

ROMANCE PORTRAYED IN SOPHIE KINSELLA'S *FINDING
AUDREY* NOVEL

THESIS



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ABSTRACT

Alallah, F. A. (2022). *Romance Portrayed In Sophie Kinsella's Finding Audrey Novel*. English Department, UIN Sunan Ampel Surabaya. Advisor: Dr. Wahyu Kusumajanti, M. Hum.
Keywords: Relationship, Romance, Anxiety.

This research aims to describe the relationship between Audrey and Linus relationship in Sophie Kinsella *Finding Audrey*. In this research, the researcher only formulated one research question; How were the relationship between Audrey and Linus portrayed in the novel?

This research used a descriptive qualitative method to describe the relationship between Audrey and Linus. The researcher used the theory of Formula Fiction from John G Cawelti to analyse Audrey and Linus relationship and identify the romance story on the novel. This data collection was based on the book *Finding Audrey* by Sophie Kinsella.

As the result, this study shows that the relationship between Audrey and Linus develop romantically. According to Pamela theory from Cawelti, the plot formulated from the beginning Audrey and Linus meet, growing feelings toward each other, until they overcome problem of their relationship to maintain their love.



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INTISARI

Alallah, F. A. (2022). *Romance Portrayed In Sophie Kinsella's Finding Audrey Novel*. English Department, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Wahyu Kusumajanti, M. Hum.
Kata kunci: Hubungan, Romanca, Kecemasan.

Penelitian ini bertujuan untuk mendeskripsikan hubungan antara hubungan Audrey dan Linus dalam Sophie Kinsella Finding Audrey. Dalam penelitian ini, peneliti hanya merumuskan satu pertanyaan penelitian; Bagaimana hubungan antara Audrey dan Linus digambarkan dalam novel?

Penelitian ini menggunakan metode deskriptif kualitatif untuk menggambarkan hubungan antara Audrey dan Linus. Peneliti menggunakan teori Formula Fiction dari John G Cawelti untuk menganalisis hubungan Audrey dan Linus dan mengidentifikasi kisah romansa dalam novel. Pengumpulan data ini berdasarkan buku Finding Audrey karya Sophie Kinsella.

Hasilnya, penelitian ini menunjukkan bahwa hubungan antara Audrey dan Linus berkembang secara romantis. Menurut teori Pamela dari Cawelti, plot yang dirumuskan dari awal Audrey dan Linus bertemu, menumbuhkan perasaan satu sama lain, hingga mereka mengatasi masalah hubungan mereka untuk mempertahankan cinta mereka.



UIN SUNAN AMPEL
S U R A B A Y A

TABLE OF CONTENTS

Approval Sheet	ii
Examiner Sheet	iv
Declaration	iv
Acknowledgment	v
Abstract	vi
Intisari.....	vii
CHAPTER I	1
INTRODUCTION.....	1
1.1 Background of the Study.....	1
1.2 The problem of the study	4
1.3 Significance of the Study	5
1.4 Scope and Limitation	5
1.5 Research Method	5
1.5.1 Research Design.....	5
1.5.2 Data Source.....	6
1.5.3 Data Collection.....	6
1.5.4 Data Analysis.. ..	7
CHAPTER II.....	8
REVIEW OF LITERATURE.....	8
2.1 Popular Literature.....	8
2.2 Formula Theory	9
2.1.1 Reading the Romance.....	15
2.3 Previous Study.....	17
CHAPTER III.....	20

ANALYSIS	20
3.1 The Portrayal of Audrey and Linus’s Relationship.....	22
3.1.1 Audrey and Linus First Meet	22
3.1.2 Audrey and Linus Feeling	26
3.1.3 Audrey and Linus Interaction.....	30
3.1.4 Audrey and Linus Problem	35
CHAPTER IV	49
CONCLUSION	49
REFERENCE.....	51
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UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The relationship is how two or more people interact with one another or how they are related to one another. One of the major determinations of a person's conduct and lifestyle is their relationships. Relations include an emotional bond between people of the same sex and/or other types that are built on respect, trust, and mutual understanding (Duck, 2007). There are healthy and unhealthy connections, friendships, and romantic partnerships, as well as good and terrible interrelations (Dietrich, 2016). There are several types of relationships, family relationships, friendship, romantic relationships, as well as work relationships.

Not all relationships are the same. As an example on friendship, someone defines their relationship with quality and intimacy. A relationship has a circle of support that define status and closeness. Forest and Pearpoint (2017), through their website, state that the theme of "Circles" is how we care for one another in our families and communities. It serves as the "structure" of our interactions. As income and mobility have grown in Western cultures, we have become more segregated from one another. Gathering our circles serves as a helpful reminder to keep our relationships at the forefront of our minds (Forest, 2010, para 1). Each of our interactions gives us the chance to share ideas, encouragement, information, and other forms of practical support. Ways, Brien, and Pearpoint describe that there is no superior type of friendship; rather, we have more options when we

have both close friends with whom we spend a great deal of our life and distant acquaintances with whom we have only tenuous ties (1997)

There is a famous saying from Scott Hall that 'you cannot choose your family, but you can choose your friend.' Friendship is a special kind of close relationship that involves some amount of intimacy and is founded on each friend's concern for the well-being of the others. A friendship necessitates a certain kind of care for a friend, care that could be seen as a manifestation of love. (Helm, 2020, para 1). Friendship can be happened from any age with any gender, class, or culture, without any limitations. Friendship that formed in adolescence and early adulthood is frequently the closest and longest-lasting (Dwyer, 2002). According to one definition, friendship is an emotional connection between two kids that must have all three of the following: mutual enjoyment, mutual preference, and the capacity for skillful interaction (Howes, 1983, p.1042).

From a friendship, someone can develop a romantic relationship. Teenagers frequently view their romantic partner as a friend. Less frequently, some friends have also experienced a romantic relationship. It is true that friendships, romantic partnerships, and other dyadic peer relationships differ in some ways, but it is important to recognize both the similarities and differences in order to determine which processes are unique to one type of peer relationship and which are shared by all close relationships or perhaps all peer relationships (Furman & Rose, 2015). One of the crucial developmental stages indicating one's entry into maturity is the acquisition of closeness in a romantic relationship. It is believed that early interpersonal interactions that aggregate throughout childhood

and adolescence shape the ability for closeness in maturity (Rauer, Petit, & Lansford, et al., 2013). Reiss (cited in Pambudi, 2019, p.7) explains that the primary origins of emotion, or the desire for sex and majesty, can be found in the mating senses. People's sentimental desires are influenced by both mental and social factors, such as the perception of excellence, as well as natural factors, such as innate traits and hormones. Humans are motivated by this urge to give their appearance a lot of thought. Excellence in beauty affects amazement and frequently creates feelings of affection. Anyone can claim that brilliance is the source of emotion in this way.

The novel entitled *Finding Audrey* (2015) tells about Audrey, who is dealing with social phobia, is an example of an anxiety disorder topic related. Audrey is a 14-year-old girl who is bullied at school. The bullying she experienced made Audrey even more introverted and she avoided any kind of social interaction other than with her family. Audrey avoids interactions involving strangers. Audrey has been on medication since her parents realized the strangeness that happened, she got a therapist from the right psychologist. During this healing period, all family members supported Audrey, but Linus' presence became a significant support system for Audrey's development. The relationship between Audrey and Linus became special, which pushed Audrey's spirit to heal even greater. From this explanation, the author wants to discover the relationship between Audrey and Linus and the development of romance between Audrey and Linus.

The researcher has found four previous studies that used *Finding Audrey* as the object of the study. The first previous study from Sri Sakina Gasin (2019) used *Finding Audrey* as the object to analyze Audrey's anxiety and the cause of anxiety. The second previous study was conducted by Lilis Karlina (2019). The study also used *Finding Audrey* to analyze how Audrey's anxiety was portrayed and who cured Audrey's anxiety. The third previous study is from M. Aprianto and Sely Viladinia (2018). They analyze Audrey's defense mechanism in *Finding Audrey's* novel. Fourth, the study by Amalia Kasha and Nungki Heriyati (2020) describes the social phobia of Audrey Turner in Sophie Kinsella *Finding Audrey* novel. Other previous studies done by Erlin Setyaningrum (2020) analyze Audrey Turner's personality development. The last previous studies were conducted by Kendra Pratiwi (2017) who used *Finding Audrey* as the object. She studied about the factor of Audrey's anxiety, also resolving the main character's anxiety. From all of the previous studies above, none has analyzed the relationship between Audrey and Linus, so the current study want to analyze how Audrey and Linus relationship develops and how the relationship could motivate Audrey to overcome her anxiety.

1.2 The problem of the study

This study only has one research problem;

1. How were Audrey and Linus romantic relationships portrayed in the novel?

Therefore the objective of this study is:

1. To describe the relationships between Audrey and Linus depicted in *Finding Audrey* novel.

1.3 Significance of the Study

The researcher hopes this current study will give a contribution to the readers, the literature field. Theoretically, this research is expected to be able to provide new insights for readers about formula theory, especially romance formula. And practically, this research is expected to provide an overview of how a relationship between friends and family can provide encouragement so that a person can overcome their problem.

1.4 Scope and Limitation

The scope of this research is the novel *Finding Audrey* by Sophie Kinsella. The current study is limited to analyzing the relationship between Linus and Audrey and how the romance between them happen. The theory used in this research is New Criticism and Formula Fiction.

1.5 Research Method

This part covered Research Design, Data Source, Data Collection, and Data Analysis. The researcher will discuss the method used in this study in greater detail below.

1.5.1 Research Design

The research design for this study was qualitative research. According to Creswell (2009), the qualitative research approach involves collecting several data types, such as documents or even interviews, as opposed to concentrating just on

one source. The researcher also makes reference to the grounded theory report, which integrates five elements: outlining the research topic, reviewing the literature, outlining the methodology, outlining the data analysis, outlining the theory, and outlining the implications (Leedy & Ormrod, 2001).

1.5.2 Data Source

This study used two data sources, primary and secondary data. The primary data is conducted from the novel written by Sophie Kinsella entitled *Finding Audrey*. The secondary data are collected from the related topic to the psychological theory such as articles, books, journals, and some previous studies.

1.5.3 Data Collection

For data collection, the researcher will do library research. Hence, the steps are as follows:

1. The researcher read the story multiple times to understand and identify the issue.
2. Then, the researcher interpreted all the data from *Finding Audrey* novel using a data table.
3. The researcher collected the quotation on *Finding Audrey*, and the relationship between Audrey and Linus.
4. The researcher classified the data based on the statement above in *Finding* novel.
5. The researcher collected the supporting data from a journal, article, and book.

1.5.4 Data Analysis

After collecting the data, the researcher was analyzed the data by following the steps as follow:

1. The researcher analyzed the relationship shown by the main characters by using Formula theory.
2. Using Formula theory, the researcher analyzes the relationship between Audrey and Linus and the romance portrayed in the novel
3. The researcher has collected the results and conclusions through the analysis



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER II

REVIEW OF LITERATURE

In this chapter, the researcher explains the theories that were used in this research and the previous studies:

2.1 Popular Literature

Popular literature is literally translated as popular literature, although many people do not agree with the translation because literature in the Indonesian context is noble writing so it cannot be interpreted as literature because of its different connotations. The development of society to be more pragmatic makes the word literature which refers to popular literature, can be easily translated into popular literature (Adi, 2011, p.24).

Popular literature is a literary work that is considered to have low literary value, so it is called a small literary work. Popular literature is considered a literary work that was created quickly to meet market tastes so that it does not pay attention to the level of literature contained in the popular literary work. It is the taste of the market that is the main target for writers and publishers so that the works they launch are sold in the market. Thus, it can be said that a novel is called popular among others because the theme, the way of presenting language techniques, and the writing follow the general pattern that is favored by the reading community (Adi, 2011, p.30).

Modern popular literature is the result of the massive entertainment industry. Written fiction is only a portion of this sector, which also promotes and sells popular stories for radio, television, periodicals, and other media in addition to books. Therefore, to study popular fiction is to merely investigate a limited portion of popular culture (McCracken, 1998, p.1). Popular fiction could be defined, first and foremost, by its scale, as well-known novels tend to draw sizable readerships. Along with readership figures, "popularity" is linked to an entire "entertainment sector" that includes "popular storylines for film, radio, television, and periodicals as well as in book form." (Montoro, 2015, p.647)

2.2 Formula Theory

Intrinsic literary research is usually done by examining the elements that exist in fiction, such as characters and characterizations, plot, plot structure, setting, and theme. Popular fiction genre research is also done by looking at the elements or elements of popular fiction. However, in contrast to elements of literary works, elements in the context of popular fiction are referred to as formulas. So, in general, formulas can be equated with elements (Adi, 2011, p.77).

According to Cawelti (1976, p.119), the phrase literary formula is a narrative structure or dramatic convention used in many individual works. He added two uses of the term formula related to the conception to be made. According to him, there are two uses of the term formula used, which can be related to the conception that will be made later. The first usage simply denotes the conventional way of treating certain people or things. The crucial aspect of

this usage is that it relates to conventions that are typically quite peculiar to a certain culture and time period and do not have the same meaning outside of this particular context. As a result, the formulaic relationship between blondness and sexual purity that existed in the nineteenth century gave way to a radically different formula for blondes in the twentieth. (Cawelti, 1976, p.5) The second use shows that the term formula refers to a larger type of flow. This idea of formula is frequently seen in the books for budding authors that provide the recipes for twenty-one sure-fire plots—boy meets girl, boy and girl have an argument, boy gets the girl. These common plot structures are not exclusively found in one culture or time period. Instead, they appear to represent narrative styles that, while perhaps not universal in appeal, have undoubtedly enjoyed success throughout a wide range of societies and historical periods. In actuality, they are illustrations of what some academics have referred to as archetypes or patterns that have cultural appeal. (Cawelti, 1976, p.6).

Cawelti mentions that the formula is more conventional and oriented to some form of escape, the creation of an imaginary world in which fictional characters direct the reader to interest and focus that exceeds the limits of frustration experienced by the reader (1976, p.38). The first use, of a formula, is simply to denote a conventional way of treating some specific thing. Specific refers to the specific convention patterns of a culture at a particular period and does not mean the same outside of its specific context. In a second use, the term formula refers to a larger type of flow. That is, formulas refer to the types of plot

types that represent the types of stories, if not universal in their charm, becoming popular in different cultures and at different times.

A formulaic pattern will exist for a suitable period of time to be considered, before the pattern is understood by the creator or his audience as a genre because the conception of genre involves an aesthetic approach to literary structure. A formula is a kind of pattern in a story. When the reader is successful in defining the formula, the reader has isolated at least one basis for the popularity of a number of works. When it becomes a successful formula, a story pattern clearly has special interests and meanings for many people in the culture (Rosyidi, et al. 2010, p. 7).

Cawelti explains that, First and foremost, formula literature is a form of literary art. We need to look at some of the aesthetic consequences of these two fundamental traits in order to understand formula fiction on its own terms rather than merely condemning it. Formula literature is especially dependent on well-established conventional frameworks, which represent the preferences of readers, authors, and publishers. Audiences respond well to a familiar form because it provides them with basic emotional security. Additionally, because they have experience with the formula in the past, they know what to expect from new individual examples, which improves their ability to comprehend and appreciate the finer points of a work. The formula gives authors a way to produce new works quickly and effectively. The writer who devotes himself to this kind of production will not have to make as many tough artistic decisions as a novelist working

without a formula once they are familiar with the general outline of the formula. (Cawelti, 1976, p.8-9).

Formula theory developed by John G. Cawelti, there are five formulas to figure out a fiction story. Among the stories of adventure, romance, mystery, melodrama, and alien beings or states, the way to distinguish the formula is different. A romance narrative describes a romantic ideal. In romance novels, the protagonist and heroine must overcome many psychological or social obstacles in order to be together. Romance stories are well renowned for having happy endings (Santoso, Basuki, and Wardani, 2019, p.269). Developing a love relationship, typically between a man and a woman, is romance's structuring action rather than the fact that a female character plays the lead. Adventure is frequently a part of romances, but the perils serve to test the love connection before solidifying it (Cawelti, 1976, p.41).

Janice A. Radway (1991) put forward a general definition of romance. Radway said that the relationship between men and women is the most important element in a literary work to be categorized as a romance. The plot of the story is themed on the subject of love, and the storyline is built on fragments of events of sadness, joy, obstacles, and obstacles in the process of developing the main character's love relationship. The majority of romantic formulas focus on overcoming a combination of societal or psychological hurdles since romance is a vision of all-sufficient love (Muniroh, 2015, p.4-5).

Since romance is a fantasy of the all-sufficient nature of love, the majority of romantic formulas revolve on the surmounting of a particular set of

psychological or societal boundaries. The Cinderella "formula" is a popular formulaic plot that involves an impoverished girl falling in love with a rich or aristocratic guy. Or there's the Pamela formula, where the lead character defeats the threat of pointless emotion to forge a lasting love connection. Another, the more modern scenario is the career girl who chooses money or fame over love, only to find that love is the only thing that can truly fulfill one (Cawelti, 1976, p.42). The development of an imaginary world with fictional characters that pique the reader's attention and concern transcends the limitations and difficulties that the reader typically experiences. Formula are more highly traditional and more directed toward some type of escapism (Cawelti, 1976, p.83).

Developing a love relationship, typically between a man and a woman, is romance's structuring action rather than the fact that a female character plays the lead. The romance is distinct from the adventure story and the mystery because this is the main plot line. The gothic romance uses mystery as an occasion to bring two potential lovers together, to temporarily obstruct their relationship, and, ultimately, to make its solution a means of removing the separation between the lovers. This is in contrast to a straight mystery formula, such as the detective story, where the solution of the mystery is the dominant line of action. (Cawelti, 1976, p.41) The successful, lasting love that overcomes all challenges is the moral fantasy of the romance. Although the typical outcome is a happily ever after marriage, more complex sorts of love stories occasionally result in the passing of one or both of the lovers, but always in a way that suggests the love relationship had a long and permanent impact. The mimetic version of the romantic tragedy

can be distinguished from the formulaic romance by this feature. The majority of romantic formulas focus on some combination of societal or psychological barriers since romance is a delusion of the all-sufficient nature of love. (Cawelti, 1976, p.42)

The plot and the characters are the two key components that define the narrative of a romance novel. According to Cawelti's theory, the typical romantic formula plot has an identical structure. Characters like the hero (a man) and heroine (a woman) are stereotypes in romance stories (Santoso, Basuki, and Wardani, 2019, p.270). They also state that when the hero and heroine's initial encounter marks the beginning of the romance story. The progression of the romantic relationship represents the plot's second phase. Conflicts that the hero and heroine face are the third stage. As they encounter the challenges, they must overcome along the road, and disagreements begin to emerge. The conflict is both internal and external (2019, p.269-270).

Janice A. Radway describes the character of a hero on heroin in her book. Radway uses the perspective of the Smithton women readers to make cooperation. For the hero character the Smithton thinks that men should be the one with intelligent, tender, protective, strong, bravely, have a sense of humor, be independent, and attractive (Radway, 1991, p.82). One of the top three elements of a relationship, according to sixteen (38%) of the female respondents, is a weak hero. Additionally, nearly 25% of Dot's consumers concurred that strength is the third most crucial quality for a hero out of nine attributes. When compared to knowledge, tenderness, and the capacity to laugh at life, neither strength nor

protectiveness is valued as highly (1991, p.81). The readers of *Smithton* prefer to see the heroine loved, needed, and desired by a man who is both physically powerful and masculine and also able to display remarkable sensitivity, delicacy, and consideration for her pleasure. In fact, none of the *Smithton* readers ranked independence in the top three spots among the ten male personality traits when asked to evaluate them in order of attractiveness. The women may not have felt the need to specifically mention this quality because they believed males are autonomous by nature, but their interview comments seem to indicate otherwise (Radway, 1991, p.81). The *Smithton* readers describe their favorite heroines as "intelligent," "spunky," and "independent," according to Radway. (1991, p.125). Therefore, the focus on the heroine's obstinate demand that she be allowed to express her will and desire in these specific romances is persuasive proof that the romantic story begins as an impulse toward individuation and the realization of a purposeful self. The *Smithton* reader added that the heroin is invariably "fringed with sooty lashes," have "glorious tresses," and "sparkling" or "smoldering" eyes (1991, p.126). Radway also explains that (1991, p. 127), the *Smithton* ladies favorite heroin was particularly empathetic, gentle, and understanding. The beginning of the story usually features some little catastrophe that serves as the ideal setting for her to demonstrate her exceptional talent for nurturing empathy and gentle care.

2.1.1 Reading the Romance

Radway (1991) *Reading the Romance* is a book that discusses Radway findings about romance reader criticism. Analyzing the *Smithton* women's reason

for reading romance, she starts to expand her interpretation of romance reader. Reading is an act of discovery when they learn from the author's knowledge about characters, settings, and events that are not themselves in the book. Reading is not an introspective, collaborative process where readers work with the author. The women believe that the author purposefully included information about these incidents when she substituted certain terms for others in the book. They think that words have meaning before they are read because of this (Radway, 1991, p.190).

Reader appears to hint toward a world she actually builds while appropriating the text's language as her own. Since the process must necessarily draw more or less on the vocabulary the reader uses to refer to the real world, the imaginary world created while reading has a critical connection to her everyday life. Because they either replicate and reinforce or alter and criticize the reader's perception of the world, reading and world-building activities are therefore relevant to the reader on a purely formal level. (Radway, 1991, p. 187). A literary book should be interpreted by the reader as a set of instructions that asks her to put herself in the position of a fictional speaker or writer who uses language as if there is a real cosmos "out there" about which she might tell this story. A literary work affects the reader in this way (Radway, 1991, p.188).

A quick glance at a popular romance will show that the genre employs a few linguistic tricks that can hinder a reader's attempts to "find" the meaning of the words used in the story right away. The prose of the modern romance is dominated by cliché, easy vocabulary, conventional grammar, and the most

widely used devices of the realism book of the nineteenth century. The vocabulary of the romance is, therefore, steadfastly familiar, allowing for quick reader comprehension. (Radway, 1991, p.189). It appears that popular romances, as they are read and understood by Smithton readers on a regular basis, are similar to oral culture myths in that they serve to tell a story that readers are already familiar with. In spite of the fact that romances are technically novels because each one claims to convey a "fresh" story with unfamiliar people and unfinished events, in reality, they all replay the same story, whose conclusion their readers are always aware of. (Radway, 1991, p.198).

2.3 Previous Study

There are several studies that used Sophie Kinsella's *Finding Audrey* as the object. Sri Sakina Gasin (2019) analyzes the psychoanalytic of Audrey by using Sigmund Freud's anxiety theory under the title *An Analysis of Anxiety Disorder of Audrey's Character in Sophie Kinsella*. The study describes the kind of anxiety suffered by Audrey and what are the cause of Audrey anxiety. The results state that reality anxiety is a major aspect of personality anxiety disorder, id and ego play a role in anxiety, followed by bullying as a cause of anxiety disorder. Lilis Karlina (2019) from UIN Alauddin also using the same perspective as Gasin, but in her study Karlina focus on analyzing how Audrey anxiety is portrayed and who cured Audrey anxiety. As a result, the data shows two neurotic anxiety and three moral anxiety are portrayed in the novel. The role of the main characters are to help Audrey cure from her anxiety, they are Mom, Dad, Frank, and Linus.

The other study from M. Aprianto and Sely Viladinia (2018) analyzes Audrey Turner's Conflict and Defense Mechanism in Kinsella's *Finding Audrey*. They used the psychology perspective theory by Islam and the defense mechanism theory by Cramer to focus on how Audrey tries to protect herself. The study shows that Audrey faces conflict against herself and her feeling of fear, and to protect herself, she uses denial as a defense mechanism. Kendra Partawi from UIN Sunan Gunung Djati analyzed Social Anxiety Disorder of The Main Character in Sophie Kinsella's *Finding Audrey* on 2017. She tried to describe the anxiety of the main character, the factor that caused Audrey's anxiety and suffering, also resolving the main character's anxiety. On the result, Pratiwi shows that Audrey's anxiety is caused by the trauma of bullying that appears in the form of a panic attack when she meets a stranger. Audrey's anxiety disorder can be cured with therapy, the help of those close to her, and her own will.

Erlin Setyaningrum (2020) analyze the individual psychology of Audrey Turner in *Finding Audrey* novel by using Alfred Adler's theory. She found that the personality development of Audrey come in line with the psychological theory of Alfred Adler. Audrey's personality develops from inferiority to superiority, from being unable to do social interaction to be able to take the initiative of taking control in her life, go to public places, and socializing with people around her. Another study had done by Amalia Kasha and Nungki Heriyati (2020) from Universitas Komputer Indonesia used *Finding Audrey* as the object. Kasha and Heriyati analyze *The Social Phobia of Audrey Turner in Sophie Kinsella's Finding Audrey* using the theory of psychoanalysis by Sigmund Freud. The result

of the study shows that Audrey social phobia is the type of reality anxiety. The cause of Audrey's social phobia comes from Audrey's traumatic event because of the bully.

From the previous research about *Finding Audrey*, the researcher found that none of the previous study used formula theory to analyze novel from Sophie Kinsella, *Finding Audrey*. Therefore, the researcher wants to analyze the novel through the plot by using John G Cawelti's Formula theory to define how the romance between Audrey and Linus is portrayed in the novel.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER III

ANALYSIS

The novel *Finding Audrey* tells about fourteen-year-old Audrey Turner who deals with a tragic event that has left her with a variety of mental health issues, including depression, generalized anxiety disorder, and social anxiety disorder. Audrey, a teenager in high school, is aware of the concept of bullying. However, as things start to get worse and the same group of girls bullies her repeatedly in school, it starts to significantly affect her quality of life and give her a lot of worries. When Audrey's parents learn about the bullying, they remove her from school. Audrey is required to go to her psychologist, Dr. Sarah for therapy sessions.

Audrey's family is in disarray as she works through treatment to find her personal strength. Frank has a major video gaming addiction, in Audrey's mother's opinion. Frank claims that he is practicing for a major video game championship, despite Audrey's mother's wishes that he give up video games and pursue other interests. The best Audrey's mother can come up with in response to this is to take Frank's computer and throw it out the window. The neighbors who assemble to witness the show find this to be quite entertaining.

The majority of Audrey's interactions with people outside of her family and therapist take place within the confines of her home. She has a protection mechanism that makes her push others away, and she struggles to build new relationships because she has a fight-or-flight mindset. Therefore, she is unsure of

how to proceed when she realizes her own increasing interest in Linus, a friend of her brothers who unintentionally enters her room. She quickly discovers that Linus feels the same way, and he turns out to be a wonderful support. He shows unlimited patience as Audrey strives to gain his trust because he seems to genuinely care and want to assist her.

Dr. Sarah tries to convince Audrey to start making eye contact with other people and guides her through some of the stages of her fear. Audrey expresses frustration with her lack of improvement and her belief that she will never be healthy enough to lead an ordinary life to her therapist. Audrey is given the task by Dr. Sarah to make a movie about her family with the goal of conducting interviews afterward. Dr. Sarah thinks Audrey might be able to make eye contact with people more easily through the camera.

Everything is going smoothly until Audrey decides she does not need to take her medication anymore and stops abruptly. She maintains this as a secret, as well as her intention to go against her parents' wishes and meet a previous tormentor. Linus concurs with her parents when he learns of her intention to confront the bully, expressing his worry that it would arouse feelings and result in a setback.

Audrey chooses to go against all of the advice she is given and sneak away to see her former classmate. Her parents and Linus were correct; it caused her to anxiety symptoms. Audrey walks to the park to try to calm her down. Her parents become really concerned when they see that she is not in her bed. They immediately call the police and start looking for their missing daughter. Soon

after the search is launched, Audrey is discovered in the park, sound asleep against a tree.

Audrey learns several important lessons from the incident. She first understands that rehabilitation is a non-linear process and that she must take her time and treats herself gently. Setbacks are a common occurrence during the healing process. She also understands how crucial it is to take her medication as prescribed and to never stop taking it without consulting a doctor first. Audrey gains the ability to love and accept herself for who she is via her therapy with Dr. Sarah and with the help of her family and Linus. She understands that everyone has their own timeline and that just because she responds to some things differently does not mean she is abnormal.

3.1 The Portrayal of Audrey and Linus's Relationship

3.1.1 Audrey and Linus First Meet

Audrey and Linus meet for the first time at Audrey's house. Linus was Frank's friend. Frank was Audrey's elder brother. Audrey and Frank went to the same school, but the school separated boys' and girls' students. When the school held a drama performance for students, Linus and Frank played their roles in the drama was *To Kill A Mockingbird*. Linus played the main role of Atticus Finch while Frank played the Crowd. Audrey explains the situation of their first meet, "He came round to our house once, before a rehearsal. Just for about five minutes, but I still remember it." (Kinsella, 2015, p.12)

The visit is short, only about five minutes, but Audrey still remembers the moment. It is either because of Audrey is clever so she could remember

someone's face or it is because Audrey is already impressed by Linus' appearance. Linus is a tall, brown-haired youngster with wide cheekbones, unruly hair, and one of those smiles that resembled an orange segment. However, Linus does not have orange teeth; when Linus smiles, his lips take on that shape.

The Atticus Finch played by Linus received much praise for the role he played in the drama. Just like other viewers who were impressed by Linus' performance as Atticus Finch, Audrey saw Linus as a cool actor because he is able to deliver a good act.

"The point is, Linus was in the play, and he was a really good Atticus Finch. He was noble and heroic and everyone believed him. Like, he has to shoot a rabid dog in one scene and the prop gun didn't work on our night, but no one in the audience laughed or even murmured. That's how good he was." (Kinsella, 2015, p.12)

Linus is Frank's best friend. Both of them are in the same game team to take part in international online game tournament qualifications. Frank is very excited about the qualifiers, and Linus comes to play a game with Frank because the game requires teamwork. The day Linus came to play, Frank's mother scolded Frank for playing on the computer for too long. Mum lectured Frank about the dangers of playing too long on the computer to the health effects of sitting too long, the two arguing not to be outdone. Mum's bickering with Frank made Linus step aside and enter the watching room. Linus saw Audrey there and greeted her. But unfortunately, Audrey, who was hit by a panic attack, ran past the boy.

"He must have wandered off while Mum and Frank were fighting. But no one comes into this room. This is my space. Didn't Frank tell him? Didn't Frank say? My chest is starting

to rise in panic. Tears have already started to my eyes. My throat feels frozen. I need to escape. I need – I can't— No one comes in here. No one is allowed to come in here.” (Kinsella, 2015, p.15)

Since February, Audrey has been conducting interventions to lessen her anxiety. She has never left her home to consult with anyone or engage in any type of interaction other with her family and doctor. In the quote above, it is stated that Linus surprised Audrey who was in the room called the den. Audrey named the room where she usually stayed as ‘den’ which meant a place for her to hide. She said that the den is her space, referring to a location where she can feel safe from abuse or judgment. She not allowed anyone to disturb her when she is on the den, especially a stranger like Linus. Linus is avoid the bickering of Frank and his mother when he found someone on the room. “‘Hi,’ he tries again. ‘I’m Linus. You’re Audrey, right?’ ‘Do you always wear those?’ He nods at my dark glasses.” (Kinsella, 2015, p.15)

Audrey was shocked by the greet from Linus, she could not able to control her panic since she was so startled by Linus's appearance. As the terror crept up on Audrey, her heart began to rush, and she found it difficult to focus. Audrey longed to run away; she hurriedly entered her room after running up the stairs and snuggled up behind the window curtain. Audrey needs three days to return to her daily activities. Everyone in the family knew what had happened to Audrey when Linus greeted her. Audrey's entire family kept her mental condition as stable as possible, so after that Frank always warned Audrey if Linus was at her house.

‘Frank gives her a withering look. The doorbell rings and Frank looks warningly at the camera. FRANK: ‘Hey, Aud,

this is Linus, if you want to . . . you know. Get out of the way.' AUDREY (V.O.): 'Thanks.'" (Kinsella, 2015, p.29)

The quotation above comes from Audrey's transcript video. After the incident, Frank always warned Audrey every time Linus came over to their house. Everyone in the house is aware of what happened with Audrey. They tried their best not to trigger Audrey's mental health. All of Audrey's family members have been educated about Audrey's depression and trauma so they can minimize Audrey's anxiety occurs.

Audrey got an assignment from Dr. Sarah to document what she witnessed inside her home. The purpose of making this documentary is to make Audrey more daring to make eye contact with her family members. Audrey did not dare look at Linus directly, so what she did was enlarge the image of Linus in her camera. Audrey is recording random thing on her house when Linus come. "Linus glances at the camera and it quickly swoops away and retreats. Then, slowly, from a further distance, it comes back to rest on Linus's face. It zooms in." (Kinsella, 2015, p.30)

When Audrey replay the recording, Audrey admired the figure of Linus, Audrey admitted that her brother's friend was good-looking. She said that ".he has a nice face. Which I have watched on playback a few times." (Kinsella, 2015, p.31) But the opposite, Audrey does not want to admit that she looks like she's watching someone. Audrey reasoned that what she did was simply because Audrey was recording Frank before, and then Linus appeared and included on Audrey' camera. "I mean, I was just filming him because he's Frank's friend. It's just, you know. Family context or whatever. OK." (Kinsella, 2015, p.31)

3.1.2 Audrey and Linus Feeling

3.1.2.1 Audrey Sees Linus

Audrey did not admit that she had feelings for Linus at first. All she knows is that it is just a normal curiosity toward her brother's brother's friend. But then, longer Audrey realizes that she had an interest in Linus.

“Oh God. I mean, oh God on so many levels. First, he thinks he freaked me out. (Which he did, but not because he's freaky.) Second, he feels the need to apologize, which makes me feel bad. Third, what do I do now?” (Kinsella, 2015, p.39)

Audrey got Linus' apologize letter after what happened to her. None the less Audrey feels bad for putting Linus in such a situation. What happened earlier is an unpredicted situation that Audrey herself did not want to go through. Audrey becomes awkward with Linus act, she did not expect to get some apologize from the boy. Audrey impression of Linus is getting better.

“Hey, thanks. Actually, we're tanking. Frank is shouting at me because I'm writing this. You are a bad influence, Audrey. I look at the way he wrote my name. It feels intimate. It feels like he's taken hold of a piece of me. I try to hear his voice saying the word. Audrey.” (Kinsella, 2015, p.40)

“I'm still holding the first paper; the one with my name on it. I press it to my face and inhale. I think I can smell his soap or shampoo or whatever.” (Kinsella, 2015, p.40)

Audrey felt a new feeling of happiness when she read Linus' handwriting that wrote his name in the letter. The feel of closeness with someone because they called our name. Audrey felt as if she had known Linus for a long time and entrusted herself to the young man. In fact, the two of them had never interacted more and did not forget the fact that Linus had once made Audrey freak out. Since then, Audrey realized that she had a crush on her brother's friend.

“OK. Nice to . . . you know. Chat.’ ‘Same. Well, bye then. See you soon.’ I lift a hand, my face twisted resolutely away, desperately wishing that I could turn towards him, telling myself to turn – but not turning. They talk about 'body language, as if we all speak it the same. But everyone has their own dialect. For me right now, for example, swiveling my body right away and staring rigidly at the corner means ‘I like you.’ Because I didn’t run away and shut myself in the bathroom.” (Kinsella, 2015, p.58)

Body language is known as the nonverbal gestures we use to communicate. This body language plays a significant role in daily communication. A variety of nonverbal signals called body language can be used to convey feelings and intentions. Your posture, facial expressions, and hand movements are a few of these. The term "posture" describes both how we hold our bodies and a person's entire physical appearance. A person's posture can give away a lot about how they are feeling as well as cues about their personality, such as whether they are assertive, receptive, or subservient (Cherry, 2019, para 10). The example of body language shown by Audrey is conveyed by her hand gesture and posture. Gesture Audrey raised her hand, indicating that she was letting Linus go as if Audrey escorted Linus to the door. Even with the position of Audrey with her back to Linus, her whole body facing the opposite direction from Linus, Audrey still hoped that Linus could understand the meaning of her body language.

“As I go to bed that night I’m thinking about Linus. I’m trying to picture myself greeting him at the front door when he comes round next. Like other people do.” (Kinsella, 2015, p.80)

“In the ideal scenario, I don't have a lizard brain. Everything is easy. I can communicate like normal people. My hair is long, and my clothes are cooler, and in my last fantasy, Linus wasn't

even at the front door, he was taking me on a picnic in a wood. I have no idea where that came from.” (Kinsella, 2015, p.80)

The quotation above shows that Audrey becomes excited when thinking about Linus. As Audrey's feelings for Linus grew, Audrey grew impatient, waiting for Linus to visit her house again. Being friends with Linus makes Audrey's day more colorful, she has friends to talk about trivial things like teenagers do. Audrey imagined what kind of conversation she would have when she met Linus later and what Audrey would do if Linus came. Audrey quotes Dr. Sarah, who said that positive visualization is an incredibly effective weapon in our armory (Kinsella, 2015, p.80), and she created imagination with herself by acting like a normal person without feeling anxious or panicked.

3.1.2.2 Linus Sees Audrey

Linus becomes the one who initiates approaching Audrey, he is making his own way to get close with Audrey. His act toward Audrey is clearly shows that he is caring, more to know he also has feelings for Audrey.

“No!’ Linus sounds really shocked. Shocked, embarrassed, discomfited. Kind of mortified. Like he can’t believe I would say that. (I’m getting all this from one syllable, you understand.) ‘You’re nothing like my granny,’ he adds, and he gives this little laugh, like he’s enjoying a private joke. ‘If you met her you’d understand.’” (Kinsella, 2015, p.73)

In the quotation above, Linus is convincing Audrey that she is not the same as Linus' grandmother. Linus' grandmother suffers from dementia. Dementia is brought on by aberrant brain alterations. These alterations cause a loss in cognitive abilities—also known as thinking skills—that is severe enough to affect daily functioning and independence. People with dementia in old age will usually depend

on others because their way of thinking is different which causes their behavior to be different from their age. Linus did not call Audrey crazy like how she described her 60-year-old grandmother behaving like a teenager. Linus never thought that Audrey was crazy even though she always wore glasses in a dark room. Linus showed that he did not want to make Audrey think that other people looked at him as strange or insane, Linus tried to make Audrey understand that there were people who tolerated Audrey's behavior.

*“Sorry I mentioned your dark glasses. Sore point.
That’s OK.
I remember your eyes from before.
Before?
I came round once to see Frank. I noticed your eyes then.
They’re blue, right?”* (Kinsella, 2015, p.58)

Linus' first impression of Audrey was her beautiful blue eyes. Long before Linus made Audrey panic, he had seen Audrey when she saw Frank for rehearsal. It was a pity because Linus couldn't see Audrey's blue eyes directly anymore because of Audrey who always wore sunglasses and avoided eye contact.

“What’s the point of you? Try this for starters. And underneath there’s a long list. He’s written a long, long list that fills the page. I’m so flustered, I can’t even read it properly, but as I scan down I catch beautiful smile and great taste in music (I sneaked a look at your iPod) and awesome Starbucks name.” (Kinsella, 2015, p.118)

Linus is a person who shows his affection through words. He is good at making other people touched by what he says. In this case, Audrey is an introvert, and Linus is her first friend after being diagnosed with anxiety. Audrey had never had the kind of affection that Linus had shown. Linus made Audrey's emotions go up and down, her emotions overflowed at the same time; the feeling of emotion, happiness, as well as the feeling of insecurity in Audrey made tears roll down her

cheeks. The admiration that Audrey initially had for Linus because of his dramatic performance as Atticus Finch grew into a crush on his brother's friend.

3.1.3 Audrey and Linus Interaction

3.1.3.1 Write Notes

The interaction between Audrey and Linus was something special. Linus always had his own way of interacting with Audrey. Linus' approach is different from what Dr. Sarah suggested to Audrey.

“Hi. Sorry about the other day. I didn't mean to freak you out. Linus”

(Kinsella, 2015 p.39) wrote Linus on the letter after he makes Audrey get panicked. Since Linus knew that Audrey had social phobia and anxiety disorder, he chose to send a letter to apologize to Audrey. The interaction that Linus made through a piece of paper with Audrey made him feel a new kind of adrenaline. A way of communicating that made Audrey feel safe. Audrey couldn't deny that she was happy with Linus' interactions; there was a bubbling feeling that she hadn't felt for a long time due to being in communication with other people outside of her family for too long. Audrey managed to make interactions with new people through paper.

“I haven't interacted with anyone except my safe people for . . . I don't know. Weeks. Months.” (Kinsella, 2015, p.40). Audrey feels the feelings of joy, excitement, and other emotional surges that Audrey felt were the result of a deposit of emotions that Audrey had not felt for a long time. Because of the anxiety she suffered, Audrey withdrew from the social environment. He no longer

interacts with anyone other than his family and therapist doctors. This made Audrey feel a little tired after making new interactions.

“Can you do anything contact? Do you email?’ ‘No.’ I swallow down a wince. ‘I don’t do email at the moment.’
 ‘But you write notes.’ ‘Yes. I write notes. There’s quiet for a moment, then a piece of paper arrives by my side, on the sofa.” (Kinsella, 2015, p.57)

Talking through paper became Linus and Audrey's way of interacting. This is a safe way for both of them to still be able to chat. Linus did not mind their unique way of interacting, namely being the first to say hello. No words were spoken even though they were both in the same room; everything was written on paper. The conversation between the two was smooth and, most importantly, made Audrey feel comfortable because she did not have to look at the other person. Exchanging papers for chat was Audrey and Linus' special way of communicating.

3.1.3.2 Physical Contact

In addition to communicating through paper, Linus also offers a new way to make physical contact. People with high levels of social anxiety found it uncomfortable to touch or be touched, and they tended to avoid physical contact.

“So, you’re allergic to eye contact.’ ‘I’m allergic to everything contact.’ ‘No you’re not,’ he says at once. ‘You’re not allergic to brain contact. I mean, you write notes. You talk. You still want to talk to people, you just can’t. So your body needs to catch up with your brain.’ I’m silent for a while. No one’s put it like that before. ‘I suppose,’ I say at last. ‘What about shoe contact?’ ‘What?’ ‘Shoe contact!’” (Kinsella, 2015, p.75)

The long sentence that Linus said took Audrey by surprise. He did not expect that there was someone who had the same perspective as Linus; even his

family, who had to accompany Audrey in counseling every week, never had such thoughts. Linus was a stranger to Audrey, he was not a member of her family. Linus was just a friend of Audrey's older brother who happened to be on a race team. The way Linus conveyed his thoughts later also gave Audrey another picture of her illness. He had to push himself to go against what his brain was telling him.

Linus offered to help Audrey free of charge. He proposed a method of therapy with another approach. "Go on," he says. "Shoe contact. Let's do it." (Kinsella, 2015, p.75). make shoe contact never Dr. Sarah suggested as Audrey's therapist, she only asked Audrey to occasionally take off her glasses and make eye contact with her family members. Linus' suggestion naturally confused Audrey. The confusion was mixed with anxiety and fear. But Linus who was on the opposite end of the sofa from him, pushed Audrey to stick out her leg like she did. It takes Audrey minutes by minutes to move her leg, she does not have the image of making physical contact with anyone before, and Linus offers a strange way of physical contact. Two pairs of shoe-covered feet stretched out and touched, that's what Linus meant by shoe contact.

After their dating, Linus becomes more confident in showing his affection for Audrey, although he still has to be careful. Audrey wasn't shy about showing her family that she and Linus had a special relationship.

“Then Linus says, ‘How’s the shoe contact coming along?’
At the word contact I stiffen inside. Contact. Not just on paper,
for real.” (Kinsella, 2015, p.122)

There has been no other physical contact between Audrey and Linus after the shoe contact experiment suggested by the young man last time. Audrey obviously would not take the initiative to invite Linus to make physical contact first; Audrey was still too afraid that what she thought was considered strange by others. Linus had always been a polite person; he would ask Audrey first if he could do something, if he could ask something, because Linus did not want to offend Audrey. Linus tried to make Audrey comfortable with what she was doing. He would move after Audrey gave him permission and would stop if Audrey said no. Starting from shoe contact, thumb contact, palm contact, and jeans contact, to hugs and kisses. Linus offers a sense of security and comfort in every action.

Greater discomfort with and avoidance of physical touch was expected to be predicted by social anxiety. Depending on their level of social anxiety, people who are in romantic relationships tend to either comfort or avoid physical touch (Kashdan, Stikma, & Doorlay, 2016, p.2). Another study from Kashdan explains that maybe less anxious women are more inclined than anxious males to provide therapeutic experiences for their partners through a variety of caring behaviors and expressions of empathy, including physical touch. The non-anxious partner would benefit because a high socially anxious partner would be dependent on them, increasing a sense of safety/security. This is known as the "Florence Nightingale Effect," where the non-anxious partner engages in excessive nurturing and a preference for being needed in a helper role (Kashdan, 2016, para 11).

3.1.3.3 Pet Name

A Pet name is an alternative name used to call someone referring that they are a close friend or a family member.

“Hi, Rhubarb. He’s drawn the picture of rhubarb in dark glasses again, and I feel my mouth twitch into a smile. Hi, Orange Slice. I’m terrible at drawing, but somehow I manage a picture of a face with hair and an orange segment for a mouth.” (Kinsella, 2015, p.71)

Rhubarb is a type of sour-tasting vegetable fruit with stems that resemble celery. The portion of rhubarb that is consumed is the stem, which is reddish in color. Rhubarb needs cold weather to grow, but forcing rhubarb to grow in the complete dark might give a sweeter result. Linus compares Audrey to a rhubarb planted in the dark. Just as rhubarb is grown in the dark and grows into a special rhubarb, Audrey will also become a special person when she manages to get out of her confined space. And since that day, Audrey got a special nickname from Linus, Rhubarb. As for Audrey, she called Linus as Orange Slice like how the way he smiles. Linus has a wide bright smile like a slice of orange that is why Audrey call him Orange Slice.

3.1.3.4 Indirect Confession

Confession or declaration of love is a declaration made by one person to another that they are in love with that other person. It can be delivered in a variety of ways, such as love songs, speeches, or letters of love. Most of the time, a declaration of love is clear-cut and direct.

“Nice?”

‘I love it. I love it.’

‘So do I,’ says Linus, licking his own cone. ‘You.’

His words catch on my brain. So do I. You.
 ‘What . . . do you mean?’ I force the words out.
 ‘What I said. I love it too,’ he says, not taking his eyes off
 mine.
 ‘You said *you*.’
 ‘Well . . . maybe that’s what I meant.’
I love it. So do I. You.
 The words are dancing around my mind like jigsaw pieces,
 fitting together
 this way and that way.
 ‘What, exactly?’ I have to say it.
 ‘You know exactly.’ His eyes are smiling to match his orange-
 segment
 mouth. But they’re grave too.
 ‘Well . . . I love it too,’ I say, my throat tight. ‘You.’
 ‘Me.’
 ‘Yes.’ I swallow. ‘Yes.’ (Kinsella, 2015, p.178)

Linus never said it directly to Audrey that he loves her. On the quotation above,
 Linus made Audrey confuse with his word.

“And today was amazing, because Linus gave me a present. A
 T-shirt. It has a picture of rhubarb on it and he got it off the
 internet. Mum and Dad said, ‘Why rhubarb?’ and he winked
 at me and said, ‘It’s our thing.’ *Our thing*. I’m not sure what
 makes me happier – the T-shirt or the our thing. I’ve never had
 an *our thing* with a boy before. Whichever it is, I’m still
 glowing.” (Kinsella, 2015, p.137)

3.1.4 Audrey and Linus Problem

3.1.4.1 Audrey anxiety

Audrey is an introvert. A person who tends to turn inward and concentrate
 more on their own thoughts, feelings, and moods rather than seeking out external
 stimuli is referred to as an introvert. Quieter, more reserved, and introspective are
 typical traits of introverts.

“Thing is, I was never exactly out there, even when I was OK.
 In a bunch of girls, I was the one standing alone, hiding behind
 her hair. I was the one trying to join in chat about bras, even
 though – hello, a bra? That would surely require a female shape.

I was the one paranoid that everyone must be looking at me, thinking how uncool I was.” (Kinsella, 2015, p.26)

According to Grimes, Cheek, Norem, (2011, p.) Audrey can be categorized as an anxious introvert because they are often stressed, especially in difficult situations; anxious introverts are frequently reserved and may even come off as tense or apprehensive. These introverts will probably steer clear of situations and people that make them feel anxious. Although it may come across as unpleasant or avoidant, all of this is simply their protective defense mechanism in action. They simply know their comfort zones and do not appreciate having their walls are broken, which does not mean they do not enjoy socializing.

The quotation above shows how Audrey behaves in school. Audrey felt paranoid that made her frightened and worried about how other people would judge her. That thought caused Audrey to close herself off and limit her interactions with others. Audrey also did not feel happy every time her teacher introduced her as the school star because of her achievement. Audrey feels uncomfortable being shown off. She will feel anxious and panic when other people notice him. Audrey's brain will start to think about how other people perceive her, and she is sure that they think she is a strange figure who always hides behind her long hair.

Audrey's parents immediately took her to see a doctor when they caught Audrey's symptoms. It took time for Audrey's parents to realize that their daughter was experiencing symptoms of anxiety that were not easily identifiable. Audrey stayed in the hospital for six weeks for treatment, now she only comes twice a week for consultations.

‘Right,’ I say, trying to sound relaxed and casual. ‘OK.’
Relaxed and casual? What a joke. Already my whole body is

tense. Already my breath is coming faster. Panic is rocketing around my body.’ (Kinsella, 2015, p.55)

“But my stupid lizard brain is all, like, *Red alert! Danger! Run away! Panic! Panic!* And it’s pretty loud and convincing. And my body tends to listen to it, not to me. So that’s the bummer. Every muscle in my body is taut. My eyes are flicking around in fear. If you saw me now you’d think there was a dragon in the room. My lizard brain is in overdrive. And even though I’m telling myself frantically to ignore the stupid lizard brain, it’s kind of hard when you have a prehistoric reptile banging away inside your head, yelling, *Run!*” (Kinsella, 2015, p.56)

Having body muscle taut, sweating, and having difficulty to breath is the symptoms of anxiety disorder. These symptoms usually occur if the sufferer is in a situation where he has to stare or interact with new people (Pittara, 2022, para 4). The existence of the amygdala called Audrey's lizard brain is important because it is the part of the brain that gives Audrey fear and anxiety. Baxter and Crosson (2012, p.21180) explain, that the core of a brain system for processing scary and frightful stimuli is generally believed to be the amygdala. This system is responsible for detecting threats and activating the proper fear-related actions in response to threatening or dangerous stimuli. The core of a brain system for processing scary and frightful stimuli is generally believed to be the amygdala. This system is responsible for detecting threats and activating the proper fear-related actions in response to threatening or dangerous stimuli.

“So now you know. Well, I suppose you don’t know – you’re guessing. To put you out of your misery, here’s the full diagnosis. Social Anxiety Disorder, General Anxiety Disorder and Depressive Episodes.” (Kinsella, 2015, p.16)

A kind of anxiety illness known as social anxiety disorder or social phobia makes people extremely fearful of being in social situations. People with this illness have a hard time interacting with others, making new friends, and going to social

events. They worry about people criticizing or examining them. They may be aware that their concerns are unfounded or unjustified, but they may still feel helpless to confront them. (Legg, 2018, para 1)

The hallmark of a generalized anxiety disorder (GAD) is excessive and ongoing worry about a variety of different things. People who have GAD may see calamity coming and may worry excessively about their finances, health, families, jobs, or other matters. GAD sufferers have a hard time managing their worries. When it comes to actual events, they might worry more than would seem reasonable or they might assume the worst even when there is no evident cause for anxiety. (2021. Para 1)

A period of depression that lasts for at least two weeks is considered to be a depressive episode. A person will typically have a low or sad mood, lose interest in most activities, and experience other symptoms of depression such as exhaustion, appetite changes, feelings of worthlessness, and repeated thoughts of death during a depressive episode. A depressed episode can last anywhere from six to eight months, but this is regarded to be the usual period. (2022, para 1)

“Eye contact is a big deal. It’s the biggest deal. Just the thought makes me feel sick, right down to my core.” (Kinsella, 2015, p.21)

“If I look at them, it’s like it all comes flooding back over me in a gush – mingled in with their anger, which is pretty righteous. I mean, it’s not directed at me, obviously, but still. It feels toxic.” (Kinsella, 2015, p.38)

The dark glasses help Audrey to avoid making eye contact with everyone. As she said that making eye contact is a big deal, according to Audrey perspective, looking at someone else eye will suck your soul into the depth of

their eye. The power of the eye is that it has a long field of vision, not only a meter or two, but up to an indeterminate distance. The strength of the eye is that it can distinguish its focal point; the eye can only pay all attention to one object even though the object is among many other objects. And if the object is a person, they will have some sense if other people have an eye on them. Studies on eye contact in social psychology typically reveal that people look at the other person more when listening to them speak than when they are speaking themselves, that people tend to avoid eye contact when they are embarrassed, and that the closer the relationship, the more eye contact is made. (APA, para 1)

3.1.4.2 Linus' Response to Audrey Anxiety

Linus is a friendly person, he is easy to get along with and puts himself out there. At his first meeting with Audrey, he was curious about the appearance of Audrey wearing sunglasses in the house. But unfortunately Linus' arrival at that time made Audrey freak out and left Frank's friend feeling guilty.

“Hi,” he says. “Hi,” I manage to reply. The thought of facing him or looking at him is impossible, so I turn away. Right away. Staring into the corner. “Are you OK?” Linus takes a few steps into the room and pauses. “I’m fine.” “You don’t look that fine,” he ventures. “Right. Well.” (Kinsella, 2015, p.56)

In the quotation above, it can be seen that Linus is someone who pays close attention to his surroundings. He could catch the body language of Audrey who was trying hard not to panic over Linus' presence. Linus always tried to ask if Audrey was okay. He appreciated every emotion Audrey was feeling and tried to understand that.

“Freya Hill’s gone to my cousin’s school,’ he continues. ‘I don’t know what happened to Izzy Lawton or Tasha Collins.’ I recoil at the names. ‘I don’t really want to talk about it.’ ‘Oh. OK. Fair enough.’ He hesitates, then says, ‘So, you wear dark glasses a lot.’ ‘Yeah.’” (Kinsella, 2015, p.57)

Because Linus and Audrey's schools are in the same intuition, it is no wonder that the news that happened to Audrey reached Linus' school, especially since Audrey is Frank's sister, Linus' friend. Linus couldn't hide his curiosity about what had happened to Audrey. But Linus also did not force Audrey to tell the incident again. Linus was quite considerate of that.

“I’m sorry,’ says Linus. ‘Don’t be sorry,’ I say, almost aggressively. ‘You didn’t say anything.’” (Kinsella, 2015, p.73)

‘The silence is going on and on, and someone has to break it, so I say tightly, ‘It’s fine. I’m crazy. Whatever.’ ‘No!’ Linus sounds really shocked.’ (Kinsella, 2015, p.73)

In his conversation with Audrey, it is seen that Linus really cares about the feelings of his interlocutor. Linus was so excited about talking about his grandmother with dementia and calling her crazy that he forgot that Audrey might be offended by what he said. But what Linus meant was not at all equating Audrey's situation with her grandmother. Linus did not intend to depict Audrey as crazy in the same way that he did his 60-year-old dementia grandmother. Even though Audrey usually wore glasses in a dark room, Linus never felt she was crazy.

‘It’s fucking nuts,’ he keeps saying, striding back and forth over the grass, glaring at the squirrels. ‘Bonkers.’ ‘Don’t give me that bollocks!’ he yells. ‘I thought your therapist banned those words? I thought the only thing you “have to” do in life is obeying the laws of physics. Didn’t you learn anything?’

What about living in the present, not the past? What about that?" (Kinsella, 2015, p.178)

Linus was unable to express his happiness when he realized that Audrey, despite the fact that the person next to him was crying, was able to recognize the bullies. Linus was already disappointed with Audrey's attitude of ignoring him as to satisfy his curiosity. Like the person in the story, Linus was really considering how the effects of the entire gathering might affect Audrey's mental health. After spending so much time getting to know Audrey, Linus had a good understanding of Audrey's mental state. The time Audrey spent locking herself in her room when she panicked was still greater than the progress Audrey had made in daring to talk to strangers. Even in front of Linus, Audrey lacked the courage to remove her sunglasses and look her interlocutor in the eyes. Because of Audrey's fragile mental condition and potential for anxiety relapse, it is currently impossible to declare her to be cured. Even Linus, who was now Audrey's closest and most dependable friend, was attempting to take care of her.

3.1.4.3 Audrey and Linus Overcome Their Problem

Linus is the one who approaches Audrey first, he is also the one who makes Audrey freak out when he greets her for the first time. After Linus know Audrey condition, he always considers how Audrey feelings when he acts or says something. Linus is trying to build Audrey strength and confidence by telling her that what Audrey feels is valid. Linus has the initiative to help Audrey fight her fear of interacting with strangers by bringing himself closer to Audrey. Linus gave encouragement so Audrey could overcome her fear.

“So, you’re allergic to eye contact.’ ‘I’m allergic to everything contact.’ ‘No you’re not,’ he says at once. ‘You’re not allergic to brain contact. I mean, you write notes. You talk. You still want to talk to people, you just can’t. So your body needs to catch up with your brain.’” (Kinsella, 2015, p.74)

The long sentence that Linus said took Audrey by surprise. He did expect that there was someone who had the same perspective as Linus, even his family, who had to accompany Audrey in counseling every week, never had such thoughts. Linus was a stranger to Audrey; he was not a member of her family. Linus never goes to Audrey consultation session as her families do. The way Linus conveyed his thoughts later also gave Audrey another picture of her illness. She had to push herself to go against what her brain was telling her.

“Maybe I could interview you for my documentary.’ ‘Oh yeah?’ He pauses. ‘What’s that?’ ‘I have to make this documentary, and I’m supposed to interview people who come to the house, so . . .’ ‘OK. Cool. Whenever. I’ll be back after . . . you know. When Frank can play games again.’” (Kinsella, 2015, 76)

Dr. Sarah gives Audrey the task of asking Linus about the documentary video. Audrey was supposed to interview someone outside her family, and Audrey chose Linus to be in her documentary. The task is about talking with someone except Audrey family members and looking at their eyes through the camera. Linus did not think twice about accepting Audrey request.

“No, let’s meet at Starbucks. You have to go there anyway, right? Isn’t that your project?” (Kinsella, 2015, p.110). Linus texts Audrey and tell her to meet him at Starbucks. Starbucks is a big deal for Audrey. She never goes anywhere except the hospital to have a therapy session and suddenly she has to go to

Starbucks all alone to meet Linus. Audrey felt her heart beat faster because of Linus' invitation. She feels the excitement also the fear inside her heart. Agreeing to Linus's invitation was the same as diving while drinking water, Audrey would complete two tasks by meeting Linus at Starbucks. Audrey convinced herself to move forward, to make great progress, to show everyone that she would recover.

“And then, at last, I’ve made it to Starbucks. As I approach the familiar facade I feel kind of exhausted, but I’m giddy too. I’m here. I’m here!” (Kinsella, 2015, p.112)

It was a huge success for Audrey to reach Starbucks safely. The progress Audrey made was not just walking a few meters from her neighborhood, but visiting Starbucks, a large place that the general public visited. There would be no safe place where Audrey would hide. But there was Linus there, which was the reason Audrey was here. Linus welcomed Audrey to Starbucks excitedly, as if he were watching his favorite football team score a goal. Together with Linus, Audrey seemed to get a new strength and confidence. He co-ordered and talked to the barista with Linus, and helped brag about fake names like Linus did. Audrey feels fine with Linus.

Audrey made a big leap in her process, in some time now she has dared to visit public places like a normal human. He went to Starbucks, bought a milkshake at Ginger Biscuit, and had lunch at a Pizza restaurant. So with the advice given by Dr. Sarah that Audrey needs to increase interaction with strangers, Linus begins to give her a small challenge. Like a game that tells us to ask random things to

strangers, then when we succeed in doing it then, we can order others to do the same.

“OK, give me another one,’ I say, inspired. ‘Give me another dare.’ ‘Ask this barista if they serve mint muffins. Go.” (Kinsella, 2015, p.151)

In the quote above, Linus is challenging Audrey to talk to a stranger. As the advice given by dr. Sarah said that Audrey should interact with strangers more, so Linus gave her the challenge. For ordinary people, asking the menu barista is easy. But for Audrey who has anxiety and social phobia, this is a big challenge. Even so, Audrey liked the challenge of playing this role, because after she managed to go to someone to ask something, Audrey felt her own happiness. She felt proud because she had succeeded in opening a conversation with a stranger she had never met, this was rapid progress for Audrey's recovery progress.

Linus not only encouraged Audrey to recover, but he also comforted Audrey. Linus did not just leave Audrey alone when the girl had a panic attack. Deep in Linus' heart he was worried about Audrey's condition.

“Are you OK? I texted but you didn't reply. Frank didn't reply either. I didn't want to ring the doorbell and shock you. Are you OK??” (Kinsella, 2015, p.116)

“No, don't be sorry. It's not your fault. In Starbucks, what were you thinking?” (Kinsella, 2015, p.117)

The two quotations above are from a handwritten message by Linus because Audrey at that time did not want to meet anyone. When Audrey's anxiety arises, she prefers to avoid anyone including her family, Audrey will lock herself in her room until she feels better. What Linus wrote to Audrey showed that he really appreciated the feelings Audrey felt. And because of that Audrey also felt

valued, she felt seen as an ordinary person whose feelings were also valid. Audrey always had the thought that what she was thinking at that time was not important to other people, therefore she rarely shared what she felt when she felt uncomfortable. Linus was able to make Audrey share her feelings, Audrey felt safe and trusted Linus for her to share her story.

It's not easy to trust a stranger to share a complaint with an introvert like Audrey, there is always a sense of regret after voicing what she thinks. The thought that other people will find him strange for having a distorted mindset. Linus proved he was different from the rest by giving Audrey countless injections of motivation through his words. Linus says that Audrey is worth it, she is beautiful, she has a beautiful smile, she has great taste in music. What Audrey thinks in her mind is not true. She does not need to be insecure about herself. Linus helps Audrey to build her confidence again.

Linus has always been patient and accepts all of Audrey's negative thoughts, but not for the idea of Audrey meeting one of her bullies first. Linus was angry at Audrey's attitude of not thinking about her mental health.

“You’re still wearing fucking dark glasses!” he explodes. “You’re still practicing having three-line conversations with strangers! And now you want to face down some bitch bully girl? Why would you even give her the time of day? It’s selfish.” “What?” I stare at him, reeling. “*Selfish?*” “Yes, selfish! Do you know how many people have tried to help you? You know how many people are willing you to get better? And you pull a stunt like this, just because you “have to”? This is dangerous, if you ask me. And who’s going to pick up the pieces afterwards? Tell me that.” (Kinsella, 2015, p.179)

Linus got angry when he found out about Audrey's idea, just as Frank did. The difference is that Frank's anger is calmer than Linus's. Selfish in the sentence above refers to how Audrey chooses to ignore the fact that there are many people who are worried about her situation, there are many people who are trying hard so that Audrey can recover from the anxiety that still attacks her, so that Audrey is no longer afraid to interact with strangers. Audrey state that she 'has to meet her friend to hear the apology, which according to Linus was a stupid choice because Audrey 'chose' to meet her friend which would clearly endanger Audrey's mental health. No one required Audrey to meet her friend, everyone close to her rejected the nonsense idea.

The amount of time that Linus spent getting to know Audrey made him understand how Audrey's mental state was. Even though Audrey had made progress in daring to talk to strangers, it was still lacking compared to the time Audrey spent shutting herself in her room when she freaked out. Audrey did not even dare to take off her sunglasses and look directly into the eyes of her interlocutor, including in front of Linus. Audrey still can not be said to be cured, her mental state is still weak and her anxiety can still recur at any time. Everyone was trying to take care of Audrey, including Linus, who was now the closest and most reliable person for Audrey. The reason why researchers choose to use the reliable word for Linus is that Linus is someone who can be trusted to help and accompany Audrey so that she can recover. Dr. Sarah herself also admitted that Linus had a great influence on the progress of Audrey's recovery.

Apart from the anger that Linus showed towards Audrey, it was all because he was worried about Audrey's condition. The words that Linus said already hurt Audrey's heart, she was disappointed and angry because Linus did not support her idea.

“Why can't he *understand*? I thought he'd admire me. I thought he'd talk about Closure and Courage and say, 'You're right, Audrey, this is something you have to do, however hard it is, and I'll be right behind you.'”
(Kinsella, 2019, p.181)

What Audrey hopes is that Linus will support what he does because all this time Linus has always understood Audrey's way of thinking with the anxiety he has. Linus always supports Audrey in fighting her fear, and dare to interact with the outside world. In the quotation above, it can be concluded that Audrey is actually still afraid to meet Izzy, her friend. Even though Frank had promised to accompany her, she still needed Linus' support there. Even though Audrey is upset with Linus' decision, Audrey remains determined to meet the bullies.

Linus' anger was defeated by his worry when he heard that Audrey was missing from the house. The young man quickly headed to Audrey's house to help with the search, but unfortunately he was accused of being a bad influence by Audrey's mother. Linus, who was disappointed with the accusation, decided to go home. Audrey was found sleeping in the park, she was trying to get some fresh air to neutralize her raging mind after meeting the bullies and ended up sleeping there.

“I wait until they've well and truly left and the glass door has closed behind them. And then I turn properly to Linus and look at him. 'Welcome to my eyes,' I say softly. 'What do you think?' 'I like them.' He smiles. 'I love them.' We're just looking and looking at each other. And I can feel something new between us, something

even more intimate than anything we've done. Eye to eye. It's the most powerful connection in the world.''
(Kinsella, 2015, p.204)

Audrey was able to meet Linus again after asking her family to apologize to Linus. Audrey and Linus' first meeting after Audrey disappeared. It was like repeating their first meeting, but now things were much better. Audrey was no longer anxious to be around strangers, no more fear of making physical contact, and most importantly Audrey was boldly making eye contact. The sunglasses just fell off when Audrey fell asleep in the garden, and Audrey determinedly did not need them anymore.

'I know.' He looks up, smiling. 'I told you, I love them.'
'You love them?' I preen myself. 'You.' Something catches in my throat. His gaze is fixed on mine and there's no doubting what he meant. 'Me too,' I manage.
'You.' (Kinsella, 2015, 204)

The problem of Audrey and Linus relationship has been solved. Audrey could overcome her fear with the help of Linus. Audrey manages to make eye contact and physical touch with Linus without feeling any anxiety. Both of them sank into each other eyes, something they had never done before. Mum gives Audrey a set of make-up eyes for her recovery, her mother said that Audrey's eyes show who she is. Audrey is happy with her new self. Her self-confidence was formed again after so several months she was hiding. With Linus, Audrey got better. Audrey uses the eye make-up from her mother to meet with Linus, and to go to a date.

CHAPTER IV

CONCLUSION

Based on the analysis from the previous chapter, the researcher concluded the plot of Finding Audrey is based on Pamela formula. Pamela formula according to Cawelti describe as romantic relationship of the lead character which try to solve the threat of pointless emotional to forge the long lasting love.

The romantic plot of the story begins with how the lead character first meet, continue with the interaction of the lead character until they fall in love. In this case, Audrey and Linus first meet happened only in five minutes and both of them already take a note how they impress by each other appearance. The interaction of Linus and Audrey quite hard because Audrey is having social anxiety disorder. However, Linus still willing to get to know Audrey, so he creates his own way to interact with Audrey that made her comfort.

The threat of Audrey and Linus relationship is that both of them can not control their emotion, an anger that caused of underestimated feeling. Audrey, who considers Linus as her close friend, was disappointed that the boy refused her request to accompany Audrey to meet the bullies. The closeness that was formed between Audrey and Linus made Audrey feel safe around Linus, but Linus' viewpoint was different from Audrey's. Linus, who has accompanied Audrey and supported her to recover from her social phobia, felt that his efforts were not appreciated by Audrey's decision. His anger was simply because he didn't want

anything bad to happen to Audrey and make her feel the fear to socialize again like before.

Both become aware that the anger they feel is actually preventing their relationship from developing. After that incident, both Audrey and Linus apologized to each other. Their relationship continued happily, Audrey no longer wore sunglasses to make eye contact, her confidence grew to socialize, also Linus who was always near Audrey.



UIN SUNAN AMPEL
S U R A B A Y A

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