

CHAPTER III

RESEARCH METHOD

This chapter presents the research method. It focuses on the method used to conduct this research, including research design, data sources, data samples, data collection techniques, data analysis techniques and organization of writing.

3.1 Research Design

This research proposal adopts the Descriptive Qualitative Method, which is a research approach centered on offering a comprehensive and detailed depiction of a phenomenon or a specific research subject (Creswell & Creswell, 2023). The primary objective is to comprehend and interpret the characteristics, behaviors, experiences, and contexts of the participants or subject being studied. This method is commonly employed to explore intricate social phenomena, obtain profound insights, and gather extensive data that can be utilized to develop theories or practical applications. Essentially, the Descriptive Qualitative Method aims to achieve a more profound understanding of the data or phenomena related to the research subject (Nassaji, 2015). Its ultimate goal is to present a rich and comprehensive narrative about the research subject, enabling researchers to address research questions and formulate fresh hypotheses over the discussion of the anatomy of guilt as a narrative fuel in literary work and its explorations.

3.2 Source of Data

The primary data for this study is drawn from Anthony Reynolds' novel *Ruination*. This work was selected as the main data source because it directly addresses the research questions regarding narrative structure and the negative childism contained within it.

To support the analysis, the study also utilizes secondary data consisting of previous research on Young-Bruehl's negative childism, narratology, and focalization. These secondary sources play a crucial role in strengthening the theoretical framework and validating the primary data analysis. By referencing

various relevant academic studies, this research can gain deeper insight into how focalization techniques shape the historical narrative in *Ruination*.

3.3 Sample of Data

Ruination by Anthony Reynolds offers a compelling exploration of childhood trauma within oppressive social structures. The protagonist Viego's transformation from vulnerable child to society's so-called "monster" serves as a powerful indictment of systemic childism. My analysis focuses on how the novel's narrative techniques effectively expose this form of institutionalized prejudice against children.

Data 1

He clutched at her with the last of his strength, with hands that more closely resembled a vulture's talons than anything belonging to a man. "Promise me," he croaked, burning with a desperate fire. "The boy does not have the temperament to rule. I blame myself, but it is you who must bear the weight, granddaughter. Promise me you will guide him. Counsel him. Control him, if needed. Protect Camavor. That is now your duty." "I promise, Grandfather," Kalista said. "I promise." (Ruination, 2022, prologue)

This passage captures the dying grandfather's conversation with his granddaughter Kalista, where he begs her to take control of Viego, whom he deems "lacks the temperament to rule." The statement explicitly signals the loss of trust in young Viego's capacity to shoulder royal responsibilities. Through Young-Bruehl's lens of negative childism, the grandfather's words reveal systemic neglect - a denial of the child's right to autonomous growth. Viego isn't perceived as a child needing guidance, but as a political liability requiring control and manipulation for power preservation.

Young-Bruehl's negative childism theory exposes how societies systematically prejudice children as incompetent and unworthy of trust. The grandfather's self-accusation "I blame myself, but it is you who must bear the weight" layers this oppression: Viego suffers emotional abandonment by his parents, compounded by his elders symbolically offloading power's burden without proper support systems.

From Mieke Bal's focalization perspective, the scene employs external focalization, presenting events through an observer's detached lens. This narrative

choice reduces Viego to a spoken about object rather than a perspective bearing subject. Vivid descriptions of the grandfather's "vulture's talons" hands reinforce imagery of corrupt, aging power structures. Even Kalista, despite her youth, becomes an extension of this oppressive system her promise ("I promise") serving dual purposes: protecting Camavor while consenting to control Viego's life, cementing children's status as political instruments.

The narrative's refusal to grant Viego internal focalization mirrors how power systems silence children's voices. In *Ruination's* broader context, this negative childism transcends personal neglect, evolving into societal critique about political systems exploiting children while erasing their autonomy. Bal's focalization theory helps readers decode how this seemingly simple narrative conceals oppressive power structures that demand child sacrifices for state preservation.

Data 2

"Viego had wanted to be down here, fighting, leading from the front, the mighty blade Sanctity in hand. He came from a lineage of warrior-kings, and his father was the legendary Lion of Camavor, after all. Viego had been king for a year and a half now, and wanted to prove his might to his allies and his detractors alike.

Before the battle, he had dismissed the counsel of his advisors and generals who urged him to watch from afar, out of harm's way. Once they had gone, Kalista had confronted him.

"You are the king, and you do not yet have an heir," Kalista had said through gritted teeth, starting to lose her patience.

"I am sick of living in my father's shadow," Viego had snapped. He was garbed for battle, wearing gleaming black plate edged in gold. "I am every bit the warrior he was. I want this victory to be mine."

"It will be yours whether you take the field or not," Kalista shot back. "The histories will record it as a victory for King Viego. It doesn't matter if you fight."

"It matters to me," he had returned hotly. No one else would dare speak to him in the tone she had used, but as a child, he had always sought her approval, and in many ways still did. Even so, Viego was not to be convinced.." (Ruination, 2022, p. 2)

This passage poignantly reveals how Viego, despite having been king for a year and a half, remains haunted by his childhood and upbringing. His declaration, "I am sick of living in my father's shadow," coupled with his obsessive need to prove himself as a "warrior-king" like his ancestors, clearly demonstrates the

novel's narrative structure portraying negative childism as conceptualized by Young-Bruehl (2012). Young-Bruehl defines childism as prejudice against children, particularly manifesting as neglect of their need for validation, autonomy, and recognition - often taking the form of excessive expectations and burdens imposed by adults.

Here, Viego emerges as a victim of negative childism, having been molded since childhood by unrealistic expectations to become the heir of the "Lion of Camavor." His father's legacy as the "legendary Lion" casts a psychologically oppressive shadow that persists even after Viego's coronation. Through the narrator's carefully constructed focalization (following Mieke Bal's concept), we see Viego portrayed not merely as a figure battling external enemies, but as someone trapped in internal conflict caused by the power dynamics ingrained in him since youth. The focalization provides profound insight into Viego's psyche - his self-doubt and obsessive need for validation become central to the narrative's depiction.

Kalista serves as an additional lens for understanding Viego's predicament. In their conversations, her sharp yet concerned remark "You are the king, and you do not yet have an heir" subtly reveals the continuous sociopolitical pressures on Viego, as if his legitimacy depends solely on producing an heir or achieving military glory. The shifting focalization between Viego and Kalista creates tension that highlights his isolation as a vulnerable individual who, despite being an adult, still craves recognition, understanding, and emotional support.

Thus, through focalization that explores Viego's inner world, the narrative subtly demonstrates negative childism in action. Viego isn't defined solely by his social role as king, but equally by the oppressive upbringing that shaped his psychological wounds and subsequent obsessions. This approach allows *Ruination* to transcend being merely an epic fantasy, instead offering a nuanced exploration of complex psychological and social issues through its deeply-rendered characters and perspectives.

3.4 Technique of Collecting data

According to Olsen (2012: 3-4) state that Research typically begins with the identification of a problem. After some general reading, one sets up a narrow research question which can easily be addressed during a constrained period of research. A literature review must be conducted and this review may include the close study of existing data and data analyses.

This research uses library research as the technique of collecting data, which collect the data from several books. The research has steps in collecting data that is:

- a. The data of this research are taken from a novel *Ruination* by Anthony Reynolds. The first step to collecting data with reading a novel. In novel this, the researcher find several general data that related to object the research that want research.
- b. After that the researcher chooses data that still related with the problem of research.
- c. Finally, the data choose then collect and simplifying the data. After the data that related the problem of research with appropriate this can be analysis to answer the problem of the research.

3.5 Technique of Analyzing Data

It is the core notion where examining and understanding the data plays a crucial role in the research process as it involves carefully examining the collected data to derive meaningful and pertinent conclusions. In academic research, the thoughtful choice of suitable data analysis methods aims to improve comprehension and enable a more profound understanding of the data. (Nassaji, 2015). The process of data interpretation necessitates meticulous examination, keen attention to detail, and critical thinking to ensure that the drawn conclusions find strong support in the collected data. The quality of interpretation is contingent on the thoroughness and consistency of the chosen techniques, as well as the researcher's expertise and experience in order to provide the exploration about guilt representation. The ensuing stages were employed in this analysis:

1. Data Identification:

The initial step involves the researcher's focus on understanding guilt representation, specifically through the analysis of narrative structure and interprets interaction with the pragmatical impact, particularly in the portrayal of activities and occurrences within the narrative. This analysis involves examining type of guilt and its impact towards the narrative in The Novel *Ruination* by Anthony Reynolds.

2. Data Description and Interpretation:

The researcher describes the data in order to enhance understanding and ensure the relevance of citations to the topic. Following this description, the interpretation phase involves providing a detailed analysis of how focalization shapes the historical narrative in *Ruination* by Anthony Reynolds. The data will be analyzed to explore how focalization contributes to the novel's transformation into negative childism, particularly through the character of Viego. This process involves reconstructing how focalization influences the portrayal of negative childism within the novel. The interpretation will also establish connections between the narrative structure and the themes of obsession, trauma, and systemic oppression, deepening the understanding of how Reynolds uses focalization to create a negative childism through Viego in *Ruination*.

