

CHAPTER I

INTRODUCTION

1.1 Background of the problem

Anxiety is a feeling of being afraid unclear and unsupported by the situation. When feeling anxious, individuals feel they are not comfortable or afraid or may have a hunch will be doomed when he was don't understand why that emotion threatening to happen (Diferiansyah et al., 2016, p. 63).

As McNulty (2017) stated that in fiction, 'internal conflict' refers to a character's internal struggle. A character might struggle with an emotional problem such as fear of intimacy or abandonment, for example. Internal conflict is important for characterization, since flaws and internal struggles make characters more lifelike and sympathetic.

Prose in the literary sense is also called fiction, narrative text or narrative discourse (in structural and semiotic approaches). The term fiction in this sense means an imaginary story or an imaginary story. This is because fiction is a narrative work whose content does not suggest factual truth, something that actually happened. A work of fiction, thus, refers to a work that tells of something that is fictional, imaginary, something that does not exist and happens seriously so that there is no need to find the truth in the real world (Abrams, as cited in Nurgiyantoro, 2019, p. 2).

The novel is a genre of fiction, and fiction may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both. The various forms that fiction may take are best seen less as a number of separate categories than as a continuum or, more accurately, a cline, with some such brief form as the anecdote at one end of the scale and the longest conceivable novel at the other. When any piece of fiction is long enough to constitute a whole book, as opposed to a mere part of a book, then it may be said to have achieved novelhood. But this state admits of its own quantitative categories, so that a relatively brief novel may be termed a novella (or, if the

insubstantiality of the content matches its brevity, a novelette), and a very long novel may overflow the banks of a single volume and become a roman-fleuve, or river novel. Length is very much one of the dimensions of the genre (Burgess, 2020).

The novel *I Owe You One* by Sophie Kinsella tells about Fixie Farr, who always lived by her father's motto: "*Family first.*" But since her dad passed away, leaving his charming housewares store in the hands of his wife and children, Fixie spends all her time picking up the slack from her siblings instead of striking out on her own. The way Fixie sees it if she doesn't take care of her father's legacy, who will? It's simply not in her nature to say no to people.

So when a handsome stranger in a coffee shop asks her to watch his laptop for a moment, Fixie not only agrees—she ends up saving it from certain disaster. It turns out the computer's owner is an investment manager. To thank Fixie for her quick thinking, Sebastian scribbles an IOU on a coffee sleeve and attaches his business card. But Fixie laughs it off—she'd never actually claim an IOU from a stranger.

Then Fixie's childhood crush, Ryan, comes back into her life and his lack of a profession pushes all of Fixie's buttons. She wants nothing for herself—but she'd love Seb to give Ryan a job. And Seb agrees until the tables are turned once more and a new series of IOUs between Seb and Fixie—from small favors to life-changing moments—ensues. Soon Fixie, Ms. Fixit for everyone else, is torn between her family and the life she wants.

Sophie Kinsella was born in London. She studied music at New College, Oxford, but after a year switched to Politics, Philosophy and Economics. Sophie Kinsella first hit the UK bestseller lists in September 2000 with her first novel in the Shopaholic series – *The Secret Dreamworld of a Shopaholic* (also published as *Confessions of a Shopaholic*). She has sold over 40 million copies of her books in more than 60 countries, and she has been translated into over 40 languages. She has also written seven standalone novels which have all been bestsellers in the UK, USA and other countries around the world: *Can You Keep A Secret?*, *The*

Undomestic Goddess, Remember Me?, Twenties Girl, I've Got Your Number, Wedding Night, and My Not So Perfect Life, which was a Goodreads Choice Awards finalist for Best Fiction in 2017.

1.2 Identification of the problem

Based on background of the problem above, I identify the problem in this novel based on the main character's Fixie Farr through how her action. Sometimes when Fixie saw a problem and she can't stand it to fix it, she can't bear it, because something inside her seems to urge to fix it. She even hardly to say no to people. Meanwhile, she has to lose someone important in her life and leaves her with a responsibility to put family first, which is mentally and physically exhausting. Adding to that, when she just trying to reach her own happiness, she has to battle with herself to choose which things should be prioritized. And then comes a good guy who makes her realize that all this time what she did was wrong. The assumption of this novel that there is the expression of anxiety and inner conflict in the novel *I Owe You One* by Sophie Kinsella.

1.3 Limitation of the problem

Based on the identification of the problem above, I limit the problem of the expression of anxiety and inner conflict in the novel *I Owe You One* by Sophie Kinsella with theories and concepts that I will apply in this analysis, as follows: through intrinsic approaches there are characterization, setting, plot and theme. Meanwhile, through extrinsic approaches by using the psychology of literature.

1.4 Formulation of the problem

I formulate the problem to prove "The Expression of Anxiety and Inner Conflict in the Novel *I Owe You One* by Sophie Kinsella" as follow:

1. What are the characterization, plot, and setting that express the protagonist's anxiety and inner conflict in the novel *I Owe You One*?
2. What caused of anxiety and inner conflict which are expressed in the novel *I Owe You One*?

3. How the concepts of anxiety and inner conflict are expressed in the novel *I Owe You One*?
4. What does the result of analysis of the intrinsic and extrinsic approaches be used to reinforce the theme of the novel *I Owe You One*?

1.5 Objective of the research

The objectives of this research are to confirm the existence of “The Expression of Anxiety and Inner Conflict in the Novel *I Owe You One* by Sophie Kinsella”. To achieve this aim, I make several steps as follow:

1. To analyze the novel *I Owe You One* through intrinsic approach by using characterization, plot, and setting.
2. To analyze the cause of anxiety and inner conflict which are expressed in the novel *I Owe You One*.
3. To analyze how the concepts of anxiety and inner conflict are expressed in the novel *I Owe You One*.
4. To reinforce the theme of the novel *I Owe You One* by using the result of analysis of the intrinsic and extrinsic approaches.

1.6 Methods of the research

Based on the benefit of the research above, I will apply the qualitative approach using the content analysis method as the method during this research. Novel *I Owe You One* by Sophie Kinsella is employed as the primary source. In this research, data collection will be performed by reviewing the literature (library research). Data from other references has to correspond to the primary source in order to be able to support the research and deem applicable. There are two approaches that will be utilized in this research: the intrinsic approach and extrinsic approach. The intrinsic approach consists of characterization, plot, and setting, while the extrinsic approach will be focusing on the psychology of the literature. Any references (both books and/or journals) employed to support and related to these approaches will be considered as secondary resources.

1.7 Benefits of the research

This research is beneficial for those who seek potential resources for further research, especially for the student of the English department. It is also helpful for those who are interested in psychoanalytic criticism and its application, in this case, a novel. Therefore, both of the approaches used in this research can be very helpful to analyze the literary works. Problems presented in this research such as anxiety and inner conflict are beneficial for those who wish to gain knowledge regarding these matters.

1.8 Systematic Organization of the Research

In accordance to the title of the research above, the order of the presentation is written as follows:

CHAPTER I: INTRODUCTION

It consists of: the background of the problems, identification of the problems, the limitation of the problems, the formulation of the problems, the objective of the problems, the framework of the research, the methods of the research, the benefits of the research and the systematic organization of the research.

CHAPTER II: FRAMEWORK OF THE THEORIES

It consists of: explanation of the concepts and theory. It includes intrinsic and extrinsic approach. Intrinsic approach are characterization – showing and telling methods, setting, plot, and theme. Through extrinsic approach, I use theoretical framework – psychological approaches are anxiety and internal conflict.

CHAPTER III: THE NOVEL *I OWE YOU ONE* THROUGH INTRINSIC APPROACHES

It consists of: point of view, characterization of the characters, plot and settings of the novel. The concepts above must appear in the number of sub-chapters.

**CHAPTER IV: THE EXPRESSION OF ANXIETY AND INNER
CONFLICT IN THE NOVEL *I OWE YOU ONE* BY SOPHIE
KINSELLA**

It consists of: a brief explanation of this chapter's content, analysis of the novel which reflects anxiety and internal conflict with other characters, also setting and plot. The concepts above must appear in the number of sub-chapters.

CHAPTER V: CONCLUSION

It consists of: an evaluation from the previous chapters and the implication of the evaluated result.

The chapters above are followed by references, scheme of the research, research poster, curriculum vitae, and other required attachments.

