



**THE MEANING OF LIFE OF WERNER PFENNIG
IN *ALL THE LIGHT WE CANNOT SEE*
BY ANTHONY DOERR**

**A THESIS
In Partial Fulfillment of the Requirements for the Sarjana Degree
Majoring Literature in English Department Faculty of Humanities
Diponegoro University**

**Submitted by:
Nurul Sakinah
13020115130094**

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG
2019**

PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis entitled “The Meaning of Life of Werner Pfennig in *All the Light We Cannot See* by Anthony Doerr” by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, July 19 2019

Nurul Sakinah

MOTTO AND DEDICATION

“He who has a why to live can bear almost any how.”

— *Friedrich Nietzsche*

“Keep your eyes on the stars, and your feet on the ground.”

— *Theodore Roosevelt*

“No bird soars too high if he soars with his own wings.”

— *William Blake*

*This piece of writing is dedicated to my beloved family and friends
for their endless love, support, and patience
Thank you for always being by my side*

THE MEANING OF LIFE OF WERNER PFENNIG

IN ALL THE LIGHT WE CANNOT SEE

BY ANTHONY DOERR

Written by

Nurul Sakinah

NIM: 13020115130094

is approved by the Thesis advisor

on July 19, 2019

Thesis Advisor,

Drs. Siswo Harsono, M. Hum.

NIP. 19640418 199001 1001

Head of the English Department,

Dr. Agus Subiyanto, M.A.

NIP. 196408141990011001

VALIDATION

Approved by

Starta 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

On July 19, 2019

Chair Person

Dr. Ratna Asmarani, M.Ed., M.Hum.
NIP. 196102261987032001

Second Member

Hadiyanto, S. S., M.Hum.
NIP. 197407252008011013

First Member

Drs. Jumino, M. Lib., M.Hum.
NIP. 196207031990011001

Third Member

Drs. Oktiva Herry Chandra, M.Hum.
NIP. 196710041993031003

ACKNOWLEDGMENT

All praise be to Allah (SWT) for the blessing that He has bestowed upon me and for giving me the true strength and spirit to finish this thesis entitled “The Meaning of Life of Werner Pfennig in *All the Light We Cannot See* by Anthony Doerr”. On this occasion, the writer would like to thank all the people who have contributed to the completion of this thesis. The writer especially extends her deepest gratitude and appreciation to the following:

1. Dr. Nurhayati, M.Hum., as the Dean of Faculty of Humanities, Diponegoro University,
2. Dr. Agus Subiyanto, M.A., as the Head of English Department, Faculty of Humanities, Diponegoro University,
3. Drs. Siswo Harsono, M.Hum., as the writer’s advisor for the great help, advice, and kindness during the process of this thesis completion,
4. Ida Ayu Savirti, S.S., M.Hum., as the writer’s academic advisor,
5. All the lecturers in the English Department Faculty of Humanities, Diponegoro University, for their precious knowledge and academic guidance,
6. The writer’s beloved parents, Adiseno and Dyah Effiyanti, for their endless love, care, and prayers, and her dearest siblings who always cherish her, Shofura Afifah, Shiddiq Badruddin, Asma Karimah, Muhammad Ridwan, and Fathiya Hasanah,
7. The writer’s friends, seniors, and juniors in Peduli Sosial UNDIP and IKMB UNDIP. Thank you for helping me to become a better person and most of all for the memorable memories. These college years are time well spent because of all of you,

8. The writer's best friends, Anastasia Windy, Sayyida Amira, Anju Prasasti, Berliana Ayu, Fransisca Yenny, Amalia Farhati, Bahriyatul Ulum, Kania Manika, Meutia Aisyah, Michelle Valentin, and Yolanda Yekti. Thank you for the togetherness, laughter, and support that have been given to the writer. Thank you very much for making the writer's college years full of happiness.

The writer fully realizes that this thesis is still far from being perfect. Therefore, she will gladly receive any constructive criticism and recommendation to make this thesis better. Lastly, the writer hopes that this thesis will be useful for the readers.

Semarang, July 19 2019

Nurul Sakinah

TABLE OF CONTENTS

TITLE	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
ABSTRACT	x

ABSTRAK	xi
CHAPTER 1: INTRODUCTION	
1. 1 Background of the Study	1
1. 2 Research Problems.....	3
1. 3 Objectives of the Study.....	3
1.4 Methods of the Study.....	4
1.5 Organization of the Study.....	5
CHAPTER 2: AUTHOR AND HIS WORK	
2. 1 Biography of the Author.....	7
2. 2 Synopsis of <i>All the Light We Cannot See</i>	8
CHAPTER 3: THEORETICAL FRAMEWORK	
3. 1 Intrinsic Elements.....	12
3. 1.1 Character	12
3. 1.2 Setting.....	13
3. 1.3 Conflict.....	14
3.2 Extrinsic Elements.....	16
3.2.1 Logotherapy.....	16
3.2.1.1 The Freedom of Will.....	16
3.2.1.2 The Will to Meaning.....	17
3.2.1.3 The Meaning of Life.....	18
3.2.2 The Sources of the Meaning of Life.....	19
3.2.2.1 The Experiential Value.....	19
3.2.2.2 The Attitudinal Value.....	20
3.2.2.3 The Creative Value.....	20
CHAPTER 4: DISCUSSION	
4. 1 Intrinsic Elements	21
4.1.1 Character.....	21
4.1.2 Setting.....	25

4.1.3 Conflict.....	28
4.1.3.1 Internal Conflict.....	28
4.1.3.2 External Conflict.....	31
4.2 Extrinsic Elements.....	33
4.2.1 Werner’s Freedom of Will.....	33
4.2.2 Werner’s Will to Meaning.....	36
4.2.3 Werner’s Meaning of Life.....	38
4.2.3.1 Werner’s Experiential Value.....	38
4.2.3.2 Werner’s Attitudinal Value.....	43
4.2.3.3 Werner’s Creative Value.....	47
CHAPTER 5: CONCLUSION.....	51
BIBLIOGRAPHY	..52

ABSTRACT

The purpose of this thesis is to analyze the meaning of life of Werner Pfennig in *All the Light We Cannot See* novel by Anthony Doerr. This study uses the existential-psychological method of approach. The writer also uses library research method in order to gather data and information for the novel's analysis. Furthermore, this analysis applies the theory of logotherapy, by Viktor Frankl. Basic concepts of logotherapy used are freedom of will, will to meaning, and meaning of life. In logotherapy, there are three sources in finding the meaning of life. As for the intrinsic method, the writer analyzes character, setting, and conflict which support the analysis of the meaning of life of Werner Pfennig. The result of this thesis shows that Werner's ultimate meaning of life is to live a life full of humanity values by using a humanizing technology. It also shows how human's meaning of life differs from time to time, and also how important it is for human beings to find their meaning of life.

Keywords: Logotherapy; Viktor Frankl; Freedom of Will; Will to Meaning; Meaning of Life

ABSTRAK

Tujuan dari skripsi ini adalah untuk menganalisis makna hidup Werner Pfennig pada novel berjudul *All the Light We Cannot See* karya Anthony Doerr. Studi ini menggunakan metode pendekatan eksistensial-psikologis. Penulis juga menggunakan metode penelitian perpustakaan untuk dapat mengumpulkan data dan informasi untuk analisis novel. Selanjutnya, analisis ini mengaplikasikan teori logoterapi, oleh Viktor Frankl. Konsep dasar dari logoterapi yang digunakan adalah *freedom of will*, *will to meaning*, dan *meaning of life*. Dalam logoterapi, terdapat tiga sumber dalam menemukan makna hidup. Sedangkan untuk elemen intrinsiknya, penulis menganalisis karakter, latar, dan konflik yang mana mendukung analisis makna hidup Werner Pfennig. Hasil dari skripsi ini menunjukkan bahwa makna puncak Werner adalah untuk menjalani kehidupan penuh dengan nilai-nilai kemanusiaan dengan menggunakan sebuah teknologi yang memanusiakan. Hasil analisis tersebut juga menunjukkan bagaimana makna hidup manusia berubah dari waktu ke waktu, and juga betapa pentingnya bagi manusia untuk menemukan makna hidup mereka.

Keywords: Logoterapi; Viktor Frankl; *Freedom of Will*; *Will to Meaning*; *Meaning of Life*

CHAPTER 1

INTRODUCTION

1.1. Background of the Study

Life consists of a series of events which is meaningful in its own way. One can find a meaningful significance even behind any miserable situations in life. It is very important for human beings to discover their meaning of life in order to live fully. Furthermore, every human should go on the journey to search for the meaning of life by himself. Frankl states that everyone has his or her own particular mission in life to execute an existing assignment which needs to be fulfilled (1984: 113). Therefore, the task cannot be passed on to other people since life itself is personal and not repeatable.

All the Light We Cannot See is a novel written by American author Anthony Doerr, published on May 6, 2014. In 2015, the novel won the fiction category of Pulitzer Prize and the Andrew Carnegie Medal for Excellence in the fiction field. It is an imaginative and complex story inspired by the horrors of World War II that explores human nature and the contradictory power of radio, as the most prominent tool of communication during that era. By focusing on its element of human nature, the writer specifically analyzes the search for the meaning of life during the bleak era of despairs that is World War II.

This study shows and discusses how the novel deals with the idea of the meaning of life, which is based on the theory proposed by Viktor Frankl. The theory is called “logotherapy” and Frankl claims that there are three basic pillars of logotherapy, namely freedom of will, will to meaning, and meaning of life,

which will be used in this study. Furthermore, Frankl describes that there are three sources in finding the meaning of life, which are experiential values, attitudinal values, and creative values.

There are two previous studies that relate to this study due to the usage of the same object. The first one is entitled “Werner’s Attempts to Overcome His Guilty Feeling in *All the Light We Cannot See*”. It is a thesis by Yusrina Dinar Prihatika in 2014, which discusses the attempts of Werner Pfennig, as the main character, to overcome his guilty feeling through his behavior in the novel. The thesis uses New Criticism Theory, especially about conflict, to help analyzing the novel. Based on that, there is still a chance for the writer to analyze the same novel by using the logotherapy theory by Victor Frankl in order to study the meaning of life of Werner Pfennig.

The second study is a paper entitled “Gender Narratives in Anthony Doerr’s *All the Light We Cannot See: Women in an American War Literature*”. The paper is written by Egie Danarko in 2014. The purpose of the paper is to explain how female subordination and male domination are narrated in the *All the Light We Cannot See* by Anthony Doerr by indicating the gender narratives of the novel. The paper uses the theory of poststructuralist narratology and feminist criticism on the gender and war aspects of the novel. There is a vast difference between the topics of the mentioned paper and this thesis, thus it is still possible for the writer to analyze the *All the Light We Cannot See* novel by focusing on another topic that is the meaning of life of Werner Pfennig.

The writer chooses to analyze the *All the Light We Cannot See* novel because the novel is about the struggle of Werner Pfennig, one of the novel's main character, to find his true meaning of life. During the World War II era, especially in Werner's surrounding, any form of self freedom is strictly prohibited. Werner has a rocky beginning in actualizing his freedom of will, let alone discovering his meaning of life. The novel depicts Werner's character development in his journey of searching for his meaning of life. By analyzing the story, the writer aims to describe how crucial it is to discover the meaning of life in one's life.

1.2. Research Problems

This study will discuss the following problems:

1. What are the intrinsic elements of the *All the Light We Cannot See* novel?
2. What is the meaning of life of Werner Pfennig?
3. How does Werner Pfennig get his meaning of life?

1.3. Objectives of the Study

The study purposes are as follow:

1. To analyze the intrinsic elements of the *All the Light We Cannot See* novel, which are character, setting, and conflict.
2. To discuss the extrinsic elements of the novel which is the meaning of life in the *All the Light We Cannot See* novel using logotherapy theory by Viktor Frankl.

3. To study the way Werner Pfennig, as the novel's main character, gets his meaning of life.

1.4. Methods of the Study

In order to answer the research problems of this study, the writer uses two types of methodologies, which are method of research and method of approach.

1.4.1 Method of Research

Method of research is used to determine the method of data collection. The research method of this study is library research, which is applied in the analysis process in order to gain information related to the topic of the novel. George asserts that library research involves identifying and discovering sources that offer factual data or personal/expert opinion on a research question, which is a necessary element of every research method at a certain point (2008: 6). The writer mainly collects the required data by reading the *All the Light We Cannot See* novel. Other data used are taken from references to written texts such as books, articles, and journals.

1.4.2 Method of Approach

In this study, the writer uses two approaches to study the novel. The first one is the contextual method which is used to analyze both the intrinsic and extrinsic elements of the story. According to Eagleton, the intrinsic elements of a story is found on the words on the page. In order to know the meaning of the text, a critic must depend on the language and structure of the text. As for the extrinsic

elements, it must be seen beyond the text itself and to focus on the context, such as history or biography related to the story (2000: 46).

In order to do an in-depth analysis of the extrinsic elements, the writer uses the existential-psychology method. The method is described by Greenberg, Koole, Pyszczynski, and Solomon in *Handbook of Experimental Existential Psychology* as a branch of psychology which has a purpose to comprehend how human beings cope with aspects of life (2004: 2). Therefore, an existential-psychological approach is an approach of study which analyzes the psychological variables of human beings that focus on the idea of human existence, as one of the aspect of life. In the discussion chapter, the writer applies the theory of logotherapy by Viktor Frankl to discover Werner's meaning of life.

1.5. Organization of the Study

This study is organized into five chapters:

CHAPTER 1 INTRODUCTION

In chapter one, the writer explains the study background, the question of research, the objectives of research, research methods, and the writing organization.

CHAPTER 2 AUTHOR AND HIS WORK

In chapter two, the writer writes the author's biography and the synopsis of the *All the Light We Cannot See* novel.

CHAPTER 3

THEORETICAL FRAMEWORK

In chapter three, the writer defines the intrinsic and extrinsic theories that consist of character, setting, conflict, freedom of will, will to meaning, and meaning of life.

CHAPTER 4

ANALYSIS

In chapter four, the writer discusses the analysis of the intrinsic and extrinsic elements of the novel using the theories in the previous chapter.

CHAPTER 5

CONCLUSION

In chapter five, the writer concludes the analysis of the *All the Light We Cannot See* novel.

CHAPTER 2

AUTHOR AND HIS WORK

2.1. Biography of the Author

The following information about Anthony Doerr and his works are taken and being paraphrased from anthonydoerr.com/biography accessed on March 5, 2019.

As an American novelist and short story writer, Anthony Doerr was born and raised in Cleveland, Ohio on October 27, 1973. Doerr attended the nearby University School, which is a private boys school, and graduated in 1991. He continued his study in the department of history at Bowdoin College in Brunswick, Maine and graduated in 1995. Afterward, he earned his Master in Fine Arts (MFA) from Bowling Green State University.

In 2002, Doerr published his first book of short stories entitled *The Shell Collector*. He wrote his first novel, *About Grace*, and was published in 2004. Three years later, he also wrote a memoir entitled *Four Seasons in Rome*. Furthermore, he wrote his second book entitled *Memory Wall*, which is an anthology of short stories, in 2010.

Doerr received many literary awards for his short stories and essays, but what really brought him to sky-rocketing fame was his second novel, *All the Light We Cannot See* (2014). The novel itself took him 10 long years to complete and it became a massive success right after being published. Doerr enjoyed having his *All the Light We Cannot See* novel as a #1 New York Times bestseller, and it lasted for 134 consecutive weeks.

In his daily life, Doerr is a professor in the MFA program of Boise State University, who teaches the creative writing program. He is also a columnist on a science book named *The Boston Globe* and an online publication contributor of *The Morning News*. Today, Doerr lives with his wife and twin sons in Idaho.

2.2. Synopsis of *All the Light We Cannot See*

This novel tells a story of a blind French girl and an orphan German boy, who lived a hundred miles away from each other, during World War II. One of them was 7-year-old Werner Pfennig who was an orphan in the coal-mining industrial complex of Zollverein. His father died when he was still young and he lived together with Jutta, his younger sister, since that time. He and Jutta grew up at the Children's House, an orphanage in Viktoriastrasse, with Frau Elena as the head of the caretaker.

Ever since Werner was a little boy, he always had a huge curiosity compared to the other children around his age. At the age of 8, he and Jutta found a broken short-wave radio behind the orphanage. Werner, who was curious of the radio's capability, then managed to fix the broken radio in three weeks only. His favorite program was a regular recording from France which was hosted by a middle-aged gentleman who shared stories about the wonder of sciences.

Day by day, Werner's interest in radio and science, which was partly due to his favorite program, had driven him to his dream of going to Berlin and studying under the greatest scientists. He also thought that fulfilling his duty to his country as a scientist suited him more than being a miner. However, his dream fell apart

when he learned that all boys aged 15 were required to work in the mining near his orphanage.

One day, Werner's passion for science and his gifted talent in radio mechanics secured him a place at the National Political Institute, a training school for the Nazi military elite, in Schulpforta, Naumburg. At the thought of escaping his dreadful destiny, Werner decided to leave behind his sister in his hometown after much consideration.

In the school, Werner was able to learn all the things that he could only dream of, such as engineering, sciences, mathematics, etc. His talent was even recognized by one of the technical science instructors named Dr. Hauptmann. Later on, Dr. Hauptmann appointed Werner as his lab assistant. In the same occasion, he befriended Volkheimer, a scary upperclassman who possesses a giant body.

However, Werner's life in school was not full of sunshine and rainbows. He learned that the school, that was highly praised, was more like a nightmarish school. As a matter of fact, the school forced the students to be single-minded with the idea of absolute order and the disapproval of personal preferences.

Nevertheless, due to his timidity and cowardness, Werner could only stay silent despite all the injustice and cruelty that happened right in front of his face. He was still unable to do anything even when his only friend in the school, Frederick, was constantly bullied, tortured, and eventually suffered from fatal brain trauma. In the end, Werner's obedience, discipline, and skill made him

recruited as a part of the Wehrmacht, the unified armed forces of Nazi Germany, earlier than he expected.

Afterward, Werner was assigned into a team of five members and met Volkheimer again. The Germans believed that the movement of the Allied forces was based on the coordination transmitted via their radio channels. Therefore, Werner team's mission was to eliminate illegal radio transmission by killing every people involved.

However, Werner became increasingly sick by what he witnessed as he went from one deserted village to another. Ruins, empty streets, and a look of fear on the faces of the people hiding at their houses were all that he could see. His long-time doubt, which kept getting bigger and bigger, became the beginning of his despair when a young girl and her mother were falsely murdered during one of the missions.

In Saint-Malo, Brittany, the latest mission of Werner's team was to trace and destroy the source of mysterious broadcasts that supposedly carry important coordinates for the Allied troops. In the end, Werner finally managed to track the source of the broadcasts and found out that it was coming from the house of Etienne, Marie-Laure's great uncle. When Werner saw the blind French girl walked out of the house, he was smitten with her and decided not to report back the finding.

As the Allied forces attack Saint-Malo, Werner got trapped at the basement of the hotel. At the same time, Reinhold von Rumpel, a German sergeant major who pursued the Sea of Flames, which is an exquisite diamond with a miraculous

power legend, entered Etienne's house. Thanks to Marie-Laure's desperate broadcasts through her transmitter, Werner became aware of the situation and tried to get out of the basement. After a suspenseful gunfight, he killed von Rumpel and saved Marie-Laure out of danger.

Although Marie-Laure and Werner were together only for a short time, they immediately formed a strong bond. Marie-Laure put the Sea of Flames inside a house model and floated it inside a gated grotto. Then she entrusted the grotto's key to Werner. After that, he sent Marie-Laure away into safety. However, he was soon arrested then transferred to a hospital tent due to his severe sickness. As Werner begun to recover, he accidentally stepped on a German landmine and was immediately killed.

Thirty years later, Volkheimer received a package of Werner's old belongings. Then, he travelled to meet Jutta to deliver her brother's stuff, including the old house model. After Jutta heard about Marie-Laure from Volkheimer, she went to Paris to meet Marie-Laure. She then handed over the house model to Marie-Laure. Marie-Laure opened the house model and found the grotto's key instead. The story ended when Marie-Laure, aged 86 years old, walked with her grandson in Paris while she reminisced with the past and contemplated the things in the present time. (summarized from *All the Light We Cannot See*).

CHAPTER 3

THEORETICAL FRAMEWORK

3.1. Intrinsic Elements

This sub-chapter consists of all the intrinsic element theories that will be used in this analysis. Intrinsic elements are elements of the story which are in the text. Those elements are then used to make up the entire story. The intrinsic elements of this analysis are character, setting, and conflict.

3.1.1 Character

All literal works must have certain characteristics or elements in it, one of them being character. A character can be defined as any person, animal, or figure represented in a story. Potter states that character is the fundamental component in much creative literature, and thus they deserve a considerable amount of attention (1967: 1). The theory points out that character is one of the most important elements in a story that cannot be omitted.

Character can be divided into major characters, in which the story revolves around them, and minor characters, who have small roles throughout the story. The types of character can be various as well. This writing will focus more on dynamic and static characters. The dynamic and static characters analysis will show the development of the characters throughout the novel.

Laurence Perrine claims that static characters remain as the same person from the beginning until the end of a story (1985: 69). In Perrine's opinion, static characters do not change either from the influence of another character or another

outer force. On the contrary, Perrine states that dynamic characters experience permanent changes in some aspects of the characters. The changes may affect their personality, behavior, or even views of life (1985: 69). The important thing is not the quantity of the changes, but more to the significant impact of the changes on the characters in future events.

A character, as a human being, will change throughout the time when he or she faces various obstacles that may encounter in its life. A character may learn a lesson, become bad, or change in a certain complex way. As a matter of fact, the changes that occur in one of the *All the Light We Cannot See* novel characters relate to the search for the meaning of life. Due to that reason, the writer chooses to analyze Werner Pfennig in the novel, since his character suits the analysis of this study the most.

3.1.2 Setting

In general, setting is a literary element related to both the time and place of a story. The former is known as the setting of the time, while the later is recognized as the setting of place. Other than that, there is also another type of setting which is the setting of social environment. The writer believes that these three setting aspects play significant parts in the analysis of the meaning of life in *All the Light We Cannot See* novel.

Setting of time refers to the time of the story event. It can be expressed in many ways by using phrases like early in the morning, late at night, or even with

the clock. Kennedy and Gioia mention the setting of time as the problem which concerned with the factual time of the story (2007: 112), such as day, month, and year. The description of the setting of time can help to understand the time aspect of the story.

Setting of place describes the place where the story takes place. Kennedy and Gioia give an explanation of setting of place as the event location happened within the novel (2007: 112). It includes the physical surroundings of the story such as houses, streets, towns, landscapes, etc. It can be expressed either with indoor or outdoor places. The addition of the setting of place can help to imagine the place aspect of the story.

Setting of social environment concerns with the background of the character's life, particularly regarding its social condition. Abrams describes the setting of social environment as the social background in which the actions of the character took place (1999: 284). In other words, the background of religion, moral, emotional condition, and many more. The description of the setting of social environment can help to sympathize with the motives and behavior of the characters.

3.1.3 Conflict

Conflict is considered as an important element of a story because it provides the basic material that forms a plot. According to Holman, conflict is the clash which happens out of the interaction of two or more opposing sides in a plot (1980: 98).

Moreover, Ansen states that attitudes developing motives, encountering resistance, making conflict, resulting in consequences, then turning it into a plot (1988: 8). Therefore, conflict serves as a material that develops the plot of a story due to its characteristic. In general, conflict is divided into two types which are internal conflict and external conflict.

Internal conflict, or also known as intra-personal conflict, is a conflict that occurs in the mind of a character. Internal conflict is often expressed as a “man against self” type of conflict. As stated by Lamb that the conflict of “man against self” is internal (2008: 80-81). Internal conflict can take on many forms including troubles with overcoming fears, decision making, spirituality disabilities, and many more. Internal conflict is also one of many things that prompts character development.

External conflict, or also known as inter-personal conflict, is a conflict that happens between a character and an outside force. External conflict is often called a “man against man” type of conflict. However, this type of conflict does not precisely mean that one character is against another character. It can also be about a character against a group of characters or a group of characters with another group of characters. Nikolajeva defines external conflict as direct conflict, as in blows exchange, gunfire or bulglary, or a more subtle one like the conflict of desires between two or more people (2005: 100). External conflict often makes a character becomes aware of the worst possible scenario and thus makes an urgent

resolution. For that reason, external conflict can also contribute in character development of a story.

3.2. Extrinsic Elements

This sub-chapter contains all the theories of extrinsic elements applied in this analysis. Extrinsic elements are the elements that have impacts on the story from the outside. The extrinsic elements are implicitly addressed in the text. The existential theory of logotherapy is applied to discuss the extrinsic elements of the novel.

3.2.1 Logotherapy

Logotherapy theory is proposed by Viktor Frankl, an Austrian psychiatrist and medical practitioner in the field of nervous system disorders. The term “logotherapy” is derived from the word “logos” and “therapy”. “Logos” means reason or meaning, whilst “therapy” implies treatment or medication. Frankl suggests that his theory of logotherapy is composed of three basic concepts, namely freedom of will, will to meaning, and meaning of life (1967: 18).

3.2.1.1 The Freedom of Will

The freedom of will refers to the freedom that every human ought to have. In this context, the freedom meant by Frankl is not freedom from conditions. The freedom that human beings have is the liberty to decide the stances toward themselves and the society based on their surrounding circumstances. This

statement is supported by Frankl who claims that, “after all, freedom of will means freedom of human will, and human will is the will of a finite human being” (1998: 16).

Human beings will continue to encounter situations that require certain responses in life. For example, they can choose their own response to their genes, upbringing, fate events, and many more. Human beings determine the responses by deciding on their abided values and put those values into actions in their daily lives. However, such freedom must be taken with responsibility as well. Such responsibility is needed in order for them to choose their responses wisely and handle the consequences with earnest. This is what meant by possessing the freedom of will in life.

3.2.1.2 The Will to Meaning

The will to meaning implies the desire of human beings to find meaning in life. The existential background of the will to meaning is associated with the characteristic of human existence itself: consciousness. Human beings naturally have the desire to strive, seek, and yearn for what is meaningful in life with their subconscious mind. Such particular abilities are the key points of a meaningful life.

The idea of the will to meaning is believed to be the basic human motivation in life. It is as defined by Barnes that the will to meaning “is seen as our main motivation for living and for acting, and it goes deeper than the will to pleasure and power” (1995: 9). Based on the logotherapy theory, successful life is

no longer gained through perishable things, e.g. power, pleasure, but rather the meaning behind life itself. The purpose behind the will to meaning is to help human beings achieve a meaningful life, regardless of it being a successful life or not. The motivation to accomplish that goal is what helps them to create a better living.

3.2.1.3 The Meaning of Life

The search for the meaning of life is considered to be an important phase in one's life. The task cannot be passed to other people and can only be searched and achieved by oneself. In other words, it is evidently unique and personal. The meaning of life is considered as the ultimate goal of every human. According to Frankl, the meaning of life always becomes different and the changes depend on how human's life during that moment. It is also added that each human has his or her own meaning of life and that each meaning of life is different from one another (1984: 114). Based on Frankl's statement, it can be seen just how significant the meaning of life is for the lives of human.

The meaning of life exists in life experiences or events that human beings themselves perceive as meaningful. Even a fraction of experiences in life potentially hides a meaning behind it. The meaning of life is not measured only in positive things like happiness, good luck, etc. Frankl affirms that the meaning of life can be discovered in both pleasant and unpleasant conditions, whether it is a moment of happiness or suffering; a meaning lies within (1985: 121). It is then

believed that any life experience must have a meaning, even in the most sorrowful situation.

3.2.2 The Sources of the Meaning of Life

Referring to the theory, the meaning of life is said to be a very essential aspect of a human being's life. The meaning of life can be obtained in everyone's life. In order to so, human beings need to trace the origin of their meaning of life. Based on the theory of logotherapy, Frankl states that the meaning of life can be discovered through three different areas of life:

According to logotherapy, we can discover this meaning in life in three different ways: (1) by creating a work or doing a deed; (2) by experiencing something or encountering someone; and (3) by the attitude we take toward unavoidable suffering (Frankl, 1984: 133).

According to Marshall, those areas of life are reflected in three values, namely experiential values, attitudinal values, and creative values (2011: 61).

3.2.2.1 Experiential Values

Experiential values are form of the meaning of life that are gained by experiencing something. Human beings are used to taking life lessons from all the experiences that they go through in life. That is how they develop from day to day. The smallest experience in life, whether the intention is to interpret life or not, may be included in this form of value. As stated by Marshall, experiential values can take many forms such as a work of nature, culture, dance, music, writings, etc.

It can also be acquired by experiencing someone through the act of love or being loved (2011: 12).

3.2.2.2 Attitudinal Values

Attitudinal values are part of the meaning of life that can be gained depending on the attitudes of human beings in response to events of fate or situations that are out of control. Based on their nature, human beings tend to label something that are uncontrollable as suffering. When human beings are entitled to choose their own attitudes in facing those sufferings, they will show how they actually respond to life as a whole. Therefore, attitudinal values are most actualized when they are faced with suffering. As claimed by Marshall, the ability to face the suffering with bravery and respectability is what referred to as attitudinal values (2011: 12).

3.2.2.3 Creative Values

Creative values become one of the sources of the meaning of life that are attained by achieving or accomplishing creative or innovative actions. The proud and satisfaction feeling resulted from the creation of things that are of interest is the purpose of creative values. Creative values can be executed in many ways. As believed by Marshall that creative values are realized through a piece of work, hobby, or even kind deed (2011: 12). The important thing is not what sort of deeds that human beings are willing to put through, rather the manner in which they carry it. Naturally, the creative value will be more meaningful if the purpose behind the creation is for the good of the others, or of humanity.

CHAPTER 4

DISCUSSION

In this chapter, the writer discusses the analysis of intrinsic and extrinsic elements in *All the Light We Cannot See* novel using the theories previously mentioned in chapter three.

4.1 Intrinsic Elements

4.1.1 Character

The types of character in *All the Light We Cannot See* novel can be divided into two categories: dynamic and static characters. In the novel, a character that can be categorized as a dynamic character is Werner Pfennig, which is one of the main characters of the story. On the other hand, a static character of the story is Sergeant Major Reinhold von Rumpel, which is the antagonist character of the story.

As explained in the previous chapter, a dynamic character is a character which undergoes changes and this analysis will particularly focus on the development of Werner's character. Werner Pfennig is one of the protagonist characters of the story. It is told at the beginning of the story that Werner is a small, clever German boy who is full of curiosity of all kind of things in the world. He even has a notebook which is filled with the question of various things. Moreover, he also has a habit to diligently note down every unanswered question that crosses his mind. From such a young age, Werner always likes to learn from his surrounding. He questions things that most normal seven-year-old boys will

not even think about and Frau Elena always becomes his target, as shown in the following line, “Every couple of days he’ll startle the directress with some unanswerable query: ‘Why do we get hiccups, Frau Elena?’ Or: ‘If the moon is so big, Frau Elena, how come it looks so little?’” (Doerr, 2014: 25).

Contrary to his great curiosity, however, Werner immediately turns into a quiet, timid child in the presence of strangers, especially the intimidating officials, or when the topic of the Third Reich comes up. At such times, he prefers to stay quiet rather than voicing out his personal opinions like the usual. Werner is a boy who chooses to be unnoticed by other people rather than to be the center of attention. For that reason, he always does what he is told to and tries to avoid any problems as much as he can. He dares not question why his country forbids many things or put out various rules. This is the reason why he and Jutta often fight from time to time. Werner is the complete opposite of Jutta, his younger sister, who is brave and fearless in every situation. Even though he absolutely loves and cares about Jutta, the siblings can never settle their differences in opinion regarding their country. Furthermore, Jutta often insinuated the cowardly nature of her older brother such as in the following sentence, “‘All you want to do are mathematics problems,’ Jutta whispers. ‘Play with radios. Don’t you want to understand what’s happening?’” (Doerr, 2014: 73).

Werner’s timid personality is also shown when he secretly smashes the old radio that he found with Jutta, “Then he rises from his cot and takes the little shortwave radio . . . and carries it into the alley behind the house and crushes it with a brick” (Doerr, 2014: 86). Right after Werner received an intriguing offer

from Herr Siedler, a German official who offers him a place in Schulpforta, he smashes the radio without hesitation even though the radio means so much to both of them. He does it out of fear that they will be discovered for possessing an illegal tool since he already modified the radio to be able to channel foreign broadcasts. He knows that Jutta will be mad at him, yet he still does it anyway. For him, nothing matters more than obeying the rules that have been set. In another way, he also does it for the sake of Jutta's safety.

In Schulpforta, there is a time when Frederick, Werner's friend, gets punished because Frederick does not want to submit to the words of Bastian, the school's instructor. At that time, Frederick's answer is not what Bastian expected from a Schulpforta cadet who supposed to be strongly determined. The matter is actually really simple and Werner thinks that Frederick does not deserve to get punished. However, Frederick is continuously whipped by Rödel, a fellow cadre, until blood was running all over his face. Even when he sees Frederick being tortured right in front of him, he is still unable to stand up and defend his friend. He turns silent during the entire process of Frederick's punishment even though his moral self knows everything is wrong. Afterward, he also does nothing to clear up the injustice and chooses to quietly be by Frederick's side instead. This indicates how Werner has not changed at all even though he has moved out of Zollverein. It can be seen in the following quotation:

For two weeks Frederick has limped around bruised and slow-footed puffy, and . . . Not once has he accused Werner of betrayal, even though Werner did nothing while Frederick was beaten and has done nothing since: did not hunt down Rödel or point a rifle at Bastian or bang indignantly on Dr. Hauptmann's door, demanding justice . . . (Doerr, 2014: 217).

Werner's character development occurs near the end of the novel. All of it happens when Werner realized that he has lived all his life in vain. The old him which is timid and obedient starts to rebel. One of the events which shows the major transformation of Werner's character is when he tries to save Marie-Laure from being killed by von Rumpel. At that time, he goes on his own way and abandons his post. Even though he knows that is an action that will get any German soldier shot on the spot. He knows that saving Marie-Laure will get him into a huge trouble but he does not care anymore. That is when Werner thinks to himself, "Jutta, I finally listened" (Doerr, 2014: 475). He finally understands what Jutta meant all this time. He finally listens to his heart and does not let fear control his action anymore.

Finally, Werner becomes brave and manages to turn around his life by doing what he thinks is right. Furthermore, he also saves someone's life which makes the whole experience even more valuable. This character development shows that Werner is a dynamic character who is able to change for the better. Below is the quotation that proves the statement:

He says, "You are very brave."
... She says, "When I lost my sight, Werner, people said I was brave. When my father left, people said I was brave. But it is not bravery; I have no choice. I wake up and live my life. Don't you do the same?"
He says, "Not in years. But today. Today maybe I did" (Doerr, 2014: 469).

On the other hand, there are no significant changes in a static character. Sergeant Major Reinhold von Rumpel, or von Rumpel for short, is described as a headstrong, villain character who will do anything in order to gain what he wanted. Von Rumpel is the antagonist character of the story who is a German

sergeant major and gemologist. It is told in the story that he searches the Sea of Flames for his own personal benefits. During his journey, he is evil to many people; he manipulates, threatens, and even attempts murder. He does not show any mercy to anything or anyone that he considers as an interference to his goal. From the beginning of von Rumpel's character introduction until the end of his life, he shows no remorse of his wrongdoings. Therefore, von Rumpel is considered as a static character because he does not experience any changes in his character until the end of the story.

4.1.2 Setting

The setting analysis of *All the Light We Cannot See* novel consists of the discussion of the setting of time, the setting of place, and the setting of environment. The first setting discussed in this analysis is setting of time.

The stamping of time in this novel is very evident because each main chapter is named after the year of its event. The *All the Light We Cannot See* novel is set prior to, during, and after World War II (1934-1945). The overall time setting of the novel itself is divided into three parts; the pre-war story (1934-1944), the war story (7-12 August 1944), and the post-war story (1945-2015). The story goes back and forth from the beginning of the story until the end. The story begins with the war story and the depiction of the war situation can be seen since the beginning of the story. In the first paragraph of the story, leaflets are dropped from airplanes to warn the civilians to evacuate, the quotation is as follows, "Entire streets swirl with them, flashing white against the cobbles. *Urgent message*

to the inhabitants of this town, they say. Depart immediately to open country" (Doerr, 2014: 3).

Doerr mixes the war story and the pre-war story by putting each chapter of both of the main characters' story in between each other. The back and forth plot ends when Werner's path crosses with Marie-Laure's in Saint-Malo, which becomes the beginning of the war story. After that, the story ends with the post-war story in 2014 when Marie-Laure aged 86 years old. It is told in the story that Marie-Laure is walking with her grandson in the streets of Paris, "It's a Saturday morning in early March, and her grandson Michel collects her from her flat and walks her through the Jardin des Plantes" (Doerr, 2014: 527), while she ponders about the roles of communication tools in today's world as a war survivor.

The second setting discussed in this analysis is setting of place. The story occurs in many different places, but there are mainly three important places in Werner's life. Each setting of place in this novel has an important role in helping Werner find his meaning of life. The first place introduced to the reader as Werner's hometown is Zollverein. Zollverein is a coal-mining industrial complex outside Essen, Germany. Doerr describes the area as, "Steel country, anthracite country, a place full of holes" (Doerr, 2014: 24). Werner lives his poor childhood life in Zollverein. He hardly eats any decent food, always wears thin clothes, and often rummages things in trash bins. His poor life in Zollverein is the main reason that encourages him to gain a better life outside his hometown.

The next significant place in Werner's life is the National Political Institute at Schulpforta, which is located near Naumburg, in Saxony. The school is the

place where Werner learns sciences and basic combats. The place is a total opposite of Zollverein, “It’s a castle out of a storybook: eight or nine stone buildings sheltered below hills, rust-colored roofs, narrow windows, spires and turrets, weeds sprouting from between roof tiles” (Doerr, 2014: 137). Werner lives a better life at Schulpforta. Due to his intelligence and skills, he gains greater respect from his fellow cadres. He even receives “special” treatment from Dr. Hauptmann in the school.

The last place of the story is Saint-Malo where the two characters of the story, Werner and Marie-Laure, meets each other. Saint-Malo is a small walled city in Brittany, the most northwestern region of French, “Saint-Malo: Water surrounds the city on four sides. Its link to the rest of France is tenuous: a causeway, a bridge, a spit of sand” (Doerr, 2014: 11). Werner mostly discovers his meaning of life in this city. However, he becomes sick and dies near the city of Saint-Malo. The constant movement of Werner from one place to another signifies his effort in pursuing a better life. This is shown when he decides to move from Zollverein to Schulpforta. After that, he dies near Saint-Malo, which is a small place like Zollverein, which can be portrayed as his return to his place of origin after he has achieved his meaning of life.

The third setting discussed in this analysis is the setting of social environment. Most of Werner’s attitudes and mindset in his youth are influenced by the environment that he is surrounded with since the beginning of the story. That is why the analysis of the setting of the social environment of the novel is needed in order to determine the roots of Werner’s problem. The story begins in

1934 when the official youth organization of Hitler Youth has already been established. At that time, a rule is enforced in all over the nation that requires all German kids, aged 14 to 18, to participate in Hitler Youth. The writer believes that Doerr intentionally matches it with the actual timeline of the history to make the story more believable.

The setting of the social environment is mentioned many times throughout the story. One of them is when the two oldest boys of Children's House, Hans Schilzer and Heribert Pomsel, are recruited in the Hitler Youth and walk around the village with the attributes of the Hitler Youth members, "They carry slingshots, fashion spears, rehearse ambushes from behind snowbanks. They join a bristling gang of miners' sons . . . 'Good evening,' they cry at passerby. 'Or heil Hitler, if you prefer!'" (Doerr, 2014: 42). Werner shows an intimidated reaction toward the crazy obsession of all German boys to join Hitler Youth which indicates how much his surrounding affects his personality. The writer considers this setting of social environment as an important aspect because the act of Hans Schilzer and Heribert Pomsel is considered as the initial trigger to Werner becoming daunted by his surrounding society in the story.

4.1.3 Conflict

The writer finds that this novel has both internal and external conflict.

4.1.3.1 Internal Conflict

Most of the conflicts happening in Werner's life are internal conflicts, considering his journey is filled with a continuous battle of his moral consciousness against

his dreadful surrounding. In the story, Werner suffers from many internal struggles of moral conflicts which hinder his search for the meaning of life.

Werner's first internal conflict is when his acceptance to Schulpforta is announced. Jutta dislikes the idea of her brother going to Schulpforta because she hates such places which plant a Nazi doctrine onto its pupils. Unlike Werner, Jutta believes that there is a slight chance that German people are the devils, not the other way around. The conflict gradually becomes bigger when there is a strong possibility for Werner to turn into a typically snobbish Hitler Youth since he actually considers going to that school.

The troubling part is he believes that every German has a role to fulfill and that to serve the Third Reich is an absolute honor. During that time, all he thinks about is that his role is to be a scientist who serves for his country along the way. This is the start of Werner and Jutta's continuous arguments. The more Jutta becomes persistent with her argument, the more he, as a weak-minded boy, becomes doubtful of everything.

As a result, Werner is also scared of Jutta's argument becoming true hence his first internal conflict occurs just before his departure, "Why can't Jutta be happy for him? Why, even at the moment of his escape, must some inexplicable warning murmur in a distant region of his mind?" (Doerr, 2014: 131). Eventually, he and Jutta are not able to come to an agreement even until he departs to Schulpforta. With this in mind, Werner, later on, thinks to himself that Jutta is the only cause of his inability to completely shake off his doubts and to totally surrender to the Reich.

In Schupforta, Werner repeatedly faces many other inner conflicts which disturb his initial search for the meaning of life. One of them is when he starts to think to himself the fallacy of his country's ideology near the end of his school years. The concept of racial purity is always emphasized to him during the school lessons. The German people believe that any foreign blood is a pollution to the nation. The government even sets up regulations on marriage between a pure German and a non-German in order to maintain the purity of the nation.

Growing up, Werner always believes that the purpose of life of every German people is to serve the country with their respective roles. However, he begins to gradually open his eyes to all the other possibilities when he starts to question his country, regarding the ideology in particular, "For Werner, doubts turn up regularly. Racial purity, political purity— . . ." (Doerr, 2014: 276). The things he outrightly believes when he was a child slowly being replaced by his own logical thinking,

Bastian speaks to a horror of any sort of corruption, and yet, Werner wonders in the dead of night, isn't life a kind of corruption? A child is born and the world sets upon it. Taking things from it, stuffing things into it—the body can never be pure (Doerr, 2014: 260).

Even though Werner becomes a little doubtful, he is still scared to act upon it. Eventually, he remains idle in resolving his doubts until the end of his school years when he is sent to the battlefield.

In the battlefield, Werner experiences other internal conflicts from time to time. The climax of all Werner's doubts is when he gets confused between his imagination of the war situation during his school years and the reality that he

faces on the battlefield. In Schulpforta, the partisans are always addressed as inhumane barbarians who should not be left alive. In reality, however, the partisans that Werner's team meet and kill are simply just poor, wretched, and filthy people. Everything is very confusing to him until “. . . he can never make headway into understanding which theory is closer to the truth” (Doerr, 2014: 354).

Up until that time, he puts off his doubt because all he knows is the theory of his own speculations, not the reality. Now that he has faced the reality, he battles with his inner conflict once again. His disturbed moral side put his initial idea of the meaning of life further away. In a way, Werner's doubts, as a result of his piled up inner conflicts, hinder his initial search for the meaning of life which will later stimulate his true meaning of life in the end.

4.1.3.2 External Conflict

All of the external conflicts which happen in Werner's life come from other people, outer force, unexpected situations, etc. There are many external conflicts that interfere with the search for Werner's meaning of life.

Werner's first noticeable external conflict is when a vice minister and his wife come to visit the Children's House. At that time, everyone is seated on the dining table to have supper together. However, Werner's mind drifts toward an old book that he just found titled *The Principles of Mechanic* which he places on his lap. When he snapped back to reality, everyone is already looking at his way and apparently, his old book catches the attention of the vice minister. Hans Schilzer,

an older child of the orphanage, accuses Werner of reading a Jew author's book which he denies immediately. Suddenly, Jutta stands up for him and says that his older brother has big dreams; win a big prize, go to Berlin, and be a scientist, which only makes the situation even worse as the older boys of the orphanage snicker on that statement.

The final blow that shatters Werner's confidence is when the vice minister flatly ridicules his dreams, "The only place your brother is going, little girl, is into the mines. As soon as he turns fifteen. Same as every other boy in this house" (Doerr, 2014: 58). In that situation, he is put against many characters who try to belittle his dreams when he just wants to serve for his country as a scientist. After that incident, he is dejectedly convinced that he is not allowed to have big dreams and is destined to be a mere miner. This external conflict hampers his search for the meaning of life because it is the first time that Werner's intention, to serve his country as a scientist, is publicly dismissed.

The final external conflict which happens in Werner's life is when he confronts Sergeant Major von Rumpel in Etienne's house. At that time, Marie-Laure is alone in the house since Etienne has been missing for days. Knowing that the blind girl is alone, Von Rumpel wants to harm Marie-Laure who has the Sea of Flames in possession. However, Werner comes to rescue Marie-Laure in the last minute. Both Werner and Marie-Laure are faced with a situation where von Rumpel must be killed in order for both of them to be safe. If von Rumpel is not killed, it will be either Werner's life, or Marie-Laure's life, or both of their lives which that are at stake.

Such a matter between life and death forces Werner to take an action that he has never thought of before. This external conflict is important for Werner because it marks as his first humane act that he did on his own will. The writer sees this conflict as a wall that Werner has to get through in order to be able to have a meaningful life. If Werner had not killed von Rumpel, he would not have been able to fully gain the true meaning of life.

The sergeant major sits up and tilts his head back and forth as though working out kinks in his neck. Then he aims his gun at Werner's chest. . . Werner lunges for Volkheimer's rifle. All your life you wait, and then it finally comes, and are you ready? (Doerr, 2014: 465).

4.2 Extrinsic Elements

4.2.1 Werner's Freedom of Will

Werner's journey in seeking his freedom of will is surely one that is very meaningful to himself. Living all his life in the small coal-mining complex of Zollverein makes him aware that becoming a miner is a terrible fate that he cannot avoid. Just like his late father, Hans Schilzer, Herribert Pomsel, and all the fifteen-year-old boys of Zollverein, Werner has to go in the dark pit and spent the rest of his life mining, too. During that time, freedom is considered as a luxury item, especially for a poor and orphan boy like him. There is no such thing as free will and that everyone's path is already predetermined.

Werner realizes that he needs to bury his dream of becoming a scientist because nobody takes him seriously. There are many occasions that prove the statement, one of them is when a German official visits the Children's House to speak about the work opportunities at the mines. Upon looking at his radio, the

official puts it down without commenting which discourages Werner, “Werner feels the ceiling slip lower, the wall constricts” (Doerr, 2014: 43). This shows how limited his option is during his childhood time in Zollverein.

As the miraculous opportunity of the school’s entrance comes by, Werner knows that this is his one and only ticket out of Zollverein, “*You have been called*, says the letter . . . He has found a way out” (Doerr, 2014: 124). However, leaving Zollverein meaning leaving Jutta and that is the hardest thing that he has to do in his early age. Jutta is, after all, his only family left. Thinking that his younger sister will understand him, he chooses to attend the school in order to pursue his dream. This is the first time Werner has implemented his freedom of will in his life.

Werner goes to the school in order to seek more freedom, which he will not get if he chooses to stay at Zollverein. Unfortunately, things in Schulpforta are not like how he expected it to be. He instead finds himself in more dire situations where he cannot even implement his freedom of will. One of the many situations which proves this statement is when Werner is forced to throw a bucket of cold water at a dying prisoner, which supposed to be an annual school ritual. Every man, teachers and students included, in the school takes part in punishing the prisoner and he cannot avoid it either. Werner feels like he does not want to avoid the situation even more since he remembers how badly Frederick is treated the last time Frederick resisted.

Even though Werner himself knows it is a very wrong thing to do, he still pours the cold water on the prisoner. Afterward, he feels incredibly terrible, “Wet

boots, wet cuffs; his hands have become so numb, they do not seem his own” (Doerr, 2014: 229). In Schulpforta, Werner is put in situations where he is too afraid to even use his freedom of will. Due to the terrifying surrounding, Werner is unable to get his freedom in the school as well.

When Werner is dispatched to the battlefield, he does not immediately feel a sense of freedom either. In the team, he plays a big part in completing the mission, which involves killing people. However, he feels sick inside the more he does the mission day by day. Especially after the team has accidentally killed a mother and her daughter, which is due to his mistake in locating the transmitter. At that time, he is forced to pretend that everything is okay just like everyone else. However, he actually has a hard time accepting that the accidental killing is understandable on the team’s part. The quote below shows how Werner cannot express his sickness feeling, indicating his limited freedom.

Threads of nausea reach up around Werner’s windpipe . . . feeling as if the buildings are rearing around him, growing taller and warping. He sits with his forehead against the listening decks and is sick between his shoes (Doerr, 2014: 368-369).

Werner gets trapped in the basement of a hotel with Volkheimer after an artillery attack went off a few days after their arrival. They have been trapped for days with little water and no food at all. The incident happens right after Werner went through a series of downturns in his life. Therefore, he feels terrible and finds himself in complete darkness, both literally and figuratively. Since there are no signs that they will be saved, Werner has lost the will to stay alive numerous times, but Volkheimer makes him snapped out of it, “*Your sister*,” says Volkheimer.

Think of your sister” (Doerr, 2014: 211). In the end, Werner manages to get rid of his suicidal thoughts. However, he has also lost his sense of goodness toward radio as a humanizing technology. Werner remembers how he initially perceived radio as an instrument of wonder, yet it quickly turns into a deadly weapon used to execute people in his own hands.

When everything seemed hopeless for him, Werner stumbles upon a broken old radio at the hotel basement. Surprisingly, the radio channels mysterious broadcasts which remind him so much of his old favorite broadcasts, as if it is coming from the same transmitter. However, the sound coming out of the radio is not Etienne’s sound like how he remembers. It is a girl’s voice this time and Werner instantly remembers Marie-Laure. Marie-Laure uses his great-uncle’s transmitter to broadcast her storytelling of *Twenty Thousand Leagues Under the Sea*, a soothing melody of *Clair de Lune*, and short messages of seeking for help in between. Just as Werner did when he was little, he quickly fixes the radio in order to find a connection to the outside world as his inner voice says to himself to, *“Do something. Save her”* (Doerr, 2014: 393).

The broadcasts of Marie-Laure give Werner the hope to stay alive and get out of the hotel basement. When he heard Marie-Laure’s urgent messages, he immediately moves to go save her. Thinking it is his last resort to reprimand his past sins, he manages to escape from the basement debris, and, once again, to find light in his world full of darkness. This marks as Werner’s last freedom of will which results in his literal rebirth into the world as a free individual.

4.2.2 Werner's Will to Meaning

Naturally, everyone wants to have a meaningful life and they will do anything it takes to make their lives better. The same thing goes for Werner, the small, white-haired orphan boy who lives in the industrial mining complex of Zollverein. During that time, being born as a German boy, especially an orphan, really does not leave him with many choices. The work opportunities at the mines are truly the only things being offered. Things such as personal desires, dreams, or even wishes are frowned upon.

The ultimate idea is that every German boy should strive for the honorable chances of serving the Third Reich in their respective places, and it supposed to be the mines for Werner. The German officials of Zollverein continue to put emphasis on the pride that Zollverein youngsters should have for being able to provide the nation's foundation. Werner who is a timid, quiet boy thinks that there is no way out for him as well. To make matters worse, he is not only an orphan, but he is poor and powerless as well. Therefore, his situation immediately puts him at the bottom of the human pyramid.

However, little Werner dares to have big dreams even though it will make himself a laughing stock and get scorned by the other children. Everything happens right after he found and fixed a broken radio behind the orphanage. Afterward, he dreams to go to Berlin and studies under the greatest scientist. He also wants to build things for Jutta and Frau Elena. All of it feels surreal to him since he often imagines himself, “. . . as a tall white-coated engineer striding into

a laboratory: cauldrons steam, machinery rumbles, complex charts paper the walls” (Doerr, 2014: 54).

As Werner expected, he is underestimated by his peers all the time. Even though he becomes discouraged, he does not give up on his dream right away. It is the first time that he desires something so much and he does not want to let go of it quickly. Deep inside him, he also knows that being a scientist will put him in a better life than being a miner. He still does not completely give up on his dreams until, unexpectedly, a marvelous opportunity of entering the Schulpforta comes knocking on his life one day. All of the things which happened in his childhood are his motivation to get a better life. Being an orphan, being poor, and being underestimated because of his social and economic status are the basic of Werner’s desire to get a meaningful life.

4.2.3 Werner’s Meaning of Life

The search for Werner’s meaning of life is divided into three discussions, namely Werner’s experiential values, Werner’s attitudinal values, and Werner’s creative values.

4.2.3.1 Werner’s Experiential Values

Experiential values can be achieved in one’s life through various experiences; encountering people, taking part in events, and many others. The first meaning of life that Werner feels in his life is experiential values. In the story, Werner’s father died in a mining accident, “His father down there, a mile beneath the house. Body never recovered. Haunting the tunnels still” (Doerr, 2014: 43). On the other hand,

Werner's mother whereabouts is unknown even to him, "*Where is your mother from?* There are no options for past tense. He writes: *Germany*" (Doerr, 2014: 112). Werner has been an orphan for as long as he remembers. Therefore, he lacks love from parental figures as he does not have any experience of being sincerely loved like any other children who still have parents.

The first experiential value that Werner has is the maternal bond formed between he and Frau Elena, the head of the Children's House. Ever since he was a little boy, the only adult who shows love and affection for him is Frau Elena. Frau Elena is a kind, soft-spoken, and forbearing Protestant nun. Frau Elena fills the maternal role in his life which is left void by his biological mother. It is stated in the story that Werner himself feels that Frau Elena is like his own mother, "Frau Elena: as close to a mother as he will ever have" (Doerr, 2014: 86).

Frau Elena is always fond of Werner since the little boy has always been different, in a good way. Frau Elena often encourages him from time to time as she points out how people will look down on him due to his status. However, he should not be discouraged because Frau Elena believes that he will become big and does something great.

Frau Elena is one of the few people, who secretly supports and admires Werner's dream. Even when he has left Zollverein, he always remembers Frau Elena from time to time. When he faces many difficulties, the image of Frau Elena will appear in his mind several times. The small, yet warm orphanage has always been at the back of his mind too which indicates his feeling of homesickness. Even at the last moment before his death, the image of Frau Elena

flashes by his mind, “. . . and in Werner’s chest comes a quickening. He sees Frau Elena kneel beside the coal stove and bank up the fire” (Doerr, 2014: 482). The deep feeling of longing which is described along with it shows how significant Frau Elena’s figure in Werner’s life.

The next experiential value that Werner has is when he experiences his first friendship with Frederick. Frederick is Werner’s only friend during his school years in the National Political Institute at Schulpforta. Frederick sleeps in the bunk above him and they quickly become friends. Frederick is a smart, persistent boy who loves bird more than anyone Werner knows in his life.

Unexpectedly, Frederick is also brave and a type of person who cannot stand any injustice. In this sense, Frederick is a complete opposite of Werner. For an instance, Frederick flatly refuses to take part in one of the school’s inhumane rituals, that is throwing a bucket of cold water at a dying prisoner. Eventhough his instructor urges him to throw the bucket of water, Frederick still refuses to do something that is not in line with his life values, “‘Throw it,’ commands Bastian . . . Frederick pours the water onto the ground. ‘I will not.’” (Doerr, 2014: 229).

Through their friendship, Werner learns a very valuable life lesson. It happens when he visits Frederick’s house in Berlin. He witnesses firsthand how different the bird maniac Frederick is treated in Berlin. Frederick is highly praised by everyone for the fact that he goes to Schulpforta. However, all those people do not know all the bullying and tortures that Frederick has to endure in the school. Werner can see how unhappy Frederick is to go to the school. The statement can

be proven when Werner asks Frederick whether he wants to go back to Schulpforta or not, and Frederick's answer is as follows, "Father needs me to be at Schulpforta. Mother too. It doesn't matter what I want" (Doerr, 2014: 223).

At first, Werner does not understand why Frederick does not choose to pursue his dream to be a bird expert just like how Werner did with his dream of becoming a scientist. When he confronts Frederick regarding this matter, Frederick replies that "your problem, Werner, . . . is that you still believe you own your life" (Doerr, 2014: 223).

At that time, Werner cannot understand what Frederick means. When Werner goes back to Schulpforta, he is still doing a great job. He pleases Dr. Hauptmann with his academic performance, yet he feels empty inside. It is not until Werner is sent to the battlefield and witnesses the reality himself that he becomes to understand the meaning of Frederick words as Werner ponders to himself, which is shown in the following sentence, "Frederick said we don't have choices, don't own our lives, but in the end it was Werner who pretended there were no choices" (Doerr, 2014: 407).

All this time, the reason Werner stands still in the face of injustice and cruelty is because he believes that his life is owned by himself only. However, he learns that life should be lived not only for himself but for the other people as well. Only then life will be more meaningful and then fill the void inside him. Eventually, this life lesson plays a big part in changing his life. Therefore, Werner's experiential value through his friendship with Frederick is particularly meaningful to him in many ways.

The most powerful experiential value that Werner has ever experienced is his feeling of love, fascination, and admiration toward Marie-Laure. The first time he sees Marie-Laure is when he successfully traces the illegal transmission by himself, which is supposed to be his team's mission. He stops in his tracks when he sees Marie-Laure goes out of the huge LeBlanc's mansion, "she heads to her left, making directly for him, and Werner's heart twists in his chest" (Doerr, 2014: 411). Being mesmerized by Marie-Laure's presence, Werner followed her a bit before quietly turns around and goes back to his post. A few days later, Werner cannot stop thinking about Marie-Laure. Even though he just sees her briefly, her strong image remains in his mind until the point where "she takes up residence inside him . . ." (Doerr, 2014: 423).

When Werner is trapped under the basement, Marie-Laure's voice through the broadcasts is the main motivation which makes him not to give up on his life. Before he manages to find her channel, his hunger takes a toll on his body in an extreme way. Despite that, her voice is able to make him forget that he is hungry, out of air, and on a brink of death. When Werner and Volkheimer are trapped under the basement, Werner tries to convince Volkheimer that he is hearing things from the radio and that it is urgent messages of someone seeking for help. However, Volkheimer does not budge or takes any interest in it as he thinks that there will not be much difference. Feeling devastated, Werner says to Volkheimer that he saves the girl, when he single-handedly found her, only to hear her die not long after.

One thing leads to another, Werner saves Marie-Laure in the end. Even though both Werner and Marie-Laure meets only for a brief moment, he already forms a really strong bond with her. Even until they get separated and go on their own ways, he still cannot forget her. He still vividly remembers their last moment even before his death, “. . . and Marie-Laure? Can she still feel the pressure of his hand against the webbing between her fingers as he can feel hers?” (Doerr, 2014: 481). This shows how strong the image of Marie-Laure on Werner’s mind and the feeling he has toward the girl. In conclusion, Werner is able to finally do his first humanity act of saving Marie-Laure due to his abundance feeling toward Marie-Laure. It can be said that Werner gains a meaningful experiential value that he can never forget.

4.2.3.2 Werner’s Attitudinal Values

The meaning of life in the form of attitudinal values can be gained depends on one’s attitude toward the problems or the sufferings he has to face in his life. In Werner’s case, his attitudinal values can be traced back when he is still at Zollverein. When Werner chooses to leave Zollverein, Jutta, and everyone in the Children’s House, it is an action that is valuable for him. At that time, he recognizes his leaving as a turning point of his life. In the beginning, Werner cannot shake off his thrilling feeling after he just went back from repairing Herr Shiedler’s radio, the German official who gives him the recommendation of the National Political Institute at Schulpforta. He is excited, exhilarated, and nervous, all in a good way. Though deep inside, he knows that he has to deal with Jutta

first. Still, Werner's attitude toward himself leaving his hometown is a positive one since he knows it is to seek a better life ahead.

When Werner first entered the school, he is in awe with the mighty castle building, the orderly system, and the lingering image of the laboratory. He is met with mixed feeling as he "sways between exhaustion, confusion, and exhilaration. That his life has been so wholly redirected astounds him" (Doerr, 2014: 139). At the same time, he also puts his doubts aside as he visions the laboratory that he will use. The only thing that makes Werner endure all his hardships in Schulpforta is his dreams.

At the beginning, Werner is thrilled when he is appointed as Dr. Hauptmann's lab assistant. The thing that he thinks the most is him being able to work in the laboratory every day. Dr. Hauptmann tells him that he can do and build anything since scientists are very much in need in those exceptional times. Therefore, he is even more thrilled at the thought of becoming a part of the change. The statement can be seen in the following line, "'We live in exceptional times, cadet.' A thrill enters Werner's chest. Firelit rooms lined with books—these are the places in which important things happen" (Doerr, 2014: 154).

In the first few weeks, Werner spends most of his time doing calculations of triangles. Both he and Dr. Hauptmann keeps working on what he perceives as an important project for the Third Reich. The young Werner, who is full of spirit, ambition, and innocence, easily believes whatever Dr. Hauptmann says, as shown in the following sentence of Werner's letter to Jutta,

"Dr Hauptmann says we can do anything, build anything. He says the führer has collected scientists to help him control the weather. He says the

führer will develop a rocket that can reach Japan. He says the führer will build a city on the moon” (Doerr, 2014: 162).

Growing up, Werner is always told what is the right thing to do and what is not. Considering his personality, it is expected of him to follow the rules without even questioning it. That is precisely what he does during his school years in Schulpforta. He does not violate the rules, does not talk back, does not look for problems, and there are many other things that he does not do. He suppresses any inner thought that does not seem to sit well with the majority of the people.

As a consequence, Werner’s mind becomes heavily tortured inside. He is devastated after all the horrible happenings that he has to go through during his years in Schulpforta, especially after Frederick has quitted. He no longer feels the same way as he entered the school for the first time. He is homesick for most of the time and it gets worse especially when Dr. Hauptmann rejected his leave request, “In the hall with the door shut behind him, Werner presses his forehead against the wall . . . I cannot go home, he thinks. And I cannot stay” (Doerr, 2014: 272). All those times, Werner realizes that he is still the same as the powerless, young him back in Zollverein. As a result, he cannot do anything other than obeying Dr. Hauptmann’s order. However, he does not give up and still faces his fate, which is going to the battlefield, in dignity.

At the beginning of Werner’s journey with Volkheimer and the rest of the team, Werner feels rather nonchalant about the whole mission. His job, which he is very good at, is to trace the radio transmission and then Volkheimer and the other teammates will finish the rest of the job. However, Werner is portrayed as neither ambitious nor anxious during the mission. When the captain is thrilled

over their remarkable performances, he does not look very affected by it either. All he can think of is that he is serving for his country with his expertise area, “Needles in the haystack. . . He finds them, and Volkheimer plucks them out” (Doerr, 2014: 345).

Everything is still under Werner’s control until a grave mistake happened on his part. The team has accidentally killed a young Viennese girl along with her mother. To make the matter even worse, the team does not find any illegal radio in possession in the house. Werner blames himself for the innocent deaths of the mother and her daughter because he misidentified the source of the radio transmission. As a result, he cannot get rid of his guilty feeling toward those who died, especially the dead little girl. Every night, he is continuously haunted by the image of the dead girl.

. . . Werner curls beneath the bench in the back and does not move for hours . . . the floating child pursues him through the countryside. Dead girl in the sky, dead girl out the window, dead girl three inches away. Two wet eyes and that third eye of the bullet hole never blinking (Doerr, 2014: 397).

After the incident, Werner’s team goes to their latest destination which is Saint-Malo. The team is given a task to trace and eliminate mysterious broadcasts that has been bothering the German sides. The broadcasts are believed to have carried important coordinates for the Allied soldiers. One night, Werner suddenly catches the targeted transmission on his transceiver. However, he is shocked to hear the familiar sound it produces since its radio quality and broadcaster voice reminds him so much of his favorite program when he was still little. All the happy memories of his childhood when he was listening to the broadcasts with

Jutta rushes to him like a train at the speed of light. Instinctively, he covers the meter of the radio, afraid that his teammates would catch that something is up. When Volkheimer asks about the progress, Werner lies to him for the first time saying that he found nothing.

Traumatized by the suffering of his previous mistake, and also because Werner is curious about the broadcaster's identity, Werner goes on his own way to look after the transmitter's antenna all by himself. Upon finding and being captivated by Marie-Laure, Werner is determined to hide the whereabouts of the transceiver from his teammates. He is ready to face the consequences of his own act which will be considered as treason. By doing all of that, Werner has actualized his last attitudinal value.

4.2.3.3 Werner's Creative Values

By achieving or accomplishing creative actions, one will find the meaning of life in the form of creative values. Werner's creative values start when he is still little back in his hometown, Zollverein. Everything begins when Werner finds the broken short-wave radio with Jutta behind Children's House. After weeks of trying to figure out what is broken, he succeeds in repairing the radio and he is then immediately drawn to the magical power of radio.

He hears a fizz of static. Then from somewhere deep inside the earpiece, a stream of consonants issues forth. Werner's heart pauses; the voice seems to echo in the architecture of his head (Doerr, 2014: 33).

Afterward, Werner is busy experimenting with the radio all by himself. He manages to disassemble, rebuilt, and redesign the radio in no time. He fully

immersed himself in the radio in the attic of the Children's House. He is then introduced to the idea of radio as a magical communication device which connects the lives of many people.

One day, Jutta finds ten yards of copper wire which Werner uses to make the radio channels foreign broadcasts. They are able to hear broadcasts from Hungary, Paris, and many other faraway cities due to the addition of the copper wire. One day, Werner accidentally catches the channel of a science program which is hosted by a mysterious gentleman. Werner, who is always curious about all kinds of things in the world, is immediately enchanted by the wondrous world of science through the recording of that science program. Him fixing the old, broken radio opens his door to the world of radio and science. This indicates Werner's first creative value which plays a big role in his life.

Werner's next creative value is when he works on a Third Reich project alongside Dr. Hauptmann in Schulpforta. Werner coinvents and finishes a radio transceiver which triangulates radio signals. He spends most of his times working on a series of numbers given by Dr. Hauptmann. When Werner is not doing mathematics, he will help Dr. Hauptmann with the device. In the beginning, he does not know what is the purpose behind all the mathematics, the works, and the experiment they do together. When he asks Dr. Hauptmann about the purpose of the numbers they are working on, his instructor immediately dismisses the question, "It's only numbers, cadet." . . . 'Pure math. You have to accustom yourself to thinking that way.'" (Doerr, 2014: 184). In the end, Werner just follows the words of his instructor.

After months of working on the project, Dr. Hauptmann tests the transceiver in a vast field with Volkheimer on the receiving end. Werner's task is to trace Volkheimer's unknown position with the help of the transceiver. In the end, he successfully finds Volkheimer. Dr. Hauptmann is extremely delighted and satisfied with the success of their device. It makes him content as well at the thought of pleasing his instructor. Werner is exceptionally proud of his creation that "all the next day the pleasure of his success lingers in Werner's blood" (Doerr, 2014: 247). This indicates Werner's second creative value which he feels the proudest of during that time.

The last and the most powerful creative value that Werner experiences is when he manages to find Etienne's transmitter with the help of his transceiver. After Werner undergoes a series of assassination missions with his team, he has slowly lost hope in seeing the good values of radio which he used to believe when he was a child. As a child, he perceived radio as a miraculous device which brings people together, forms a connection with one another, and most important of all, humane. However, Werner witnesses and even uses the radio itself to take part in assassinations which ended up pulling him in anguish. He blames himself when he turned a blind eye to the cruelty and injustice which happened right in front of him.

In the battlefield, when Werner accidentally listened to the familiar broadcast, he hears Etienne, Marie-Laure's great-uncle, broadcasting messages that people are trying to pass on to their separated beloved, fleeting piano melodies, and a series of unknown numbers. Right after Werner arrived back in

the hotel, he sets out by himself to find and locate the questioned transmitter. When he finds it, Werner once again believes that radio technology is indeed a humanizing technology since Etienne and Marie-Laure actually mean no harm with the broadcasts, “. . . They said it was a network of terrorists, but it was just an old man and a girl” (Doerr, 2014: 441). Therefore, it can be concluded that Werner’s ultimate meaning of life is to use a radio in order to live a life filled with humanity values.

CHAPTER 5

CONCLUSION

This study discusses the intrinsic and extrinsic elements of the *All the Light We Cannot See* novel which focus on the analysis of the meaning of life of Werner Pfennig by using the concepts of the freedom of will, the will to meaning, and the meaning of life. The setting, character, and conflict of this story play important parts in the overall plot of the story.

The *All the Light We Cannot See* novel told a story of Werner Pfennig who is in a torn position between his Nazism surrounding and his own belief on what is right. He goes to a Nazi boarding secondary school in Schulpforta to make his dream of becoming a scientist comes true. This decision of Werner contains the freedom of will. In addition, all the unfortunate things happened to him in Zollverein also motivate him to gain a better life in Schulpforta. Once Werner gets his will to meaning, he eventually manages to do what he believes is right and tries to live his life properly. In the end, the meaning of life earned in Werner's life are experiential values, attitudinal values, and creative values. Werner's ultimate meaning of life is to live a life full of humanity values by using a radio in a humanizing way.

Through this analysis, the writer is able to find out how Werner Pfennig struggles to find his meaning of life yet succeeds to do so in the end. The story shows how finding one's meaning of life will never be an easy journey since it takes a lot of time and process. However, the result will pay off at the end because one's meaning of life is very essential and precious.

BIBLIOGRAPHY

- Abrams, M. H. 1999. *A Glossary of Literary Terms*. 7th ed. Boston: Heinle & Heinle.
- Barnes, R. C. 1995. *Logotherapy's Consideration of the Dignity and Uniqueness of the Human Spirit*. Unpublished Manuscript. Texas: Dept. Of COHD, Hardin-Simmons University.
- Danarko, Egie. 2017. *Gender Narratives in Anthony Doerr's All the Light We Cannot See: Women in an American War Literature* (Unpublished paper). Yogyakarta: UNY.
- Dibell, Ansen. 1988. *Plot: The Elements of Fiction Writing*. Ohio: Writer's Digest Book.
- Doerr, Anthony. 2014. *All the Light We Cannot See*. New York: Scribner.
- Doerr, Anthony. *Biography*. Retrieved on March 5, 2019 from <http://anthonydoerr.com/biography/>
- Eaglestone, R. 2000. *Doing English: A Guide for Literature Students*. London: Routledge.
- Frankl, V. E. 1967. *Psychotherapy and Existentialism*. New York: Washington Square Press/Pocket Books.
- Frankl, V. E. 1984. *Man's Search for Meaning: An Introduction to Logotherapy*. 3rd ed. New York: Simon & Schuster, Inc.
- Frankl, V. E. 1985. *On Logotherapy and Existential Analysis*. New York: Periodicals Archive Online (PAO) American Journal of Psychoanalysis.
- George, M. W. 2008. *The Elements of Library Research*. Princeton: Princeton University Press.

Greenberg, J., Koole,
S. L., & Pyszczynski,
T. (Eds.) (2004).
Handbook of

experimental
existential
psychology. New
York: Guilford.

Greenberg, J., Koole,
S. L., & Pyszczynski,
T. (Eds.) (2004).

Handbook of
experimental
existential
psychology. New
York: Guilford.

Greenberg, J., Koole, L. S., Pyszczynski, T., Solomon, S. (2004). *Handbook of Experimental Existential Psychology*. New York: Guilford.

Holman, C. H. 1980. *A Handbook to Literature*. Indianapolis: Bobbs-Merrill Education Publishing.

Kennedy, X. J., and Dana G. 2007. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing: Part I Fiction*. 10th ed. Boston: Longman.

Lamb, Nancy. 2008. *The Art and Craft of Storytelling*. Ohio: F+W Media, Inc.

- Lukas, E. S. 1998. *Logotherapy Textbook*. Toronto: Liberty Press.
- Marshall, Maria. 2011. *Prism of Meaning: Guide to the Fundamental Principles of Victor E. Frankl's Logotherapy*. Retrieved on February 18, 2019 from www.logotherapy.ca
- Nikolajeva, Maria. 2005. *Aesthetic Approaches to Children's Literature: An Introduction*. Lanham: Scarecrow Press.
- Perrine, Laurence. 1985. *Literature: Structure, Sound, and Sense*. San Diego: Harcourt Brace Jovanovich, Publishers.
- Potter, J. L. 1967. *Elements of Literature*. New York: The Odyssey Press, Inc.
- Prihatika, Y. D. 2017. *Werner's Attempts to Overcome His Guilt in All the Light We Cannot See* (Unpublished thesis). Surabaya: Unair.