

**SLEEPING BEAUTY'S ANXIETY CAUSES COURAGE
IN THE NOVEL *SLEEPING BEAUTY VAMPIRE SLAYER*
BY MAUREEN MCGOWAN**

TERM PAPER

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




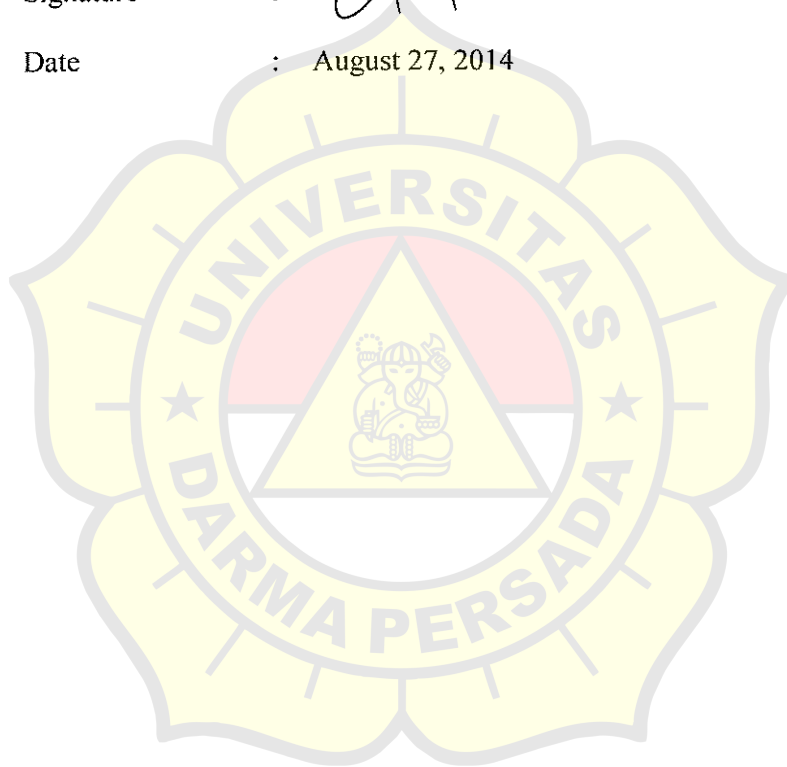
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JAKARTA
2014**

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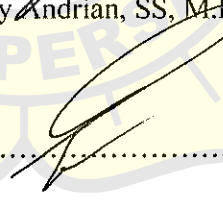
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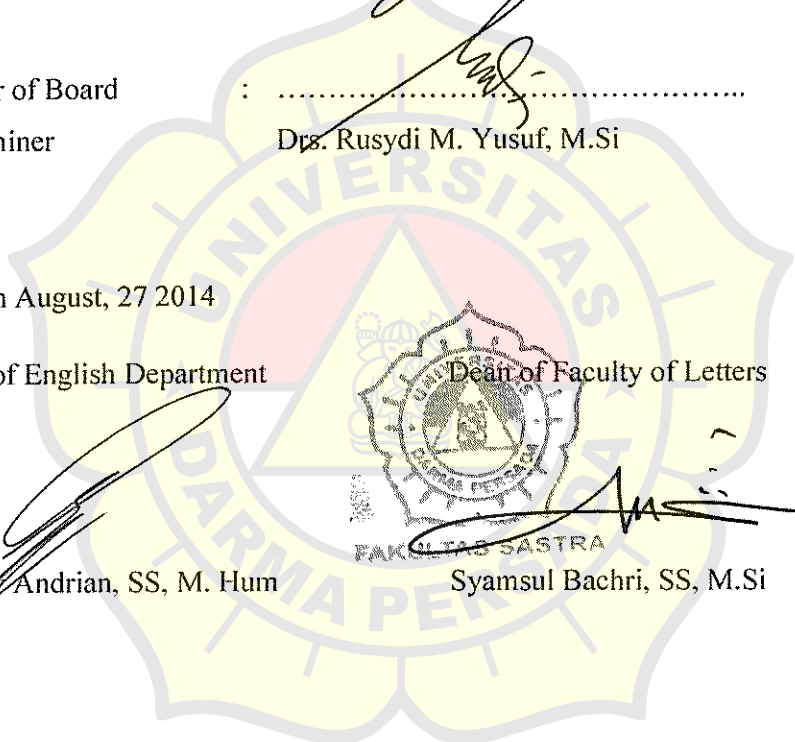
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PREFACE

Omitohud, I extend gratitude to God who has given mercy and blessing so I could complete this term paper well. The title of this term-paper is *Sleeping Beauty's Anxiety Causes Courage in the novel Sleeping Beauty Vampire Slayer* by *Maureen McGowan*.

This term paper is submitted to the Strata One English Department of Darma Persada University as a partial fulfillment of the requirements for obtaining the Strata One (S1) degree.

Completion of this research cannot be separated from the help and support from various parties. Therefore, I would like to say my gratitude to those who give contribution for me in the completion of this research, which I listed as follows:

1. Dr. Hj. Albertine Minderop, MA as the Adviser who has spent her valuable time to guide me how to make a great term paper.
2. Tommy Andrian, SS, M. Hum as the Reader who has given his suggestion and helped me to improve my term-paper be better and finish it. And also as the Head of English Department, Your advice is so helpful and meaningful.
3. Syamsul Bachri, SS, M.Si as the Dean of Faculty of Letters.
4. All lecturers of English Department who have taught and given me so much knowledge and experience.
5. My beloved parents, who always pray and support me, both moral and material sincerity. I can learn and finish my education in Darma Persada University.
6. My lovely sisters, Vina, Frisca, and Septhi who give me the spirit to finish this term paper and remind me to not give up easily.
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8. My lovely friends, Windu, Lily, Yora, and Hanny who give me the moral support.
9. All my college friends that I cannot mention one by one for your support.

Nobody is perfect. There are many lacks and errors because of the limitations and abilities that I have. Therefore, suggestions and criticisms are welcome.

Jakarta, August 27 2014

Writer

Shella Stephani



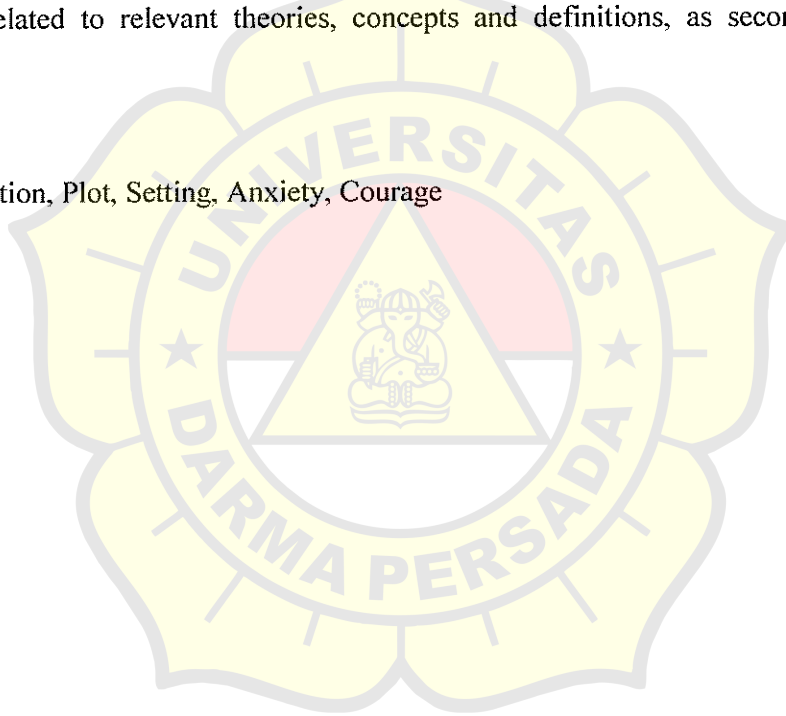
ABSTRACT

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This term paper discusses a literary novel by using intrinsic and extrinsic approaches. For the intrinsic approaches, the writer uses characterization, plot, and setting; and for the extrinsic approach, the writer uses psychoanalysis, the concept of anxiety and courage. The term paper is a qualitative research that combines literature and psychoanalysis approaches. It uses novel *Sleeping Beauty Vampire Slayer* by Maureen McGowan as the primary source, and is supported by some literatures related to relevant theories, concepts and definitions, as secondary sources.

Keywords:

Characterization, Plot, Setting, Anxiety, Courage



ABSTRAK

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Sleeping Beauty Vampire Slayer by Maureen McGowan.*

*Skripsi ini membahas tentang karya sastra novel dengan menggunakan pendekatan intrinsik dan ekstrinsik. Melalui pendekatan intrinsik penulis menggunakan perwatakan, alur, dan latar, melalui pendekatan ekstrinsik penulis menggunakan psikoanalisis, yaitu kecemasan dan keberanian. Skripsi ini merupakan penelitian kualitatif yang mengkombinasikan pendekatan sastra dan psikoanalisis. Skripsi ini menggunakan novel *Sleeping Beauty Vampire Slayer* karya Maureen McGowan sebagai sumber primer, dan didukung oleh beberapa literatur yang terkait dengan teori, konsep, dan definisi yang relevan sebagai sumber sekunder.*

Kata kunci:

Perwatakan, Alur, latar, Kecemasan, Keberanian

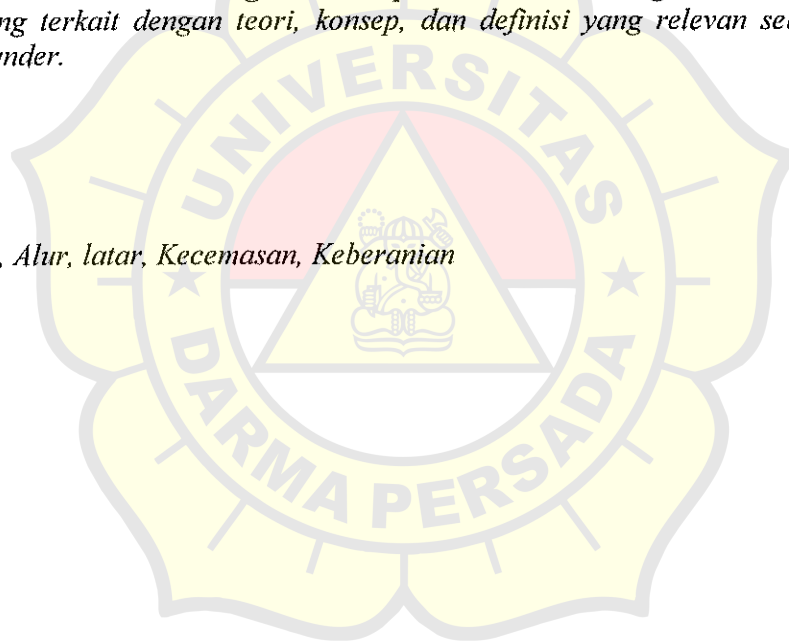


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CHAPTER I

INTRODUCTION

A. Background of the Problem

*Maureen has always been making up stories, but sidetracked by a persistent practical side, it took her a few years to channel her energy into writing novels. Before she wrote, she was an auditor, a knowledge engineer, a software development manager, a product development director and a hedge fund CFO (Chief Financial Officer). She finally pummeled her sensible side into submission to let her creative side run free.*¹ Aside from books and writing, she has passionate about art, dance, film, fine handcrafted objects and shoes. Born and raised in various Canadian cities, Maureen lived and worked in Northern California and Philadelphia for several years. She now lives and writes in Toronto, Canada. *Sleeping Beauty: Vampire Slayer* (2011), *The Dust Chronicles, Deviants* (October, 2012), *Compliance* (June 4, 2013), and *Glory* (June, 2014) are other books written by her.

Novel *Sleeping Beauty Vampire Slayer* tells the story of Sleeping Beauty (Lucette) who is looking for ways to break a curse that is casted on herself, family, and citizens of the kingdom of Xandra. The curse is, if someday Sleeping Beauty pricks her finger she will fall asleep during sunrise and just wake up in the night, while every citizen of the kingdom of Xandra has just awoken at sunrise and fall asleep at night. With the assistance of a fairy queen who is loyal to her father, Sleeping Beauty's curse will happen when she is sixteen years old. However, the assistance which is given by the fairy queen will not remove the curse. The only way to break the curse is Sleeping Beauty has to find her true love.

¹ "Maureen McGowan"; Wednesday, September 12, 2012; available from <http://www.maureenmcgowan.com>

The problem is Sleeping Beauty is cursed by Queen Natasha (vampire queen) because of her hatred to Queen Catia (Sleeping Beauty's mother) who has acted rudely to her. Queen Catia feels anxious because of the curse, so she tries to always protect Sleeping Beauty in any way. One day her mother asks Sleeping Beauty to practice being a vampire slayer, so she can keep herself from vampire attacks. Sleeping Beauty's courage makes her brave enough to fight the vampires and survive at the night.

From the novel, I can find that Sleeping Beauty's characterization is brave. From the psychological side, Sleeping Beauty feels worry because of the curse. She faces the night and fights the vampire by herself. She is independent, brave, and smart. Sleeping Beauty's courage makes the curse gone. She finds her true love and lives happily ever after.

Based on the explanation above, I am interested in analyzing the novel *Sleeping Beauty Vampire Slayer* by Maureen McGowan and I use it to be analyzed.

B. Identification of the Problem

Based on the background of the problems above, I identify the problem that Sleeping Beauty was cursed by Queen Natasha because of her hatred to Queen Catia who has acted rudely to her. Queen Catia also hates Queen Natasha because she has always bothered her family and has condemned Sleeping Beauty. Queen Catia feels anxious with that curse, therefore she tries to protect Sleeping Beauty. Sleeping Beauty practices to be a vampire slayer in an academy so that she can attack the vampires. I assume the theme of this novel: Sleeping Beauty's anxiety causes courage in the novel *Sleeping Beauty Vampire Slayer* by Maureen McGowan.

C. Limitation of the Problem

Based on the identification of the problems above, I limit this research to the study of Sleeping Beauty, Queen Catia, and Queen Natasha's characterization. Theories and concepts I use to analyze the characterization

are telling and showing methods, plot, and setting. Through extrinsic approach I use the abnormal psychology of anxiety and social psychology of courage.

D. Formulation of the Problem

Based on the limitation of the problem above, I formulate the problem whether my assumption is correct that the theme of this novel is anxiety and hatred. To answer this question, I formulate the problem as follows:

1. Can the methods of telling and showing be used to analyze the characterization in this novel?
2. Can the concept of plot and setting be used to analyze this novel?
3. Can the concepts of anxiety and courage be used to analyze the characterization in this novel?
4. Can the theme of this novel be reinforced through literary and psychological approaches?

E. Objective of the Research

Based on the formulation of the problem above, the objective of this study is to show that the theme of this novel is anxiety and courage. To achieve this purpose, I take some steps as follows:

1. To analyze characters through the methods of telling and showing.
2. To analyze the story of the novel through the concept of plot and setting.
3. To analyze the character of Sleeping Beauty through the concepts of anxiety and courage.
4. To reinforce the theme through the psychology of personality and social and literature approaches.

F. Framework of the Theories

Based on the objective of the research above, framework of the theories uses intrinsic approach and extrinsic approach. Intrinsic approaches are

characterization, plot, and setting. Extrinsic approach is psychoanalysis, anxiety and courage.

1. Intrinsic Approaches

The word *intrinsic* means something that is related to the essential nature of thing. Through this approach, I use the concepts of James H. Pickering and Jeffrey D. Hoepfer in his book titled *Concise Companion to Literature*:

a. Characterization

Characterization is about the character in a story. The process by which an author creates, develops, and present of character.² The methods I used to analyze this novel are telling and showing methods.

1) Telling Method (*Direct*)

Telling Method (*Direct*) relies on exposition and direct commentary by the author. We learn and look only at what the author calls to our attention.³ Direct methods of revealing character-characterization by telling-include characterization through the use of names, characterization through appearance, and characterization by the author. But in this research I will use characterization by the author.

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. By so doing the author asserts and retains full control of characterization.⁴

² Pickering and Hoepfer, *Concise Companion to Literature* (New York: Macmillan Publishing, 1981), p. 24.

³ *Ibid*, p. 27

⁴ *Ibid*, p. 30

2) Showing Method (*Indirect*)

The method of characterization which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.⁵

a) *Characterization through Dialogue*

Some light fiction reproduces dialogue as it might occur in reality, but the best authors trim everything that is inconsequential. What remains is weighty and substantial and carries with it the force of the speaker's attitudes, values, and beliefs. 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.⁶

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. Some actions, of course, are inherently meaningful in this respect than others. A gesture or a facial expression usually carries with it less significance than some larger and overt act.⁷

⁵ *Ibid*, p. 27

⁶ *Ibid*, p. 32

⁷ *Ibid*, p. 34

b. Setting

Setting is one of the elements of the fiction. Setting in fiction is called on to perform a number of desired functions. It may serve four elements.⁸

1) Setting as Background for Action

Fiction requires a setting or background of some kind, even if it only resembles the stage set of the daytime television soap opera. Kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best a relationship that is only tangential and slight.⁹

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.¹⁰

3) Setting as a Means of Creating Appropriate Atmosphere

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.

4) Setting as a Means of Revealing Character

Very often 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 characters and his state of mind than it will about actual physical setting itself. This is particularly true of works in which the author carefully control; the point of view.¹¹

5) Setting as a Means of Reinforcing Theme

Setting also be used a means of reinforcing and clarifying the theme of novel or short story.¹²

⁸ *Ibid*, p. 38

⁹ *Ibid*, pp. 38-39.

¹⁰ *Ibid*, p. 39

¹¹ *Ibid*, p. 41

¹² *Ibid*, p. 42

c. Plot

Plot is the way related to the story or drama. A plot is also a narrative of events, the emphasis falling on causality.¹³ There are five elements in the plot:

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. It 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. Some plots require more exposition than others. A historical novel set in a foreign country several centuries ago obviously needs to provide the reader with more background information than a novel with a contemporary setting.¹⁴

2) Complication

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the character and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified.¹⁵

3) Crisis

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.¹⁶

¹³ *Ibid*, p. 13

¹⁴ *Ibid*, pp. 16-17

¹⁵ *Ibid*, p. 17

¹⁶ *Ibid*, p. 17

4) Falling action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves towards its appointed conclusion.¹⁷

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 (however tentative and momentary). The resolution is also referred to as the conclusion or the denouement, the latter a French word meaning “unknotting” or “untying”.¹⁸

2. Extrinsic Approaches

a. Anxiety

Anxiety usually is defined as a diffuse, vague, highly unpleasant feeling of fear and apprehension. Individuals with high levels of anxiety worry a lot. The main features of anxiety disorders are motor tension (jumpiness, trembling, inability to relax); hyperactivity (dizziness, a racing heart, or possible perspiration); apprehensive expectations and thoughts; vigilance and scanning reflected in hyperattentiveness. In a recent national survey, one in every twelve individuals said that anxiety was so bothersome to them that they were classified as having an anxiety disorder (Regier & others, 1984). Four important subclasses of the anxiety disorders are generalized anxiety disorders, panic disorder, phobic disorder, and obsessive compulsive disorder.¹⁹

b. Courage

Dispositional psychological courage is the cognitive process of defining risk, identifying and considering alternative actions, and choosing to act in spite of potential negative consequences in an effort to obtain ‘good’ for

¹⁷ *Ibid.*, p. 17

¹⁸ *Ibid.*, p. 17

¹⁹ Stantrock, John, *PSYCHOLOGY The Science of Mind and Behavior*, (United States of America: Wm. C. Brown Publishers, 1986, p. 481

self or others, recognizing that this perceived good may not be realized. Kristin Koetting O'Byrne et al. (2000) identified the three types of courage as physical, moral, and health/change (now referred to as vital courage). Physical courage involves the attempted maintenance of societal good by the expression of physical behavior grounded in the pursuit of socially valued goals. Moral courage is the behavioral expression of authenticity in the face of the discomfort of dissension, disapproval, or rejection. Vital courage refers to the perseverance through disease or disability even when the outcome is ambiguous.²⁰

G. Method of the Research

Based on the framework of the theories above, I use a variety of qualitative research method, type of literary research, interpretive research/analysis with the method of data collection in the form of literary text from the novel titled *Sleeping Beauty Vampire Slayer* by Maureen McGowan as a primary source and supported by some literatures related to the theory/concept/definition suitable as a secondary source.

H. Benefit of the Research

Based on the methods of research above, this research is expected to be useful for those who are interested in deepening knowledge of the novel "Sleeping Beauty Vampire Slayer" by Maureen McGowan. This research is also useful because it is done through a new perspective by applying the concept of anxiety and courage. I hope that this research is appropriate for future research and for those who want to conduct a research about literary works.

²⁰ Snyder, C. R., *Positive Psychology The Scientific and Practical Explorations of Human Strengths- Second Edition*, (United States of America: SAGE Publications, 2011), p. 223

I. Systematic Organization of the Research

Based on the benefit of the research above, the systematic organization is written as follows:

CHAPTER I: INTRODUCTION

It consists of Background of the Problem, Identification of the Problem, Limitation of the Problem, Formulation of the Problem, Objective of the Research, Framework of the Theories, Method of the Research, Benefit of the Research, Systematic Organization of the Research.

CHAPTER II: SLEEPING BEAUTY'S ANXIETY CAUSES COURAGE IN THE NOVEL *SLEEPING BEAUTY VAMPIRE SLAYER* THROUGH INTRINSIC APPROACH

It contains a glimpse of characterization through telling and showing methods, plot, and setting by using the concept of plot, and setting by using the concept of setting and plot.

CHAPTER III: SLEEPING BEAUTY'S ANXIETY CAUSES COURAGE IN THE NOVEL *SLEEPING BEAUTY VAMPIRE SLAYER* THROUGH EXTRINSIC APPROACH

It contains a glimpse of psychology of personality I, anxiety and courage on the main character, Sleeping Beauty.

CHAPTER IV: CLOSING

It contains the conclusion on how the theme reflects Sleeping Beauty's Anxiety Causes Courage in The Novel *Sleeping Beauty Vampire Slayer* by *Maureen McGowan*. It presents an overview of the research subjects in the

previous chapter as well as implication from studies of other variables.

Attachment: References and Scheme of the Research.

