

CHAPTER 1

INTRODUCTION

A. Background of The Problem

Anna Sewell was born in Norfolk, England. She was born on March 30, 1820. She was a daughter of Isaac Sewell and Mary Wright Sewell. She was a successful of children stories author. Her basic education was homeschooling. She and her family moved to Stoke Newington. After she moved, she got her first formal education at school. Unfortunately, the accident made Anna legs limp for the rest of her life. She had to use a horse-drawn carriage to help her daily mobility. It made her fall in love with horses and had a focus on animal protection issues.

The first and the only one novel by Anna Sewell is *Black Beauty*. It was published by the local publisher. Anna sold the manuscript to the publisher on 24 November 1877. She sold it for 40 pounds. Anna died in 58 years old. She died five months after her novel was published. She did not live to see the success of *Black Beauty*. It became one of the best-selling novels of all time.¹

This time I am going to analysis *Black Beauty*, a novel by Anna Sewell. *Black Beauty* is a novel about a horse named Black Beauty. The young Black Beauty lived with his mother, the Duchess. He lived at the farm with a broad meadows. At four years old, Black Beauty was bought by Squire Gordon. He experienced a period of 'breaking in', breaking-in period where the horse is trained on how to behave when mounted saddle and bridle. Black Beauty at his new home was cared by a groom named John Manly.

Ginger and Black Beauty were sold to Earlshall W. At his new home, he broke his legs because of his rider Reuben Smith. Smith was drunk when he rode Black Beauty and it made Black Beauty suffered. He should spend months to cure his legs. Afterwards, Black Beauty was sold to a cab driver, Jerry Baker.

Black Beauty found a better life in his new home. He was paired with Captain, a war horse who has taken part in the Crimean War. After some conflicts that Black Beauty had experienced. Black Beauty became happy and got enough food and affection when

¹http://en.wikipedia.org/wiki/Anna_Sewell

he lived with Jerry Bareker. They became good friends. Black Beauty should be sold because Jerry had to move. Black Beauty's last home was with Miss. Blomefield.²

B. Identification of the Problems

Based on background of the problem of the research, I identify that Reuben Smith, a Black Beauty's rider, was drunk. He led Black Beauty to an accident. Black Beauty broke his legs. Besides of that accident, Black Beauty experienced some conflicts in his life. In his life time, Black Beauty cared by kind and wise grooms. He got affection from both grooms. There are many conflict contained in the novel. My assumption is Conflict and Love In the novel *Black Beauty*.

C. Limitation of the Problems

Based on identification of the problems above, I restrict the problem as follows. Theories and concepts I use are - through the intrinsic approach - point of view, characterization, setting, and plot. Through extrinsic approach is psychology of literature - personality psychology I use concepts: conflict and love.

D. Statement of the Problems

Based on limitations of the problems above, I state the problem: whether it is correct, that the theme of this novel is conflict and love? To answer this question, I formulate the next problem

1. Can the method of First Person participant viewpoint be used to analyze the characterization, plot, and setting?
2. Can the concept of characterization and setting be used to show the existence of conflicts and love?
3. Can the theme be developed through the study of the results of the analysis: the point of view, characterization, plot, and setting— reflects conflicts and love?

E. Objectives of the Research

Based on problem formulation above, I aim to show that the theme of this novel is the conflict and love. The objectives of the Research to prove whether the theme of this

²Sewell, Anna. *Black Beauty*. Crib Street, England: Wordsworth Edition Limited 1993.

novel is Conflict and Love in *Black Beauty* by Anna Sewell. To fulfill this purpose, I have to take some steps.

1. To analyze, character, plot, and setting by using first person participant viewpoint.
2. To analyze characterization and setting and to show the existence of conflicts and love.
3. To reinforce through the study of the results of the analysis: the point of view, characterization, plot, setting, and reflects conflicts and love.

F. Framework of the Theories

Based on the objective of the research mentioned above, in this research I use the intrinsic and extrinsic approaches. For the intrinsic, I use the literary approach. Meanwhile, for the extrinsic approach, I use the concept of conflict and love.

1. Intrinsic Approach

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

a. Characterization

Characterization depend on *Metode Karakterisasi Telaah Fiksi* by Albertine Minderop has meaning:

*kualitas nalar dan perasaan para tokoh dalam suatu karya fiksi yang dapat mencakup tidak saja tingkah laku atau tabiat dan kebiasaan, tetapi juga penampilan.*³

(my translation: the quality of logic and feeling of the characters in fiction of literary work which can include not the only the behaviour and habit of the character, but also the appearance.)

In short characterization means a logical reason and feeling of characters in a fiction works, it can be the manner, habitual; somehow it can be how the characters look like. To analyze the novel, I used point of view of "I".

1) First-person Participant

³Minedrop, Albertine. *Metode Karakterisasi Telaah Fiksi*, Jakarta: Yayasan Obor Indonesia, 2011. p.95

First-person participant is a point of view, which is using “I” as the narrator, and also the character in literary work. “I” as the main character. Usually “I” have roll in telling story about him or her, his or her experiences, his or her viewpoint, and his or her faith.

Teknik pencerita “akuan” sertaan digunakan bila pencerita berlakuan sebagai tokoh yang terlibat langsung dengan kejadian-kejadian dalam cerita.

Bila pencerita “akuaan sertaan” menggunakan “aku” sebagai tokoh utama ia menceritakan segala-galanya mengenai dirinya, pengalaman, pandangan, keyakinan dan lain-lain.⁴

(my translation: The technique of raconteur "I" participant is used if the raconteur becomes the character that involved with the events of the story.

If the raconteur "first person participant" uses "I" as the main character, he or she tell everything about himself, experience, view, confidence, and others.)

b. Theme

Theme is the main idea of the story, theme is not only about a moral teaching, and it can be another topic. It same as Sumardjo explains in his book:

tema adalah ide pokok dari sebuah ceritera. Tema tidak perlu berwujud moral atau ajaran moral.⁵

(my translation: Theme is the main idea of a story. The theme does not need to have moral or intangible moral teachings.)

Also theme should be determined before create the story is written, this is explained in *Pelajaran Bahasa dan Sastra Indonesia*:

Tema harus ada dan sudah ditentukan oleh pengarang sebelum menulis ceritera karena tema merupakan persolan pokok yang melandasi ceritera-ceritera.⁶

(my translation: Themes should exist. It has to be specified by the author before writing the story because the theme is the principal problem and underlying stories.)

c. Setting

⁴*Ibid.*, p.107

⁵Kusmayadi, Ismail. 2006. *Think Smart Bahasa Indonesia*. Jakarta: PT. Grafindo Media Pratama. p.65

⁶Wiyanto, Asul. 2006. *Pelajaran Bahasa dan Sastra Indonesia*. Jakarta: PT. Grasindo. p.137

Setting is a background of place and time of the story of literary work.

Latar adalah tempat, waktu atau keadaan yang melatari dan mewadahi berbagai peristiwa dalam sebuah ceritera.⁷

(my translation: Background is the place, time or circumstance that underlie and contain various events in a story.)

Pickering and Hopper suggests that the background has several different functions, among others⁸

1) Setting as Background for Action

Sometimes this background is extensive and highly developed. Where setting-in the form of costume, manners, events, and institutions, all paculiar to a certain time and place-is rendered in minute detail to give a sense of “life as it was”

2) Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

3) Setting as A Means of Creating Appropriate Atmosphere

Setting as a means of establishing atmosphere. Setting as a means of arousing the reader’s expectations and establishing an appropriate state of mind for events to come.

4) Setting as A Means of Revealing Character

Setting as a mean of revealing character is the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the physical setting itself.

5) Setting as A Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story.

⁷Kusmayadi, Ismail, *Op.cit.*, p.61

⁸Pickering, James H. and Jeffry D. Hoeper. *Concise Companion to Literature*. (New York: Macmillan Publishing Co, Inc. 1980). p.61

d. Plot

Plot is connection of each action and conflict in every scene of the story. Ismail Kusmayadi in his book explains plot as:

*jalinan peristiwa dalam sebuah ceritera yang memiliki hubungan sebab akibat.*⁹

(my translation: Interwoven events in a story that has a causal relationship.)

According to Pickering and Hooper flow is divided into five, among others:¹⁰

1) Exposition

Exposition is the beginning of the story in which the author gives information about the background, featuring scenes, and build situation and time of events.

2) Complication

Complication occur when the actions increases, the balance split, the character was introduced, and the existence of a conflict that was not explained at the beginning of the story.

3) Crisis

Crisis is an event in a story where the plot reaches the point of highest emotional strength which contribute determine the resolution.

4) Falling Action

Falling action occurs when a crisis has been reached, the tension is reduced and the plot goes toward resolution.

5) Resolution

Resolution is the final result from the plot which record the result from conflict in story and establish a new equilibrium.

⁹Kusmayadi, Ismail. *Op.cit.*, p.65

¹⁰Pickering, James H. and Jeffry D. Hooper. *Concise Companion to Literature*. (New York: Macmillan Publishing Co, Inc. 1980), p.16

2. Extrinsic Approach

Conflict

Conflicts are problems and struggles that occur in a work of literature. Conflict in literary work is divided into two parts, internal and external conflict.¹¹

a. Internal Conflict

An internal or psychological conflict arises as soon as a character experiences two opposite emotions or desires; usually virtue or vice, or good and evil inside him. This disagreement causes a character to suffer mental agony. Internal conflict develops a unique tension in a storyline marked by a lack of action.

Man Against Self

A conflict that takes place in a character's mind.¹²

b. External Conflict

External conflict, on the other hand, is marked by a characteristic involvement of an action wherein a character finds himself in struggle with those outside forces that hamper his progress.

1. Man Against Man

This is mostly seen in the form of two characters against each other. It can also be represented by a group of people. It does not have an physical confrontation; it can be a battle between two ideas.¹³

2. Man Against Nature or Environment

Environment is defined as anything surrounding a person. This is including weather, objects, and activities. It is basically anything external people.¹⁴

3. Man Against Society

¹¹Caldwell, Stacy; Catherine Littleton. *The Crucible: Study Guide and Student Workbook (Enhanced Ebook)*. Dayton, New Jersey: BMI Educational Services. 2011. p.24

¹²*Ibid.*, p.24

¹³*Ibid.*, p.24

¹⁴*Ibid.*, p.24

Society is defined as the customs, beliefs, or action of the community. This can include a community unfairly treating a character based on his or her race, nationality, gender, language, religion, social statues (rich or poor) disability, etc.¹⁵

Love

Love has various types, the types are depending on how much the feeling is, love can be very deep, it means that love is the feeling of attraction in other people, usually it followed by the desire to make the other people to be his or her, it is known in a book entitled *Psikologi Sastra* by Albertine Minedrop, Love means:

intensitas pengalaman pun memiliki rentang dari yang terlembut sampai kepada yang amat mendalam; derajat tensi dari rasa sayang yang paing tenang sampai pada gelora nafsu yang kasar dan agitatif. Jika demikian, esensi cinta adalah perasaan tertarik terhadap pihak lain dengan harapan sebaliknya.

Cinta di ikuti oleh perasaan setia dan sayang. Ada yang berpendapat bahwa cinta tidak mementingkan diri sendiri, bila tidak demikian berarti bukan cinta sejati. Berdasarkan terhadap kisah cinta Romeo and Juliet, Driscoll, Davids dan Lipetz (1972) menemukan bahwa intervensi orang tua sangat kental dalam percintaan anak anak dari awal- apakah pasangan ini akan menikah atau tidak – akan mempertebal rasa saling mencintai pasangan kekasih tersebut; maksudnya hubungan cinta yang dihalangi akan mempertebal perasaan mereka yang bercinta¹⁶

(my translation: the intensity of the experience also has a range from the softest to the most profound; the degree of tension of the affection of the most quiet until the surge of lust that rough and provocative. If so, the essence of love is a feeling attracted to other parties with opposite expectations.

Followed by feelings of love and affection faithful. Some argue that love is not selfish, if not so, it means that it is not a true love. Based on the love story of Romeo and Juliet, Driscoll, Davids and Lipetz (1972) found that the intervention of parents is very strong in the love children of early-whether the couple will be married or not-will strengthen the mutual love of the lovers; meaning that barred love affair will strengthen their feeling that making love.)

¹⁵*Ibid.*, p.24

¹⁶Minedrop, Albertine. *Psikologi Sastra*, Jakarta: Yayasan Obor Indonesia, 2011. p.44

Concept of Love

Love is divided into two kinds:

1. Passionate Love

Love is much more likely to be participated by desirable aspects of the other person, such as an attractive appearance, pleasing personality, and reciprocal liking. It is even possible to experience love toward someone who does not love – unrequited love¹⁷

2. Companionate Love

Companionate love involves not the dazzling and dizzying emotional state of passionate love but “the affection we feel for those with whom our lives are deeply entwined”. Companionate love represents of a very close friendship in which two people are attracted, have much in common, care about each other’s well-being, and express reciprocal liking, and respect. Clearly, this kind of love can be expected to lead a satisfactory long – term relationship more often than does passionate love; but companionate love does not lead to romantic song and stories.¹⁸

Some theorists propose that in addition to passionate and companionate love, there are four additional varieties of love

Jacobs proposed that emotional states or external pressure may also lead us to different kinds of love. Jacob’s research showed four different kinds of motivation for falling in love

- Distress (loneliness, anxiety, low self – esteem)
- Enhance self – identity (wanting someone who could be helpful in developing one’s artistic, intellectual, or professional skills)
- Aging and social pressures (the sense that others are romantically involved and one’s social clock is ticking)
- Sexual desire (physiological arousal)¹⁹

¹⁷Baron, Robert A. & Donn Bryne. Social Psychology: Understanding Human Interaction, Needham Heights, 1994. P.312

¹⁸*Ibid.*, p.318

¹⁹*Ibid.*, p.319

Still another conceptualization of love describes it as consisting of three basic components:

- a Intimacy: the closeness two people feel and the strength of the bond holding them together.
- b Passion: based on romance, physical attraction, and sexual intimacy.
- c Decision/commitment: represent cognitive factor such as the decision the one is in love and the commitment to maintain a loving relationship²⁰.

G. Methods of Research

Based on the framework of the theories, I use the research method with variety of qualitative; type of research literature, the research tendency is interpretative or analysing by method of data collection from literary texts.

H. Benefits of Research

Based on the research method, this research is expected to be useful for those interested in deepening knowledge of the novel *Black Beauty* by Anna Sewell. This research may be beneficial because it is done through a new perspective by applying the reflects conflicts and love which resides in the novel.

I. Systematic Organization of the Research

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

CHAPTER I: INTRODUCTION

It consists of: Background of the Problem, Literature Review, Identification of Problem, Limitation of the Problem, Formulation of the Problem, The Aim of the Research, Theoretical Framework, The Method of the Research, The Benefits of the Research, The Organizational Presentation.

CHAPTER II: THE ANALYSIS OF THE NOVEL BY USING INTRINSIC APPROACH

It consists of: characterization (first person participant) analysis, plot, and setting.

²⁰*Ibid.*, p.319-320

CHAPTER III: CONFLICT AND LOVE IN *BLACK BEAUTY* NOVEL
BY ANNA SEWELL

consists of analysis of theme by using the result of intrinsic and extrinsic approaches.

CHAPTER IV: CLOSING

It consist of: conclusion that shows the theme of this novel is “CONFLICT AND LOVE IN *BLACK BEAUTY* NOVEL BY ANNA SEWELL”, explains observation about main study that contains in chapters with the implication of study toward other variables.

