

**THE AMBITION OF KATHERINE OF ARAGON IN REACHING
THE KINGDOM'S THRONE OF GREAT BRITAIN
IN NOVEL *THE CONSTANT PRINCESS* BY PHILIPPA GREGORY**

TERM PAPER

**Submitted in part-fulfilling for obtaining
Strata One (S-1) Degree**



By

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2013

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I hereby declare that the term-paper is the result of my own work, and all the sources quoted or referenced have been stated correctly.

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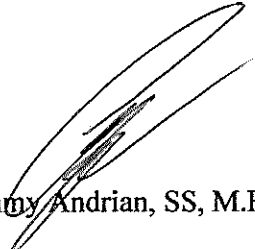
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PREFACE

Praise be to Allah, The cherisher and sustainer of the whole world; God who has been giving His blessings and mercy to the writer to complete this term-paper entitled *The Ambition of Katherine of Aragon in Reaching the Kingdom's Throne of Great Britain in The Constant Princess* novel by Philippa Gregory. This term-paper is submitted in part fulfilling for obtaining Strata One (S-1) degree in English Department, University of Darma Persada.

The experiences I have got during my study for more than three years in this university are indeed priceless though I might get the some things if studying in other place but it still gives a different vibe for me. I am so grateful to all my lecturers in English Department who have guided me. In finishing this term-paper, I really give my regards and thanks for people who have helped me.

1. Agustinus Hariyana, SS, M.Si as Advisor who has spent his time to guide me in finishing this term-paper. He is like my second father in this university during my study here. Though sometimes I hardly understand what he wants when giving me an advice but at the end I realize that everything he gives to me is for my own sake, for my own good, nothing more than that.
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6. All beloved lecturers in English Department who have taught me everything through English started from my first semester in this university until I graduate, thank you for everything, all I could say is your knowledge to me is very precious.
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Kurniah and Shinta Widowati, thank you for taking care of me all this time, my the one and only brother, Ibnu Rusyd, you are the best and let's work hard to give the best for our parents.

8. Bi, my inspiration to study hard till now, thank you.
9. My friends from class of 2009 (especially Ayya, Nggo, Jey, Dima, Cipi, Bacha, Dyas, Unnir, Aryza, Ai) thank you for always supporting me so that I can finish this Term-Paper in time. And also juniors from class of 2011 and 2012, thank you for the prayers.

Words have weight. Something once said cannot be unsaid; meaning is like a stone dropped into a pool; the ripples will spread and you cannot know what bank they wash against. Those words appear in the last part of *The Constant Princess* novel which leaves me an impression. Our life depends on how we interpret all joy and pain, fear and courage we have experienced. If we take those as something makes us be better to achieve our dreams, then it will be ended with good. This term-paper is far from perfection. Suggestions and constructive criticism are welcomed to improve this term-paper.

Jakarta, February 2013

Writer

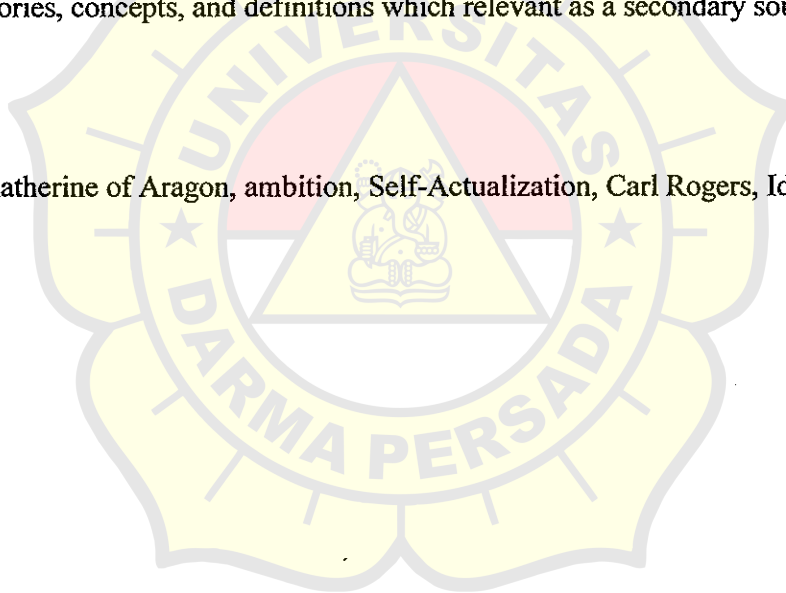
Nurul Fitriani

ABSTRACT

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Throne of Great Britain

The term-paper discusses about the theme of a literary work of novel with applying using the intrinsic and extrinsic approaches. Through the intrinsic approach, the concepts which are applied are: characterization using showing and telling method, setting, and plot; and for the extrinsic approach, it is applied Self-Actualization concept by Carl Rogers. This term paper is categorized as a quality based research that combines *The Constant Princess* novel by Philippa Gregory as the primary source and is supported by some of the literature related to theories, concepts, and definitions which relevant as a secondary source.

Keywords: Katherine of Aragon, ambition, Self-Actualization, Carl Rogers, Ideal-Self.



ABSTRAK

Nama : Nurul Fitriani

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Judul : *The Ambition of Katherine of Aragon in Reaching the Kingdom's Throne of Great Britain*

Skripsi ini membahas tema karya sastra berupa novel dengan menggunakan pendekatan intrinsik dan ekstrinsik. Melalui pendekatan intrinsik, diterapkan konsep-konsep: perwatakan menggunakan metode langsung (showing) dan tidak langsung (telling), latar, serta alur; dan untuk pendekatan ekstrinsik digunakan konsep Aktualisasi Diri oleh Carl Rogers. Skripsi ini termasuk riset berdasarkan kualitas yang mengkombinasikan teks karya sastra dari novel yang berjudul *The Constant Princess* oleh Philippa Gregory sebagai sumber primer dan didukung oleh beberapa literatur yang terkait dengan teori, konsep, dan definisi yang relevan sebagai sumber sekunder.

Kata kunci: Katherine of Aragon, ambisi, Aktualisasi Diri, Carl Rogers, Ideal-diri.

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CHAPTER ONE

INTRODUCTION

A. Background of The Problem

Human beings are creatures of God who are never satisfied with whatever they have. They always have a reason to achieve everything in their life. This is what we are called with ambition. They have done something but after that they will start to do another one just because they want to make their life perfect. We find those things in our real life. For example, when someone has reached a manager position in his job, he will try to achieve the higher position such as being a director on his company. He does that not only for getting more income, but also the pride that he can get if he becomes a director. Each person has his own ambition; it depends on their goals or dreams. That's human nature because as mentioned above, people will never satisfy if they only achieve one thing but they will try to achieve more and more to make their life be better than before. And, one thing for sure, human beings are never satisfied.

Philippa Gregory¹ has written novels set in several different historical periods, though primarily the Tudor period and the 16th century. She wrote *The Constant Princess* after she finished her novel, *The Other Boleyn Girl*. *The Constant Princess* tells about the life of *The Princess of Spain*, Katherine, who is since born, has been appointed as *The Princess of Wales*. Katherine is a daughter from King Ferdinand and Queen Isabella Castile. Since child, her parents had agreed with *King of England*, Henry Tudor, to marry her with Arthur Tudor, *The Prince of England*. When she was 15, Katherine married Arthur. Their marriage didn't go as smooth as everyone expected. Arthur was a shy man and that was caused their marriage became cold. But, in Ludlow, Arthur showed his caring toward his wife, Katherine who was sick during that time, and then during that moment, they fell in love. Their happiness didn't happen for a long time; Arthur got *sweating sickness* which caused him passed away. Before he died, Arthur asked Katherine to become *the Queen of England* and to marry his brother, Harry, because those were the only ways for her to make their dreams came true. At the end, Katherine could fulfill her ambitions to become Harry's wife and *the Queen of England*.

¹ "Philippa Gregory"; February 13, 2013; available from <http://www.philippagregory.com/philippa-gregory-biography/>.

The reasons why the writer chooses this novel are because the setting which is in England is so interesting and then the story which seems complicated makes the writer wants to explore more about this novel. The main problem that the writer is going to analyze from this novel is the ambition of Katherine in reaching the Kingdom's throne of Great Britain. Katherine of Aragon becomes an ambitious woman since her late husband asked her to marry his brother and to get the throne. Because of her promise, she did everything she could to make her achieve the throne as the Queen of England.

B. Identification of the Problem

Based on the background of the problem, the writer identifies the problem of the research is: Katherine of Aragon becomes an ambitious woman in reaching the throne because of her promise to her late husband, Arthur Tudor. Her husband wants her to lead the Great Britain Kingdom with all the plans they have discussed and shared together before Arthur died. Therefore, the writer assumes that the theme of the research is "The Ambition of Katherine Aragon in Reaching the Kingdom's Throne of Great Britain".

C. Limitation of the Problem

Based on the identification of the problem, the writer limits the problem in analyzing the ambition of Katherine of Aragon. The theories and concepts the writer uses are – intrinsic approach –characterizations, plots, and settings, through extrinsic approach, the humanistic approach - the humanistic theories of self-actualization by Carl Rogers.

D. Formulation of the Problem

Based on the limitation of the problem, the formulation of the problem is that whether the theme of this novel is *The Ambition of Katherine of Aragon in Reaching the Kingdom's Throne of Great Britain*. To answer the questions, there are some steps that the writer takes.

1. Can the methods of characterization be used to analyze the novel?
2. Can the plot and setting be used to analyze this novel?
3. Can the concept of humanistic theories of self-actualization be used to analyze this literary work?
4. Can the theme of the literary work be reinforced by using the result of analysis of the intrinsic and extrinsic approaches?

E. Objectives of the Research

Based on the formulation of the research, the objective of this research is to prove whether the theme of this novel is *The Ambition of Katherine Aragon in Reaching the Kingdom's Throne of Great Britain*. To fulfill this purpose, the writer has to take some steps,

1. To analyze the characterization by using methods of characterization.
2. To analyze the plot and setting in this literary work.
3. To analyze literary work by using the concepts of the humanistic theories of self-actualization.
4. To reinforce theme by using the intrinsic and extrinsic approaches.

F. Framework of the Theories

Based on the above mentioned, in this research the writer uses the concepts of intrinsic and extrinsic approaches. For the intrinsic, the writer uses literary approaches. Meanwhile, for the extrinsic approach, the writer uses the humanistic approach.

I. Intrinsic Approach

The word *intrinsic* means something that is related to the essential nature of a thing. Through this approach, the writer uses the concepts of characterization, setting, and plot.

a. Characterization

The word *character* actually applies to any individual in a literary work. The characters in fiction usually connected with their relationship to plot, and they are described by whether or not they undergo significant character change. Generally, the characters are divided into two kinds, the central character of the plot or the major, that is protagonist, and the opponent, the character against whom the protagonist struggles or contends which is the antagonist. Characters² in fiction can also be distinguished on the basis of whether they demonstrate the capacity to develop or change as the result of their experiences.

In defining the characters in the novel, the writer uses these methods:

² James H. Pickering & Jeffrey D. Hoepfer, *Concise Companion to Literature* (New York: Macmillan Publishing Co., Inc., 1981), p. 26.

1. Direct Method (*Telling*)

Direct Method (*Telling*) relies on exposition and direct commentary by the author. In telling – a method preferred and practiced by many older fiction writers – the guiding hand of the author is very much in evidence. Direct Method consists of Characterization through the use of Names, Characterization through Appearance, and Characterization by the Author.³

a. Characterization through the use of names.

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits. Other ones are given names that reinforce (or sometimes are in contrast to) their physical appearance. Names can also contain literary or historical allusions that aid in characterization by means of association.⁴

b. Characterization through appearance.

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character.⁵

c. Characterization by the author.

In the most customary form of telling, the author interrupts the narrative and reveals directly, through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds.⁶

2. Indirect Method (*Showing*)

By contrast, there are essentially two methods of indirect characterization by showing: characterization through dialogue (what characters say) and characterization through action (what characters do).⁷

³ *Ibid.*, pp. 27 *et seq.*

⁴ *Ibid.*, p. 28.

⁵ *Ibid.*, p. 29.

⁶ *Ibid.*, p. 30.

⁷ *Ibid.*, p. 31.

a. Characterization through dialogue.

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and what we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character.⁸

b. Characterization through action.

To establish character on the basis of action, it is necessary to examine the several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values.⁹

b. Setting

Setting in fiction is called on to perform a number of desired functions. Setting may serve:

1. Setting as background for action¹⁰: To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole.
2. Setting as antagonist¹¹: Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events.
3. Setting as a means of creating appropriate atmosphere¹²: Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.

⁸ *Ibid.*, p. 32.

⁹ *Ibid.*, p. 34.

¹⁰ *Ibid.*, p. 38.

¹¹ *Ibid.*, p. 39.

¹² *Ibid.*, p. 40.

4. Setting as a means of revealing character¹³: An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character.
5. Setting as a means of reinforcing theme¹⁴: Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story.

c. Plot

Plot is the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. The plot has five distinct sections as follows:

1. Exposition.

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. At this point, the author may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more.¹⁵

2. Complication/Rising Action.

This section breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified.¹⁶

3. Crisis/Climax.

The crisis is the moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.¹⁷

4. Falling Action.

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.¹⁸

¹³ *Ibid.*, p. 41.

¹⁴ *Ibid.*, p. 42.

¹⁵ *Ibid.*, p. 16.

¹⁶ *Ibid.*, p. 17.

¹⁷ *Ibid.*

5. Resolution.

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the *conclusion*.¹⁹

e. Theme

Theme²⁰ is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. Theme in literature, whether it takes the form of a brief a meaningful insight or a comprehensive vision of life, can be said to represent the vehicle an author uses to establish a relationship with the larger world in which he or she lives and works. It is the author's way of communicating and sharing ideas, perceptions, and feeling with his readers or, as is so often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy, and universally acceptable answers.

2. Extrinsic Approach (The Psychology Humanistic Approach)

Ambition²¹ (Latin *ambitio*—striving, desire for fame and honor, noble pride, a feeling of one's own worth and personal dignity)— an affection of the will and a feeling that is a desire for goods that are great and difficult to achieve and which merit recognition, honor and respect; a disordered desire for fame and honors.

In psychology, ambition could closely relate to motivation, especially achievement motivation, and could also have psychoanalytic explanation as well. It is important to understand what ambition really is, why people have ambitions in the first place and what type of personalities are most likely to be ambitious.

Humanistic approach²² emphasizes that each individual has great freedom in directing his own future, a large capacity for achieving personal growth, a considerable amount of intrinsic worth, and enormous potential for self-fulfillment. Humanistic theories reject both

¹⁸ *Ibid.*

¹⁹ *Ibid.*

²⁰ *Ibid.*, p. 61.

²¹ "Ambition"; November 28, 2012; available from <http://peenef2.republika.pl/angielski/hasla/a/ambition.html>

²² "Humanistic Approach"; April 22, 2012; available from http://wiki.answers.com/Q/What_is_humanistic_approach

the psychoanalytic and the behaviorist conceptions of human nature as too mechanistic, portraying people as creatures helplessly buffeted about by internal instincts or external stimuli. They are less concerned with motivational constructs as explanations of behavior than with the individual's perception of himself, immediate experiences, and his personal view of the world. Most humanistic theories stress our positive nature – our push toward growth and self-actualization²³. There are two main figures in this humanistic approach, Carl Rogers and Abraham Maslow. But in this paper, the writer will only explain about Carl Rogers' humanistic theories of self-actualization because it relates with the problem that the writer takes.

Rogers' self theory of personality developed from his experiences with a specific therapeutic method for helping troubled individuals. His "nondirective" or "client-centered" therapy assumes that each person has the motivation and the ability to change.²⁴

The most important concept in Rogers' theory of personality is the self. The self consists of all the ideas, perceptions, and values that characterize "I" or "me", it includes the awareness of "what I am" and "what I can do." This perceived self (the self-concept) in turn influences both the person's perception of the world and his behavior. The self-concept does not necessarily reflect reality; a person may be highly successful and respected yet view himself as a failure.²⁵

There is another self in Rogers' theory, and that is the *ideal self*. We all have an ideal self, a conception of the kind of person we would like to be. This concept is similar to Freud's ego-ideal. The closer the ideal self is to the real self, the more fulfilled and happy the individual.

Rogers feels that the basic force motivating the human organism is self-actualization; "a tendency toward fulfillment, toward actualization, toward the maintenance and enhancement of the organism." As the organism grows, it seeks to fulfill its potential within the limits of its heredity. A person may not always clearly perceive those actions that lead to growth and those that are regressive. But, once he knows, he invariably chooses to grow rather than to regress. This initiate motivation toward growth serves as the basis for Rogers' optimism about the outcome of the therapy and the ability of the individual to change in a positive direction when aware of the choice.

²³ Ernest R. Hilgard, Richard C. Atkinson, Rita L. Atkinson, *Introduction to Psychology Sixth Edition* (New York: Harcourt Brace Jovanovich, Inc, 1975), p. 389.

²⁴ *Ibid.*, p.389.

²⁵ *Ibid.*, p. 390.

The innate tendency toward self-actualization often runs into conflict with two learned needs: the *need for positive regard* and the *need for self-regard*. Rogers assumes that the need for positive regard is universal; we all want to be accepted and loved by others. Sometimes the regard we receive from others is unconditional, but more often it is conditional, that is, it depends on specific behavior. The need for self-regard develops later; it is essentially the internalization of those actions and values that others approve.

The need for self-actualization directs the individual to seek or to avoid activities depending upon whether the experience is seen as one that will enhance the person. The need for positive regard directs behavior according to whether the resulting experience will elicit favorable reactions from others – from those important in the individual’s life. Obviously, there are situations where two needs conflict. Ideally, the more completely the individual is given positive regard – acceptance that is not conditional to specific behaviors – the more congruence there will be between his self-concept and his actual experiences, as well as between his self-concept and ideal self.²⁶

G. Methods of Research

Based on the theoretical framework, the writer uses the research method with variety of qualitative; type of research literature, the research tendency is interpretative or analyzing by method of data collection from literary texts.

H. Benefits of the Research

Based on the methods of research, the benefits of this research are firstly it could be beneficial for students or researches who want to explore more deeply about *The Constant Princess* novel. Secondly, this research may be beneficial because it has been done through the new perspective by applying the concept of humanistic theories of self-actualization which is in the personality psychology so it can show something new for further researches.

I. Systematic Organization of the Research

Related with the title of this research, the systematic presentation is written as follows:

CHAPTER ONE entitled INTRODUCTION. It consists of: Background of the Problem, Identification of Problem, Limitation of the Problem, Formulation of the Problem,

²⁶ *Ibid.*, p. 391.

The Objectives of the Research, Framework of the Theories, The Method of the Research, The Benefits of the Research, and Systematic Organization of the Research.

CHAPTER TWO entitled *THE ANALYSIS THE CONSTANT PRINCESS THROUGH INTRINSIC APPROACH*. It consists of: characterization (telling and showing) analysis, plot and settings.

CHAPTER THREE entitled *THE AMBITION OF KATHERINE OF ARAGON IN REACHING KINGDOM'S THRONE OF GREAT BRITAIN*. It consists of analysis of theme by using the result of intrinsic and extrinsic approaches.

CHAPTER FOUR entitled *CONCLUSION*. It consists of conclusion which shows that the theme of this novel is *The Ambition of Katherine of Aragon in Reaching the Kingdom's Throne of Great Britain* presented an overview of the research subjects in the previous chapters as well as implications from studies of other variables.

BIBLIOGRAPHY

Scheme of the Research

Attachment

Abstract

