

**THE REFLECTION OF STEPHEN GARRARD POST'S
ALTRUISTIC LOVE IN STEPHANIE GARBER'S NOVEL *CARAVAN***

TERM PAPER



By:

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**STRATA ONE (S-1) OF ENGLISH DEPARTMENT
FACULTY OF LETTERS
DARMA PERSADA UNIVERSITY
JAKARTA
2018**

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Submitted in Part Fulfilling for Obtaining
Strata One (S-1) Degree



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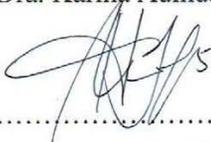
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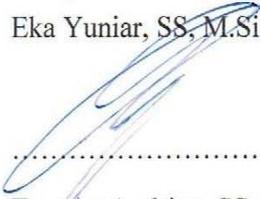
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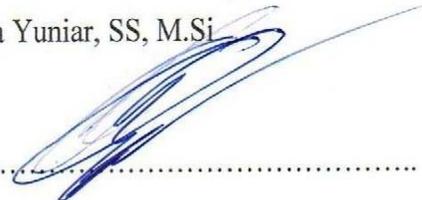
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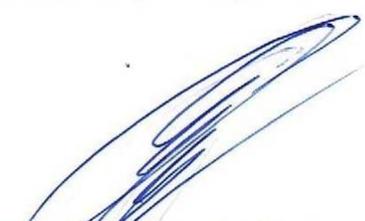
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ABSTRACT

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in Stephanie Garber's Novel *Caraval*

This term-paper discusses about the theme of a novel. Two approaches, intrinsic and extrinsic approaches, are applied to analyze this novel. The concepts that is applied to analyze through intrinsic approach consists of characterization by using showing and telling methods, plot and setting. The concept to analyze through extrinsic approach is altruistic love theory by Stephen Garrard Post. This research explains about the reflection of Stephen Garrard Post's altruistic love theory in two characters, Scarlett Dragna and Julian Marrero, as well as its relation to other intrinsic elements. In this research, *Caraval* novel is the primary sources and supported by some of relevant theories, concepts, and definitions which as secondary sources.

Keywords: *Caraval, Altruistic Love, Altruism, Stephen Garrard Post*

ABSTRAK

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*Skripsi ini membahas tema sebuah novel. Dua pendekatan, pendekatan intrinsik dan ekstrinsik, digunakan untuk menganalisis novel ini. Konsep-konsep yang digunakan untuk menganalisis melalui pendekatan intrinsik meliputi karakterisasi melalui metode langsung dan tidak langsung, alur dan latar. Konsep untuk menganalisis melalui pendekatan ekstrinsik adalah teori cinta altruistik dari Stephen Garrard Post. Penelitian ini membahas tentang cerminan teori cinta altruistik Stephen Garrard Post dalam dua karakter, Scarlett Dragna dan Julian Marrero, serta kaitannya dengan unsur-unsur intrinsik lainnya. Novel *Caraval* merupakan sumber primer dalam skripsi ini dan didukung oleh teori-teori, konsep dan definisi terkait yang menjadi sumber sekunder.*

Kata Kunci: Caraval, Cinta Altruistik, Altruisme, Stephen Garrard Post

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CHAPTER I

INTRODUCTION

A. Background of The Problems

For years, people live closely with literature; kids are introduced to fairy tales, and as they are growing up, they either look for knowledge, entertainment and consolation within various kinds of literature or let their ideas out into a literature. Pickering and Hoepfer says that the creation of literature is a human activity that is unique, as it is born from human's timeless desire to understand, express and share their experience. Literature is a form of translation of human consciousness and imagination by using language as a medium (Pickering and Hoepfer, 1981, p. 1). In short, the literature contains parts of human's mind and ideas about things people experience. It also exhibits human's behaviour. One of the example is altruism.

Altruism refers *unselfish regard for or devotion to welfare of others*. (*altruism*, www.merriam-webster.com). The term is first coined by August Comte. Altruism embodies in acts of helping other, and it is for other's sake solely. The altruists, the agents of altruism, prioritize the one who they help over themselves, that cause altruistic acts are often selfless and self-sacrificing. (*What is Altruism?*, <http://www.altruists.org/about/altruism>, 2017). Lately, many theories about it appear. One of them is formulated by Stephen Garrard Post. His theory is not only about what is altruism, but it looks at the motives behind it. It is when they introduce an expression of altruism which is love-motivated, called altruistic love (Post, et al.2002.pg 51). This expression of altruism is reflected in various fictional literature. One of them is novel entitled *Caraval*.

As a fantasy novel, *Caraval* provides both adventurous and romance story that bring its readers in its world. The word *Caraval* itself is the name of a travelling performance that is mysterious as much as its magic. It is well known as a show that allows its audiences to participate in its performance. For them who participate in the performance, the show becomes a game. Caraval attracts the two Dragna siblings, Scarlett and Donatella. For years, Scarlett has written letters to

Master Legend, the one who organizes Carnival, to request him to perform in her tiny island, since the two siblings are banned to leave the island by their powerful, cruel and abusive father as well as the governor of the area, Marcello Dragna.

The letters have never been responded until one day, when Scarlett is about to have an arranged marriage with a count, Master Legend sends the invitation for her and her fiancé, as well as her sibling. With Julian's involvement, the three of them escape the island and get into Caraval. However, Scarlett suddenly finds out that this year's game revolves around Donatella, as the game's only way to win is to find Donatella first who is kidnapped by Legend.

It is never a mere magical game, because it is not impossible to die in the game at Legend's will. It has caused one death of someone who has fallen in love with him five years ago. Moreover, Scarlett learns during her journey to find Donatella that her grandmother has ever been in relationship with Legend and has left him very heartbroken to the point he vows to never love someone again. It is also rumoured that he still holds grudge for that. Besides that, the sudden appearance of her father and fiancé give Scarlett and Julian more problem to win the game and save Donatella from Legend's clutches.

Ever since the very beginning of the story, a few characters have displayed the important to prioritize others over themselves. For instance, how devoted Scarlett to his sister is, as she always tries to do anything for Donatella's sake. It is stronger when they are in Caraval. Many parts of the story that portray her willingness to disregard herself for Donatella's well being. She also declares that she can do all of those, because she loves Donatella. Another character that also portray the willingness to disregard himself for other's sake is Julian Marrero. Throughout the story, he does various things for Scarlett, along with his developing affection for Scarlett

At a glance, it seems to reflect the love-motivated altruism (altruistic love). Yet, those parts of the story still need to be looked even deeper. It is interesting to analyze it. Therefore, this study will present deeper analysis about the reflection of altruistic love in this novel.

B. Identification of The Problems

Based on the background of the problems above, the problem is identified based on Stephen Garrard Post's altruistic love that is reflected in the story. Therefore, I assume that Stephen Garrard Post's altruistic love is reflected in Stephanie Garber's Novel *Caraval*.

C. The Limitation of The Problems

According to the identification of the problems above, the problems of this research are limited to altruistic love based on Stephen Garrard Post's theory. The applied concepts are through intrinsic approaches, such as showing and telling method, characterization, plot, and setting, as well as an extrinsic approach which is psychological, altruistic love.

D. The Formulation of The Problems

Based on the limitation of the problems above, the problems in this research can be formulated accordingly to prove the reflection of Stephen Garrard Post's altruistic love in Stephanie Garber's novel *Caraval*, which become the assumption of this research. Therefore, the problems in this research are formulated as follows.

1. What are the characterizations through telling and showing method?
2. What are the setting and plot of this novel?
3. What are the reflections of altruistic love through characterizations, setting, and plot?
4. What is the theme that can be developed through intrinsic and extrinsic approaches?

E. The Objectives of The Research

Based on the formulation of the problem above, the objective of this research is to prove the assumption Stephen Garrard Post's altruistic love is reflected in Stephanie Garber's Novel *Caraval*. In order to achieve that objective, the steps which are supposed to be done in this research are as follows:

1. To analyze the characterizations through telling and showing method.

2. To analyze the setting and plot of this novel.
3. To analyze the reflections of altruistic love through characterizations, setting, and plot.
4. To develop the theme through intrinsic and extrinsic approaches.

F. Methods of The Research

This research is conducted by using qualitative method, the kind of the literature research, the feature of interpretative research and analysis by using collecting datum which are in the form of novel entitled *Caraval* as the primary resource and other related and supportive literatures as the secondary resources.

G. Benefit of the Research

This research is expected to provide benefits for them who are interested in learning and obtaining a deep understanding about the novel *Caraval*, because it is done through a new perspective, that is using psychology as the extrinsic approach, particularly based on theory about altruistic love.

H. The Systematic Organization of the Reasearch

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 objectives of the research, the framework of the research, The methods of the research, the Systematic organization of the research.

CHAPTER II: FRAMEWORK OF THEORIES

It consists of: intrinsic and extrinsic approaches. Intrinsic approach includes characterization (showing and telling methods), setting and plot. The applied extrinsic approach is psychological approach which includes altruistic love.

CHAPTER III: ANALYSIS OF THE NOVEL *CARAVAL* THROUGH
INTRINSIC APPROACH

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

CHAPTER IV: THE REFLECTION OF STEPHEN GARRARD POST'S
ALTRUISTIC LOVE

It consists of: a brief explanation of this chapter's content, analysis of the reflection of altruistic love in Scarlett Dragna and Julian Marrero, and the relation of altruistic love with other characters, 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.

CHAPTER II

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include characterization of the characters through telling and showing methods, analysis of plot and setting. The extrinsic approach that is applied consists of Stephen Garrard Post's altruistic love theory, that is included in psychological approach.

A. Intrinsic approaches

1. Characterization

Characters are vital for a story, because without them, no story can be told. Characterization is the way to create and present characters in a fiction. In presenting and establishing a character, there are two basic methods that can be applied, telling and showing methods. (Pickering and Hoeper, 1981, pp. 25, 27)

a. Telling method

This method relies on author's direct explanation or exposition. Telling method include as follows:

1) Characterization through appearance.

While in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. Details of a dress can be clues for a character's background, occupation, economic and social status. Meanwhile, details of a character's physical appearance can be clues for their age, general state of their physical health and well-being, as well as their emotional state and health. (Pickering and Hoeper, 1981, p. 29)

2) Characterization by the author

An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feelings that are in their minds. The author has full control of the readers' attention and supposed attitude toward the characters. (Pickering and Hoeper, 1981, p. 30)

b. Showing methods

These methods let the characters reveal themselves in through their dialogue and their actions. Showing methods include as follows:

1) Characterization through dialogue

Dialogue often represents and carries the speaker's attitude, values and beliefs. That is the reason why it may consciously or unconsciously reveal the speaker's innermost character and personality. In a fiction, the author has to maintain the dialogues of a character guarded and careful in order to use it for characterization. To analyze this, there are several ways that can be applied, there are for what is being said, the identity of the speaker, the identity of the addressee, and the quality of exchange. (Pickering and Hoepfer, 1981, p. 32)

2) Characterization through action

The action can reveal what a given character is. An action, even as little as the gesture and facial expression usually represent about their unconscious emotional and psychological states as well as their conscious attitudes and values. In doing so, it is necessary to identify the common pattern of conduct and behaviour as well as underlying motives behind an action. (Pickering and Hoepfer, 1981, pp. 34-35)

2. Plot

Plot is a narrative of events that form a basic narrative structure of a fiction. The events are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers' curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and indeterminate events. Therefore, logical and necessary relationship of the plot and other elements of a fiction is needed (Pickering and Hoepfer, 1981, pp. 13-15). A plot usually flows in five certain stages or sections as follows:

a. Exposition

Exposition is a beginning part of a story. An author usually puts several necessary background information, takes sets, builds the situation and actions. It may also introduce the characters, and a conflict or a potential conflict. (Pickering and Hoepfer, 1981, p. 16)

b. Complication

It is also called as rising action. Complication breaks the existing equilibrium as well as introduces the characters and the underlying or inciting conflicts if they have not been introduced already in the exposition. Starting from this, the conflict in a fiction will develop and intensify gradually. (Pickering and Hoepfer, 1981, p. 17)

c. Crisis

The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reach to the point of greatest emotional intensity. (Pickering and Hoepfer, 1981, p. 17)

d. Falling action

It exists after a crisis happen, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoepfer, 1981, p. 17)

e. Resolution

It is the final part of a story. It contains the outcome of the conflict and establish some new condition and situation. The resolution is also known as the conclusion. (Pickering and Hoepfer, 1981, p. 17)

3. Setting

Setting is a word that refer to the physical location that frames the action and the time of an event, the climatic condition, as well as the historical period during which the action take place. Setting in a story is usually provided in a descriptive passages that explain the detail of the setting. Setting has five possible functions, Setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of

reinforcing theme. (Pickering and Hoepfer, 1981, pp. 37-38). However, in this research, the used functions of setting are only three, which are:

a. Setting as a background of action

Every events always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering and Hoepfer, 1981, pp. 38-39)

b. Setting as an antagonist

Setting may also serve as a kind of causal agent or antagonist that help to build a conflict and determine the outcome of the story's events. (Pickering and Hoepfer, 1981, p. 39)

c. Setting as a means of revealing character

When characters perceive a setting, the way they react to it can tell the reader more about them and their state of mind. (Pickering and Hoepfer, 1981, p. 41)

B. Extrinsic approaches

1. Psychology in Literature

Psychology is the study of behaviour and mental processes. It includes various topics about all aspects of human behaviour and mind, such as how the brain works, how our memory is organised and how people interact in groups. (*What is Psychology*, <http://www.ucd.ie/psychology/studywithus/whatispsychology/>, 2017)

Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the potrayal of fictional characters seems to be as same nature as human's. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*, 2017)

2. Social Psychology

When psychology is a study about how people act, think and feel, social psychology studies about how people act, think and feel in the context of society. Its approach usually focuses on the individual and attempts to explain how people influence other, and are influenced by other. The topics of this study includes attitudes, social cognition, cognitive dissonance, social influence, and interpersonal behaviors such as altruism and aggression. (*Social Psychology*. <http://enacademic.com/dic.nsf/enwiki/16521>, 2017)

3. Altruistic Love

Altruistic love is an expression of altruism. The word *altruistic* in the term *altruistic love* comes from the term *altruism* itself, which is derived from the Italian word *altrui* that mean *to others* or *of others*. In other words, altruism is the selfless intention to benefit other. It also refers to the acts that benefit other, because altruism embodies in form of actions (altruistic acts). Even though the intention of altruistic acts must be for helping others, what motivates such action can be different. The altruistic acts that is motivated by love is a form of altruistic love. (Post, et al, 2002, p. 19)

The foundation of altruistic love is the affective affirmation (love), as the agent of altruistic love sees the preciousness of the other. Altruistic love does not particularly demand self-immolation, however it can require significant self-sacrifice and even great risk when it is necessary. Altruistic love can be identified from the following factors:

- a. Altruistic love is an expression of altruism. In that case, to identify altruistic love, it needs to look at the embodiment of altruism itself. (Post, et al, 2002, p. 51). It can be determined through some conditions. First, it involves action (altruistic acts). In other words, good intentions and thought are not enough. Then it has a goal, whether it is conscious or reflective. The goal must be for helping others, and it must be the main goal. It also must be unconditionally and selfless. It means the action's sole purpose is for others, and the actor expects or anticipates no reward from the object, nor does the actor require any conditions. It is selfless, because it is solely for others. Lastly, the consequence

of the action is less important than the intentions. It means the actor must carry every risk and sacrifice for other, even as far as the risk for altruist's well-being. (Post, et al, 2002, p. 107)

- b. Altruistic love's foundation is the affective affirmation (love) as the other is precious for the agent of altruistic love. It can be identified by continuous compassion and care from the agent toward the other. In other words, the compassion and care that the agent gives for the other cannot be only for one moment. It is a form of affective and affirming participation in the being of the other as he or she is irrevocably worth. In other words, the agent cherishes the other. (Post, et al, 2002, p. 52).

CHAPTER III

THE NOVEL *CARAVAL* THROUGH INTRINSIC APPROACHES

The word 'intrinsic' means *originating or due to causes within a body, organ, or part* (intrinsic, www.merriam-webster.com). If a fiction is a body, then it has intrinsic elements that originate a story. Those called intrinsic elements are plot, setting and characterization. It makes sense that in order to analyze a long fiction like novel *Caraval*, it is necessary to analyze its intrinsic elements before going further to the topic of this research.

A. Characterization

A story without any characters will be like an empty body without a soul. Pickering and Hooper mention that without characters, a story cannot happen (1981.p. 23). That makes a character a vital element in a story. Therefore, to do this research, it is also important to analyze how the author builds the character (characterization) in novel *Caraval*.

1. Scarlett Dragna

Scarlett Dragna is an older sister of Donatella Dragna and one of Marcello Dragna's daughters. She is the main character of this novel. She has lived in the isle of Trisda along her life.

a. Pretty

Scarlett is told as a girl who has a pretty look. This is indicated in a couple of parts of this story.

- Telling method: Characterization by author

Scarlett was a pretty girl, though she often liked to hide it. She'd inherited her mother's thick dark hair, which complemented her olive skin. Her face was more oval than Tella's with petite nose and hazel eyes so large she always felt they gave away too much. (Garber, 2017, p. 67)

First statement of Scarlett's pretty appearance is written literally by the author. Using telling method, the author states that Scarlett is pretty. The author also

gives some description about Scarlett's appearance, about her thick dark hair, olive skin, oval face, petite nose and her hazel eyes.

- Showing method: Characterization through dialogue

He looked her over and nodded approvingly. "I can see why he sent you tickets."

"What's that supposed to me—" Scarlett broke off as she caught her reflection in the glass of a mirrored clock. (Garber, 2017, p. 66)

By using showing method, the quotation indicates Scarlett's pretty appearance through Julian's saying. The word *he* that Julian says in the quotation above refers to Legend, the master of Caraval. Julian says so after he inspects Scarlett's look and gives a gesture that strengthens his following words. The indicated meaning behind his saying is that Legend has sent Scarlett tickets, because she is an attractive girl. This supports the first mentioned quotation about her look that comes after this quotation.

b. A Worrywart

Based on *Merriam-Webster Online Dictionary*, worrywart means *a person who is inclined to worry unduly (worrywart, www.merriam-webster.com)*. The word describes Scarlett well. Along the story, there are many times Scarlett express her fear and worries about things. The following quotation will help to explain this characteristic of her.

- Showing method: Characterization through dialogue

And she could not risk defying her father, not when his vicious warning still echoed through her head: If anything gets in the way of it, more than your sister face's face will bleed.

"Tella, if we try to leave on our own, Father will hunt us to the edge of the world."

"Then at least we'll travel to the end of the world," Tella said. (Garber, 2017, p. 29)

This quotation is what Scarlett says to Tella when the younger sister expresses her intention to leave their home for Caraval. Scarlett and Donatella have lived their entire life under their father rules and heavy punishment. Their father will punish them if they disobey him. The problem is that their father bans the sisters to leave the island. That is the reason why Scarlett refuses to leave Trisda and say that

their father will hunt them if they leave. It indicates that she worries about their well-beings and a future that has not come yet.

- Showing method: Characterization through dialogue

“We need to keep moving or we’re both going to freeze. Once we warm up, we can find your sister.”

“But what if she’s freezing too? Dona—tella!” Scarlett yelled between chattering teeth. The snow beneath her toes and the wet fabric clinging to her icy skin left her colder than she had been the night her father made her sleep outside after he discovered Tella had kissed her first boy. Still, Scarlett was not going to leave without finding her sister. (Garber, 2017, p. 57)

The quotation is taken from the part of the story when Scarlett and Julian is separated from Donatella. It is told Julian tells Scarlett to a warm place because of the cold weather. However, Scarlett is worried of her sister’s well-being, because she cannot find her sister anywhere and the weather at that time is very cold. She worries that Donatella is also freezing outside. It indicates that she is a worrywart.

- Showing method: Characterization through dialogue

“This one isn’t going to sink.” Julian said.

“That’s not what I’m worried about. My sister, what if she’s out here looking for us?”

...

“You don’t need to worry. love. They’ve probably placed her at the same inn as us.”

“But what if they haven’t?” Scarlett said.

...

Even if she couldn’t find her sister before sunup, she wanted to do everything in her power to try. Scarlett imagined this to be sort of place where a person could be lost and never found. (Garber, 2017, p. 97)

Scarlett’s worries for her sister are very often shown. By using showing method, the author indicates Scarlett’s worry over Donatella who is separated from her through dialogue and Scarlett’s thought. She worries, because she still cannot find her sister. She has the negative thought about the island as she imagines it as a place where someone can disappear forever. This shows that her worry is as far as she overthinks about something and imagines negative things that she has not known yet

- Showing method: Characterization through dialogue

“Every guest is chosen for a reason,” he continued. “So, if you’re wondering why I lied, it’s because your invitation was not meant for a common sailor.”

A panicked vermillion moved inside of her chest as she recalled how specific Legend’s letter had been. The other ticket was meant for her fiancé. Not the wild boy who stood across her, untying his cravat... Pretending to be engaged to Julian made her feel if she were asking to be punished. Who knew what she and Julian might be pushed to do together as part of the games?

...

“This isn’t going to work. If it gets back to my fiancé or my father that I’ve behaved as if we’re—“ (Garber, 2017, p. 83)

This quotation is taken after Julian has lied and said that he is engaged to Scarlett, so he can get in, because the tickets that Scarlett has are only for her, her sister, and her fiancé. Julian says that the guests are invited to Caraval for a reason. Then Scarlett remembers that the letter Legend has written specifically mentions that the third invitation she has received is for her fiancé. Scarlett gets panic and intends to tell the Caraval performer about the truth, because she is afraid this matter will be backfired to her. Scarlett’s words can be seen as an indicator of her being a worrywart through showing method, even for nothing that has not happened yet Scarlett is afraid and worried that the pretended act will reach her father and fiancé, even though she knows that both of them are not in Caraval at that time.

- Telling method: Characterization by author

Julian had his faults, but even though he’d left her on a couple of occasions, each time it was only for a short duration and he always came back. Had something happened? (Garber, 2017, p. 181)

Scarlett also worries about Julian. The quotation above is one of the time when she is worried about him. It is told that Scarlett cannot find Julian in their agreed place to meet. She is getting worried if something has happened to him. This adds the supporting facts that she is really a worrywart.

c. Caring

Along the story, Scarlett’s caring side often appears, even for the strangers. The author uses showing method to indicate this characteristic.

- Showing method: Characterization through dialogue

Rupert tipped his hat. "Remember, don't let your eyes or feelings trick you." He stepped up to the balcony's rail and jumped.

"No!" Scarlett screamed, all the color draining from her face as she watched him plummet.

"Don't worry," Julian said. "Look." He pointed over the edge of the rail, as the boy suit coat transformed into wings."He's fine, he just made a dramatic exit." (Garber, 2017, p. 95)

This quotation is taken from the part of *Caraval* eve. It is when Scarlett and Julian have arrived at *Caraval*. After they are told by Rupert about the rules in *Caraval* game, Rupert jumps off the balcony and makes Scarlett paled. However, Julian shows her that Rupert actually has a magic coat that can turn into wings and make him fly, so he says that Scarlett do not need to worry about him. In this story, Rupert is only a *Caraval*'s performer that has a task to explain the rule in *Caraval*. Even though it is the first time Scarlett meets him, she still cares about his well-being as Julian points out of her being worried about Rupert that seems to jump off the balcony.

- Telling method: Characterization by author.

She stumbled inside. But before Julian could follow, the door slammed shut. Wood crashed against wood as a heavy bolt slid into place, trapping him outside.

...

"No!" Scarlett tried to pry the door back open, but a plump woman in a stocking cap was already placing a heavy lock through the bolt

...

Scarlett remembered the cold abandoned village they'd crossed through to get to the turreted house... She couldn't abandoned him. (Garber, 2017, pp. 99-100)

Through this quotation, it is indicated that Scarlett cares about Julian's well being. It is when they have gotten into *Caraval*. They have to reach the inn before the daybreak. Julian is locked outside the inn, because he is a bit late. She emphasizes him and worries if he is left outside in a very cold weather. It is told in the story that Scarlett tries to open the door to let Julian in, but the innkeeper has locked it before she can do it. It is also mentioned that the weather outside the inn is very cold and that is the reason she thinks she cannot abandon him. This means that she cares about Julian.

- Showing method: Characterization through dialogue

“See how willing she is to do whatever I suggest?” Legend purred into her ear.

“Please,” Scarlett begged. “Leave her alone. I’ll do whatever you say if you let her go. You want me to jump off the balcony, I will. Just don’t hurt her!” (Garber, 2017, pp. 341-342)

In the quotation above, what Scarlett says in the quotation above shows that she really cares of Donatella. It is told in the story that Legend is in disguise of a noble and her sister is attracted to him. Knowing that Legend’s role in this year Caraval is vile, she is afraid that her sister will be driven to do unwanted things. It is added with the fact that Donatella seems to believe in whatever the disguised Legend says. Scarlett begs him to leave her sister alone. She even offers to do anything in return as long as her sister is safe. It shows that Scarlett really cares about her sister.

- Showing method: Characterization through dialogue

“I’ll release him tomorrow, at the end of the night, after you’ve behaved yourself.” Governor Dragna wrapped an arm around Julian’s shoulder, while the cloth held to Julian’s cheek continued dripping blood.

“But, Father, he needs medical attention!” (Garber, 2017, p. 287)

This quotation is taken from the part of the story when Scarlett and Julian are caught by Marcello, Scarlett’s father. Julian is wounded by Scarlett’s father, and he becomes a hostage, so Scarlett will behave and not run from him again. However, Scarlett insists that Julian should be released, so he can receive medical attention. It is because Scarlett knows her father will not care about him. This shows that Scarlett cares about Julian.

d. Self-blaming

It is told in the story some times that Scarlett has a low regard for herself. She tends to blame herself for every unexpectedly unfortunate situation. It can be seen through the following quotation.

- Telling method: Characterization by author

The more Scarlett fought, the more the ocean battled back... Her lungs burned as she battled to reach the surface again. This must

have been how Felipe felt when her father drowned him. You deserve this, said a part of her. (Garber, 2017, p. 54)

The quotation tells when Scarlett is almost drowned as she swims to the island where Caraval is held. She has a flashback about Felipe, someone who has ever tried to help her and her sister leaving their island in the past, but ended with his death in their father's hands as a punishment for the attempt to help the sisters leaving the island as well as a demonstrated warning for Scarlett to not oppose her father. By using telling method, the author indicates that Scarlett is feeling guilty about it and blaming herself for Felipe's death.

- Telling method: Characterization by author

Tella's room was shambles.

...

This was all Scarlett's fault. Tella had been in her room with a man, but not for the reasons Scarlett thought. She should have known. She should have gone in despite Tella's protests. It was Scarlett's job to take care of her sister. (Garber, 2017, p. 123)

In this quotation, the author tells that Scarlett's self-blaming by using telling method. The author, through Scarlett's thought, tells that Scarlett feels guilty when she sees her sister room is shambles. Donatella also cannot be found anywhere. Scarlett blames herself for not coming in when Donatella obviously are in the room with an unknown man who possibly does something evil to Donatella and becomes the reason of Donatella's disappearance.

- Telling method: Characterization by author

Julian had died because of her. He'd risked everything for her by facing her father and then by giving her that pocket watch just before Scarlett would meet Legend." (Garber, 2017, p. 354)

As it is quoted above, Scarlett does self-blaming for someone else's misfortune again. It is indicated by using telling method through Scarlett's mind. The quotation tells that Scarlett blames herself for Julian's death. She feels his death is because of her, although it is also told in the next lines that it is Julian's own decision to risk his own safety in order to help her. However, Scarlett still thinks it is because of her.

- Telling method: Characterization by author

All this time Tella had been working to save them both. And Scarlett had failed them. She'd tried to wish Tella back, but she must not have loved her enough. (Garber, 2017, p. 374)

The quotation reveals Scarlett's thought about Donatella. It is told after Donatella jumps off a balcony and dies. Scarlett says that she has failed her sister's work to save both of them, and that she must not have loved Donatella enough to wish her back to life. It implies that she blames herself for Donatella's death. Through Scarlett's thought about her younger sister, it can be seen that she is self-blaming.

e. Selfless

One of Scarlett's notable characteristics is her selflessness. It has been displayed since the early chapters. It appears mostly when it involves Donatella, her sister.

- Showing method: Characterization through dialogue

"We need to keep moving or we're both going to freeze. Once we warm up, we can find your sister."

"But what if she's freezing too? Dona—tella!" Scarlett yelled between chattering teeth. The snow beneath her toes and the wet fabric clinging to her icy skin left her colder than she had been the night her father made her sleep outside after he discovered Tella had kissed her first boy. Still, Scarlett was not going to leave without finding her sister.

...

"We can't keep walking around like this," Julian cut her off.

"Your lips are turning purple. We need to locate the smoke."

"I don't care. My sister is still out there—" (Garber, 2017, p. 57)

The quotation tells that she insists to look for her missing sister, even though the weather is very cold and her clothes are wet. It is told that she is shaken as his teeth are chattering, and Julian mentions about her lips that turn purple, that indicates that she is actually freezing. However, she insists to look for her sister. This action of her implies that she does not care about herself. She risks her well-being to find her sister. This action shows that she is selfless.

- Showing method: Characterization through action

"I would die for my sister."

Chains rattled and the scale moved again, balancing until it evened out. This statement was true. (Garber, 2017, p. 201)

Scarlett says that she will die for her sister in front of a machine that can detect truth in someone's heart. It is also detected that Scarlett's statement is true. This proves that she is willing to die if it is for her sister's sake. This statement shows that she is selfless, as she does not care for her own self. She is ready to sacrifice her life if it is for her sister's sake.

- Showing method: Characterization through dialogue

"No!" Scarlett cut him off. "I'm not leaving here without my sister. After what I've just done, my father will be even more furious when he finds Tella, and he will take it out on her."

"What about you? You'll just keep sacrificing yourself? Marry Nicolas d'Arcy?"

If she stayed in the game and her father caught her, he wouldn't kill her, he'd make her marry the count, in a way that almost felt like death. But if she didn't marry her, how else could she protect her sister? (Garber, 2017, p. 274)

When her father finds Scarlett and Julian, he also brings the count, Scarlett's fiancé. Then, Scarlett realizes that she does not want to marry the count. She is offered a help by Julian to run away from the game, to a safe place far from her father and the count. However, Scarlett refuses and insists to continue her play in order to find her sister, even though there is a risk that she will be caught and forced to marry her fiancé by her father. This shows Scarlett's selfless side. She does not care about herself and what she desires. She only cares about her sister.

- Showing method: Characterization through dialogue

"If you use the threat of his punishment to control me, I will never obey or respect you. But if you let him go, if you show some of the humanity I read in your letters, I will be the perfect wife you paid for... Do you really want a bride who will only sleep with you because another man will be tortured if she doesn't?"

...

"Crimson, don't do this for me." Julian shot a pleading look toward Scarlett. "You can't give yourself to him. I don't care what happens to me."

"But I care." Scarlett said... "Now, please, leave, before you make this harder." (Garber, 2017, pp. 287-288)

When Scarlett and Julian are caught by her father, Julian becomes a hostage to make Scarlett behave. Her father also asks her to sleep with the count, even though they are not married. At that time, Scarlett has realized that she loves

Julian instead of the count. However, Scarlett decides to offer herself for the count if he asks her father to release Julian. She does it even though this will hurt her pride and bind her freedom. It shows that she is selfless.

2. Julian Marrero

Julian is a complicated character. He appears in the first parts of the story as a sailor from Southern Empire. However, in the end parts of the story, it is revealed that he is Legend's brother, as well as one of Caraval's performer. His full name is Julian Bernardo Marrero Santos.

a. Good-looking

Julian's appearance is quite often complimented. It is told whether through dialogue or Scarlett's thought in the narration in this novel.

- Telling method: Characterization by author

Julian had only been on the isle of Trisda about a month. When he'd swaggered off his ship, tall and handsome, with golden-brown skin, he'd drawn almost every woman's eye. (Garber, 2017, p. 13)

This quotation is taken from the part where Julian is introduced in the early chapter for the first time through Scarlett's thought about him. The author has introduced him as someone who has a good look directly. It is told that he has a tall body, handsome face and golden-brown skin. It is also added with the explanation that he attracts the women's attention to him.

- Showing method: Characterization through dialogue

"Do you find him attractive?"
When Scarlett opened her mouth again, the words poured out. "I think he's the most attractive person I've ever seen." (Garber, 2017, p. 151)

The next supporting quotation comes from Scarlett's statement about Julian. The author uses showing method through Scarlett's dialogue with a fortune teller in Caraval. When she is asked if she finds Julian attractive or not, she admits that Julian is the most attractive person she has ever seen. It tells that Julian is good-looking.

- Telling method: Characterization by author

Julian flashed a smile that might looked charming to some, yet Scarlett could see there was nothing remotely happy about it. (Garber, 2017, p. 245)

In the quotation above, the author uses telling method through Scarlett's thought to restate Julian's good look. The words *a smile that might looked charming to some* imply that Julian has a charming smile. It supports his characterization for being a good looking character.

- Telling method: Characterization by author

The count clamped a gloved hand over Scarlett's mouth, muffling her screams as her father slashed his dagger across Julian's beautiful face. (Garber, 2017, p. 283)

In the quotation above, it is told that Scarlett's father, Marcello, wounds Julian by using a dagger. It is stated in the quotation above that the author uses the word *beautiful* as the narration mentions the part where Scarlett's father wounds Julian, which is on his face. It reinforces that Julian does have a good look.

b. Loyal

Along the story, Julian displays a quality of being loyal to Scarlett. This happens until near his death in Caraval. The following quotation will prove this statement.

- Showing method: Characterization through action

"You didn't take take Grandfather Clock up on his offer?" Scarlett jumped.

"No need to be scared, Crimson, it's just me." Julian emerged from the shadows of a nearby building, just as the sun finished setting.

Why haven't you gone in yet?" She pointed toward the turreted house.

...

His tone was warm and friendly when he said, "Maybe I was hoping you'd show up?" (Garber, 2017, pp. 73-74)

For the earlier chapter of the novel, Julian has shown his loyalty to Scarlett. The quotation is taken from the part where they have arrived in Legend's island. They separates in a clock shop, because Scarlett is tempted to get into Caraval through a shortcut with a cost, but Julian refuses to follow her decision. However, in the end Scarlett does not take the shortcut. She decides to get in by using a normal way.

Then, she finds Julian is still outside. He is still waiting for her in case she decides to take a normal way.

The action of Julian waiting for Scarlett is one of the author's way to characterize Julian through showing method. By waiting for Scarlett, despite of not knowing whether she will show up or not, it shows that Julian has a loyal sense for Scarlett.

- Telling method: Characterization by author

Julian had his faults, but even though he'd left her on a couple of occasions, each time it was only for a short duration and he always came back. (Garber, 2017, p. 181)

The quotation above is Scarlett's thought of Julian. It is mentioned that Julian comes back to Scarlett whenever he leaves her. Scarlett's thought indirectly tells Julian's actions from previous parts of this story. In the story, Julian has left her a few times, yet he also always comes back eventually. Scarlett's thought about Julian's actions of coming back is the author's characterization of Julian that he is loyal to Scarlett.

- Telling method: Characterization by author

Scarlett waited for Julian to fight back. To grab the knife. To run away. She remembered his rows of sharply defined brown muscles. She imagined, even bleeding and injured, he could overpower her father. But for a boy who had started out so selfish, he now seemed determined to keep his ridiculous word and stay with her. (Garber, 2017, p. 283)

The quotation above tells Scarlett's thought about Julian at the occurring situation they are in. Scarlett's father has caught them. When Scarlett is held by her fiancé, her father wounds Julian and threatens him to not fight back or run if he does not want Scarlett to pay for it. As Scarlett mentions in her thought, Julian does not leave her, even though she is sure that he can fight her father and run. This indicates his loyalty to Scarlett.

- Showing method: Characterization through action

The edge of Legend's eye ticked as he snapped the watch shut and addressed Julian. "I don't remember this being part of any plans. Care to explain?"
"I think it's rather self-explanatory." Julian answered. He turned back to Scarlett with the look she'd been searching for, his brown

eyes full of all sorts of unspoken promises. He'd wanted to tell her the truth, but it seemed as if he physically couldn't. Some spell or enchantment wouldn't allow him to say the words. (Garber, 2017, p. 314)

It is told that Julian is revealed to be one of Legend's performer. He is supposed to leave her alone and turn his back on Scarlett as one of her obstacles in the game. Instead, Julian gives Scarlett a watch that can help her run from Caraval if something unexpected happens. That is out of his agreement with Legend. Also, it is mentioned that he wants to tell Scarlett the truth. This action displays the author's characterization of Julian. It shows that even though he is not supposed to give the watch to her when he keeps playing his role as a performer of Caraval, his loyalty to Scarlett refuses to betray her in the end.

c. Considerate

Aside from being loyal, Julian is also considerate. It is not shown often, but some of his action represent it enough.

- Showing method: Characterization through dialogue

"Don't look so distressed," Julian said. "If your sister is with Legend, I'm sure she's being treated well"

...

"How do you know how Legend treats his guests?"

"Look at the room we were given because you're his special visitor."(Garber, 2017, pp. 132-133)

When Scarlett knows that her sister, Donatella, is taken by Legend and made as the main target of this year Caraval, Scarlett gets panic. However, as it is said in the quotation, Julian tries to calm her by assuring her sister's safety. He says that if Donatella is with Legend, she is being treated well. His words for Scarlett show that Julian is thoughtful of Scarlett's feeling at that time.

- Showing method: Characterization through action

"Stop," Scarlett said. You can't leave in your condition."
His head cocked to the side. "Is that an invitation to stay?"
Scarlett hesitated. He was injured. That still didn't make it appropriate. She was engaged and even if she wasn't—
"I didn't think so." Julian grabbed the doorknob. (Garber, 2017, p. 170)

Julian's considerate side appears when he and Scarlett are making a deal. It is told that both of them get a same room for staying during the game, because they lies by saying they are engaged. His action indicates that he is a considerate person. Julian knows Scarlett is still devoted to her real engagement. He also knows about her fear of man. It means sleeping in the same room with Scarlett is definitely not something that she wants. That is why even though he is injured at that time, he still decides to let Scarlett sleep in the room and he is outside.

- Showing method: Characterization through dialogue

"Is this close enough for you?" Julian's mouth hovered over hers. A whisper shy of kissing her. "You're sure you want this?" Scarlett nodded, afraid saying the wrong thing might push him away. (Garber, 2017, p. 276)

As mentioned before, Scarlett is devoted to her real engagement, and she has a fear of man. That is why, even though Scarlett does have feeling for Julian and asks him to show his feeling for her, Julian still makes sure she is comfortable with their close position, and the idea of kissing he is wanted by her. The action shows that Julian is being considerate of Scarlett's feeling, and she is righted to reject him if it is not what she wants.

d. Selfless

Besides Scarlett, Julian also displays that he is selfless. It is pointed out by Scarlett a few times. His actions also show it itself.

- Telling method: Characterization by author

One of the lanterns above the entrance snuffed out and the color of the door seemed to dim as well. It was barely visible as Julian wrenched it open and pushed Scarlett forward. She stumbled inside. But before Julian could follow, the door slammed shut. Wood crashed as a heavy bold slid into place, trapping him outside. (Garber, 2017, p. 99)

The quotation above tells about them in Caraval eve. To get the first clue, they have to get into the inn where they will stay during Caraval before the daybreak. It is told before that the weather is very cold at that time. Because time goes faster in Caraval, they are almost running out time when they arrive outside the inn. However, Julian decides to prioritize Scarlett and push her inside in time, while

he is trapped outside. This shows Julian's selflessness. He sacrifices his own chance to get in for Scarlett's sake.

- Telling method: Characterization by author

She could even see the evidence of his sacrifice, in the midst of the dark stubble lining his jaw, there was a thin silver streak—matching the new stripe in her hair. (Garber, 2017, p. 227)

In the quotation, it is told that Scarlett can see the evidence of his sacrifice. It refers to the part where It is told that Scarlett has to give away her two days of life and die for two days in Caraval as a payment of a dress. When Julian discovers this, he decides to give Scarlett a day of his life. He does give it, as the quotation above points out the evidence of him losing a day of his life. This shows Julian's selflessness for Scarlett's sake.

- Showing method: Characterization through dialogue

"I lied about how I got bashed in the head," he mumbled. "I wanted you to have your earrings back. But the man was tougher than he looked.... I got into a little trouble. But it was worth it to see your face...."
Julian's head fell back.
"No!" Beneath her hands Scarlett felt his chest fall a final time.
(Garber, 2017, pp. 315-316)

The quotation above refers to the part of the story when Julian arrives in their shared room in bad condition with head injury in the earlier chapter. At that time, he tells Scarlett that he has fallen and gotten bashed in the head. However, as he is dying, he confesses to Scarlett that his injury is from his struggle to get her stolen earrings back. The confessed action of him indicates that he is selfless, as he does it purely for Scarlett's sake, even though it does not benefit him at all.

- Telling method: Characterization by author

Julian had always been handsome to her, but this very real scar down his cheek made him devastating. It reminded her of his bravery and his selflessness, and how he'd made her feel more than anyone else she'd ever met.(Garber, 2017, p. 395)

Scarlett's thought of Julian in the quotation above is the author's way to tell that Julian is selfless. Scarlett's thought states about the scar that Julian gets from insisting to stay with her and accept Marcello's vicious punishment for Scarlett's

sake when they are caught by Marcello. It is said that it reminds Scarlett of Julian's bravery and selflessness.

e. Teaser

Despite of his good qualities, Julian has other side of his characteristics, which is being a teaser. Along the story, it can be seen that he loves to tease his partner in game, Scarlett, in every chance.

- Showing method: Characterization through dialogue

She needed to dress as well, but there was no place to do it safely concealed.

"If you turn your back to me, we can both change."

"We can both change facing each other too." There was a smile in his voice now.

"That's not what I meant." Scarlett said. Julian chuckled under his breath. (Garber, 2017, p. 64)

Since the earlier chapter of the story, Julian's love of teasing is already shown. The quotation is taken from the part when they have arrived in Legend's island. Because their clothes are wet, they need to change with the provided clothes. As the quotation tells, they are in a same room, and being a girl, Scarlett surely feels uncomfortable and tells Julian to turn his back, so they can change on each other back. Julian uses her words as a material for teasing her. He says that they also can change when they face each other, even though he understands what Scarlett means.

- Showing method: Characterization through dialogue

"Does that strike your fancy?" Julian drew out his words with a throaty rasp, bringing an instant flush to Scarlett's face.

"I was looking next door." She hastily pointed to a tent the unfortunate color of plums.

Julian's grin grew. Obviously he didn't believe her.

...

"No need to be embarrassed," he said. "Although if you need some practice before your wedding, I'm more than willing to help for free." (Garber, 2017, p. 143)

The quotation is taken from the part when Julian catches Scarlett looking at a kissing tent. Julian has known that Scarlett is a shy girl and devoted to her real engagement, yet he still teases her about looking at the kissing tent. He even

jokely offers her to practice of kissing with him before her wedding. This action is used by the author to state his love of teasing.

- Showing method: Characterization through action

*“Do you want to go in with me?” Scarlett asked.
“I’d rather my future remain a surprise.” Julian cocked his head toward the kissing tent. “When you’re done, I’ll meet you over there.” He blew her a taunting kiss, which made her think maybe all the earlier awkwardness was just inside of her head. (Garber, 2017, p. 146)*

The teasing in the previous quotation is still continued when Scarlett is going to get into a fortune-telling tent. As it is told in the quotation above, Julian teases her by saying that he will wait for her in the kissing tent. He also blows a taunting kiss to her, affirming his teasing. This action shows his characterization of being a teaser through showing method.

- Showing method: Characterization through dialogue

*“I think this cut might need stitches,” Scarlett said, yet as her cloth wiped away the blood it revealed a smooth line of unmarked, unbroken flesh. “Wait, I don’t see a wound.”
“There’s not one. But that feels really good.” Julian moaned and arched his back. (Garber, 2017, p. 169)*

The quotation is taken from the part when Julian comes to his and Scarlett’s room coated by blood. As he does suffer a wound on the head, Scarlett tries to clean the also bloody abdomen, despite of her reluctant from touching a man. At that time Scarlett thinks that there is a bad cut wound there, that turns out to be nothing. From the quotation above, it is implied that Julian intentionally does not tell her earlier. He lets her do that to tease her. This action shows his side of being a teaser.

3. Donatella Dragna

Donatella is Scarlett’s younger sister, as well as the other daughter of Marcello Dragna. Like Scarlett, she has lived in the isle of Trisda for a long time

a. Beautiful

Just like her older sister, Donatella is also told as a beautiful girl. It is mentioned more than once through dialogue and narration.

- Showing method: Characterization through dialogue

“... Tell me what she looks like, and I can keep an eye out for her as we go.”

“My sister is shorter than me, an very pretty, with a bit rounder face and long spirals of blond hair.” (Garber, 2017, p. 98)

This quotation is the description of Donatella that Scarlett gives to a sailor girl when she asks whether the stranger sees her missing sister or not. Scarlett’s description of her sister points out that Donatella is shorter than her, very beautiful, with rounder face and blond hair that forms into long spirals. Through showing method by using Scarlett’s dialogue with the sailor girl, the author tells that Tella indeed has a beautiful appearance.

- Telling method: Characterization by author

A petite figure sat up in the bed. Honey-blond curls bounce around a face that might have been angelic, if it wasn’t for her devil’s grin. (Garber, 2017, p. 326)

The quotation above implies Donatella’s beautiful look. Using telling method, the author indicates it through Scarlett’s thought about her almost angelic face if it is not for her devil’s grin. The word *angel* can refer to *a person who is like an angel*, whether it is in looks or behaviour. The word *angelic* is its adjective form. (*angel*, www.merriam-webster.com). An angel is commonly described as a beautiful being. By using the word *angelic*, she complements her sister’s pretty look. It indicates that the author, through Scarlett’s thought, tells that Donatella is a pretty girl.

- Telling method: Characterization by author

But Tella didn’t budge. She just stood there in her fragile blue nightdress, a rumped angel, looking up at Scarlett with wide, worried eyes. (Garber, 2017, p. 327)

The word *angel* is used to describe how Donatella’s look is, as it can be seen in the quotation above. It is told that Donatella stands in her dress. That time, she is described as *a rumped angel*. This time, the author uses telling method through Scarlett’s thought about her in the narration, the author describes her as an angel. It indicates that Donatella is beautiful.

b. Caring about her sister

Along the story, it is told that both Scarlett and Donatella care about each other so deeply.

- Telling method: Characterization by author

With a sharp of head, Tella mouthed the name: Scarlett. Scarlett need to grab Julian's attention, tried to tell him he was making a mistake, but she could see the resolve in the sailor's face even before he answered. "It was Scarlett." Reckless boy. He no doubt believed he was doing Tella a favor, when he was doing quite the opposite.

...

Every time Scarlett or her sister disobeyed, Governor Dragna did something awful to the other as punishment.

On his right hand, the governor wore two large rings... he twisted both of theses around his fingers, then he pulled his hand back and struck Tella across the face. (Garber, 2017, pp. 22-23)

In the story, it is told that every time one of Dragna sisters disobeys, the one who receives the awful punishment from their father is the other. When their father finds the sisters with Julian in a storage room, he accuses that one of his daughters has done something indecent with him, even though they have done nothing like that. Donatella knows it is useless to debate their father. It is the reason why she urges Julian to lie and say that Scarlett is the one who brings him. It makes her receive their father's punishment. This shows that Donatella cares about her sister to the point she is willing to take the punishment, because the action implies that she does not want her sister to take the pain.

- Showing method: Characterization through action

She turned at the sound of new footsteps. Tella stood behind her, her short frame covered in a dark cloak that made it seem as if she was a part of the night. "I'm sorry to do this, but you're the one who taught me there's nothing more important than taking care of a sister."

Suddenly Julian clamped a cloth over Scarlett's face. (Garber, 2017, p. 37)

In the story, it is told that Scarlett refuses to go to Caraval, because she is worried that their father will find out. It is revealed later in the story that Donatella has asked Julian to help her and bring Scarlett and her to Caraval. She decides to sedate her with a help from Julian and brings her to Caraval. Her words in the

quotation above mean that it is her way to take care of Scarlett, as it is later revealed that she has made a pact with Legend, Master of Caraval, in order to free both of them from their father. It proves that she cares about her sister.

- Showing method: Characterization through dialogue

*“Love.” Coaxed Legend, his voice dripping deceptive concern.
“It’s for her own safety.”
Tella’s eyes darted from Legend, in all his pristine glory, to
Scarlett, with her knotted hair and tear-stained cheeks. “I’m
sorry,” Tella said. “I don’t want you to get hurt.” (Garber, 2017,
p. 341)*

From her words in the quotation above, it implies that she cares about her sister. She is coaxed by the disguising Legend to tie her sister as he says that Scarlett is getting mad because of the game. She says that she does not want Scarlett to get hurt, and obeys him. It means that she considers about her sister’s well being and cares about her.

c. Stubborn

Along the story, it can be seen that Donatella is portrayed as a stubborn person. It is mentioned and shown several times. The following quotation will prove this characteristic of her.

- Telling method: Characterization by author

Scarlett was often annoyed by how impulsive her younger sister was, but she also knew that when Tella finally set her mind to a plan, there was no changing it. (Garber, 2017, p. 26)

This quotation points out how stubborn Donatella is. By using telling method through Scarlett’s thought, it is told that Scarlett knows about Donatella’s characteristic. Scarlett’s thought of her sister reveals that Donatella is someone who will never change her mind once she decides something. It indicates that Donatella is stubborn.

- Showing method: Characterization through dialogue

*“I shouldn’t have lied or brought you here against your will.”
“You shouldn’t brought us here at all!” Scarlett snapped.
“Your sister would have found a way, with or without me.”
(Garber, 2017, p. 252)*

The quotation above is the dialogue between Julian and Scarlett. It mentions about Donatella. The dialogue indicates that the younger sister is stubborn. When Scarlett says that Julian should not have brought her and Donatella to Caraval, Julian's response indicates that he has known about Donatella's stubborn nature, and no matter what, once Donatella decides to leave home, she will do it in any ways, even without his help.

- Showing method: Characterization through dialogue

*"Tella I swear, it was for a funeral, not party."
"I believe you." Tella said. "You do?"
"Well, I'm guessing it's like the tickets you received on Trisda, it changes in certain lights. But, Scar..." That painfully careful voice once more. " Couldn't it be just another part of the game, a device to get you up here, because it was taking you so long, and now that you are here: ta-da! The note has changed from threat to a reward. Tell me which makes more sense?" (Garber, 2017, pp. 331-332)*

What Donatella says to her sister in the quotation above shows how stubborn she is. The author uses showing method to indicate Donatella's stubborn thought that they are safe now. She refuses to follow Scarlett's suggestion for them to go away from Caraval now, even though her older sister has said about their father's appearing and Legend's threat to kill Donatella. Donatella still denies Scarlett's suggestion even after she says that she believes her older sister's saying about the threat. It shows that Donatella is stubborn. She is not easy to change her mind once she sets on it.

d. Brave

Besides the mentioned characteristics, Donatella is also told as a brave girl, someone who will never back down from a presented challenge.

- Showing method: Characterization through dialogue

*"No," Scarlett said. "It's too dangerous if we get caught."
"Everything we do is dangerous. We'll be in trouble if we get caught down here with a boy," Tella said.
...
"Nothing we do is safe. But this is worth the risk..." (Garber, 2017, p. 18)*

Through the dialogue between Scarlett and Donatella, the author indicates that Donatella is brave. When Scarlett tells that it is dangerous, it is because she knows about their father's nature. Marcello will punish her daughters if he knows that they try to leave their house. However, Donatella says that she is willing to take the risk. It shows her lack of fear.

- Telling method: Characterization by author

She should have made trade. Tella would have done it. In fact, Scarlett figured that was how her sister had gotten inside in the first place. Tella never worried about the future or consequences; it was Scarlett's job to do that for her. (Garber, 2017, p. 72)

The quotation above is taken from the part where Scarlett is going to enter the Caraval. Through showing method, Donatella's characteristic is indicated in Scarlett's thought about her as she regrets for not taking a shortcut with a cost to get into Caraval. Scarlett mentions that Donatella never worries about future or consequence, so she will likely take the offer of a shortcut without worry of about the cost. It indicates Donatella braveness in making a choice.

- Telling method: Characterization by author

Scarlett took a shaky breath as she pictured Tella sneaking into their father's study. Scarlett was still tempted to scold her sister for devising such a dangerous and horrible plot, but for the first time Scarlett could see how much she'd always underestimated Tella. Her younger sister was brighter, smarter, and braver than Scarlett ever gave her credit for. (Garber, 2017, p. 377)

The quotation above indicates her bravery. It is said explicitly that Donatella is *braver than Scarlett gave her credit for*. It means that the author, through Scarlett's thought, directly tells that Donatella is brave. It is told in the previous lines of the quotation, as it is told that Donatella has sneaked to their father's study. Their father is a vicious man who likes to punish his daughters if they are in his way. It is why Scarlett says that sneaking to his study is dangerous. Yet, Donatella has done it. Through the mentioned action, it indicates that Donatella is brave.

4. Marcello Dragna

Marcello Dragna is the antagonist in this novel. He is a father of Scarlett and Donatella. He has an occupation as the Governor of the isle of Trisda, where he has lived along his life.

a. Wealthy

Marcello is told as someone wealthy. It is not surprising since it is also told that he is a governor.

- Telling method: Characterization through appearance

The picture of civility, Governor liked to dress impeccably, in a tailored black frock coat and striped purple waistcoat... Keeping with the latest fashion, he kept his tied back with a neat black bow, showing off his manicured eyebrows and dark blonde goatee. (Garber, 2017, p. 20)

The quotation above tells about Marcello's appearance. It is told that he is dressed neatly and nicely. It implies his status as a man who has good income. He is able to fulfill his needs to the extent he can dress impeccably. This is the author's characterization through telling method by using character's appearance, telling that Marcello is rich.

- Telling method: Characterization through appearance

On his right hand, the governor wore two large rings, a square amethyst and a sharply pointed purple diamond. (Garber, 2017, p. 23)

It is another characterization through telling method by using character's appearance. The quotation tells that Marcello wears two large rings that have amethyst and diamond on each. It reinforces his characterization as a wealthy man.

- Telling method: Characterization by author

Governor had more fortune than the most island officials, from his rum trade and black market dealings.... (Garber, 2017, p. 28)

The quotation above is an obvious statement of Marcello's wealth. It is said he has much fortune, more than the most island officials. It is the result of his rum trade and deal in black market. It means that he is the richest man in the island.

- Telling method: Characterization by author

Scarlett's father never felt as if his estate was large enough. It was on the border of town, with more land than most, so he could constantly build more. (Garber, 2017, p. 30)

The quotation tells that Marcello's estate is located on the widest land in the island. It is also told that he constantly expands his estate, because he never feels it is large enough. His action that is implied through Scarlett's thought about him indicates that he has wealth to keep building his estate. It means that he is wealthy.

b. Vicious

Being the antagonist, Marcello is told being someone who has the heart to do awful things if he does not meet an agreement with other people. Even his own daughters do not escape his viciousness.

- Telling method: Characterization by author

On his right hand, the governor wore two large rings, a square amethyst and a sharply pointed purple diamond. He twisted both of these around her fingers, then he pulled his hand back and struck Tella across her face.

...

Her father struck Tella once more. "For lying," he said. The second blow was harder than the first, knocking Tella to her knees as streams of red poured down her cheek. (Garber, 2017, p. 23)

It is told that he has the heart to beat Donatella, his own daughter. Marcello intentionally twists his rings in order to make his rings' stones strike her face when he beats her. He does not do it once, but twice, and the second blow is harder. As the result, Donatella's face is bleeding. It indicates that Marcello is a vicious man.

- Telling method: Characterization by author

She was forced to stand on the edges of the rocky beach.... and she watched as her father took Felipe into the ocean. She should have been the one to drown that night. She should have been the one whose head her father held under the water. (Garber, 2017, p. 35)

The quotation indicates that Marcello's viciousness is also directed to someone aside from his daughters. Through Scarlett's thought, it tells that Scarlett's father

has killed Felipe, someone who has ever helped the sisters to run from their home. He has drawn him in front of Scarlett to remind her that this is the result if she disobeys Marcello. This indicates Marcello's viciousness.

- Telling method: Characterization by author

The count clamped a gloved hand over Scarlett's mouth, muffling her screams as her father slashed his dagger across Julian's beautiful face. From his jaw, across his cheek, all the way up to below his eye. (Garber, 2017, p. 283)

The quotation above is another display of Marcello's viciousness through telling method. It happens when Scarlett and Julian are caught in Caraval, Marcello intentionally wounds Julian to make Scarlett give up on her running. He has the heart to hurt someone in order to make someone else obey him. It supports the statement that he is vicious.

- Showing method: Characterization through dialogue

"You need stitches first." Her eyes returned to the ragged gash on his cheek.

...

"You're overreacting." Julian said. "It's not half bad. Your father barely scraped me. I doubt he enjoys it unless his victims remain conscious." (Garber, 2017, p. 295)

This quotation is a dialogue between Scarlett and Julian after they manages to run from Marcello. Julian says that his wound is not severe, because he doubts Marcello will enjoy beating someone if his victims are not conscious. It means Marcello has a sadistic side and enjoys the torturing process. Through this dialogue, it shows that Marcello is indeed vicious.

- Showing method: Characterization through dialogue

"I may no have cared about your daughter," Legend went on, "but I do care about my players, and I know what you have done."

"What is he talking about?" Scarlett asked.

"Don't listen to him." Said the governor.

"Your father thought he could kill me," Legend said. "the governor mistakenly believed Dante was the master of Caraval, and took his life instead." (Garber, 2017, p. 351)

In the quotation above, Legend says that he cares about his players and implies that Marcello has done something to one of them. When Scarlett asks about it, Legend states about Marcello's action. It is stated that Scarlett's father had killed

other Caraval's performer who is in disguised as a player, Dante, because he thinks he is Legend. His characterization is shown by this action. His capability to take someone's life so easily proves that Marcello is a vicious character.

c. Authoritarian

Aside from being vicious, it is also told that Marcello is authoritarian. This characteristics of him are often told when it involves his daughters. He is especially strict to Scarlett and Donatella.

- Telling method: Characterization by the author.

Every time Scarlett or her sister disobeyed, Governor dragna did something awful to the other as punishment. (Garber, 2017, p. 23)

The quotation above is Scarlett's thought about her father. It is said that he punishes his daughters if they disobey him. Through this quotation, it is indicated that Marcello dislikes if he is disobeyed, even by his own daughters. This means that he wants his daughters to obey him all the time. It indicates that he is authoritarian.

- Telling method: Characterization by author

Sometimes Scarlett felt all of Trisda was under a dome, a large piece of glass that trapped everyone inside while her father looked down, moving—or removing—people if they weren't in the right places. (Garber, 2017, p. 28)

Another quotation that indicates Marcello's love to control everything comes from Scarlett's thought in the narration. It is indicated that Marcello likes to control people in the island. It is related to the fact that he is the governor of the island. He has the power to move or remove people as he likes. It indicates that he is authoritarian.

- Showing method: Characterization through dialogue

*"Father stop this," Scarlett rasped. "I'm sorry I ran away. You have me. Just let him go."
"But if I let him go, how do I know you'll behave?" (Garber, 2017, p. 282)*

The quotation above is from the part when Julian and Scarlett are caught by Marcello in Caraval. This quotation tells that Scarlett begs her father to let Julian

go, but he refuses, because he is going to use Julian as a threat for Scarlett to follow his commands. The dialogue between Scarlett and her father above indicates that Marcello will do anything to gain a control for her daughter, to the extent he uses other person's well-being as a threat. This dialogue shows that Marcello is authoritarian through showing method.

d. Sly

As a governor, it is told that Marcello is a sly one. It has been confirmed in the earlier chapter of this novel by the following explanation.

- Telling method: Characterization by author

Her world was a grand game board, and her father believed this marriage would be his penultimate move, putting all that he wanted within his grasp. (Garber, 2017, p. 28)

The quotation is Scarlett's thought about her arranged marriage. It is told that Scarlett is supposed to be married to a count as arranged by his father. It is also implied in the quotation above that Marcello has another wicked intention for his own benefit behind the marriage. It is later explained that by marrying his daughter to a count, it will increase his power. This indicates that he is sly, because he even uses his own daughter as a means of getting more power.

- Telling method: Characterization by author

Scarlet's father never felt as if his estate was large enough. It was on the border of town, with more land than most, so he could constantly build more. More guestrooms. More courtyards. More hidden hallways to smuggle bottles of illegal alcohol, and who knew what else. (Garber, 2017, p. 30)

The quotation mentions Marcello's action through Scarlett's thought. It implies that Marcello does dirty business. The quotation tells that Marcello always builds more rooms in his estate in order to hide his illegal goods. His action that is told through Scarlett's mind shows that he is a sly man.

B. Plot

1. Exposition

As an opening, the first chapter of this novel contains the letters written by Scarlett Dragna to Master of Caraval, Legend. Scarlett asks him to hold Caraval performance in her island, so she and her sister, Donatella, can watch it. When the letters are finally replied along with invitations, the story is started.

Scarlett's feeling came in colors even brighter than usual.

...

He'd finally written back. She read the letter again. Then again. And again. Her eyes took in each sharp stroke of ink, every waxy curve of the Caraval master's silver crest—a sun with a star inside and a teardrop inside of the star. The same seal was watermarked onto the enclosed slips of paper. This was no prank (Garber, 2017, p. 12)

This quotation, taken from first page of the narration in the novel, does not only mention and introduce Scarlett, the main character, but also about Caraval, where the whole story revolves in. The story starts when Scarlett receives the reply of her letters for the master of Caraval, Legend. She looks for Donatella and finds her with Julian in a storage room.

Her eyes dropped to the letter in Scarlett's hand... "Is this another letter from the count?" She spat out the title as if he were the devil. Scarlett considered defending her fiancé, but her sister had already clearly expressed her thoughts on Scarlett's engagement. It made no difference that arranged marriages were very much in fashion throughout the rest of the Meridian Empire, or that for months the count had faithfully sent Scarlett the kindest letters; Tella refused to understand how Scarlett could marry someone she'd never met in person. (Garber, 2017, pp. 14-15)

From this quotation, it can be seen that a situation start to be built. The situation that is reflected in the quotation is that Scarlett has been engaged with someone she has even never met, as they only communicate through letters. The engagement is arranged, and someone who will marry Scarlett is a count.

"It's from the master of Caraval."

...

Tella gasped as swirls of silver letters materialized across the page, slowly dancing into word: Admit One: Donatella Dragna, of the Conquered Isles.

Scarlett's name appeared on the other. The third only contained the words Admit One.

...

Anyone who arrives later than this will not be able to participate in the game, or win this year's prize of one wish. "That's only three days away," Scarlett said. (Garber, 2017, p. 16)

Another situation arises. It is known from the quotation that Scarlett and her fiancé, as well as Donatella are invited to Caraval performance. The prize of this year's Caraval is a wish, and they have to arrive to the location of Caraval in three days.

"... Have you forgotten what Father did the last time we tried to leave Trisda?"

...

"...Your wedding will be ten days from today, at the end of the week, on the twentieth. If anything gets in the way of it, more than your sister's face will bleed." (Garber, 2017, pp. 17, 24)

The quotation above shows a situation that Scarlett and Donatella are banned to leave Trisda, and their father has informed that Scarlett's arranged wedding will be in ten days as he also threatens Scarlett to not do anything that can be in the way. It means that they cannot leave to attend Caraval even though they are invited.

2. Complication (Rising action)

This novel has very long complication, where the conflicts are being risen to the peak (crisis). It spends more than half of the novel's pages. However, it can be summarized into some important points. The complication has been built based on the explained situations in the exposition.

"... And your sister is fine. You'll find her on the isle." Julian tipped an oar toward their destination.

...

The isle on the horizon looked nothing like her familiar Trisda... Isla de los Suenos. (Garber, 2017, p. 46)

The complication starts from the situation reflected in the quotation above. It is that Scarlett, Julian and Donatella have left Trisda, which such deed is banned by Scarlett and Donatella's father.

Then the uncyclist held the other note up to one of the gate's candlelit patterns. "That's unusual. We don't normally see tickets without names."

...

Julian broke in first, his arm pressing harder against her shoulders in what felt like a warning. "Caraval Master Legend sent it. The two of us are getting married. He gifted the tickets to my fiancée, Scarlett." (Garber, 2017, p. 76)

Another complication is the fact that Julian enters the Caraval by lying and saying that he is Scarlett's fiancé, using the not-named invitation. It troubles Scarlett, because she is worried about the consequence of the action.

Figuring out where Tella had been taken must be this year's mystery.

...

If she wanted to see her sister again, Scarlett really did have to remain and play. (Garber, 2017, p. 132)

This quotation tells about the main complication in this novel. It is told that Donatella is missing. Her disappearance becomes the main point of the Caraval performance. To win the game, the players have to find Donatella. This is why Scarlett has to find her sister by playing this game.

As she stepped out of the room, candlelight flickered across the crooked hall, buttery and warm, but something about the place felt wrong. The scent. The usual hints of sweat and fading fire smoke were mired with heavier, harsher scents. Anise and lavender and something akin to rotted plums.

No. Scarlett had only a blink to panic as she watched her father step around the corner... How had her father gotten there? If he found her and Tella now, Scarlett had no doubt he would kill her sister as punishment. (Garber, 2017, p. 225)

The complication starts to reach its peak, as indicated in the quotation above. Scarlett's father also has come to Caraval, and it will be bad for her and her sister if they are found here, because they can be punished. Scarlett mentions that his father possibly kills Donatella as the punishment.

3. Crisis

The appearance of their father in Caraval signifies the beginning of the crisis in this novel's plot. Scarlett not only should win this game and find her sister, but also has to avoid being caught by her father.

“I hope you’re not disappointed.” The count adjusted his cravat as a back door opened behind him and the tailor returned, along with another man. Lavender. Anise. Rotted plums. ...Julian wrenched open the front door at the same moment Scarlett’s father came into view. (Garber, 2017, p. 271)

This quotation is a part of scene where the count, Scarlett’s fiancé, also appears and meets Scarlett and Julian Caraval. It is revealed that he is along with Scarlett’s father. It causes Scarlett and Julian are caught.

And it might have been a beautiful moment if Legend had not chosen that same instant to pull out a knife and stab Julian in the chest. (Garber, 2017, p. 314)

The quotation is taken from the part where Legend, the master of Caraval, reveals himself and the little secret between Julian and him. It happens after Scarlett and Julian has successfully escaped from Marcello and the count. It is told that Julian has been working together with him since the beginning and lying all the time to Scarlett. However, it is also revealed that he has an intention to help Scarlett running from the vile Legend and telling the truth, but he cannot do that, because certain spells are applied to him. This causes Julian’s death in Legend’s hands. It makes him out of the game.

A hidden door in the back opened, and Legend’s maniacal smile return as Scarlett’s father along with Count Nicolas d’ Arcy walked through. “Tella!” Scarlett’s panic escalated. For the first time there was a flicker of fear in Tella’s face as well. “What are they doing here?” “I invited them.” Legend wave an arm magnanimously toward Scarlett.... (Garber, 2017, p. 344)

The quotation tells that Scarlett has reunited with Donatella. However, Legend has prepared another twisted game to trap Scarlett and Donatella. It is told that Legend helps Marcello and the count to catch Scarlett and Donatella in Caraval. As the result, the sisters are found by their father.

Tella stepped off the edge of the balcony. “No!” Scarlett wailed, as watching her sister plummeted into the night. With no wings to fly her dow, she fell to her death. (Garber, 2017, p. 348)

The very peak of the crisis is illustrated in the quotation above. Devastated by the prospect of the sisters being dragged back to Trisda with their father, Donatella decides to end her own life.

4. Falling action

After Donatella's death, the story starts to go down and mysteries are revealed. Then, the game of Caraval has not actually ended yet.

She should have felt like a victory when he walked out the door. Scarlett was finally free. Free of her father. (Garber, 2017, p. 353)

With Donatella's death, Scarlett knows her father cannot control her by using a threat to hurt Donatella anymore. She confesses that and threatens her father to leave her, because she also can reveal her father's dirty deeds as there is nothing that her father can use to control her. She also says that she definitely does not intend to marry the count. With that, her father and the count flee for that place. It makes Scarlett earn a freedom.

Scarlett reread the letter, again and again. Each time she believed it a little more and more, until at she believed it without a doubt. The game was not over yet... In fact it appeared her sister had made some sort of bargain with the master of Caraval himself. (Garber, 2017, p. 363)

The crisis is still ceasing after that. Scarlett finds the letters that indicate her sister make a deal with the master of Caraval. It is revealed that this year Caraval is really about her and her sister. It is also revealed that this year game is a result of the deal between Donatella and Legend as she asks him to help her and Scarlett running away from their father.

"You're not really Legend." This time it was a statement, not a question. "That's why you said you wouldn't grant my wish. You're just an actor, so you're not capable of making wishes come true." (Garber, 2017, p. 366)

More things are revealed. The sinister Legend that Scarlett has met before is not the real one, but a performer that has role as Legend to test Scarlett's endurance for the sake of the game.

5. Resolution

As the story comes to the end, the game of Caraval is also going to end.

*"I knew your love could wish me back to life." Said Tella.
"But I didn't bring you back. Legend never gave me my wish."
"A wish isn't something someone can give," Tella explained.
"Legend could give you a little extra magic o help you along, but*

the wish would only work if you wanted it more than anything.”
(Garber, 2017, p. 375)

More mysteries of Caraval are revealed as the game ends from this point. It is told that most of important points in this year Caraval is scripted according to the deal and plan of Donatella and Legend. The game is still needed to keep going, but Scarlett really must win this game to make the plan work. It is also Donatella's plan to make their father come after them to Caraval, so when their father successfully finds both of them, their father must see Donatella killing herself, to rid his control over Scarlett and give up on them. Then, Scarlett should wish Donatella's life back. It is told that Julian also comes back to life, because as Legend's performer, he only dies temporarily till the end of the game.

Scarlett wasn't sure who kissed who first. Their lips were almost touching, then Julian's soft mouth was crushing hers. It tasted like the moment before night gives birth to morning: it was the end of one thing and the beginning of something else all wrapped up together. (Garber, 2017, p. 397)

As indicated from the quotation above, Scarlett can meet with Julian again at last. It is also revealed that Julian is a brother of Legend. He decides to play this year game not only for his brother but also for helping Scarlett to win this game as he has fallen for her. They plan to leave Caraval in the morning with Donatella and start a new life.

C. Setting

1. Setting as a background of action

As it is said in the previous chapter, everything happens in a space and time. This also occurs in this novel.

“Welcome, welcome to Caraval! The grandest show on land or by sea. Inside you'll experience more wonders than most people see in a lifetime. You can sip magic from a cup and buy dreams in a bottle. But before you fully enter into our world, you must remember it's all a game....” (Garber, 2017, pp. 76-77)

It is important to mention Caraval as a background of action, because Caraval is not a mere title of this novel or a main event for this story. Caraval is where most of the events in the story happen. It is also told that Caraval is a place that is full of magic.

“Did you see all the balconies? There are at least—dozens! And below, it looks like an entire miniature kingdom.”

...

*“I don’t understand how they fit an entire world inside here.”
“it’s just a very elaborate theater.” Julian’s tone was dry as his eyes cut from the scene below up to the dozens of different balconies, all over looking the same curious sight (Garber, 2017, pp. 89-90).*

It is shown that the stage of Caraval is large. It includes the whole island. It is told by Julian the fact, Caraval is only an elaborated theater that consists of a small kingdom and dozens of balconies that is surrounding this island.

“Once inside, you will be presented with a mystery that must be solved,” said Rupert. “Clues will be hidden throughout the game to help you on your way. We want you to get swept away, but be careful of being swept too far away (Garber, 2017, p. 92)

Caraval is not only a show. The participant of Caraval can choose whether they want to play or only watch the player. The story tells about the players that involves Scarlett, Julian and Donatella. Players have to solve the mystery with help from hidden clues. Also, as mentioned before, this is a place that is full of magic. It makes them able to use the magic items there with a certain bargain.

2. Setting as an antagonist

Not every setting is set for supporting the character, because there are some settings that are actually against the protagonist’s acts and hopes, and supports unwanted things happen. It occurs also in this story.

The world was made of a rimless balcony, its floor a stretch of luminous onyx, with oversize cushioned lounges in shades of stardust, and small fire pits growing incandescent blue flames.

...

Tella waved her arms toward all the stars, ones that felt close enough to grab and tuck inside a pocket. Too close, in Scarlett’s mind. Like the raised edge around the balcony, so low to the floor it almost wasn’t at all. (Garber, 2017, pp. 325- 326)

The quotation is taken from the part when Scarlett finds Tella in a suite where she is being held. From the description that is provided in the quotation, the suite is located in a very high place, as Scarlett mentions that she can see the sky full of stars and it is so close to the stars in the sky, to the point she can see as if

Donatella can pick them. The balcony of this suite also has a low rim that is mentioned so low and close to the floor, as if it does not have a rim at all. At a glance, this fact does not matter. However, along the story till this point, Scarlett has had many reasons to be wary of it. For instance is the following quotation.

Legend laughed and wrapped both hands around her waist. "I didn't invite you here to watch, precious." His mouth moved closer to hers, as if he was about to kiss. "I want you to play the game," he whispered.

Then he threw her off the balcony. (Garber, 2017, p. 117)

The quotation above is Scarlett's dream in her sleep during the first night at Caraval. The dream tells about her and Legend. In her dream, she is thrown from the balcony by Legend. Her dream has a negative event that involves a balcony. It makes her cautious about it.

Julian took a deep breath... "After Legend rejected her, Rosa leaped from a balcony to her death."

...

A leap of faith indeed. With a shudder, Scarlett worried that was what it would take—that she would have to jump off a balcony to save her sister. (Garber, 2017, p. 298)

A *leap of faith* is one of the clue Scarlett gets to find her sister. Then there is a story of Rosa, the player who has killed herself in Caraval years ago. It is told that Legend is the one that causes Rosa to leap from a balcony. It adds Scarlett's reason to think that the clue is related to the story, because it is possible that Scarlett needs to jump off a balcony to save her sister.

"Please," Scarlett begged. "Leave her alone. I'll do whatever you say if you let her go. You want me to jump off the balcony, I will. Just don't hurt her!"

In one sharp motion, Legend spun Scarlett around. Pale skin and harsh cheekbones, and eyes full of unveiled madness. "You would jump for her, to your death?" He released Scarlett with a shove. "Then do it. Now."

...

Purposefully, Scarlett started toward the edge of the balcony. (Garber, 2017, pp. 341-343)

Scarlett is also tested in the balcony. She has to do the leap of faith in order to prove that she really cares about Donatella. It is also for her younger sister's guarantee of safety. It is in the same rimless balcony that has been told before. It becomes one of the things that halts her and her sister to get their happy ending.

*Tella stepped off the edge of the balcony.
“No!” Scarlett wailed, as watching her sister plummeted into the
night. With no wings to fly her down, she fell to her death.
(Garber, 2017, p. 348)*

Tella kills herself by jumping off the edge of the balcony, the same balcony in the high floor suite with the very low rim. It leaves Scarlett in an agony. This makes this particular balcony is an antagonist of the main protagonist, Scarlett. The idea of balconies has haunted her along the game because of her dream and the story of Rosa. Then, the fact that the balcony at Donatella's suite is almost rimless and her room is at a very high place is as if it supports someone to leap from it. It has been proven by Donatella. She kills herself, and it makes Scarlett suffering from the feeling of losing her sister.

3. Setting as a means of revealing character

Character's reaction to a setting can tell about him or her more than about the setting itself. In this novel, Caraval has such influence on revealing character. As the main setting, Caraval involves with characters mostly.

*“Welcome, welcome to Caraval! The grandest show on land or by
sea. Inside you'll experience more wonders than most people see in
a lifetime. You can sip magic from a cup and buy dreams in a
bottle. But before you fully enter into our world, you must
remember it's all a game....” (Garber, 2017, pp. 76-77)*

Caraval is not a mere show. It is a magical show, where people can play in it to get a reward. For the players, Caraval is a magical game. They can obtain magical things, treasures and dreams with certain prices. They can also solve the clues to win the game. It is said that in Caraval, people can experience more wonders that do not exist at other places in the world.

*“...A lot of people here don't expect to win the wish; they come
here for an adventure. You might as well give them one. I know it's
in you, otherwise you wouldn't have been invited.” (Garber, 2017,
p. 182)*

The histographer of Caraval tells Scarlett that Caraval is a place that provide adventure, and most of people come here for that. They do not care about winning the game, they just want an adventure. It is implied that every player is invited because they like and enjoy an adventure. It is for their own pleasure. However, Caraval does not reveal that side of Scarlett.

“...You’re different than I expected. Most people only worry about their own pleasure during Caraval. But you cared so much about your sister...” (Garber, 2017, p. 393)

Julian says similar with what the histographer do, people come to Caraval for getting pleasure, and they only think about that. However, as pointed by Julian. Scarlett only cares about her sister. This refers to the fact that she only plays and tries hard to win, because that is the only way to find her sister. She does not think about her own pleasure but the safety of her sister during the game. It shows how much she cares about her sister. It also shows that she is selfless. Caraval has revealed Scarlett’s caring side and selflessness.

CHAPTER IV

REFLECTION OF STEPHEN GARRARD POST'S ALTRUISTIC LOVE

The previous chapter has provided the analysis of *Caraval's* intrinsic elements. The contents of the previous analysis is used for further analysis through extrinsic approach, which is psychological. The main focus of this analysis is about altruistic love. In this chapter, the characters which indicate altruistic love will be mentioned and analyzed to prove that they reflects altruistic love by using Stephen Garrard Post's altruistic love theory that has been mentioned in Chapter II and their analyzed characterization. Then, the relation between other intrinsic elements of the story and the altruistic love will be analyzed.

A. Analysis of altruistic love based on Post's theory and characterization

In this section, there are two chosen characters that will be analyzed based on Post's theory about altruistic love and the analysis of characterization in the previous chapter. Post's theory says that altruistic love is an expression of altruism that has love as the motive. It means altruistic love always embodies in actions of altruism (altruistic act). Post formulates the points to determine altruism, which are that it involves action besides intentions and thoughts, the action has a goal that benefit other party, the act is unconditional and selfless, and the actor is ready to take the consequence of the action (Post, et al, 2002, p 107). Then, the foundation of altruistic love is affective affirmation. It can be identified by continuous care and compassion for the other, as well as the action of cherishing the other as he or she is irrevocably worth. Therefore, this section will analyze those points in chosen characters's actions that potray their chacterization.

1. Scarlett Dragna

a. Altruism

The first step to determine altruistic love is needed to determine that she does practice altruism. The analysis of Scarlett's characterization in previous chapter

has pointed out that she is selfless, that is a point of altruism. However, it needs further analysis to determine the rest of the points.

Scarlett thrust her tickets toward Julian. "You can have all three. Use them or sell them, as long as you leave here early, and without Donatella."

...

But when it came to Tella, she'd do whatever she had to, even if it meant giving up the last thing she still dreamed about. (Garber, 2017, p. 37)

The quotation tells when Scarlett tries to bribe Julian with Caraval tickets and change his mind, so he will not help Donatella run from home. She does it because she worries that Marcello will punish Donatella if they are caught. It is also told that Scarlett does not care if she has to give up the tickets she has dreamed about for Donatella's sake.

It is an altruistic act based on Post's theory, because it fulfills the points that has been mentioned before. She does not only think or intend to give up the things she has dreamed about, but it also involves action, because Scarlett does try to bribe Julian with Caraval tickets, so he does not follow Donatella's reckless request to bring the sisters out of Trisda. Then, the goal of the action does benefit other party. Scarlett does it for Donatella's sake. She tries to prevent her sister from doing something reckless that can make her hurt. Her father can punish Donatella heavily if she is caught. Even though their father tends to punish the other for one's mistake, this time, it is almost impossible for Scarlett to receive the heavy punishment because of her upcoming arranged marriage. That is why Scarlett tries hard to prevent Donatella from leaving the Trisda.

The act is also unconditionally, because Scarlett does not expect any reward from Donatella by doing so. She also does not ask anything from Donatella. Instead, the action is selfless as she willingly sacrifices the tickets of Caraval she has waited and tried to get by sending letters to Master of Caraval for years. Lastly, by giving the tickets of Caraval to bribe Julian, Scarlett is ready to lose the tickets she has dreamed about for years, as well as to accept the fact that she will lose one-lifetime chance to attend Caraval. Also, it is implied that the action will upset

Donatella and possibly make her hate Scarlett, but she still does it for Donatella's well-being. It means she is ready to bear the consequences that follow her action.

Another Scarlett's action that includes in altruism is shown when she loses one step from her sister, and she is sedated and brought to Legend's private island along with Donatella and Julian.

"We need to keep moving or we're both going to freeze. Once we warm up, we can find your sister."

"But what if she's freezing too? Dona—tella!" Scarlett yelled between chattering teeth. The snow beneath her toes and the wet fabric clinging to her icy skin left her colder than she had been the night her father made her sleep outside after he discovered Tella had kissed her first boy. Still, Scarlett was not going to leave without finding her sister.

...

"We can't keep walking around like this," Julian cut her off. "Your lips are turning purple. We need to locate the smoke."

"I don't care. My sister is still out there—" (Garber, 2017, p. 57)

The quotation is taken from the part of the story when Donatella, who gets to Legend's private island ahead, is separated with Scarlett and Julian. It is told that it is snowing, and the clothes of both Scarlett and Julian are wet. However, Scarlett insists to keep walking and looking for her sister, even though she is shaken because of the extreme coldness of winter and her wet clothes. Being a worrywart, she worries that her sister is also still outside.

This small action is included into altruism. The action is for Donatella's sake. It fulfills the determining points of altruism from Post's theory. She does not just say that she is not going to leave before meeting her sister. Scarlett does look for her sister, and keep walking, try hard to find her Donatella. Then, the goal of the action is solely for Donatella, not herself. It does not benefit her at all, because her action makes her endure the extreme cold weather, for the sake of someone else. It fulfills the second point.

The act does not required any concerns other than her sister's well-being. It is selfless, as it can be seen that she even does not care about herself. Even though Julian insists that they cannot keep walking and mentions that her lips are turning purple because of very cold weather, Scarlett cares nothing about it. She keeps trying to find her sister. It also fulfills the last point, which is her readiness to take

the consequence of the action. Her action can deteriorate her own health and well-being, because he walks through the freezing cold with her wet clothes. It is also mentioned that her lips is turning purple. Yet, She still does it. Scarlett's action shows that she is ready to take the consequence as long as she can find her sister.

*"I would die for my sister."
Chains rattled and the scale moved again, balancing until it
evened out. This statement was true. (Garber, 2017, p. 201)*

The quotation above potrays a part of the story when Scarlett has to buy two dresses as a price for looking for hints in a journal contained History of Caraval. When Scarlett says *I would die for my sister*, she is in front of a machine that can be considered as a truth detector. It is detected that the statement is true. The statement itself shows her selflessness, a point of altruism. However, it is not enough.

*'Giving up two days of her life left her with a feeling of indescribable
unease, the same sensation she experienced whenever she made a
deal with her father. But if Scarlett backed out now, it would
further prove finding her sister was not what Scarlett desired most.
...
She ran the tiny sword over the tip of her ring finger (Garber,
2017, p. 202)*

It is told that Scarlett has to pay the dresses by answering two questions truthfully, each for a dress. However, she fails in the second question. To replace the failed payment, she must gives two days of her life. Scarlett does it in order to solve the clues and find Donatella, and prove that she desires to find her sister. She cuts her finger and let her blood drop into a scale as a pact.

It is counted as altruism based on Post's theory, because it fulfills the points. It fulfills the first point as Scarlett does not only say that she will die for her sister, but she also proves it by giving away two days of her life and completing the condition to look for hints in History of Caraval. She does it in order to reach her end-goal, that is to find her sister. It means the action is also for Donatella's sake. It's end-goal is to find her sister safe and sound. It is not for Scarlett herself. It means it also fulfills the second point.

The action is not conditionally, as she does not ask anything for herself. What she does is for Donatella's sake. She does not require anything from Donatella.

Instead, the action requires something from her, as she has to sacrifice two days of her life. Such action is selfless. It also fulfills the last point. Scarlett is willing to do it for her sister's sake, and by doing so, it means she is ready to take the consequence that entails the action, which is losing her life for two days.

“Please,” Scalett begged. “Leave her alone. I’ll do whatever you say if you let her go. You want me to jump off the balcony, I will. Just don’t hurt her!”

In one sharp motion, Legend spun Scarlett around. Pale skin and harsh cheekbones, and eyes full of unveiled madness. “You would jump for her, to your death?” He released Scarlett with a shove. “Then do it. Now.”

...

Purposefully, Scarlett started toward the edge of the balcony.
(Garber, 2017, pp. 341-343)

As quoted above, Scarlett offers herself to do anything Legend says as long as he lets her sister go unscathed. She even offers to throw herself off the balcony. It means she is willing to do anything, even to die for her sister. Furthermore, as it is mentioned, Scarlett does what Legend says, even though it is never finished, because she is halted by Donatella and Legend himself later.

It is included into altruism. Even though Scarlett has not successfully committed the action, but it still fulfills the first point, because she does start the action willingly. The second point is also fulfilled, because the action does not benefit herself. It does not save her or gain her something for herself. It is all only for Donatella's well-being. In this case, it benefits her sister instead of her.

It also fulfills the third point, that the action must be unconditional and selfless. Even though the action is a condition in order to free her sister, Scarlett does it without any condition that benefit her. She does it for Donatella's safety and well-being. The action actually inflicts her to lose her life. It is selfless because she does not care about herself when she does it. She just thinks about Donatella's safety. The action can lead her to death, that is the worst consequence of it. However, despite of the consequence, she does attempt to jump off the balcony. It means she is willing to bear the consequence, that is death. It makes her action fulfill the fourth point to determine altruism.

b. Affective affirmation

Post's theory says that, to identify altruistic love, it can be seen the continuous caring and compassion that the agent of altruistic love gives for the other. It means, to be determined as altruistic love, the actor's act of caring and compassion should be displayed more than once, or in other words, repeatedly. This is seen in Scarlett Dragna's altruistic acts. As much as the previous section tells about Scarlett's altruism that reflects her selflessness, it also affirms her continuous caring and compassion for her. She does altruistic acts more than once for Donatella. She willingly goes as far as doing selfless acts to the point where she has to sacrifice herself for Donatella, and it is because of her caring and compassion for her.

Her characteristics as being a worrywart and self-blaming also support this explanation. It has been mentioned that she mostly worries about Donatella. Scarlett has worried about her since the younger sister decides to run from home and go to Caraval. After Donatella is missing, Scarlett keeps worrying about her well-being. When Donatella has found and, then, disappeared again later, she blames herself for that. After that, when the younger sister kills herself, and she thinks that she cannot wish her back, she also blame herself. It means that she does not want Donatella to experience bad things. It displays that she cares about her younger sister.

Scarlett cherishes Donatella. She puts her on high esteem as she regards her younger sister higher than herself. This is not told explicitly in the story, but what she does for her proves it. Analysis of the characterization in the previous chapter reveals that Scarlett is caring and selfless. Her mentioned characteristics also display her caring and compassion for Donatella. Those also support her altruism. However, it needs to be noted that all of her proven altruism is for her. She goes as far as sacrificing herself more than once only for her sake and well-being. Cherishing does not demand self-sacrifice, but by doing so, Scarlett has proved that she is more important than herself. She does not care about herself, as she keeps sacrificing herself for her if it is needed.

Scarlett repeatedly implies that Donatella is more worth than herself through her action. Her tendency to blame herself over misfortunes that fall for Donatella and Julian also supports this statement. By blaming herself for her misfortunes, she is being hard to herself. She puts herself less worth than her. It means Donatella is precious for her. It has never changed till the end of the story.

Aside from that, Donatella is not only important for Scarlett, but Scarlett also does all the explained things affectively. Her altruistic acts display her caring and compassion for Donatella, and she puts Donatella's importance over herself. It means all she does for her are thick with an emotion, a feeling called love.. The following example supports the statement that she loves her.

Red-eyed, and still looking half dead, Scarlett didn't feel particularly tough... She might felt weak, but her love for her sister was not. (Garber, 2017, p. 224)

The quotation above is a proof that all she does for Donatella along the story is based on her love for her sister. It is taken from the part of the story when she feels down after her death for two days. It is said that even though she does not feel strong enough, but she is sure that her love for Donatella is not weak. This quotation implies that all she needs to finish the game and find her sister is her love for Donatella, that is a fuel for her to save Donatella.

2. Julian Marrero

a. Altruism

Julian appears just as a good-looking teaser in the early chapters. However, as the story is going, he starts to show his other characteristics. Based on the analysis of characterization in the previous chapter, one of his characteristics is selfless, that is a point of altruism. However, it still needs further analysis to make sure that it is a form of altruism.

One of the lanterns above the entance snuffed out and the color of the door seemed to dim as well. It was barely visible as Julian wrenched it open and pushed Scarlett forward. She stumbled inside. But before Julian could follow, the door slammed shut. Wood crashed as a heavy bold slid into place, trapping him outside. (Garber, 2017, p. 99)

The quotation is taken from the part of the story when Scarlett and Julian has to get into an inn where they are going to stay during the game in order to get the first clue before the daybreak. It is also told that the weather is very cold, so they must be hurry to get into the inn or they will be locked outside in such weather. However, as they are running out the time, in last seconds, Julian decides to push Scarlett in. As the result, she can get into the buliding in time. It also makes him locked outside.

This is a form of altruism as it fulfills the needed points to determine altruism based on Post's theory. It does involve action. Julian does clearly push Scarlett in and let himself trapped outside. Its goal is only for Scarlett's sake, it obviously benefits Scarlett, not himself, as by doing so, Julian lets Scarlett get into a better place than being outside in cold weather. It also means that he lets her get the first clue ahead that is needed for playing the game. As the opposite, it does not benefit Julian himself at all. By doing so, it makes him locked outside in very cold weather. It also causes him to lose his chance to get first and other clues.

His action is also unconditional. He does it without hoping any reward or requiring any condition to do it. This is also selfless and even self-sacrificing, because doing it means that he put Scarlett's importance ahead of himself. It makes him lose his chance to get into a warm place and know what the first clue i. It also risks him to lose his chance to play the game. Then, since he does it, it means he accepts the consequence, which is staying outside in very cold weather and losing his chance to get clues.

“Julian!” Scarlett rushed to his side... She wanted to shake him, to wake him back up, but she wasn't sure that was a brilliant idea given all the blood.

...

“Were these things you were fussing about?” Julian dropped her scarlet earrings into her hands unceremoniously, as if he were handing back her one of the bloody towels.

...

“I lied about how I got bashed in the head,” he mumbled. “I wanted you to have your earrings back. But the man was tougher than he looked.... I got into a little trouble. But it was worth it to see your face....” (Garber, 2017, pp. 168, 170, 315-316)

It is told that Julian get back to his and Scarlett's shared room with a head injury after they are separated for a day. At that time, as quoted above, he gives back Scarlett's precious earrings, a gift from her mother, that is stolen in the first day they stay in Caraval. That time, Julian only tells his injury is caused by falling. However, when he is dying, he confesses that he is actually injured because he struggles to retrieve the stolen earrings.

The told event is included as a form of altruism. Julian does the action of altruism. He does get a head injury from retrieving Scarlett's earrings from the thieves. He tries hard and struggles to get the earrings back. His action is nothing beneficial for him. Instead, it gets him a trouble and a wound. It is for Scarlett's sake. He does not take it for himself, but he gives the earrings back to Scarlett. His action is also unconditional. He does not ask anything in return. He even hides the fact that he is injured because of retrieving the earrings in the first place. He does it voluntarily.

His action is also selfless. As mentioned before it does not benefit him. By doing so, he sacrifices his time and his energy and puts himself in a risk of getting hurt, for Scarlett's sake. It means that he does not prioritize himself. Also, by doing so, he is ready to take the consequence of his action, that is spending his time and energy. It is also putting himself at risk of being hurt, in order to retrieve Scarlett's earrings.

“Save your words, Scarlett. I think I can fix this, but I need you to stay with me a little longer. I'm going to try to give you a day of my life.”

...

*“You would really do this for me?” she asked.
In answer, Julian pressed the pad of a finger to her parted lips.
Metallic and wet and just a little sweet.*

...

*She could even see the evidence of his sacrifice, in the midst of the dark stubble lining his jaw, there was a thin silver streak—
matching the new stripe in her hair. (Garber, 2017, pp. 209-210,
227)*

It is told in the story that Scarlett has to lose two days of her life for buying dresses as a condition to see History of Caraval and find the next clue. This

becomes a hindrance for her during the game. Knowing this, Julian gives a day of his life, so she has enough time to finish the game and find her sister.

It is a form of altruism. It is an action, because Julian does give a day of his life. This action does not benefit him at all. It actually results him to taste the awful feeling of death for a day. He does it for Scarlett's sake, not himself. He can care less about this, however, he decides to help her and sacrifices a day of his life. It is also unconditional. He does not ask anything in return for giving away a day of his life. He does it voluntarily. It is also affirming that his action is selfless, it does not bring any good for him. Yet, he still does it and prioritize Scarlett's being. Also, as he really does the action, it proves that he is ready to lose a day of his life as a consequence of helping her

The edge of Legend's eye ticked as he snapped the watch shut and addressed Julian. "I don't remember this being part of any plans. Care to explain?"

"I think it's rather self-explanatory." Julian answered. He turned back to Scarlett with the look she'd been searching for, his brown eyes full of all sorts of unspoken promises. He'd wanted to tell her the truth, but it seemed as if he physically couldn't. Some spell or enchantment wouldn't allow him to say the words.

...

And it might have been a beautiful moment if Legend had not chosen that same instant to pull out a knife and stab Julian in the chest.

...

"I should have stayed away from you... but I really wanted you to succeed...." (Garber, 2017, pp. 314, 316)

It is told that Julian is revealed to be one of Legend's performer that is supposed to not help Scarlett. He is supposed to stay away and be at Legend's side. However, Julian gives Scarlett a watch that can help her to run from Caraval if something unexpected happens. This is against his agreement with Legend. Because of that, he had to accept Legend's punishment that makes him killed.

This is an action that Julian does for Scarlett's sake, because he wants to help her. The goal of the action obviously benefits Scarlett, not him at all. By staying loyal to Scarlett and trying to save her from Legend is actually put him at risk of getting a punishment for betraying Legend. He does it voluntarily and without asking anything for himself as a return. His action is selfless, because he puts the

importance of Scarlett safety over his own self. Also, by giving the watch to save her, he really takes the consequence of his action, which is receiving Legend's punishment that kills him. Even though as Legend's performer, at that time he knows he can get back to life when Caraval ends, he has to endure the awful feeling and pain of death. The scar that he gets when he is killed also will remain. All of those are enough to determine that what he has done is a form of altruism.

b. Affective affirmation

From the analysis of characterization in the previous chapter, it has been pointed out that Julian is loyal to Scarlett. Julian stays on her side. Even though he has disappeared for a few times, he always comes back to her. It shows that he cares about her. The last quotation that is explained before this section can be an instance of his loyalty and care. Betraying Legend and giving a watch that can help her imply that he concerns and care about Scarlett's safety. He risks himself to make sure that she is safe. From the previous chapter, it is also known that Julian is being considerate of Scarlett. He concerns and tries to console her when she gets panic or anxious over something. It also means that he does not only care about her safety, but also her feeling. He is considerate about her thoughts and feeling. Those mean that he gives care and compassion for Scarlett continuously.

His actions of altruism that have been explained just before this section also show that his continuous caring and compassion for Scarlett. He does altruistic acts more than once for Scarlett's sake. He keeps doing that until his time in Caraval game up. He does various thing for Scarlett's sake, from getting back her thing until risking his own body for her. It also reinforces that he concerns and cares about her.

Julian's loyalty for Scarlett is nothing to ignore about. He stays on her side, from the beginning of the game until the end, even though he knows it is against his pact with Legend. Then, of all characters in the novel, the one he is always considerate to is only Scarlett. In addition, all of the altruistic acts are only done for Scarlett's sake. He is devoted to do things for Scarlett's sake to the point he sacrifices himself during those actions. In addition, he does not only do that if it is life-threatening for Scarlett, but when it is also related to her feeling. For instance,

retrieving her stolen precious earrings. He tries hard to take the earrings back from the thieves. He even gets injured because of the action. Yet, it is revealed that he does not mind to receive the consequence as long as he can give the earrings back to Scarlett. All of those mean that he cherishes her because she is precious for him.

Julian is always being subtle of his feeling for Scarlett. He has never said directly that he holds an affectionate feeling for Scarlett. Nevertheless, his loyalty, concerns and self-sacrificing altruistic acts for her sake only speak about it louder. In the last chapter of the story, Julian says something that imply his feeling for her.

Julian looked at Scarlett almost nervously, as if she were the one who now had the power to break his heart. "I stayed because I started to care about you. Legend doesn't always play fair, and I wanted to try to help you. But I knew if we grew close, and you found out the truth, it would hurt you. So at first I tried to give you excuses to hate me. But it then harder to push you away; it pained me every time I lied to you...." (Garber, 2017, p. 394)

Through the quotation above, it is implied that at the time, Julian's heart is as if on her hands. It continues with Julian's confession. He says that he stays with her in the game, because he starts to care about her. He wants to help her to succeed the game and find her sister. He also cares about her feeling, as he says he tries to walk away from her, because he does not want to hurt her with the truth. The truth he refers to is the fact that he is one of Legend's pawn that is not supposed to be on her side. Also, he has mentioned that it hurts him to lie to her. This indicates that he has an affectionate feeling for her and that he cherishes her so much.

3. The Reflection of Altruistic love in Scarlett Dragna and Julian Marrero

All of the explanation above proves that Scarlett and Julian reflects altruistic love. Scarlett's proven altruistic acts are followed with her caring and compassion for Donatella. She concerns and cares about her. She is not only doing altruistic acts for her, but she also goes as far as sacrificing whatever she can give away for their sake. She cherishes her by putting her over herself, that tells how much Donatella is worth for her. Her actions for her sake are also coated with her affectionate feeling for her.

Meanwhile, even though Julian is always subtle about his feeling, his confession that has been pointed out in the previous section indicates that he has an affectionate feeling for Scarlett. His feeling also has been implied in every actions he does for her. He sacrifices himself more than once for her that can be seen through the mentioned altruistic acts in the previous section. His loyalty and consideration proclaim his caring and compassion for Scarlett. He cherishes her, placing her over himself. It show how much she is worth for him. All of these proves that both Scarlett and Julian express altruistic love.

B. The role of Donatella and Marcello Dragna in altruistic love

Donatella is one of Scarlett's object of altruistic love. From the beginning of the story to the end, Scarlett shows her altruistic love for her sister mostly. However, it is also revealed later that Donatella is also the cause of her sister's shown altruistic love. Because Donatella also cares about her sister, she plans out of their escape from Marcello's clutches alone, unknownly from Scarlett. Her bravery for taking risks supports her to make an agreement to plot this year Caraval with Legend, even though it costs her many things. Donatella believes that her older sister will not leave her and do anything for her. That is why Legend plots all of tests in Caraval is basically for Scarlett to prove how far she is willing to go for Donatella's sake. It is in order to strengthen the point that if Donatella dies, Scarlett can wish her back to life with a help for Caraval's magic. This makes Caraval spoil Scarlett's altruistic love for Donatella.

Marcello's role is also important to be pointed out. This is related to the reason why Donatella has to die that relates to Scarlett's altruistic love for Donatella. It has been pointed out in the previous chapter that Marcello's vicious and authoritarian also have impacts for his daughters. It has been mentioned that every time one of his daughters doing something against his will, he has a heart to do awful thing for the other. The way to control both of them is by hurting the other for one's fault. For example, if Scarlett does something that is against what he wants, he will beat Donatella for it. It shows Scarlett's altruistic love that makes his father able to control her by hurting her younger sister. This is why Donatella has to intentionally die in front of her older sister and father. It makes her father

not able to control Scarlett by beating Donatella, so at the moment Scarlett has no reason to obey his father, she can chase her father away from her. Marcello as the cause of Donatella's suicide also indirectly causes Scarlett to prove her altruistic love once again, because Scarlett's altruistic love brings her back to life through Caraval's magic. This makes Marcello a trigger for altruistic love's appearance.

Donatella and Marcello are related to altruistic love in Julian himself. It has been told that Julian starts to care about Scarlett since the Caraval begins. His altruistic love for Scarlett shows itself during Scarlett's struggle to find her sister. He helps her in many ways, even though it is not his role in Caraval. His sacrifices for Scarlett is all to help her finding her sister. It means the plot of Caraval that is planned out by Legend based on his deal with Donatella also affects Julian to build his altruistic love for Scarlett.

C. The relation of altruistic love to the plot

Altruistic love is a psychological term and clearly related to characterization. However, it does not mean that it has no relation with plot. Altruistic love appears throughout the plot, and it is closely linked to the main issue of the story. The plot from exposition until the resolution tells about Scarlett's struggles to find and save Donatella in Caraval. Since the beginning of the plot, her altruistic love for Donatella has been introduced. She joins and plays in Caraval only for Donatella. As the plot goes, it is also built in Julian.

Altruistic love that characters have also helps to build the crisis. In this case, Julian's altruistic love for Scarlett can be a good example. His death for betraying Legend is one of the crisis in the story. Even though it is not the main crisis but the impact of his death accelerates the crisis just before the main conflict is suppose to do, which is Donatella's death.

The resolution of this story also reveals that the game of Caraval that is told in the novel is centered for Scarlett and Donatella, and it is plotted to make Scarlett prove her altruistic love for Donatella, unknownly to Scarlett, in order to complete the agreed plan of Donatella and Legend.

D. The relation of altruistic love to the setting

As the main setting, Caraval becomes where most of the events in the story happen in. It is also a background where the characters, Scarlett and Julian, show and build their altruistic love in various ways. Scarlett's altruistic love for Donatella gets her into the game of Caraval. She struggles to solve the clues. She also has to sacrifice herself during the process. It is also the background of her altruistic love for Julian that is built during the game and shown through her actions for him. It is also where Julian's loyal, caring and compassion toward Scarlett appears. His altruistic love starts to shift into his altruistic actions for her sake during Caraval.

Caraval also tests Scarlett's altruistic love for Donatella in setting as an antagonist. Scarlett gets a challenge to leap off the the rimless balcony that seems supporting the leap to happen. Even though she is stopped from doing the self-murdering action, indirectly, it has accelerated the peak of the crisis to happen. In the end, it is Donatella who jumps off the rimless balcony. It makes as if all Scarlett's altruistic love is futile, as it cannot save her sister. Though, it is revealed later that it is actually the point of her altruistic love, as she has to wish her sister back to life with it.

Caraval as a setting also contributes in revealing character of the protagonist, Scarlett. As explained before, players in Caraval usually care their own pleasure and adventure, but Scarlett proves herself that she is not like them. She joins the game only for her sister. She is only focus on finding her sister as she keeps worrying about her during Caraval and tries hard to solve the clue. It portrays her deep care for Donatella, as well as her selflessness. Those characteristics of her represents her altruistic love for the younger sister. In that case, Aside from her characteristics, Caraval also reveals her altruistic love.

E. The reflection of altruistic love in novel *Caraval*

Caraval tells about the game of Caraval where Scarlett and Julian play. It is revolved around them as well as Donatella. The story that mostly tells about Scarlett and Julian in struggle to find Donatella exhibits altruistic love in both of them. In fact, the told Caraval in this novel reflects altruistic love in all aspects of

the story. Scarlett's altruistic love for Donatella is all there along the story. It is actually the main point of the story, because most of the plot tells about rescuing Donatella. Julian's altruistic love for Scarlett is grown in the Caraval. Caraval as a setting also has an important role, as the background of altruistic love's embodiments and reveals the altruistic love in Scarlett and Julian. It means altruistic love is the point of the story, and it reflects all the way of *Caraval* story.

CHAPTER V

CONCLUSION

After analyzing *Caraval*, through intrinsic approach which consists of characterization by showing and telling methods, plot and setting, elaborated with analysis through extrinsic approach by using altruistic love theory based on Stephen Garrard Post, it can be concluded that the Stephanie Garber's *Caraval* reflects altruistic love. This is because every intrinsic elements that is also analyzed through psychological theory of altruistic love fulfills the definition of altruistic love.

Scarlett Dragna and Julian Marrero, as the most frequently appearing characters, display altruistic love in their actions and characteristics. Scarlett's altruistic love can be seen in her altruistic acts, continuous caring and compassion, as well as her actions that cherishes Donatella. It is also applied in Julian, because he is spotted through this analysis that he cherishes Scarlett, commits altruistic acts for her sake only, and shows his continuous caring and compassion for her. Their reflected altruistic love is also related with Donatella, who is revealed as one of the masterminds of the told *Caraval*. It is also related to Marcello, as the antagonist, because both of them trigger Scarlett and Julian to exhibit and prove that they are willing to do everything for the others out of love. Through this research, it is also revealed that the story itself supports the reflection of altruistic love, as the main point of this novel's plot is about rescuing Donatella. It is also reflected that the altruistic love determines the outcome of this novel. The setting of this novel, *Caraval* itself, also supports it.

Through this research, it is also revealed that love can be so giving, as it is able to motivate someone to do anything for the loved ones, even to the point it is expressed in self-sacrificing altruistic acts. The moral teaching of this research is thoughts and statements of altruistic love, altruism and love are not enough to be proven until it is expressed in an action. It also teaches that love will mean nothing for other if it is not expressed, because love has this strong power that can

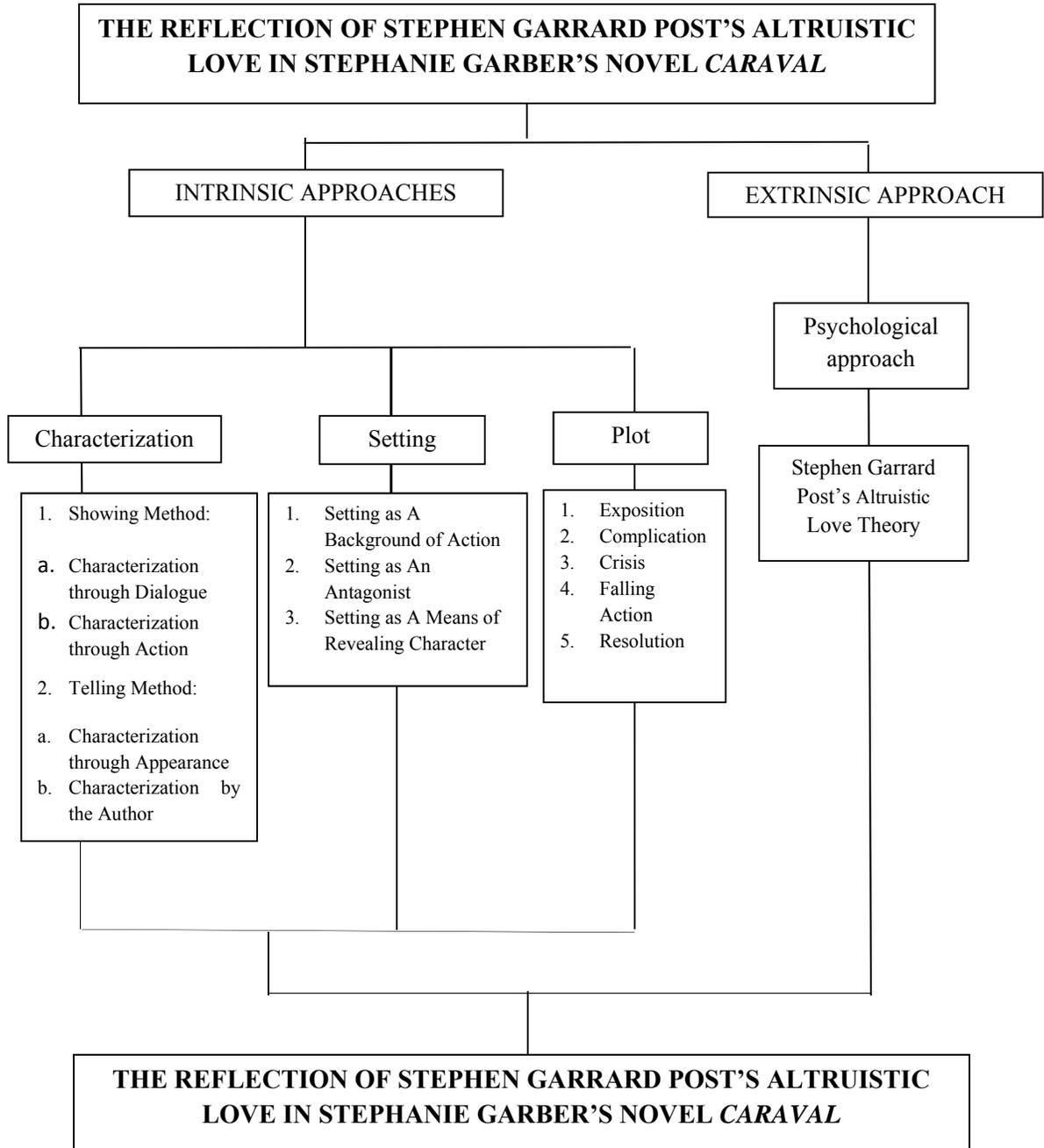
move someone to do anything. it can drive someone through their every selfish part and motivate to do selfless acts.

According to this research, it is potential for the next research. There are only a few journals and researches that discuss and analyze literature works by using altruistic love theory, especially the theory from Stephen Garrard Post. This research can introduce about altruistic love theory and its application in literary works. This novel, *Caraval*, is also still new by the time this research is conducted. It is still wide open to new possible findings that can be analyzed in this novel. The result of this research can become a reference in analyzing altruistic love in literature work as well as next research about novel *Caraval*

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SCHEME OF THE RESEARCH





THE REFLECTION OF STEPHEN GARRARD POST'S ALTRUISTIC LOVE IN STEPHANIE GARBER'S NOVEL *CARAVAL*

BACKGROUND Many people tend to commit acts for other's sake selflessly, but those acts can be motivated by various things. If those acts are followed by affective affirmation for the other, it means those acts are done out of love, the embodiment of altruistic love as an expression of altruism.

METHODS To do this research, the used method is qualitative method, the kind of the literature research, the feature of interpretative research and analysis by using collecting datum which are in the form of novel entitled Stephanie Garber's novel *Caraval* as the primary resource and other related and supportive literatures as the secondary resources.

BENEFITS This research is expected to be useful for them who are interested in learning and getting a deeper understanding about the novel *Caraval*. This study also can enrich the references for them who wants to analyze a literature by using Stephen Garrard Post's theory of altruistic love, because it is a new perspective.

Yuliana

2014130026

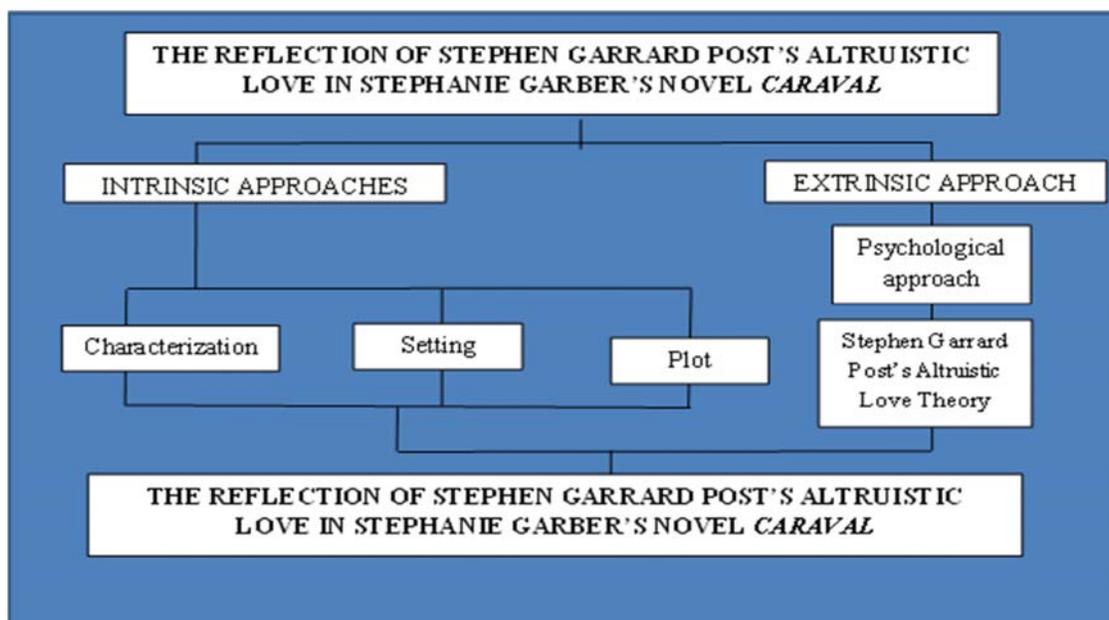
Faculty of Letters

Darma Persada University

RESEARCH FINDINGS

Stephen Garrard Post's theory of altruistic love is reflected in two characters of the novel. Scarlett and Julian. Their altruistic love is supported by and related to other characters, setting and the plot of the story. It means *Caraval* reflects Stephen Garrard Post's altruistic love.

CONCLUSION As an expression of altruism, altruistic love cannot be proven until it is embodied into actions. *Caraval* proves this statement. This novel tells that love can motivate someone to do anything for the sake of the loved one, even to the point it is done selflessly and self-sacrificingly.



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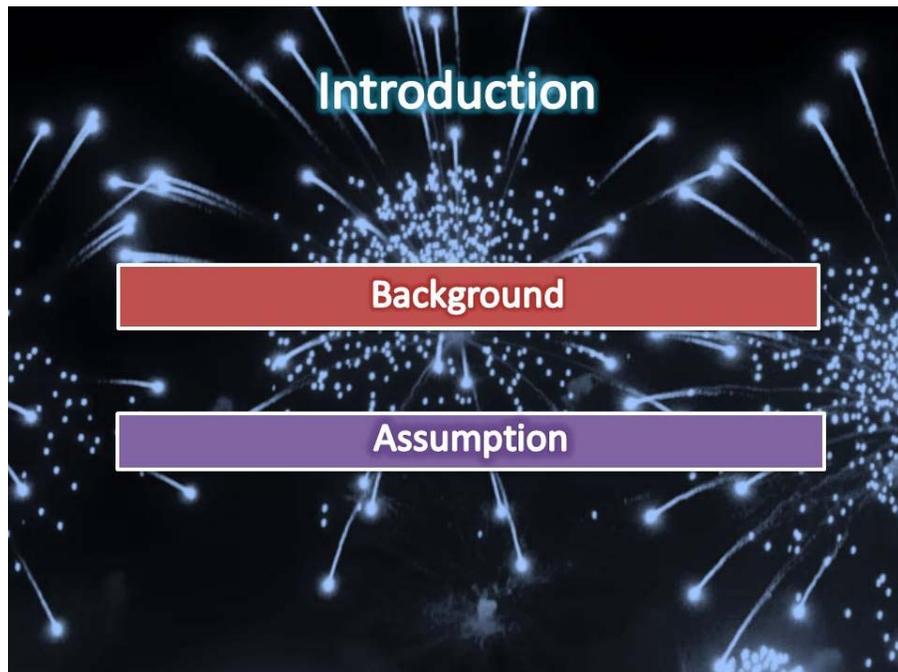
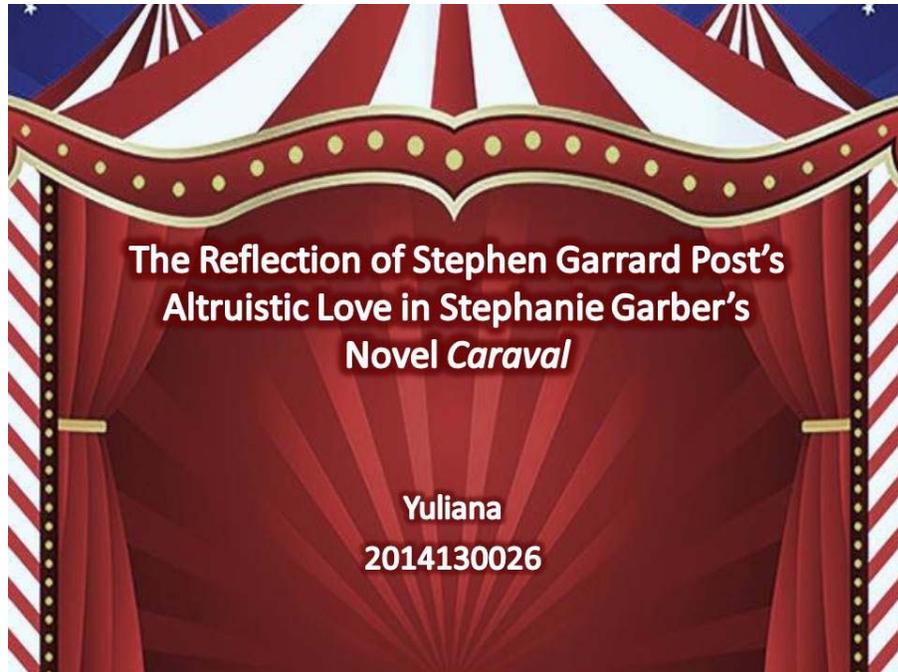
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- Japan-Asia Youth Exchange program in Science (SAKURA Exchange Program in Science) in 2017
- Top 20 writers in short story category of Antologi Papyrus Competition from Qalifa Media

ATTACHMENT



Novel *Caraval* through Intrinsic Approaches

Characterization:

- Telling methods
- Showing methods

Analyzed Characters:

- Scarlett Dragna
- Julian Marrero
- Donatella Dragna
- Marcello Dragna

Plot:

- Exposition
- Complication
- Crisis
- Falling Action
- Resolution

Setting:

- Setting as a background for action
- Setting as an antagonist
- Setting as a means of revealing character

The Reflection of Stephen Garrard Post's Altruistic Love

Altruistic love based on Post's theory and characterization

Scarlett Dragna

Julian Marrero

- Altruism
- Affective Affirmation

Altruistic Love

The Reflection of Stephen Garrard Post's Altruistic Love

Altruistic love in relation to:



Other Characters

- Donatella Dragna
- Marcello Dragna



Plot



Setting

The background of the slide features a dark blue night sky filled with numerous colorful stars and constellations. In the lower portion, there are stylized, golden and white architectural structures resembling towers or spires. The word 'Conclusion' is centered in a white, sans-serif font.

Conclusion

I. Lembar Kepembimbingan Skripsi

LAPORAN KEMAJUAN PENULISAN
SKRIPSI SARJANA

Nama Mahasiswa : Yuliana
 Dosen Pembimbing I : Dra. Farina Adinda, MA
 Dosen Pembimbing II : Dra. Yuliar, SS, M.Si
 Judul Skripsi : The Reflection of Stephen Gardard Port's
 Altruistic Love in Stephanie Garber's
 novel "Caraval"
 Mulai Bimbingan : Selasa, 3 October 2017
 Tahun Akademik : 2017 / 2018

No.	Hari & Tanggal	Catatan Pembimbing	Paraf
1.	Selasa 3 Oktober 2017	- Penyerahan bab I ke dosen pembimbing I	
2.	Selasa 17 Oktober 2017	- koreksi bab I - konsultasi teori	
3.	Selasa 31 October 2017	- Penyerahan bab II	

4.	Rabu 29 November 2017	-> Perbaikan bab <u>II</u> -> Penyerahan bab <u>III</u>	
5.	Selasa 5 Desember 2017	-> Perbaikan bab <u>III</u> -> Penyerahan bab <u>IV</u> awal	
6.	Rabu 6 Desember 2017	-> Penyerahan bab <u>IV</u> versi revisi -> Konsultasi teori	
7.	Rabu 3 Januari 2018	-> Penyerahan bab <u>IV</u> & <u>V</u> (revisi) ke dosen pembimbing I -> Penyerahan bab I - <u>III</u> ke dosen pembimbing II	 
8.	Selasa 9 Januari 2018	-> Koreksi akhir skripsi dengan pembimbing I	
9.	Rabu 10 Januari 2018	-> Perbaikan bab I - <u>III</u> dengan pembimbing II -> Penyerahan bab <u>IV</u> - <u>V</u> ke pembimbing II	

10.	Jurat 13 Januari 2018	Koreksi akhir dengan pembimbing II	
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Jakarta,

Menyetujui :

Pembimbing I

(...Dra. Fatma Adinda, MA...)

Pembimbing II

(...Dra Yuniar, S.S., M.si...)

Mengetahui :

Pembimbing Akademik

(...Dra. Widiastuti, MA...)

Kajur Inggris S-1

(...Tommy Ardhan, S.S., M. Hum...)



LISTENING AND READING OFFICIAL INSTITUTIONAL SCORE REPORT

<p>Yuliana</p> <p>Name</p> <hr/> <p>2014130026</p> <p>Identification Number</p> <hr/> <p>1996/07/08</p> <p>Date of Birth (yyyy/mm/dd)</p> <hr/> <p>2018/01/19</p> <p>Test Date (yyyy/mm/dd)</p> <hr/> <p>2020/01/19</p> <p>Valid Until (yyyy/mm/dd)</p>	<div style="text-align: center;"> <p>LISTENING</p> <p>Your score 400</p> <p>5 495</p> </div> <hr/> <div style="text-align: center;"> <p>READING</p> <p>Your score 395</p> <p>5 495</p> </div>
<p>TOTAL SCORE</p> <p style="font-size: 2em; font-weight: bold;">795</p>	
<p>Client/Institution Name: PT. Putra Pratama Raya</p>	
<p>PT International Test Center-TOEIC, Center Indonesia, Plaza Sentral, 17th Floor, Jl. Jend Sudirman, Kav 47, Jakarta, Indonesia, 12930</p> <p><small>This score report is intended for use only by the institution which sponsored the test administration.</small></p> <p><small>Copyright © 2015 by Educational Testing Service. All rights reserved. ETS, the ETS logo, and TOEIC are registered trademarks of Educational Testing Service.</small></p>	

LISTENING	READING																											
<p>Your scaled score is 400. Test takers who score around 400 typically have the following strengths:</p> <ul style="list-style-type: none"> • They can infer the central idea, purpose, and basic context of short spoken exchanges across a broad range of vocabulary, even when conversational responses are indirect or not easy to predict. • They can infer the central idea, purpose, and basic context of extended spoken texts across a broad range of vocabulary. They can do this even when the information is not supported by repetition or paraphrase and when it is necessary to connect information across the text. • They can understand details in short spoken exchanges, even when negative constructions are present, when the language is syntactically complex, or when difficult vocabulary is used. • They can understand details in extended spoken texts, even when it is necessary to connect information across the text and when this information is not supported by repetition. • They can understand details when the information is paraphrased or when negative constructions are present. <p>To see weaknesses typical of test takers who score around 400, see the *Proficiency Description Table.</p>	<p>Your scaled score is between 350 and 450. Test takers who score around 350 typically have the following strengths:</p> <ul style="list-style-type: none"> • They can infer the central idea and purpose of a written text, and they can make inferences about details. • They can read for meaning. They can understand factual information, even when it is paraphrased. • They can connect information across a small area within a text, even when the vocabulary and grammar of the text are difficult. • They can understand medium-level vocabulary. They can sometimes understand difficult vocabulary in context, unusual meanings of common words, and idiomatic usage. • They can understand rule-based grammatical structures. They can also understand difficult, complex, and uncommon grammatical constructions. <p>To see weaknesses typical of test takers who score around 350, see the *Proficiency Description Table. If your performance is closer to 450, you should review the descriptors for test takers who score around 450.</p>																											
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Can understand grammar in written texts	88	0% 100%																										

* Proficiency Description Table can be found on our web site, www.ets.org/toEIC

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Percent Correct of Abilities Measured:
Percentage of items you answered correctly on this test form for each one of the Abilities Measured. Your performance on questions testing these abilities cannot be compared to the performance of test-takers who take other forms or to your own performance on other test forms.

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