

CHAPTER I

INTRODUCTION

In this chapter, the writer explains the introduction of the research, consisting of the Background of The Study, Identification of The Study, Research Question, Objective of The Study, and Sequence of The Writing.

1.1. Background of The Study

In the vast and complex world we live in, each individual is brought into existence with a unique set of traits and qualities that make them who they are. It is important to recognize that perfection is an unattainable ideal, as every human being is inherently flawed in their own way. The formation of one's personality is a result of a combination of genetic predispositions inherited from their parents and the influences of their surrounding environment. Just as clothing serves to shield the body from external elements, personality serves as a protective layer for one's identity. It is through the process of adaptation and self-discovery that one's personality can evolve and grow over time, shaping the essence of who they are as a person.

According to Feist and Feist (Shaila R.A. dan Heny S. 2022), personality is defined as a structured set of traits within an individual that impacts their actions and thoughts. It serves as a distinguishing factor between individuals, highlighting unique qualities and characteristics. These unique personalities can vary greatly, leading to contrasting personality descriptions. For instance, while some people thrive in social settings and feel at ease in crowds, others may experience anxiety and discomfort in similar situations. This diversity in personalities adds depth and complexity to human behavior and interactions, showcasing the intricacies of individual differences.

A person's characteristics can be used to differentiate their traits from one another as well as can be used to identify personalities that may be opposites. Personality types include introverts. This individual is very different. An introvert is a person who diverts psychic energy into himself who rdview. Introverts prioritize their own lives. They are more themselves and explore through their thinking. This is tively to pay attention to their external world (Jung, Carl



is one of the fundamental dimensions of personality, individual's typical way of engaging with the world,

processing information, and interacting with others. Although everyone falls on the introversion-extroversion spectrum, introverted individuals tend to exhibit certain traits and preferences that set them apart from their extroverted counterparts. It is important to note that personality traits, including introversion, exist on a continuum, and people may exhibit a mix of introverted and extroverted qualities.

This research chose to use Carl Gustav Jung's psychoanalytic personality theory. This is because Jung's personality theory has its own advantages, namely discussing consciousness and unconsciousness by controlling personal impulses. The use of Carl Gustav Jung's psychoanalytic personality theory in this research closely related to the personality depicted in the main character, Alaska Young. She is one of the important characters in most of the stories of this book, the whole story mostly revolves around her and her mystery.

In this novel she is described as a beautiful, smart, funny, charming teenager. She is also a very spontaneous, impulsive and fun person. When she is in a good mood, she likes to make people smile and laugh. However, Alaska is rarely in the same mood all day long. She was very moody at times, it was very difficult for anyone to know what she was feeling and what was wrong when she's not in a good condition. When she was not in a good condition, she closed herself off from everyone and was condescending, cold, and even rude towards her closest friends.

Alaska does not sympathize with anyone because she has been through a lot in her life. Alaska blames herself for how her mother died when she was young, because she could not call 911. From that incident Alaska blames herself for this and lives with immense regret and guilt, this has had a huge impact on who she is, and how she behaves. Alaska is psychologically strong and she does not let things bother her. She is an independent person. She came to Culver Creek to escape from home, because she would remember the incident if she stayed at home. She does not like being reminded of her mother and the guilt that comes with it. She does not come home for the holidays, which is why Miles (Alaska's friend) stays at Culver Creek for Thanksgiving with her. Alaska is a very mysterious character and the entire book is dedicated to discovering her mystery after certain events.



ends the study of introversion intriguing due to the various personality trait. As a result, there is a keen interest in introverted tendencies exhibited by the character Alaska through the lens of Jung's typology. Drawing from the detailed analysis, the writer has crafted the title of this research as

Introvert in Green's Looking for Alaska.

1.2. Identification of The Study

Novel *Looking for Alaska* by John Green presents a female character named Alaska Young. She is a person who can be friends with anyone but hides her true personality from people around her. The writer identifies some important event that will formulate into question of the research as follows:

1. Representation of teenager's bad actions.
2. Portrayal of Mental Health such as depression, anxiety, and suicide is oversimplified or glamorized.
3. Alaska's effervescent demeanor serves as a facade to conceal her authentic identity.
4. A difficult past has left Alaska very traumatized.

1.3. Research Question

From identification of the study above, the writer emphasizes the analysis to answer these questions as follows:

1. What forms of introversion does the woman main character experience in the novel *Looking for Alaska*?
2. How Alaska's past-life influences her personality?

1.4. Objective of The Study

Based on these research question statements above, the writer determines two objectives of the study as follows:

1. To find out forms of introversion does the main character experience in the novel *Looking for Alaska*.
2. To explain Alaska's past-life influence on her personality

1.5. Sequence of The Writing

This research consists of five chapters. Chapter one is an Introduction consisting of Background, Identification of The Problem, Research Questions, Objectives of The Study, and Sequence of The Study. Chapter two is a study which provides an overview of several Related Structuralism Approach that contains intrinsic elements of the character, Plot Setting and Theme. Chapter three is a study which contains Methodological Design, Method of Collecting Data, Analyzing Data, and Research Procedure. Chapter four is a study which contains collection and the results of research related to the Looking



for Alaska novel by John Green. And Chapter Five is the closing chapter that consists of a conclusion of the research and suggestion from the writer.



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CHAPTER II

LITERATURE REVIEW

In this chapter, the writer discusses Literary Preview, which consists of Previous Study, Structuralism Approach, and Theory of Personality in literary work.

2.1. Previous Studies

The first research by Jenny Carlina Wandira, Yusak Hudiyo, Alfian Rokhmansyah (2019) wrote *"KEPRIBADIAN TOKOH AMINAH DALAM NOVEL DERITA AMINAH KARYA NURUL FITHRATI: KAJIAN PSIKOLOGI SASTRA"*. The writer used a psychoanalytic approach. The principal aim of this study is to present a comprehensive examination of the main character's portrayal and disposition in the literary piece "Aminah's Suffering" by Nurul Fithrati, from a psychological vantage point. The research methodology utilized in this investigation is of a descriptive nature, falling within the qualitative research realm. The researcher strove to outline the main character's depiction and personality attributes in the novel *Derita Aminah*. The information collected from this study was compared with the personality theory advanced by Carl Gustav Jung. The result of this research is a description of the character of Aminah, a six year old child who had to live a dark childhood. Aminah is a resilient, empathetic, and compassionate young individual. She was once lively and communicative until her malevolent stepmother caused her to become withdrawn and emotionally repressed. This resulted in internal conflicts within Aminah's character.

The second is written by Renni Handayani Sembiring, Herlina, Sitti Gomo Attas (2018) wrote *"Kepribadian Tokoh Utama dalam Novel Negeri Para Bedebah Karya Tere Liye Kajian Psikoanalisis Carl Gustav Jung"*. The writer used a psychoanalytic approach. This research analyzes the main character's personality in the novel "Negeri Para Bedebah" by Tere Liye based on Carl Gustav Jung's psychoanalytic theory. The study is qualitative, using content analysis. The research identified eight personalities: extroverted thinking, extroverted feeling, extroverted sensing, extroverted intuiting, introverted thinking, introverted feeling, introverted sensing, and

1. These personalities are evident in the character's actions throughout the novel.

The third research is written by Reika Frawadany (2019) with a title of *Drive Of Alaska Young's Character in 'Looking for Alaska' : Psychological Approach*. The writer use Freud's theory to analyze the novel's character motivations for dying. The researcher



used of qualitative descriptive to method of this research. The result of this research are to find the reasons of Alaska Young's character death used the term of Death drive by Freud and to know how id be a winner towards her death.

Another thesis is written by Shaila Rahma Anggraini, Heny Subandiyah (2022) wrote "*REPRESENTASI KEPERIBADIAN INTROVERT PADA TOKOH UTAMA DALAM NOVEL INTROVER KARYA MF.HAZIM (TINJAUAN PSIKOANALISIS CARL GUSTAV JUNG)*". The writer used a psychoanalytic approach. This study aims to delve into the introspective nature of the protagonist in the novel "Introvert" by MF Hazim. The objective is to analyze the character's typological personality, encompassing attitudes and functions of the psyche, along with key archetypal elements like persona, anima, shadow, and self.

The research conducted by the author on forms of introverted personality based on Jung's theory is in line with previous studies that also utilized Jung's theory on personality. However, this research sets itself apart from earlier studies, particularly in terms of the subjects analyzed. The author chose to focus on the novel "Looking for Alaska" by John Green, contrasting with the works of Jenny Carlina Wandira, Yusak Hudiyono, and Alfian Rokhmansyah who examined the novel *Derita Aminah* by Nurul Fithrati, Renni Handayani Sembiring, Herlina, and Sitti Gomo Attas who delved into the novel *Negeri Para Bedebah* by Tere Liye, and Shaila Rahma Anggraini who explored the novel *Introvert* by MF. Hazim. Eventhough Reika Frawadany use the same object *Looking for Alaska* by John green, but the approaches and theory use in Reika Frawadany different than the writes use for this thesis.

Another distinguishing factor is the methodology employed. The author utilized a structural approach and psychoanalytic theory, while Jenny Carlina Wandira, Yusak Hudiyono, and Alfian Rokhmansyah adopted a literary psychology approach and psychoanalytic theory in their research. Renni Handayani Sembiring, Herlina, and Sitti Gomo Attas opted for a content analysis approach along with psychoanalytic theory. Shaila Rahma Anggraini, on the other hand, utilized a mimetic approach combined with

ory in her study. This variance in research subjects and ls depth and diversity to the exploration of introverted ding to Jung's theory.



2.2. Structuralism Approach

The structural approach is a method of literary analysis that explores the internal structural components of a work of literature with the goal of revealing links and interactions between these components to arrive at a thorough comprehension of the meaning of the work. The literary technique known as structuralism examines the structural components of literary works from within the literary work itself, seeking connections and links between various pieces to create a cohesive meaning. The structuralism method is crucial to literary works since they are composed of components that come together to form a cohesive whole. A systematic organization and a reciprocal link between these elements are also present in literary works. Pradopo (2012:14) states that a literary work does not only consist of elements or objects that stand alone, but objects that are interrelated and have an element of mutual dependence between one element and the other elements. Luxemburg (1986:38) also stated that the meaning of structure is the reciprocal relationship between its parts. In a literary work, the structure consists of elements of genre, characterization, theme, background and message. This element is the most supportive and dominant element in building a literary work (Sumardjo, 1997).

The elements that build literary works are then used as a structural approach and are often called the intrinsic approach. The aspects that give literary works their internal development are discussed in the intrinsic approach to literary works. The story itself has components that are intrinsic. The novel is one of the literary works that is constructed from fundamental components. Novels are constructed from a variety of components, including theme, setting, story, and characters. These components are crucial to a rich novel because they allow the reader to examine each one in greater detail and understand the connection between the work and the creator. According to Tyson (2006:209), structuralism views itself as a science, humans seek to understand systematically the fundamental structures that underlie all human experience, all behavior and human production.

The structural approach aims to analyze literary works by examining the intricate interplay of plot, characters, setting, and theme that collectively reveal the full meaning of the work. This method involves exploring the relationships between these elements, thereby attributing to each one a coherent significance that enriches the others.



2.2.1. Characters

One of the most important elements in a novel story is characters and characterization. Characterization is the process of conveying information about the characters in a work of fiction. This information can include personality, appearance, age, gender, social status, sexual orientation, beliefs, motivations, and so on. Through characterization, readers can understand each character so they can understand the whole story. Characters tell readers about the physical and non-physical characteristics of the people in the story. Each character is related to each other and plays their role to build a story. Usually an author describes his characters directly or indirectly (Martin, 1994: 95).

As per Abrams (in Nurgiyantoro, 2005: 165)), a character is an individual who emerges in a narrative or theatrical piece and is perceived by the audience as possessing specific ethical qualities and inclinations that are reflected in their words and deeds. These ethical inclinations and deeds are indicative of the character's nature. Langhlin (1989: 375) asserts that character development is a crucial component of a literary novel or short story. Each character exhibits a distinct personality that can lead to conflicts. Thus, the character of an individual in a narrative is the essence of their mind and spirit that sets them apart from others.

In characterization, there are protagonists and antagonists. The protagonist is a character that readers admire, sometimes called the hero of the story. The protagonist is the personification of ideal norms and values for the reader. The protagonist is always surrounded by problems and is usually the main character. Meanwhile, the antagonist is a figure who has bad or evil characteristics, jealousy and revenge. These characters are related to the protagonist and always cause problems or bring the main character into trouble (Altenberd & Lewis in Nurgiyantoro, 2007: 178). Furthermore, character is the life of a literary work, characters are objects of curiosity and fascination for readers because within the characters there is affection and dislike, admiration and criticism (Bennett and Royle, 2004: 60).

The position of the characters in the story can be divided into several categories based on point of view, such as big characters and small characters, protagonists and antagonists. Therefore, the characters in a story are created by the author to play roles in the story, revealing the plot. Readers can identify these characters through their actions. There are two types of characters: major and minor. The major characters are categorized as protagonist and antagonist.



2.2.2. Plot

Plot is a sequence of meticulously arranged occurrences within a narrative. Its primary purpose is to delineate the interconnection between these occurrences. Essentially, plot encompasses the progression and stages that a writer navigates while conveying a narrative. The presence of a well-constructed plot in a story has the ability to shape individuals' perspectives and inclinations towards the books they are currently reading, have read, or will read, rendering them more captivating.

According to Perrine (1988:42-44), the plot manifests as the narrative thread woven through the unfolding events of a novel, and can serve as a tool for dissecting the core of a literary work. The narrative arc of a novel comprises a succession of tales.

In general, the plot of a novel refers to the sequence of events that make up the story. It encompasses a narrative structure that guides the reader through the unfolding of events, conflicts, and resolutions. Here's a breakdown of the main components of plot in a novel.

a. Exposition

This is the introduction to the story where the main characters, setting, and initial situation are presented. It provides essential background information that sets the stage for the events to come.

b. Rising Action

This section of the plot involves the development of the main conflict. Tension and suspense build as the protagonist faces obstacles, encounters setbacks, and makes decisions that move the story forward. The rising action leads to the climax of the story.

c. Climax

The climax is the turning point of the story and the moment of greatest tension or emotional intensity. It's where the protagonist confronts the central conflict directly and the outcome hangs in the balance. The climax often involves a significant decision, revelation, or confrontation.

d. Falling Action



that transpire as a result of the climax take place after it story starts to come to a finish when loose ends are agonist's actions may have consequences, and any are addressed.

The denouement, or last section of the storyline where the story comes to an end, is sometimes referred to as the resolution. The characters' outcomes are disclosed, and any unanswered questions are addressed. In addition to offering a sense of closure, the conclusion could provoke thought or analysis of the story's happenings.

Based on the previously indicated analysis, the writer deduces that the story proceeds in a stepwise fashion, starting with the opening events and moving through the interrelated components until the conclusion. Moreover, the storyline is a collection of events that serve as the foundation for a narrative. The plot is set up by the author to show how an event develops.

2.2.3. Setting

According to Wellek and Warren (1956: 131), setting is concerned with the places and locales of stories. It encompasses the time, place, and the primary background and condition of a tale. It alludes to the story's setting, narrative time period, characters' everyday lives, and terrain. Setting is a vital element that conveys the specific position and time period of an event. Within the terrain of a novel, the setting encompasses the overall terrain in which the narrative unfolds. By furnishing details about the setting, the author enables albums to vividly visualize the geographical and temporal background of the story, thereby easing a deeper appreciation of the plot.

According to Abrams (in Nurgiyantoro, 2002 216), setting is also appertained to as the foundation of the story, suggesting the sense of place, time relationship, the social terrain and the circumstance of events. predicated on the statement, setting generally serves as background of events in the story conforming of place, time, and society.

a. Setting of Place

Setting of place directs to the position where the event happed in a story. The use of setting which certain name should reflect the geographical condition of place. Each place must have their characteristics, which separate them from the others. The description of the place is important to give a print to the compendiums, because they will consider that the event really happed



story. Settings of a new generally correspond of several ve from one place to another place because there is a ot and characters. Setting of places is decided by the tion, function and the concinnity with another setting's

b. Setting of Time

Setting of time is related to the problem of when the event happens in a story. The problem of when is generally connected with factual time, that has connection with literal events. The compendiums try to understand and enjoy the story grounded on the period.

c. Setting of Society

Social setting directs to the problems which are related to the behavior of social life in a certain place and certain time in a novel. Social setting has a connection with the system of social life that contains many problems in complex scope, it can be habits, costumes, religion, ideology, and the way of thinking.

The writer emphasizes that setting in a story encompasses place, time, and the background or society where the narrative unfolds. This element is crucial as it allows readers to immerse themselves in the story's atmosphere and experience the situations crafted by the authors.

2.2.4. Theme

A motif in a piece of fabrication is but one element among numerous others that inclusively produce a cohesive total. Basically, a theme encapsulates the underpinning significance of the narrative, drawing heavily upon a variety of connected rudiments. Within the realm of erudite composition, a theme embodies the central conception of a story, serving as the driving force behind the narrative in any form of erudite expression, be it a novel, short story, or any other erudite creation. It's through the thematic frame that the anthology receives the intended communication.

Theme is the meaning or purpose of the story expressed by the author. A story will be concluded by readers because of its theme. The meaning of a literary work is conveyed implicitly by the author. According to Hartoko and Rahmanto (1986: 142), the theme is a general idea that underlies a literary work and is contained in the text as a systematic structure and its similarities and differences.

Themes can be expressed either directly or indirectly. express it



The theme must represent the entire story, because the for developing the story as a whole. It is not easy to find ovel, the writer has to read the novel and understand what . Stanton (2007:7) states that themes provide a strong nity of what happens in the story and tell about life stories

Theme serves as a narrative device that contributes to the overall coherence of a piece. It is a structural element utilized to delineate narratives and infuse a comedic element into works of fiction, including novels, short stories, and other literary forms. The theme must encapsulate the entirety of the narrative and grasp the underlying essence of the literature being examined, comprehending the central message of the story. Essentially, the theme imparts a profound lesson on the interconnectedness of the narrative and the transformative power it holds within the context of life.

2.3. Jung's Personality Typology

Discussions regarding human personality revolve around the concept of human self-identity. Carl Gustav Jung sees human self-identity as a product of personality development, namely the evolutionary process from prehistoric creatures to the current human species. It is true that it is impossible to tell if the archetypes that are present in the collective unconscious and that have been passed down from one human generation to the next impact human behaviour, but this is not all-inclusive. One may argue that human self-identity is an ethical synthesis of the individual and the group (Jung, 1987: 29). Introverts often have a greater interest in their inner lives and frequently focus on their own feelings, ideas, and experiences. They usually consider things carefully before speaking or acting, and they are more contemplative and analytical. According to Jung, each person possesses both extroverted and introverted traits, although one is often more prominent.

Jung also proposed that introverts frequently find comfort in steady, known circumstances and may find it difficult to adapt to abrupt changes or strange surroundings. This does not imply that they are incapable of adapting, only that it will take more time and effort for them to do so. There are several forms of introvert according to Jung's typology. Jung created a sort of personality by combining attitudes and soul functions. The protagonist of John Green's book *Looking for Alaska* is a reclusive person. Thus, introversion-mind, introversion-feeling, introversion-sensing, and introversion-intuition are the personality types that emerge.

a. Introversion Thinking



sion of mind is a personality type that favors abstract ings over tangible ones. Usually stubborn and kind in an s type tends to focus on logic and internal reasoning. his type of introvert prefer to process the world through al thinking.

b. Introversion Feeling

Introversion of feelings is a personality type someone who actually has high emotional feelings but was successfully held and not shown on others. A calm attitude and tremendous self-confidence are impressive and unpredictable feelings. While This type tends to process the world through emotions and personal values. They may be very introspective, introverted, and experience deep emotions.

c. Introversion Sensing

Sensing introversion is the personality type of an introverted person who uses their body senses. There are several groups that fall under the introverted category. Introverts are capable of thoughtful, extended thought. In a similar vein, they abuse each and every sense of the body, whether they recognize it or not. They tend to take into account a variety of difficulties and relate them to factual information. However, because sensory introversion can cause hallucinations, an introvert may find it challenging to engage in meaningful conversations and simple human relationships. Few people truly understand it. Many people are unfamiliar with the concept and may misinterpret the behaviors associated with it, such as withdrawing from social situations or struggling to engage, as personal choices rather than responses to sensory sensitivity. Since sensory introversion often lacks visible or obvious symptoms, it can be difficult for others to recognize the challenges it brings. Additionally, societal norms that favor extroverted traits, like being outgoing and socially active, can further marginalize introverts and make their experiences seem less valid. This lack of understanding can leave those with sensory introversion feeling isolated or misunderstood in their daily interactions.

d. Introversion Intuition

Intuitive introversion is a personality type of an introverted person who tends to be impractical and understand facts subjectively. Nevertheless, intuitive judgment to solve a problem is very strong and clever at bringing other people along to follow his opinion. This type tends to live in a world of abstract ideas and possibilities. They often have deep thoughts about the meaning of life and tend to like personal reflection.

