represents the ability to acknowledge the loss while continuing life with a new perspective. Acceptance helps individuals rebuild meaning and find a sense of closure. It is the stage where emotional healing begins, and individuals are able to maintain a connection with the past while engaging with the present.

CHAPTER III

RESEARCH METHODOLOGY

This section explains the method used in this study. It consists of the research design, data source, data collection, and data analysis.

A. Research Design

This study is a work of literary criticism because the object of the study is a literary text (Tyson, 2006), namely Benedict Wells' *The End of Loneliness*. The main purpose of the study is to interpret how grief is represented through the experiences of the main character. This study applies psychological literary criticism as it examines the emotional experiences and psychological condition of the main character, Jules, after experiencing loss. Psychological literary criticism enables the researcher to analyze how literary texts represent human emotions, thoughts, inner conflict, and responses toward painful life experiences (Selden et al., 2005). This approach is relevant because Jules' experiences throughout the novel are closely related to grief and emotional suffering and adjustment after the death of his parents and Alva.

Elisabeth Kübler-Ross' theory of the five stages of grief is used as the main theoretical framework in this study. According to Kübler-Ross (1969), individuals who experience loss may go through five emotional stages: denial, anger, bargaining, depression, and acceptance. The stage of *denial* is used to analyze emotional numbness, confusion, and avoidance after loss. *Anger* is used to examine emotional frustration,

self-blame, and internal conflict. *Bargaining* is used to analyze Jules' tendency to imagine alternative realities and question different possibilities about life and memory. *Depression* is used to examine loneliness, emotional suffering, sadness, and emotional withdrawal. Finally, *acceptance* is used to analyze Jules' gradual ability to acknowledge the reality, reconnect with others, and continue life with greater emotional balance.

B. Data Source

The data source of this study is Benedict Wells' novel *The End of Loneliness*, originally published in German under the title *Vom Ende der Einsamkeit*. The novel was first published in 2016 by Diogenes Verlag and later translated into English by Charlotte Collins. The English edition used in this study was published by Penguin Books in 2016. The novel narrates the life of Jules Moreau, who experiences grief after the death of his parents in a car accident. In the story, Jules experiences various emotional responses and struggles to emotionally adjust to the losses in his life. The novel is selected because it presents issues related to grief and emotional responses after loss. The issues are related to Kübler-Ross' theory of the five stages of grief.

The data of this study consist of words, phrases, sentences, dialogues, and narrations related to the representation of grief experienced by the main character. The data were taken from moments in the novel reflecting Jules' emotional responses after the death of his parents, his experiences of loss, and his gradual emotional adjustment throughout the story.

C. Data Collection

The data of this study were collected using close reading of Benedict Wells' *The End of Loneliness*. In collecting the data, the researcher focused on identifying quotations that represent grief experienced by Jules. The procedures of data collection are as follows:

1. Reading the novel carefully to understand the storyline, characters, and Jules' experiences after loss.
2. Rereading the novel to identify parts that contain emotional responses, thoughts, and reactions related to grief.
3. Highlighting and noting quotations in the form of words, phrases, sentences, dialogues, and narrations related to Jules' grieving experiences.
4. Selecting quotations that are relevant to the research questions.
5. Organizing the selected quotations based on Kübler-Ross' five stages of grief theory.
6. Categorizing the data into denial, anger, bargaining, depression, and acceptance to support the analysis of grief representation in the novel.

D. Data Analysis

The data were analyzed by using psychological literary criticism through Kübler-Ross' theory of the five stages of grief. The analysis focuses on interpreting the selected quotations to answer the research question concerning the representation of grief experienced by Jules in *The End of Loneliness*. The data analysis was conducted through the following steps:

1. Identifying the context of each selected quotation in relation to Jules' experiences, emotional responses, and psychological condition after loss.
2. Interpreting the data by analyzing Jules' thoughts, emotions, dialogue, actions, and reflections that represent the grieving process in the narrative.
3. Relating the findings to Kübler-Ross's theory to explain how each stage of grief is represented through Jules' experiences in the novel.
4. Drawing conclusions by synthesizing the findings and connecting them to the research question.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion based on Kübler-Ross' theory of grief. The analysis focuses on how the five stages of grief, i.e., denial, anger, bargaining, depression, and acceptance, are represented in Jules' experiences in Benedict Wells' *The End of Loneliness*. The data analyzed in this chapter are taken from the narrative and selected quotations that reflect Jules' emotional responses after experiencing the loss of his parents and Alva. Each stage of grief is discussed through selected evidence from the novel, followed by an interpretation of how Jules' experiences correspond to Kübler-Ross' model. The discussion is divided into five sections based on the stages of grief.

Before examining the five stages of grief, it is important to establish that Jules experiences grief throughout the novel as a result of the significant losses he faces. Grief refers to an emotional response to the loss of someone important and may involve emotional suffering as individuals attempt to cope with and adjust to the reality of the loss. In *The End of Loneliness*, Jules experiences several significant losses, particularly the death of his parents during childhood and the death of Alva later in his life. These losses become major turning points in his life and shape his emotional experiences throughout the novel.

Jules' grief is reflected through his feelings of loneliness, sadness, longing, emotional pain, and difficulty adjusting to life after loss. Following the death of his parents, he is separated from his siblings and sent to a boarding school, where he

struggles with feelings of isolation and emotional emptiness. The loss continues to affect him throughout his adolescence and adulthood. Later, the death of Alva intensifies his emotional suffering and forces him to confront another profound loss. These experiences demonstrate that Jules is not only affected by loss but also undergoes a prolonged grieving process.

The representation of grief in Jules' experiences can be understood through Kübler-Ross' theory of the five stages of grief. His emotional responses to loss are reflected through denial, anger, bargaining, depression, and acceptance. Therefore, the following discussion examines how each stage of grief is represented through Jules' experiences in the novel.

A. Denial

Denial is the first stage of grief proposed by Kübler-Ross. In this stage, individuals have difficulty accepting or processing the loss. In *The End of Loneliness*, denial is represented through Jules' emotional numbness, memory gaps, silence, and avoidance after the death of his parents. His denial does not always appear as a direct rejection of reality, but rather as an inability to feel, express, and confront the emotional impact of loss.

The first representation of denial can be seen when Jules receives the news about the death of his parents:

When my aunt picked up the receiver I instantly sensed the change in the atmosphere, and sat down. All other details escape me, though. I don't know what I was doing that morning, what I did after the call, or why my sister wasn't there that evening. All I was left with from that day was one last memory, the significance of which, however, I only came to believe much later (p. 30).

This quotation occurs when Jules receives the news about the death of his

parents. At that moment, he realizes that something terrible has happened, but he cannot clearly remember the events afterward. He only remembers certain parts of the moment, while many other details disappear from his memory.

The quotation shows that Jules has difficulty processing the death of his parents. His inability to clearly remember what he was doing before and after the call suggests that the loss is emotionally overwhelming for him. The phrase “*all other details escape me*” indicates that his mind cannot fully register the painful reality at that moment. Rather than directly confronting the situation, Jules appears emotionally distant from the event. According to Kübler-Ross (1969), denial often appears when individuals are not yet emotionally ready to face the reality of loss. Therefore, Jules’ memory gap reflects his early difficulty in processing his parents’ death.

Jules’ denial is also shown when he leaves his childhood home after the death of his parents:

Reluctantly, I turn away. It occurs to me that I will never look down again on our beloved yard, but I feel nothing, not even that my childhood is over (p. 33).

This quotation occurs when Jules leaves his home after the death of his parents. At this moment, he realizes that he will never return to the life he once had, including the memories connected to his childhood home. Although he understands that his childhood has ended, he does not show a strong emotional reaction toward the situation.

The statement “*I feel nothing*” reveals Jules’ emotional numbness. He is aware that a significant part of his life has ended, but he is unable to respond emotionally. This does not mean that Jules is not affected by the loss. Instead, his

lack of feeling suggests that the pain is too intense for him to process immediately. In Kübler-Ross' (1969) theory, denial can function as emotional protection after loss. In this case, Jules' inability to feel sadness indicates that he is still emotionally overwhelmed by the reality of his parents' death. His numbness becomes a form of psychological distance from the painful truth that his childhood and family life have changed permanently.

A similar form of denial appears when Jules begins living at boarding school:

Lying in my new bed, I think of my parents, and of my brother and sister, close by yet very far away, and I don't cry, not for a second (p. 33).

The above quotation occurs when Jules begins living at the boarding school after the death of his parents. While lying alone in his new room, he thinks about his parents and siblings, but he remains unable to express his sadness openly. Jules suppresses his emotional response to the loss of his parents. Although he thinks about his family and realizes the emotional distance between them, he does not cry at all. The phrase “*not for a second*” emphasizes the absence of emotional release, which indicates that he is emotionally disconnected from the reality of the loss.

According to Kübler-Ross (1969), individuals in the denial stage may experience difficulty expressing emotions because they are not completely ready to confront the pain caused by loss. Therefore, Jules' inability to cry reflects denial in his grieving process. His silence shows that grief is present but not openly expressed.

Denial is further represented when Jules finally speaks to Alva about his parents:

Since I'd arrived at the school I hadn't told any one about it... 'Yes, they died six months ago.' It felt like I was ramming a spade into a frozen field for every word (p. 39).

The quotation tells a moment when Alva asks Jules about his parents, and Jules tells someone about their death for the first time. Even though several months

have passed since the accident, he still finds it difficult to talk about the loss openly. The metaphor “*ramming a spade into a frozen field*” emphasizes how painful and difficult it is for him to express the loss. A frozen field implies hardness, resistance, and emotional blockage. Although Jules finally tells Alva the truth, the conversation still causes emotional discomfort, which shows that he has not fully adjusted to the loss. That Jules’ words come out slowly and painfully because the emotional wound remains unresolved suggests the idea of Kübler-Ross (1969) that denial may appear through emotional resistance and difficulty confronting painful reality after loss.

Jules’ denial continues even years after the death of his parents:

After nine years I had so completely mastered the role of the cheerful, sociable boarding-school kid that sometimes, for a few moments, I even believed I really was that carefree. But I still never spoke about my parents. My dearest wish was just to be normal, not to be a bloody orphan anymore. I kept the memories of my parents securely bound and sealed, leaving them to gather dust in a corner of my consciousness, and although I often used to visit their grave in Munich, I hadn’t been there for a long time now (p. 61).

This quotation happens several years after the death of Jules’ parents. Although he appears cheerful and sociable in front of others, he still avoids talking about his parents and tries to hide the memories related to them. His attempt to act like a “*cheerful, sociable boarding-school kid*” and his desire to be “*normal*” show that he tries to distance himself from the identity and pain connected to being an orphan. He does not want to be defined by the loss, so he performs a version of himself that seems carefree. However, this performance does not erase his grief. The phrase “*securely bound and sealed*” suggests that Jules intentionally locks away painful memories instead of confronting them. The grief still affects him emotionally even after many years.

According to Kübler-Ross (1969), denial may appear through emotional

distancing, avoidance, and the attempt to hide painful reality after loss. Jules' behavior reflects this form of denial because he continues to avoid emotionally confronting the death of his parents. Denial in Jules' experience is not only shown immediately after the accident, but also continues through his long-term avoidance of painful memories.

B. Anger

Anger is the stage of grief in which individuals begin to react emotionally to the reality of loss. According to Kübler-Ross (1969), anger may appear through frustration, resentment, self-blame, or emotional outbursts. In this stage, emotional pain begins to be expressed more directly, either toward oneself, other people, or the situations surrounding the loss. *In The End of Loneliness*, anger in Jules' grieving process is often expressed through self-hatred, guilt, regret, impulsive behavior, and emotional instability.

The first representation of anger can be seen when Jules begins to develop negative feelings toward himself after the death of his parents:

...I sometimes secretly hated myself for what had become (p. 40).

Jules begins adjusting to life at the boarding school following the death of his parents. Although he does not openly express his emotions to others, he begins to develop negative feelings toward himself. The phrase "*secretly hated myself*" indicates that his anger is hidden and internalized. He does not blame other people openly, but he turns his frustration toward himself. This reaction suggests that his grief produces self-rejection and emotional discomfort. According to Kübler-Ross (1969), anger during grief may be directed toward oneself through self-hatred and

frustration. Therefore, the quotation can be understood as reflecting the anger stage of grief because Jules' emotional pain is expressed as anger toward himself.

Another form of anger appears when Jules reacts impulsively after experiencing rejection in his work life:

I'd been rejected by a curator I was friends with, and in a fury I put all my cameras out on the street in a box. I went back to get it an hour later, but it was gone. Things really went downhill after that. I started sleeping into the afternoon, smoked too much dope, wrote a couple of short stories that I didn't show anyone, and quarreled over everything (p. 107).

This quotation occurs when Jules experiences rejection from a curator he knows. After being rejected, he reacts emotionally and impulsively by putting his cameras out on the street, which reflects Jules' difficulty in controlling his emotions. His decision to throw away the cameras illustrates intense frustration and anger. The camera can also be understood as something connected to his creativity and sense of purpose, so throwing it away suggests that his anger is directed toward himself and his own life. In addition, the phrase "*quarreled over everything*" shows that his emotional instability begins to affect his relationships with other people.

According to Kübler-Ross (1969), anger may appear through emotional outbursts and impulsive behavior when individuals struggle to cope with emotional pain. Therefore, Jules' reaction above reflects the anger stage because his frustration is expressed through self-damaging behavior. His anger is a sign that unresolved grief continues to influence his emotional life beyond the moment of loss.

Jules' anger is also represented through painful regret when he reflects on the years he has wasted:

I realized, with a sense of physical pain, that I had not used my time (p. 133).

This quotation tells Jules' reflection on his past life, and he realizes that he

has wasted many years distancing himself from others and from his own life due to frustration and self-regret. The phrase “physical pain” emphasizes how deeply he feels disappointed with his past decisions. Rather than simply feeling sad, Jules becomes emotionally disturbed by the awareness that he fails to value the time he had.

In the anger stage, emotional pain may develop into frustration toward oneself. Jules’ painful self-reflection reflects this form of anger because he directs his emotional dissatisfaction toward himself. His anger does not appear as direct confrontation, but as a painful awareness that his grief has limited his ability to live fully.

A similar pattern appears when Jules recognizes that guilt has affected his life for many years:

That it was an unconscious sense of guilt that had made me waste the best years of my life (p. 154).

Jules continues to blame himself for the emotional burden he has carried for many years. Jules’ anger has become internalized through long-term self-blame. He understands that his “*unconscious sense of guilt*” has affected the direction of his life. This guilt becomes a source of emotional suffering because it makes him see himself as responsible for the years he has lost. In this context, anger is directed inwardly. He is frustrated not only by the losses he has experienced, but also by the way those losses have controlled his life.

According to Kübler-Ross (1969), anger may appear indirectly through guilt and self-blame when individuals struggle to understand or accept loss. Thus, Jules’ sense of guilt in this quotation reflects the anger stage because his emotional pain

is expressed through dissatisfaction with himself. His grief has developed into a deeper conflict between his past, his guilt, and his desire to live differently.

The other expression of anger appears when Jules finally releases his suppressed emotions:

But suddenly I erupted in despair and anger (p. 228).

After suppressing many emotions throughout his grieving process, his feelings finally explode openly. The word “*erupted*” suggests that his emotions have been building for a long time before being released. Unlike earlier moments where anger appeared indirectly through frustration, here it is expressed openly and intensely. According to Kübler-Ross (1969), anger may become stronger as individuals begin to fully confront the emotional pain caused by loss. Therefore, Jules’ emotional outburst reflects the anger stage as his suppressed emotions are finally expressed openly.

C. Bargaining

Bargaining is the stage of grief in which individuals attempt to cope with loss by imagining different possibilities or alternative outcomes, sometimes characterized by such thoughts as “*if only*” or “*what if*” (Kübler-Ross, 1969). In *The End of Loneliness*, bargaining is represented through Jules’ imagination of another life and his repeated thoughts about possible versions of his past and future. These reflections show that Jules tries to emotionally negotiate with the reality of loss by imagining that his life could have happened differently.

The first representation of bargaining appears when Jules imagines another version of his life in which his parents are still alive:

I felt that this wasn't my real life, anyway. That I was still going to swap it with the one in

which my parents were still alive. This thought kept coming back to me; it was like a curse woven into my soul (p. 107).

The quotation narrates Jules' reflection on his life after losing his parents. Even after many years, he still imagines another version of life in which his current suffering never happened. Instead of seeing his present life as final, he imagines that it can still be exchanged for another life where the loss never occurred. The word "swap" suggests his desire to replace the painful reality with an alternative one. This becomes a mental space where Jules tries to escape the emotional burden of grief. The phrase "a curse woven into my soul" also shows that this thought repeatedly haunts him and becomes part of his inner life. This situation is in line with the idea of Kübler-Ross (1969) that bargaining may occur when individuals try to mentally negotiate with loss by imagining alternative realities due to unfinished emotional struggle to accept it.

Another form of bargaining is noticeable when Jules reflects on the memory of past experiences:

What if there's no such thing as time? If everything we experience is eternal, and it's not time that passes us by, but we ourselves that pass by the things we experience? I often ask myself this. It would mean that while our perspective would change and we would distance ourselves from treasured memories, they would still be there, and if we could go back we would still find them in the same place. Like leafing through a book backward, perhaps even back to the beginning. My father would eternally go for evening walks with me in the park, and Alva and I would be perpetually captured on our trip to Italy, sitting in the car at night and driving toward a future full of hope. I try to console myself with this thought, but I can't feel it yet. And I can only believe what I feel (p. 235).

By saying "What if...", Jules begins to question the nature of time and imagines the possibility that moments with his loved ones still exist somewhere. Jules tries to comfort himself by creating a different understanding of reality. By imagining that memories are eternal, he attempts to reduce the finality of loss. His memories of walking with his father and travelling with Alva become imagined

spaces where the lost people remain present. This reflection shows that Jules does not simply remember the past; he tries to believe that the past still exists. In this way, memory becomes his way of maintaining an emotional connection with the people he has lost.

The phrase *“I try to console myself with this thought, but I can’t feel it yet”* shows the tension between imagination and emotional reality. Jules wants to believe that the past is eternal, but he is not yet able to emotionally accept the loss. According to Kübler-Ross (1969), bargaining may appear through *“what if”* thinking. Thus, Jules’ reflection about time represents bargaining because he tries to cope with loss through imagination. His bargaining does not take the form of a direct wish to change the past, but of a reflective attempt to make the past feel less lost.

Bargaining is also represented when Jules imagines different possible versions of his life:

Alva didn’t stand a chance with me, because things went well for me after school and I was able to forget her. I found the love of my life and lost her again too soon. I was able to hold on to her in my youth; we made good use of the time. I never got back together with her, but stayed with Norah; we have a son. And I grew up in Mont ellier and am married with no children; I never met Alva. All these were possible, and for a long time it seemed to me quite random that, out of thousands of variations, this was the one that came about. As a young man I had the feeling that since the death of my parents I’d been leading another life—the wrong life. This is what I am when I allow my past to influence me, and, conversely, just as much when I resist it. And all I have to do is think of the moments with Alva and my children in order to understand that this other life, the one in which I have now left such clear traces, cannot be wrong anymore. Because it’s mine (p. 242).

Jules reflects on the many possible versions of his life. He imagines how different his life could have been if certain events had happened differently, especially the death of his parents and his relationship with Alva. He imagines a life in which he forgets Alva, a life in which he stays with Norah, a life in which he

never meets Alva, and other possible variations. These “what if” possibilities illustrate his attempt to understand why his actual life happened in one way and not another. His statement that he once felt he was living “*the wrong life*” shows that he is still struggling with the emotional consequences of his parents’ death and the subsequent choices.

However, the above quotation also shows an important development in Jules’ grieving process. He eventually recognizes that the life he has lived “*cannot be wrong anymore*” because it is his own. This suggests that bargaining begins to move toward acceptance. Jules still imagines alternative possibilities but he also starts to acknowledge the value of his real life. Therefore, this quotation should be read as bargaining with both regret of the past life and transition toward accepting the current reality.

D. Depression

Depression is the stage of grief in which individuals begin to fully experience the emotional impact of loss. In *The End of Loneliness*, depression is represented through Jules’ loneliness, fear, emotional emptiness, social withdrawal, and repeated longing for the people he has lost.

The first representation of depression can be seen when Jules experiences loneliness at the boarding school:

You got used to this barracks life, but even if you’d been there for years it could still be depressing when the day pupils went home to their families after school and you stayed on site like a prisoner, feeling that there must be something wrong with you (p. 35).

Jules lives at the boarding school after the death of his parents. While the other students are able to go home to their families, Jules remains at the school and becomes increasingly aware of his loneliness and loss. The comparison to “a

prisoner” suggests that he feels emotionally separated from others. Seeing other students go home to their families reminds him of the absence of his own parents, which deepens his loneliness. The phrase “*there must be something wrong with you*” shows that his grief affects not only his feelings but also his sense of self.

According to Kübler-Ross (1969), depression occurs when individuals begin to fully feel the sadness and emotional pain caused by grief. Jules’ loneliness and emotional suffering in this quotation represent the depression stage of grief. His sadness is not hidden behind numbness anymore; it becomes part of his daily awareness at the boarding school.

Jules’ depression is also shown through his growing fear and isolation:

My fears grew like a crack slowly spreading in all directions. I began to be afraid of the dark, of death, of eternity. These thoughts drove thorns into my world, and the more often I contemplated them, the bigger the gulf between me and my often carefree, cheerful fellow students. I was alone (p. 36).

The quotation shows that, as his fears and thoughts about death continue to grow, he begins to feel disconnected from his classmates and isolated from his surroundings. The metaphor “*like a crack slowly spreading in all directions*” implies that his fear does not remain limited to one part of his life, but gradually affects his whole emotional world. His fear “*of the dark, of death, of eternity*” shows that the loss of his parents has made him more aware of mortality. The phrase “*I was alone*” directly expresses his emotional condition and shows that he feels separated from the people around him.

Unlike the denial stage, where Jules avoids emotional awareness, the quotation shows that he is able to completely recognize his loneliness and emotional pain. Depression in grief is often represented through feelings of isolation and

emotional withdrawal after loss (Kübler-Ross, 1969). Therefore, Jules' awareness of his loneliness reflects the depression stage of grief, which later creates a distance between himself and his classmates.

Another depression is represented when Jules isolates himself from others:

I sit in my room, numb and empty, while all the others are at dinner (p. 34).

Jules isolates himself at the boarding school. While the others gather at dinner, he chooses to be alone in his room. His decision to stay alone suggests that he feels emotionally disconnected from the people around him. The words “*numb*” and “*empty*” emphasize the depth of his emotional suffering. Although numbness may also

be related to denial, in this context it is connected to depression because Jules is already aware of his loneliness and chooses isolation instead of interaction. His room becomes a space of loneliness where he experiences the emptiness due to his parents' death.

Jules' depression continues during the holidays, when the absence of his parents becomes more visible:

I didn't like the holidays. Within the confines of the boarding school there were no parents, and I had that in common with the others. But when I was at my aunt's in Munich while my classmates had gone home to their families it pained me, every time (p. 46).

The quotation occurs when Jules spends the holidays at his aunt's house while his classmates go home to their families. During holidays, his classmates return to their families, while Jules must face the reality that his parents are gone. The phrase “*it pained me, every time*” shows that the sadness repeatedly comes whenever he is reminded of his loss. The grief has, indeed, continued to affect Jules' emotional condition over time. This situation aligns with the idea of Kübler-Ross

(1969) that depression may appear when grief becomes a lasting emotional burden in an individual's daily life.

Depression is also shown when Jules openly expresses his longing:

"I miss her so much," I said, over and over again (p. 67).

Unlike earlier moments where he suppresses his emotions, here he directly expresses the depth of his sadness. The quotation represents Jules' emotional longing after loss. The phrase "*over and over again*" suggests that the feeling of loss continues to remain in his mind and emotions. Repetition becomes a sign that his sadness cannot be expressed only once because the pain is still present and unresolved.

Depression itself is often represented through intense sadness and longing after individuals become fully aware of the reality of loss (Kübler-Ross, 1969). Therefore, Jules' repeated expression of longing reflects the depression stage of grief. In this moment, grief is not hidden or avoided anymore. Jules' grief is directly voiced through his longing.

The final representation of depression can be seen when Jules admits that he avoids stillness because it brings him closer to sadness:

"I made sure nothing was ever calm again, that my mind never had a chance to be still. I threw myself into life the way I did because whenever I sat alone in my room and thought about things, all I wanted to do was cry my eyes out." (p. 89).

According to the quotation above, after trying to distract himself through busyness and activities, Jules finally becomes aware of the sadness he has been carrying internally. His effort to make sure that "*nothing was ever calm again*" shows that he tries to avoid moments of silence because the silence forces him to face his grief. However, the desire to "*cry my eyes out*" reveals that the sadness has

become too heavy to suppress. Unlike earlier stages where he avoids emotions, Jules recognizes that his busyness is a way to escape from deep emotional pain.

Depression reflects a stage in which individuals fully confront the emotional reality of loss and experience deep emotional suffering (Kübler-Ross, 1969). In this context, Jules' severe sadness reflects the depression stage of grief. His attempt to keep his mind busy does not erase his grief; instead, it shows how strongly sadness remains beneath the surface of his daily life.

E. Acceptance

Acceptance is the stage of grief in which individuals gradually come to terms with the reality of loss. According to Kübler-Ross (1969), acceptance does not mean forgetting the loss or removing sadness, but learning to continue life while acknowledging the reality of what has happened. In *The End of Loneliness*, acceptance is represented through Jules' growing ability to face reality, value his present life, reinterpret memory, and reconnect with the people around him.

The first representation of acceptance can be seen when Jules begins to face the reality that cannot be changed:

But then I had to open my eyes again and face what was to come. That which could not be changed (p. 230).

After spending many years struggling with grief, he begins to realize that some realities cannot be avoided or changed. The quotation represents Jules' growing awareness and acceptance of reality. Unlike the earlier stages, in which he avoids, resists, or imagines alternative possibilities, in the acceptance stage he begins to face reality directly. The phrase "*could not be changed*" shows that Jules starts to acknowledge the loss. He does not try to deny the past or replace it with

another life. Instead, he recognizes that certain painful events must be accepted as part of his life.

Acceptance, according to Kübler-Ross (1969), occurs when individuals begin to recognize the reality of loss and emotionally adjust to it. Jules' realization in this quotation reflects the acceptance stage of grief. His willingness to "open [his] eyes" suggests that he is beginning to move from avoidance toward emotional readiness.

Another form of acceptance is shown when Jules expresses his desire to remain present for his children:

"I'd just like to survive and always be there. When the children start school, when they reach puberty, when they fall in love, when they grow up. I'd like to see them do all of that. I'd like to know how it is for them not to go through that alone." (p. 123).

The above quotation narrates how Jules reflects on the future after experiencing many painful events in his life. His desire to "*always be there*" shows that he is beginning to reconnect with life and focus on the future. Rather than remaining trapped in grief, he starts to value emotional connection and the presence of loved ones. His wish that the children will not "*go through that alone*" also reflects his awareness of his own childhood loneliness after the death of his parents. In this sense, Jules' acceptance does not completely erase his painful past, but the acceptance allows him to transform it into a desire to protect and accompany others. He begins to direct his emotional energy toward what he has lost and the people who remain in his life.

Jules' acceptance is also represented through the changing intensity of his grief:

"How often do you think of her?" she asks me one day. "Often," I say immediately. I consider. "But not as often as a few months ago. There are moments when I realize I've forgotten her, and then I feel bad." (p. 245).

The quotation tells a moment when Jules talks about the person he has lost and reflects on how his grief has changed over time. In the earlier stages, the memory of loss dominates his thoughts and emotions. However, in this quotation, he begins to acknowledge that grief no longer controls him in the same way. He still remembers the person he has lost, but the emotional intensity of the loss has gradually decreased.

In such a context, acceptance allows individuals to live with loss without being completely overwhelmed by grief (Kübler-Ross, 1969). Therefore, Jules' realization reflects the acceptance stage because he begins to emotionally adjust to the loss. His grief still exists, but it no longer occupies every part of his emotional life.

Acceptance is further shown through Jules' changed understanding of memory:

Now, though, my memory moves me closer to the others than was in fact the case, lovingly placing me right at the heart of the action... Memory is a patient gardener... it has grown into a marvelous memory. (p. 247).

Jules reflects on how his memories of the past have changed over time. He begins to see those memories in a more meaningful way. His memories are no longer dominated by grief, but slowly become sources of emotional connection. The metaphor "*memory is a patient gardener*" suggests that this emotional change takes time and develops gradually. Like a gardener, memory reshapes painful experiences into something that can be remembered. According to Kübler-Ross (1969), acceptance enables individuals to integrate loss into their lives and view painful experiences with greater emotional balance. In this context, Jules' shifting perspective toward memory can be interpreted as part of the acceptance stage of grief.

Jules' acceptance is also represented through his ability to experience happiness in the present:

I answer patiently, filled with the happiness of having them around. (p. 252).

The quotation occurs when Jules spends time with the children and responds to them calmly and warmly. Unlike earlier moments in his life, Jules becomes emotionally present in his current relationships. The phrase "*filled with the happiness of having them around*" shows that he is no longer controlled by sadness. Rather, he begins to appreciate the presence of the people around him. His patience also indicates emotional stability, which contrasts with his earlier fear and loneliness. How Jules currently behaves aligns with Kübler-Ross' (1969) view that acceptance allows individuals to experience positive emotional connections despite their loss.

The final representation of acceptance appears near the end of the novel:

Things come and go. For a very long time I couldn't accept this. Now, suddenly, I find it easy. Eventually the children shot me and call out, asking if I'm ready to lay at last. I step out of the forest. "Yes," I say, brushing down my shirt. "I'm ready." (p. 256).

Near the end of the novel, Jules spend time with children in the forest. At this point of the story, he has gone through many painful experiences, including the deaths of his parents, emotional loneliness, and the loss of important people in his life.

The above quotation represents significant emotional development in Jules' grieving process. The statement "*I couldn't accept this*" refers to his earlier struggle with loss, while the phrase "*now... I find it easy*" shows that his perspective has changed. He begins to understand that life is marked by change, separation, and loss. The sentence "*Things come and go*" suggests that Jules has reached a broader

awareness of his future life.

In addition, the sentence "*I'm ready*" symbolizes his readiness to continue life without being controlled by grief and painful memories. His action of stepping "*out of the forest*" can also be read symbolically as his movement out of emotional isolation and into life with others. Acceptance, according to Kübler-Ross (1969), is the stage in which individuals are able to acknowledge loss and continue their life with greater emotional stability. Thus, Jules' readiness to move forward reflects the final stage of grief, namely acceptance.

Based on the analysis conducted in each stage, it can be concluded that Jules' experiences reflect the five stages of grief proposed by Kübler-Ross. The findings show that denial, anger, bargaining, depression, and acceptance are represented through various emotional responses to the losses he experiences throughout the novel.

CHAPTER V

CONCLUSION AND SUGGESTION

This final chapter consists of two sections: conclusion and suggestion. The conclusion summarizes the findings of the study concerning how the stages of grief are represented in Benedict Wells' *The End of Loneliness*. The suggestion section offers recommendations for future researchers and students of English Literature who are interested in exploring similar topics.

A. Conclusion

Based on the analysis, the stages of grief in *The End of Loneliness* are represented through the experiences of the main character, Jules. The findings show that Jules experiences all five stages of grief proposed by Kübler-Ross (1969), namely denial, anger, bargaining, depression, and acceptance.

Denial is represented through Jules' difficulty in emotionally processing the reality of his parents' death. This appears in his inability to express emotion directly and his tendency to avoid talking about his parents and the grief he experiences. **Anger** is represented through emotional frustration, self-blame, guilt, regret, impulsive behavior, and emotional outbursts, which reflect Jules' internal conflict after loss.

Furthermore, the **bargaining** stage is represented through Jules' tendency to imagine alternative realities and question different possibilities about life, time, and memory as a way to cope with grief. **Depression** is represented through deep sadness, loneliness, emotional suffering, isolation, and emotional emptiness, which

continue to affect Jules throughout his life. This stage becomes one of the most dominant emotional experiences in his grieving process. Finally, **acceptance** is represented through Jules' gradual ability to acknowledge the reality of loss, reconnect with others, reinterpret his memories, and continue life while carrying the memory of loss.

B. Suggestion

Based on findings of this study, the analysis of grief in literary works still offers opportunities for further research, especially in exploring how emotional experiences are represented through literary narratives. Future researchers may analyze other literary works that discuss themes of grief, loneliness, and loss in order to gain broader perspectives on the representation of psychological experiences in literature.

In addition, future studies may apply different theories, such as psychoanalysis or trauma theory to provide different interpretations of grief and emotional experiences in literary works. Researchers may also compare the representation of grief in different genres of literature to examine how grief is represented in various forms and contexts.

For students of English Literature, this study is expected to serve as a useful reference in analyzing literary works using a psychological approach, particularly in relation to grief and emotional experience. Furthermore, this study is also expected to help readers understand better that grief is a complex emotional process, in which acceptance does not mean forgetting the loss, but learning to continue life while carrying the memory of the loss as part of life experience.

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CURRICULUM VITAE



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APPENDIX

SYNOPSIS

The End of Loneliness

The End of Loneliness by Benedict Wells tells the story of Jules Moreau and his siblings, Marty and Liz, whose lives change completely after their parents die in a car accident. After the tragedy, the three siblings are sent to a boarding school and gradually become emotionally distant from one another. Jules grows up as a quiet and lonely person who struggles with grief and emotional isolation after losing his parents at a young age.

At the boarding school, Jules becomes close to Alva, a thoughtful and intelligent girl who later becomes one of the most important people in his life. Their relationship develops over the years, although both of them experience emotional difficulties and periods of separation. As Jules grows older, he continues to struggle with loneliness, painful memories, failed relationships, and emotional suffering caused by the loss of his parents.

Later in the story, Jules reunites with Alva and they begin building a life together. However, their happiness does not last long because Alva eventually dies from illness, causing Jules to experience grief once again. The loss of Alva deeply affects him and forces him to confront his emotional pain and memories once more.