PERSONALITY CHANGE AND AMBITIONS OF CATHERINE PINKERTON IN MARISSA MEYER'S HEARTLESS

THESIS



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ABSTRACT

Rahayu, T. K. (2023). Personality Change and Ambitions of Catherine Pinkerton in Marissa Meyer's Heartless. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Dr. Abu Fanani, SS, M. Pd (II) Sufi Ikrima Sa'adah, M. Hum.

This study aims to analyze the personality changes and ambitions of the main character, Catherine Pinkerton, in Marissa Meyer's novel *Heartless*. At first, Catherine is just an ordinary girl with a solid ambition to open a bakery with her maid, Mary Ann. However, after the painful tragedy that befell her, Catherine's personality changes, influencing her ambitions. For this reason, the researcher answers the study problems: (1) How Catherine Pinkerton's personality changes are described in Marissa Meyer's novel *Heartless*. (2) How Catherine Pinkerton's personality changes influence her ambition in Marissa Meyer's novel *Heartless*. This study uses a qualitative descriptive method to analyze the data. Data was collected by reading the novel first, then underlining and classifying the data according to the study problem. Followed by data analysis based on the New Criticism theory regarding character and characterization, then using Glen Pettigrove's concept of ambition.

The study results show that the character Catherine Pinkerton is described as a patient and altruist before the tragedy. Meanwhile, Catherine's personality is impatient and selfish after the tragedy. Based on the factors for evaluating virtuous and vicious ambitions, Catherine's personality changes influence her ambitions against the ambition object and the actions of ambition, which change her ambitions from virtuous to vicious.

The object of Catherine's ambition before her personality change was to have the best bakery in all of Heart with Mary Ann as her partner; this stems from her hobby of baking which is strengthened by her patient personality. The object of Catherine's ambition is to pursue her with ambitious actions influenced by her altruistic and patient personality by way of Catherine sharing dreams with Mary Ann and trying to realize these dreams through her efforts without forcing her parents' will to sell her dowry, including participating in a cake-making contest, and looking for her cake shop rental. Meanwhile, Catherine's object of ambition after her personality change is to find Peter, kill him, and get his head. The object of Catherine's ambitions changed under the influence of her impatience, which made her driven by her anger. Then the object of Catherine's ambition was pursued by acts of ambition influenced by her impatient and selfish personality through Catherine, who used instant means, namely dirty tactics by cooperating with the three sisters to trap Peter. Moreover, Catherine also entered into a sham marriage with the king to use her authority as a queen to punish the innocent Peter, only to achieve her ambition.

Keywords: personality change, ambition, virtuous ambition, vicious ambition

ABSTRAK

Rahayu, T. K. 2023. *Perubahan Kepribadian dan Ambisi Catherine Pinkerton dalam Heartless karya Marissa Meyer*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Dr. Abu Fanani, SS, M. Pd (II) Sufi Ikrima Sa'adah, M. Hum.

Penelitian ini bertujuan untuk menganalisis perubahan kepribadian dan ambisi tokoh utama, Catherine Pinkerton, dalam novel *Heartless* karya Marissa Meyer. Awalnya, Catherine hanyalah gadis biasa dengan ambisi kuat untuk membuka toko roti bersama pembantunya, Mary Ann. Namun, setelah tragedi menyakitkan yang menimpanya, kepribadian Catherine berubah, memengaruhi ambisinya. Untuk itu peneliti menjawab permasalahan penelitian ini: (1) Bagaimana perubahan kepribadian Catherine Pinkerton digambarkan dalam novel *Heartless* karya Marissa Meyer. (2) Bagaimana perubahan kepribadian Catherine Pinkerton memengaruhi ambisinya dalam novel *Heartless* karya Marissa Meyer.

Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis data. Data dikumpulkan dengan membaca novel terlebih dahulu, kemudian menggarisbawahi dan mengklasifikasikan data sesuai dengan masalah penelitian. Dilanjutkan dengan analisis data berdasarkan teori New Criticism mengenai karakter dan penokohan, kemudian menggunakan konsep ambisi Glen Pettigrove.

Hasil studi menunjukkan bahwa karakter Catherine Pinkerton digambarkan sebagai seorang yang sabar dan altruis sebelum tragedi. Sementara itu, kepribadian Catherine yang tidak sabaran dan egois setelah tragedi tersebut. Berdasarkan faktorfaktor penilaian ambisi baik dan jahat, perubahan kepribadian Catherine memengaruhi ambisinya terhadap objek ambisi dan tindakan ambisi, yang mengubah ambisinya dari bajik menjadi ganas.

Objek ambisi Catherine sebelum perubahan kepribadiannya adalah memiliki toko roti terbaik di seluruh Heart dengan Mary Ann sebagai rekannya; ini bermula dari hobinya membuat kue yang diperkuat dengan kepribadiannya yang sabar. Objek ambisi Catherine adalah mengejarnya dengan tindakan ambisius yang dipengaruhi oleh kepribadiannya yang altruistik dan sabar dengan cara Catherine berbagi mimpi dengan Mary Ann dan berusaha mewujudkan mimpi tersebut melalui usahanya tanpa memaksakan kehendak orang tuanya untuk menjual mas kawinnya, termasuk berpartisipasi dalam kontes membuat kue, dan mencari persewaan toko kue miliknya. Sementara itu, objek ambisi Catherine setelah perubahan kepribadiannya adalah menemukan Peter, membunuhnya, dan mengambil kepalanya. Objek ambisi Catherine berubah di bawah pengaruh ketidaksabarannya, yang membuatnya terdorong oleh amarahnya. Kemudian objek ambisi Catherine dikejar oleh tindakan ambisi yang dipengaruhi oleh kepribadiannya yang tidak sabar dan egois melalui Catherine, yang menggunakan cara instan yaitu taktik kotor dengan bekerja sama dengan tiga saudara perempuan untuk menjebak Peter. Selain itu, Catherine juga mengadakan pernikahan palsu dengan raja untuk menggunakan otoritasnya sebagai ratu untuk menghukum Peter yang tidak bersalah, hanya untuk mencapai ambisinya.

Kata Kunci: perubahan kepribadian, ambisi, ambisi bajik, ambisi ganas

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CHAPTER I

INTRODUCTION

This chapter presents the Background of the Study, the Problems of the Study, the Significance of the Study, its Scope and Delimitations, the Definition of Key Terms, and the Research Method.

1.1 Background of the Study

Personality is the unique and relatively enduring internal and external aspects of a person's character, which determine differences in responding to and interacting with situations (Schultz, 2017, p. 6). Personality includes moods and attitudes, which most clearly can be seen through interactions with others. The human personality is relatively stable but can change gradually over time.

Davidson (2019, p. 42) states that experiences influence changes in human personality during life. These could be early or childhood experiences, adverse life events, successes and failures, family influences, social acceptance, et cetera. Human personality can change for the better or the worse. An example of a good-to-bad personality is when a humble person becomes arrogant, an honest person to a liar, kind to a cruel person, the patient becomes impatient, and so on.

Meanwhile, bad-to-good personalities can be in the form of those who were selfish to become altruistic, vindictive to be forgiving, miserly to be generous, and so on.

Ambition is a desire that involves commitment and determination from the owner of the ambition to get the object (Pettigrove, 2007, p. 55). Barsukova

(2016, p. 79) explains the psychological characteristics of ambitious people, including hard workers, daring to take risks, dominance, creativity, critical thinking, and high achievement motivation. An ambitious person usually tries to achieve more than their parents or the people around them. With this trait, they are most likely to reach their goals. However, behind all the greatness of that ambition, it can become vicious if it is not attached to a virtuous human (Pettigrove, 2007, p. 65). A virtuous person will be able to control his ambition so that he will approve of the worthy and avoid the bad qualities of his ambition.

Luken (2003, p. 3) states that literary works result from the author's interpretation of life that exists and happens in the world, including how humans experience personality changes and have ambitions. Literary works are classified into three types: drama, poetry, and prose. In this research, the researcher chose one of the literary works, a novel, as the primary data source. Novels are included in prose fiction, namely narrative texts written based on the author's imagination. In prose fiction, such as novels, essential parts build the story, including the theme, plot, setting, point of view, and characters.

As an essential part of the novel, character, and characterization are two things that cannot be separated. Abrams (1999, p. 32) described a character as a person in a dramatic or narrative work equipped with moral qualities through dialogue and his actions in the story. At the same time, characterization is how the author determines the particular characteristics of the people in a narrative, including their personalities. The researcher's interest is to analyze personality changes and human ambitions through the novel's main characters. The

interesting is based on curiosity about how changes in the character's personality in the story can influence her ambition.

The researcher uses Marissa Meyer's *Heartless* novel. This novel was first published on November 8, 2016, and was once the #1 New York Times Bestseller and the Nominee for Best Young Adult Fantasy and Science Fiction (2016). The work of the novel *Heartless* cannot be separated from its author. Meyer is an American writer famous for *The Lunar Chronicles* series of novels, including her debut novel, *Cinder* (2012), which has sold up to 651,000 copies. Meyer wrote the novel *Heartless* as a prequel to Lewis Carroll's *Alice's Adventures in Wonderland*, which tells the origin of the Queen of Hearts to become the cruelest queen feared throughout Wonderland.

A previous study with the same subject was conducted by Reece (2018) entitled From Carroll's Objects to Meyer's Things: An Exploration of Material Vitality and The Value of Things in Marissa Meyer's Heartless. The results of this study show that Meyer provides value to readers and characters through his stories by giving life to objects, such as baked goods, roses, hearts, and hats, through the origin and use of an object. These things help motivate the story, highlight specific young adult issues, stand as tangible things from abstract concepts, and also, the characters are all very aware of things around them. The most critical implication is that objects have material vitality, the meaning of life, or a series of experiences outside human existence or character.

While writing the thesis, the researcher has not found research that discusses Marissa Meyer's novel *Heartless* related to the main character's personality changes and ambitions, especially those that use the theory of New

Criticism and Pettigrove's concept of ambition in the same study. For this reason, the researcher uses the New Criticism theory related to characters and characterizations to discover how Catherine Pinkerton's personality changes are described in Marissa Meyer's novel *Heartless*. In addition, the researcher also uses Glen Pettigrove's concept of ambition to analyze how Catherine Pinkerton's personality changes influence her ambition in Marissa Meyer's novel *Heartless*.

1.2 Problems of the Study

In line with the background above, the problems of the study are formulated as follows:

- 1. How are Catherine Pinkerton's personality changes described in Marissa Meyer's novel *Heartless*?
- 2. How do Catherine Pinkerton's personality changes influence her ambitions in Marissa Meyer's novel *Heartless*?

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In line with the problems of the study above, this study aims to:

- 1. To describe Catherine Pinkerton's personality changes in Marissa Meyer's Novel Heartless.
- 2. To explain Catherine Pinkerton's personality changes that influence her ambitions, related to objects, interpretations, motivation, action, results, and the role of ambition in the arrangement of life in Marissa Meyer's Novel Heartless.

1.4 Significances of the Study

There are several uses of research on ambition and personality change in the main character of Marissa Meyer's Novel *Heartless*, especially in literature. Theoretically, this research adds new knowledge about the novel being studied, related to personality change and ambition in the main character. This research can also be an additional reference for other researchers who wish to analyze literary works using the New Criticism theory (character and characterization) and Glen Pettigrove's concept of ambition. Practically, this research can be a reflection of life lessons for readers. It is okay for someone to be ambitious as long as they remain virtuous because a person with a good personality will reject the alarming traits of ambition that can mislead him into something terrible for himself and others. In addition, this research can contribute to studying English literature, making it easier for other students to understand novels.

1.5 Scope and Delimitations

To avoid a broad scope of discussion in the analysis, the researcher delimitations the research by focusing on the personality changes and ambitions of the main character in the novel *Heartless* (2016), Catherine Pinkerton. The theory of New Criticism related to character and characterization is used to discover changes in the main character's personality. The researcher also uses Pettigrove's concept of ambition to determine how Catherine Pinkerton's personality changes influence her ambitions.

1.6 Definition of Key Terms

To clarify the key terms used in this study, some definitions are put forward:

Personality Change is an extreme change in a human being that makes them act unusually. (Davidson, 2019, p. 42)

Ambition is a desire that involves commitment and determination from the owner of the ambition to get the object (Pettigrove, 2007, p. 55)

Virtuous ambition is an ambition that has valuable values and qualities, either in terms of the object and the reasonable interpretation of its owner, motivated by an appreciation of the value of the object, pursued in a way that is not morally problematic or produces results that are meaningful for both others and oneself. (Pettigrove, 2007, p. 65)

Vicious ambition is an ambition that lacks value and has terrible qualities; it can be through harmful objects, lack of understanding of the owner of ambition, based motivation from lack of self-esteem, such as jealousy and selfishness, being pursued by morally inappropriate actions, or bringing pain for both others and oneself. (Pettigrove, 2007, p. 65)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the theories used to analyze the personality changes and ambitions of the main character in Marissa Meyer's novel *Heartless* (2016), Catherine Pinkerton. Based on the problem of the study, the researcher uses the New Criticism theory related to characters and characterizations to determine changes in the character's personality. The researcher also uses Pettigrove's concept of ambition to determine how Catherine Pinkerton's personality changes influence her ambition. Therefore, this chapter describes this theory and concept.

2.1 New Criticism

New criticism is one of the theories that dominated literary studies in the 1940s - 1960s in the United States. Until now, this theory has left lasting traces on how to read and write about literature. Hickman and McIntyre (2012, p. 6) stated that the New Criticism theory first appeared in the late 1930s, with John Crowne Ransom as the originator. Ransom, a professor at Vanderbilt University, supported by a group of former students, Allen Tate, Robert Penn Warren, and Cleanth Brooks, at that time, had the common goal of strengthening the practice of literary criticism and legitimizing it in an academic context. This theory gained popularity since it provided a relatively easy and convenient approach to teaching students how to read and understand fiction and poetry at the high school and college levels during the Cold War in America.

New criticism believes that literary works are aesthetic works that are objective and avoid being subjective. Tyson (2006, p. 136) explains that in the new criticism, "the text itself" becomes the focus of attention of the literary work, as textual evidence is used to validate interpretations. The new literary criticism has liberated literary criticism from traditional schemes related to literary history, sociology, and biographies. Sometimes a literary text is not following the author's intention. It can be more meaningful and complex than the writer realizes. In addition, the meaning of a literary text cannot be found in the reader's opinion. Each individual's personal experience can influence it. New critics know it as the "affective fallacy," which leads to impressionistic (subjectively personal impressions) and relativist (not absolute, opinion-based) responses.

To avoid this kind of thing, literary criticism uses close reading. According to Eagleton (1996, p. 38), Close reading is the same as practical criticism, which means carrying out detailed analytic interpretations. Close reading is a method of careful reading, focused on the "words on the page" rather than the context that generates and surrounds them. In close reading, what needs to be considered is the evidence provided by the language of the text itself, such as metaphors, rhymes, depictions, symbols, points of view, plots, settings, plots, characterizations, and so on. Carter (2006, p. 28) states that, at first, the new criticism theory only specialized in analyzing poetry. However, Mark Schorer, a critic of British writers, succeeded in developing the central tenets of new criticism by including an analysis of prose fiction, which includes short stories and novels.

As previously explained, in New Criticism, the text is the source for validating interpretation. For this reason, the researcher intends to use New

Criticism to study the main character and her characterization through the character's words, actions, and thoughts to discover the personality changes she experiences which are described in the novel.

2.1.1 Character

Abrams (1999, p. 32-33) defines characters as representatives of people in dramatic or narrative works equipped with moral, intellectual, and emotional qualities through their own words, actions, and other characters' words. In several dramatic or narrative works, the characters are not only human. Characters can be natural components and objects, such as animals, plants, wind, clouds, waves, rocks, tables, chairs, shoes, et cetera. They are described as human beings who can feel, think, speak, and act (Kennedy, 1995, p. 67).

Luken (2003, p. 3-4) states that narrative works, like literature, result from the author's imaginative and artistic qualities of life that exist and occur in the world. Literature provides a gift in understanding the exploration of the human condition and the disclosure of human nature. According to Holman (1985, p. 73), Character is most often used in fiction as a brief descriptive sketch of a character with certain qualities made by the author. Characters in fiction provide readers with examples of vices or virtues, such as a cheerful country girl, a chatty older woman, a cruel queen, a greedy pig, a cunning weasel, and so on.

In literary works, such as novels, characters are the most highlighted because the story's plot is based on their life and from their point of view. Characters in the novel can be distinguished in several ways.

a. Main and Minor character

Klarer (2004, p. 10) explains the difference between the novel's main and minor characters. The main character is explained in more detail by the author, while the minor character is a character who does not occupy the center of attention and is not described in detail. The main character is often considered the same as the protagonist because both are central figures, but the two can be different in a work of fiction. The main character is the character who is influenced by the plot, while the protagonist is the character who drives the plot. An example of the main character and protagonist in the same place is F. Scott Fitzgerald's *The Great Gatsby* (1925). Readers use the glasses of Nick Carraway as the main character to see the story of Jay Gatsby as the protagonist.

b. Protagonist and Antagonist character

As a character who moves the plot and is the center of the reader's attention, the protagonist has an opponent who tries to hinder his goals. He is an antagonist (Abrams, 2009, p. 265). Protagonists are often portrayed as goodnatured characters, while antagonists are villains or negative characters because they oppose the protagonist. The protagonist is not always on the good side, nor is the antagonist always on the wrong side. It is simply a matter of plot drivers and opponents and the conflict between the two in a work of fiction. Abrams explained that not all plots discuss individual conflicts between protagonists and antagonists. There is also a conflict between the protagonist and destiny. The protagonist fights his temperament, or what is commonly known as an anti-hero.

c. Flat and Round character

Foster (in Abrams, 2009, p. 43) defines flat characters as two-dimensional characters, meaning they do not have many individual details and are built around a single idea and quality. Flat characters usually only have one or two personalities that are similar in terms of good traits. Flat characters tend to be static. They can be the main character. They can also be around the main character as a sweetener for the story. An example of a flat character as the main character is Cinderella in Charles Perrault's *Cinderella* (1697). A minor character is Ginny Weasley from J. K. Rowling's *Harry Potter and the Philosopher's Stone* (1997).

Foster (in Abrams 2009, p. 43) defines round characters as complex characters in terms of temperament and motivation, difficult to describe in real life, and often surprising the reader. In contrast to flat characters, which are static in the story, round characters tend to be dynamic and enhanced by the background in the plot. Round characters appeal to readers, as they are depicted as having lives that are not monotonous but full and rich. Examples of round characters can be found in main characters and figures in fictional stories, such as Belle in Gabrielle-Suzanne's *Beauty and the Beast* (1740) and Severus Snape in J. K. Rowling's *Harry Potter and the Deathly Hallows* (2007).

d. Static and Dynamic character

Holman (1985, p. 426) defines static characters as characters in the novel who do not experience a process of interior change and development. Static characters maintain the same personality, same skill level and do not learn anything new. A static character's contribution to a story is to serve a purpose for the story by advancing the plot but is not part of the plot. Not all static characters are flat. Static characters can often act as stepping stones to interact with other

characters, giving a comedic effect to the story to help the reader move across the plot even before the dynamic characters have yet entered the conflict. An example of a static character is Bellatrix Lestrange in J. K. Rowling's *Harry Potter and the Deathly Hallows* (2007). She remains consistent with her personality and motives for action from beginning to end.

According to Holman (1985, p. 145), dynamic characters are "characters in fiction or drama who develop or change as a result of plot actions." All types of characters in the story can potentially become dynamic characters. Dynamic characters experience changes and development in any way, whether internal or external, changes within themselves, starting from changes in personality, outlook on life, development of skills, appearance, et cetera. Factors that influence the existence of dynamic characters usually come from conflicts within the plot. Dynamic characters react to situations in the course of the story. Dynamic characters can end up in the plot on a better or worse note. One example of a well-known dynamic character is the main character in Charles Dickens's *A Christmas Carol* (1843), Ebenezer Scrooge.

2.1.2 Characterization

Character and characterization are two different things, but the two always go hand in hand in a literary work. According to Abrams (1999, p. 33), characterization is how the author determines the people's unique characteristics in a narrative. Wellek and Warren (1949, p. 23) stated that the principle of characterization in literary works has the meaning of combining "type" with an "individual." Characterization is the author's way of giving identity or

characteristics to the characters in the literary works he creates. The simplest form of characterization the author gives to his character is through "naming." Every name the author gives usually serves to animate and individualize the character. Characterization makes the reader more familiar with the character's qualities and personality.

Abrams (2009, p. 43) explains that the writer does not only present external speech and actions in characterizing. Inner responses in the form of thoughts and feelings of the characters in responding to events in the storyline are also presented to evaluate the motives and qualities of the character's character.

In characterization, the writer plans the plot so that the characters act and speak according to their needs and possibilities (Kennedy, 1995, p. 1716).

Holman (1985, p. 75) states that there are three basic methods of characterization, (1) The writer presents it explicitly through direct exposition, (2) The writer gives little or no comment but presents it in the form of the character's actions so that the reader can infer the character traits of the actions. (3) Represented from within the character can be through the mind, emotions, and the impact of actions.

2.2 Concept of Ambition

The concept of ambition is different from wishful thinking. Ambition is a desire that involves commitment and determination from the owner of the ambition to get the object. Commitment and determination are manifested by ambition through action, not just thinking about objects but taking essential steps to achieve their goals. Generally, the object of ambition is difficult to achieve; therefore, ambition can only be achieved after some time. According to Pettigrove

(2007, p. 55), achieving ambition requires a plan that is implemented in several stages to reach the culmination of the success of the ambitious goal.

Based on some of the explanations above, ambition is the energy within humans that drives them to action to achieve more than what is currently obtained, which can be in power, honor, victory, or success. Ambition is positively related to human achievement. It also cannot be separated from the advantages of the psychological character of ambitious people. Barsukova (2016, p. 79) explains the psychological characteristics of ambitious people, including hard workers, daring to take risks, dominance, creativity, critical thinking, and high achievement motivation. An ambitious person usually tries to achieve more than their parents or the people around them. With this trait, they are most likely to achieve their goals. Judge (2012, p. 35-37) states that ambitious individuals are more likely to gain success through higher educational degrees, higher prestige, higher paying jobs, and a fulfilling life.

However, behind all the greatness of ambition, it can turn into something vicious. Freud (in Jones et al. 2016, p. 26) states that "ambitious people are necessarily neurotic and potentially father killers." Adler argued that ambition is a human neurotic defense against low self-esteem. Jung believed that ambitious people suffer from regressive personality traits that hinder their potential for personal growth. Brim (2016, p. 31-32) states that ambition is driven by humans in different ways, depending on individual characteristics, gender, culture, and time.

Pettigrove (2007, p. 65) explains that ambition can be a virtue or a vicious one. Glen Pettigrove is an American philosopher with extensive research on

Ethics, Social and Political Philosophy, and the Scottish Enlightenment. As a professor at the University of Glasgow, Pettigrove is renowned for his expertise in the philosophy of emotion. One of his well-known analyzes is about ambition, entitled Ambitions. Ethical Theory and Moral Practice.

According to Pettigrove, the virtuous agent will approve the worthy qualities and shun the worthless traits of ambition. A virtuous agent has honesty, compassion, generosity, justice, self-control, prudence, and other good personality, leading to virtuous ambitions. Glen Pettigrove states that six ambition factors can be used to evaluate whether ambition is virtuous or vicious. Each of these factors affects the value of the ambition itself. The six factors are Ambition Object, Ambition interpretation, Ambition Motivation, Action of Ambition, Ambition Results, and The Role of Ambition in the Arrangement of Life.

According to Pettigrove (2007, p. 65), if the object of ambition is based on good goals, with a reasonable interpretation of the owner, motivated by an appreciation of the value of the object, pursued in a way that is not morally problematic or produces meaningful results for others and oneself own, then the ambition will be obvious virtue. However, if the object of ambition has a harmful purpose, lacks understanding of the owner of the ambition, motivation is based on a lack of self-worth, such as jealousy or selfishness, is pursued by morally inappropriate actions, or causes pain to others and oneself, then it is classified as into a vicious ambition.

Pettigrove's concept of ambition is not part of literary theory but relates to the human as an individual. By using two of the six factors of Pettigrove's ambition concept to evaluate virtuous and vicious ambitions, the researcher intends to study

the relationship between the personality changes experienced by the main character, which influence the changes in his ambitions, namely through ambition object and action of ambition.

2.2.1 Ambition Object

The factor that can be used to assess the value of ambition is based on the object of ambition. Ambition will be good if directed as a means to pursue positive goals and vice versa. William Kerrigan (in Pettigrove, 2007, p. 56-57) states that the object of ambition is governed by what Freud calls the "principle for pleasure." Pettigrove (2007, p. 60) explains that the value of ambition and its object is shaped by its interpretation of that value. It is relative, depending on how individuals and other people assess ambition. For this reason, two things must be underlined: First, ambition cannot only be assessed through objects that are only good instrumentally because this is open to several types of errors. For example, when someone becomes a representative of the people (senator), it turns out that this is what they do to achieve their goal of becoming President.

Second, the object of ambition often refers to improving circumstances or oneself. Two things are worthy of being desired, but these must be distinct. If someone had the ambition to become a famous artist, earning money and fame would probably be seen as his primary goal. In contrast, the side that involves self-improvement will be deemed unnecessary, such as acquiring knowledge about art, perfecting artistic abilities, and realizing potential. The normative evaluation of ambition depends on which kind of ambition one wants to see. For this reason, assessing ambition only based on objects is lacking, and there needs to be an evaluation of other values (Pettigrove, 2007, p. 59).

2.2.2 Action of Ambition

The factor in evaluating the value of ambition is based on what means the individual uses to obtain the object of his ambition or the act of ambition. Is this morally problematic or not? Pettigrove (2007, p. 63) states that the good and bad of ambition based on action can be known through the presence or absence of "dirty hands" in it.

An example of this case is William Shakespeare's The Tragedy of Macbeth (1606). The Tragedy of Macbeth tells of an ambition that turns into a crime because, in pursuit of his ambition, Macbeth removes the boundaries of humanity. Macbeth achieves his ambition to become king with dirty tactics. He cooperates with his wife to plot the king's assassination and betrays his comrades for fear of the truth of his evil actions being revealed.

Pettigrove (2007, p. 63) states that the same thing can also be found in politics. To do their job successfully, politicians need help to keep their hands clean. Sometimes they have to lie to succeed in the first place. The context is that during general elections, politicians pay bribes to get votes, make deals with corporate sponsors to promote themselves by building good branding which may not follow the reality that will be accepted by the public, to make campaign advertisements that the public unknowingly kills the character of their opponents.

The big question is whether the kind of ambition similar to Macbeth's and the Politician's Ambition can be achieved without dirty-handed tactics. Does ambition always require cruelty and deceit in action to achieve it? The answer is that not all ambition requires dirty-handed tactics. Some people might try to determine the difficulty of ambitious goals in terms of the general likelihood of

achieving them first. For goals that are considered impossible, maybe some people will think that dirty-handed tactics are necessary, especially if the stakes are high, the goals pursued are quite feasible, the results anticipated are pretty valuable, luck, conditions, and abilities are not on the side of the owner of ambition, then this type of ambition it can be maintained.

However, this way of being unacceptable does not affect how this type of ambition is viewed as vicious and as the main reason not to support it (Pettigrove, 2007, p. 64). It is just an example of uncontrolled ambition, like unhealthy obsessions and delusions, which makes the owner lose sight of right and wrong.



CHAPTER III

RESEARCH METHOD

This chapter presents Research Design, Data Source, Data Collection Technique, and Data Analysis Technique.

3.1 Research Design

This research used library research techniques with descriptive qualitative methods. Data is taken from words, sentences, or paragraphs in books adapted to the theory used to explain and answer the problems of the study.

3.2 Data Source

In this research, the researcher used primary and secondary data sources. The primary data source for this research is Marissa Meyer's *Heartless* novel. Data was collected by quoting words, phrases, sentences, paragraphs, monologues, and dialogues in the novel *Heartless* which reflect changes in the personality and ambition of the main character. Furthermore, to support primary data sources and complement information, the researcher used internet sources, articles, journals, books, and previous theses as secondary data sources.

3.3 Data Collection Technique

Data is one of the most essential parts of research. The researcher took the steps for data collection as follows;

- 1. Read the novel twice to understand the storyline well.
- 2. Finding the data and collecting data by underlining the text in the novel.
- 3. Classifying the data into two sections suitable for the study problem.

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3.4 Data Analysis Technique

The researcher used two theories to analyze the data: the New Criticism theory related to character and characterization and Glen Pettigrove's ambition concept. The researcher took steps to analyze the data as follows;

- 1. To answer the first study problem, the researcher analyzed data related to changes in the main character's personality based on the New Criticism theory related to character and characterization.
- 2. Furthermore, to answer the second study problem, the researcher analyzed data related to the main character's ambition based on Pettigrove's concept of ambition.
- 3. The researcher concludes that Catherine Pinkerton's personality changes influence her ambition in Marissa Meyer's novel Heartless.



CHAPTER IV

ANALYSIS

This chapter presents an analysis of the data based on the problems of the study. The researcher divides this chapter into two parts of this analysis. The researcher first analyzes Catherine Pinkerton's personality changes are described in Marissa Meyer's novel *Heartless*. The second part concerns the influence of Catherine Pinkerton's personality changes on her ambitions in Marissa Meyer's novel *Heartless*.

4.1 Catherine Pinkerton's Personality Changes are Described in Marissa Meyer's Novel *Heartless*

Based on the character categories presented in the previous chapter, the researcher chose the character studies on the main characters of the selected novels. The researcher chose the character Catherine Pinkerton to be analyzed based on her characterization. Catherine is a round character who is told to have big ambitions against her parents' wishes. She dreams of opening her bakery with her best friend and maid, Mary Ann. As a dynamic character, Catherine experiences changes in her personality. This personality change is due to the tragedy in the plot, namely the murder of Jest, the man Catherine loves. The following is an explanation of Catherine's personality changes described in the novel, which are divided into two parts, namely Catherine's personality before the tragedy and Catherine's personality after the tragedy.

4.1.1 Catherine's Personality Before the Tragedy

In Catherine's personality before the tragedy, there are two Catherine's personalities that are described through her characterization. First, Catherine is described as a patient person. Second, Catherine is an altruistic person. As explained below:

4.1.1.1 Patient Person

Catherine Pinkerton is described as patient because she can hold back from what she feels and wants to do, both from her parents, especially her mother, and her surroundings. Catherine is a child of the Marquees; the Marquess is a high degree of nobility in a kingdom. Catherine was raised as a Lady, the daughter of the Marquess, who was respected by the royal population. Thus, her parents have directed and arranged Catherine's whole life since childhood. Including how to dress, as in the following excerpt from the novel:

"Tighter, Mary Ann. Abigail, be a dear and bring me the ruby set from my jewelry cabinet."

Based on the quote above, even Catherine felt uncomfortable with her clothes, from wearing a heavy ruby necklace set around her neck to a corset that made it hard for her to breathe. However, Catherine still obeyed her mother. Catherine's patience is also shown through how Catherine refrains from eating. Catherine's life is also regulated up to how she should eat—reducing food portions to the point of forbidding Catherine from eating her favorite dessert,

[&]quot;But those earrings are so heavy."

[&]quot;Don't be such a jellyfish. It's only for one night. Tighter!"

[&]quot;Mother, I can't breathe."

[&]quot;Well then, next time, I hope you'll think twice before taking a second helping of dessert like you did last night. You can't eat like a piglet and dress like a lady." (Ch 2/13)

which even, according to Catherine, had no impact on her weight. Catherine's mother often used harsh words, comparing Catherine's body to an animal's. However, Catherine was never angry or offended by this. Precisely Catherine thought that her mother's words might be valid, she still obeyed her mother's wishes, as quoted from the novel below:

"Don't be absurb, Catherine. You'll be mistaken for a walrus at the festival. Abigail, have this taken away." Cath whimpered, gazing after the dessert as it was hastened off the table. She pressed her palm against her middle, feeling her stomach beneath the corset and wondering if her mother was right. (Ch 14/128)

The above quote proves that even though Catherine wanted something, she still could not argue with her mother. She could only be patient, holding back her desires. Even in terms of romance, Catherine was betrothed by her parents to the King. Even though Catherine did not love the King, Catherine's mother tried to get Catherine to do various things to be close to the King. The following is an excerpt from the novel below:

"I am marvelously disappointed, Catherine. I know you can do better than this." Cath resigned herself to her mother's disappointment. "I realize it isn't ladylike to slave away in the kitchen all day, but he does fancy your desserts and I though, once, once he tastes them, he'll remember why he meant to propose in the first place. How could you have failed at such a simple task?" She scowled at Catherine's plate. "You've eaten enough now, Catherine." She set down her knife and fork. "Yes, Mother." (Ch 14/126-127)

From the quote above, Catherine can only surrender to her mother's anger.

Catherine's mother's disappointment was caused by Catherine's failure to approach the King according to her orders by giving Cath homemade macaroons that the King liked so that the King proposed to Catherine. Even when she was

eating, Catherine's mother scolded her and ordered Catherine to stop eating, but she still obeyed. Other evidence supporting the researcher's argument about Catherine being described as a patient person can be seen in the following quotation:

Despite all her discomfort, all her reservations, Cath couldn't deny a hot spark behind her sternum. Her mother's voice was a constant nag in her head, telling her to put down the fork, to stand up straight, to smile, but not that much! She knew her mother wanted the best for her, but it was oh so lovely to hear compliments for once. (Ch 2/14)

Based on the author's explanation above of Catherine's feelings, Catherine always tries to be patient by holding back her anger. She could not deny the hot spark she felt behind her sternum every time her mother told her to do this and that. However, Catherine followed her mother's orders because she thought her mother only wanted the best for her. Even though Catherine's mother never appreciated what Catherine did, she just gave the compliment Catherine had always wanted. Catherine's patience is not only in her home environment. Even outside the home, Catherine is described as someone who can withstand what she feels, including her anger. As shown by the quote below:

"You look stupid," said Jack.
Catherine bristled. "There's no cause for rudeness."
Jack huffed, scanning her dress again and again. "You're not half as lovely as you think you are, Lady Pinkerton. Not a quarter as lovely even, and I've only got one eye to see it."
Catherine pressed her lips tight and inhaled a patient breath. "Yes, I

do believe you told me that the last time I saw you, Jack..." (Ch 3/22)

Based on Catherine's conversation with Jack above, Catherine's actions and words describe her patience. Jack makes fun of Catherine by calling her looking

stupid in the dress Catherine is wearing. The dress Catherine is wearing is her mother's choice. It was not enough. Jack, who did not like Catherine, also insulted her physically by saying that Catherine was not as beautiful as she thought, even to be seen by a one-eyed man like Jack. Even so, Catherine patiently endured her anger and responded politely to Jack's words without relying badly upon Jack's words.

4.1.1.2 Altruistic Person

Catherine Pinkerton is also described as a person with an altruistic personality because she has the instinct to pay attention to other people's feelings and not to do things that only benefit herself and harm others. Before the tragedy that caused her personality to change, Catherine was very considerate of other people's feelings. It is no exception, whether parents, servants, friends, king, people with lower titles than her, or even people who have betrayed her. Catherine often puts other people's interests above her own. Catherine, who has the instinct to pay attention to other people's feelings, can be seen in simple things, as in the quote from the novel below:

The CARRIAGE RIDE proved to be even more awkward. With Catherine and Mary Ann taking up two spots in King's barouche, the White Rabbit was forced to sit out with the footman, and he looked so forlorn about it that Cath almost suggested trading places with him. (Ch 32/280)

Based on the quote above, Catherine has an altruistic personality even though she has not yet taken the form of action. Mr. Rabbit is a servant of the King. As the daughter of the Marquess, Catherine has a peerage above Mr. Rabbit, but that is not a reason for Catherine not to respect Mr. Rabbit. Catherine

was paying attention to Mr. Rabbit's feelings, who was sad because he was forced to sit with a footman, while the two seats in the barouche King, usually his seats, were occupied by Catherine and Mary Ann. Knowing this, Catherine almost suggested swapping seats with him. Another testament to Catherine's altruistic personality is when she notices Lady Peter looking unwell at the black-and-white ball when they first meet, which is below:

"And this must be your wife. It's a pleasure to meet you, Lady Peter." Rather than curtsy or smile, she shrank away from the introduction and took to scanning the contents of the feasting table again, though Cath thought she saw her gag at the sight of all the food. Catherine clung helplessly to her manners. "Are you well, Lady Peter? I'm afraid you're looking a little pale, and it is so warm in here. Would you like to accompany me for a turn around the balcony?" (Ch 5/38-39)

The quote above talks about how Catherine and Lady Peter met. Catherine, who gave Lady Peter an introductory greeting, was ignored by Lady Peter. Even to smile at Catherine's greeting, Lady Peter did not do it. Lady Peter just stepped away and scanned the banquet table, looking for food. Not giving in to the neglect she got, Catherine still tried to interact well with Lady Peter. Catherine, who noticed Lady Peter's condition, asked her if Lady Peter was alright because she looked a little pale. She offered to take Lady Peter to a more comfortable place so that Lady Peter's condition would improve.

Catherine's actions reflect her altruistic personality. Her concern for Lady Peter's condition proves her care and concern for others, even for people she has just met. In addition, from her actions to not give up on Lady Peter's abandonment, Catherine is a person who does not put her feelings first. She was not hurt and then acted selfishly, ignoring Lady Peter. Furthermore, the

"You would tell everyone, but I'm asking you not to. Please, Cheshire. My parents—"

"Would be devastated, and the King too. The Joker would likely lose his employment, and your reputation, along with any hopes you have for a proper match, would be ruined."

"I don't care about my reputation, but I don't want to hurt my parents or the King, or... or Jest." (Ch 23/199-200)

The quote above is taken from Catherine and Cheshire's conversation about Cheshire knowing that Catherine left with Jest without knowing the people around her. Catherine's words indirectly describe her altruistic personality because she does not want to harm the people around her. Catherine does not want to hurt her parents, the King, or Jest, for her actions. To be precise, she does not care about herself or her reputation. Catherine's words that show her selflessness or altruism can also be seen in the quote in the novel, which is below:

"Run fast," Jest whispered against her ear. "Head straight to the Crossroads and try to stay near the middle of the group if you camit will be safest." "Why?" she said. "My life has no more value than anyone else's." (Ch 20/171)

The quote above is a conversation between Catherine and Jest during the Jabberwock attack. Jest told Catherine to take cover and save herself first before anyone else. As the child of the Marquess, Catherine was prioritized, protected, and received attention from those around her. However, this privilege was not arbitrarily used by Catherine. Catherine feels that her life is not more valuable than other people's lives. Catherine is altruistic by not doing things that benefit her and ignoring others. Not only that but from the same attack by the

Jabberwock, Catherine also showed her altruism by bravely helping the turtles, in the quote from the novel below:

"My lady!" Haigha screamed again, but Cath ignored him as she launched herself out of the brush, charging toward the lion and the Turtle. The Jabberwock cried, and Cath knew it had spotted her racing across the meadow, "No!" Hatta yelled. "Over here!" The lion's eyes widened in panic as Cath planted herself behind the Turtle. She angled the stick beneath his shell and jabbed him hard. (Ch 20/174)

Based on the quote above, it was an incident where Haigha ordered Catherine to approach him to a safer place from Jabberwock's attack. However, Catherine ignored Haigha's screams because she saw that the Lion and Tortoise were in danger. She chose to slide towards the lions and the turtles helping them. From this, Catherine is altruistic because she cannot see other people in trouble. She has an instinct to care for others rather than herself. She prefers to sacrifice her safety for the sake of others. Not only at that event, but Catherine also reflected her altruistic personality when she wanted to help Mary Ann even though there were many risks facing her. Which is shown in the quote from the novel, which is below:

"I know. It's too much to risk your life, but I can go. I'll find the well again. I'll find the sisters. I'll come to Chess and find you. But I ... I can't just leave her."

"Fine, but if you go, I go."

"No, Jest. If you're there, I won't be able to think of anything but that awful picture. I need to know you're safe." Her heart stammered. "Or fine. You stay here and wait for me. Don't go through to Chess yet, just wait and stay safe and I'll come back. I will come back." (Ch 45/393)

The quote above is taken from the novel's events when Catherine goes to Chess with Jest, Hatta, and Haigha to fulfill her dream of opening a bakery

outside Heart. Precisely after Mary Ann's misunderstanding, Jest became a fugitive from the residents of Heart. Through a secret door connecting everywhere, Catherine discovers that Peter locked Mary Ann up and is about to be made into Jabberwock's meal. Knowing this, Catherine could not just sit idly by. She wanted to save Mary Ann and sacrificed all her journeys with Jest, Hatta, and Haigha. Jest offers to go with Catherine to save Mary Ann, but Catherine forbids him. She feared the three sisters' prediction about Jest's death would come true. Catherine chose to go alone and kept Jest from going with her to keep Jest safe. Catherine told Jest to wait for her. She promised to be back.

From this conversation, Catherine is a person with an altruistic personality because even though Mary Ann made a mistake to her, Cath could not leave Mary Ann in danger. Also, from her choice not to let Jest go with her, Catherine is willing to take risks but does not want others to get hurt by her choices. Catherine is altruistic by not doing things that benefit her and harm others.

4.1.2 Catherine's Personality After the Tragedy

There is a change in Catherine's personality after the tragedy. There are two of Catherine's personalities described through her characterizations. First, Catherine is described as an impatient person. Second, Catherine became a selfish person. As explained below:

4.1.2.1 Impatient Person

Catherine Pinkerton, who underwent a personality change from patient to impatient, is described through her inability to hold back from what she feels and

wants to do. Since the tragedy in the plot, Catherine has been filled with anger within herself which is shown in the following quote:

When they arrived at the mansion, her parents took one look at the blood and the dirt and the shredded gown and her dead eyes and ushered them all inside.

Her anger simmered beneath her skin. She looked at no one. She said nothing. Sent them all away. (Ch 48/413)

The quote above is what Catherine felt after the tragedy of Jest's murder. Catherine did not hide how she felt. She showed her anger towards the people of Heart Kingdom. This is because the misunderstanding of the people of the Heart kingdom towards Jest made Cath decide to run away with Jest to start a new life and achieve her dream of opening a bakery. Unfortunately, Jest had to be killed by Peter while trying to help Cath save Mary Ann from Peter and Jabberwock. This is what makes Catherine angry at all residents of Heart. If that misunderstanding never happened, she and Jest would still be in Heart, and Peter would not have killed Jest. Some of Catherine's anger that she was unable to contain is shown in the following quote:

The night passed, and she became a wild animal, ranging and inexhaustible. When Abigail brought her tea, she threw the tray at the wall. When Mary Ann tried to draw a bath, she screamed and flailed. When her mother cried outside her bedroom door—too afraid to come inside—Cath snarled at her reflection and pretended not to hear her. (Ch 48/414)

Based on the quote above, even though the tragedy has passed, Jest's death greatly impacted Catherine. As if blinded by her rage, Catherine turned into a beast that did not hesitate to attack those around her. Catherine's impatience results in Catherine's actions being rude to the people around her. Even Catherine, who had always listened to her mother, dared to ignore her. The following

quotation also supports the researcher's argument about Catherine as an impatient person:

SHE WAS GROWING IMPATIENT. Her hatred was burning a hole through her stomach, and it flared hotter every day that passed. Her fury burbled beneath the surface of her skin, often flaring in bouts of unexpected temper. Servants began to avoid her. (Ch 53/439)

The quote above describes Catherine's feelings. Her impatience does not decrease day by day. Instead, it grows, even appearing unexpectedly. This is also proven through her interaction with Cheshire, which is contained in the quote below:

"I am not empty. I am full to the brim with murder and revenge. I am overflowing, and I do not think you wish for me to overflow onto you." "There was a time," Cheshire yawned, "when you overflowed with whimsy and powdered sugar. I liked that Catherine better." "That Catherine was a fool." She whipped her hand toward the cat. He vanished before she could strike him. With a scream, Cath grabbed a vase of white roses and launched them at Cheshire's head. (Ch 51/427-428)

The quote above is a conversation between Cheshire and Catherine. Cheshire used to be a close cat friend and liked to help Catherine. Cheshire tells Catherine that he misses Catherine, who used to have a hobby of baking bread, not Catherine, who is filled with a desire to kill and get revenge. In contrast, for Catherine, her old self was her foolish self. Before her personality change, Catherine was a person who would hold back her emotions if someone made fun of her. However, after what Catherine went through, all of that was no longer valid, even for her close friends. Catherine did not hesitate to hit or throw vases at those who played with her impatience. The Catherine now was the Catherine who would not hold back her feelings of discomfort. She would act as she pleased.

4.1.1.1 Selfish Person

After the tragedy, Catherine's personality, which used to be altruistic, turned selfish. Catherine Pinkerton is described as selfish because she does not care about other people's feelings and does things that only benefit herself and harm others. Catherine's selfish personality appears in the novel when she talks with Mary Ann about their dreams. Mary Ann is Catherine's maid and partner in pursuing her dream of opening a bakery. They used to be close friends, but because of Jest's death, who helped Mary Ann, Catherine blamed Mary Ann for what happened. Their friendship became strained since Catherine only thought about her new wish, in the quote from the novel below:

"You don't have to do this. The king will let you out of the arrangement if you ask," the maid continued. "Tell him you've changed your mind."

"What then?" Cath asked. "What about us? Our dream, our bakery?"

"My dream," Cath snapped. "It was my dream and mine alone. It only became yours when a trickster hat fooled you into having an imagination." Mary Ann flinched. "That isn't true. I always—"

"I haven't changed my mind." Catherine stood, "I am getting precisely what I want." (Ch 51/425)

Based on the quote above, Mary Ann was worried about Catherine's choice to marry the king. If Catherine married the king and became Queen, they would not be able to realize their dream of opening a bakery together. When Mary Ann tried to remind Catherine of their former dream, Catherine snapped at Mary Ann impatiently. Catherine said that it was her dream. She thought that Mary Ann was imagining because of the influence of the magic hat she was wearing, even though, according to Mary Ann, that was not true. Catherine is selfish. She did not

care about Mary Ann's feelings about their dream, which she had forgotten. She would instead marry the king than fulfill her dream with Mary Ann. By marrying the king, she will get what she wants. Catherine is selfish because she only seeks benefits for herself and does not care about others. Evidence of Catherine's selfishness is also seen in a later conversation with Mary Ann, which is in the quote below:

"—And... Cath? You haven't asked me to continue as one of your maids here in the castle."

You should have died instead, she wanted to say. If you hadn't gone to the patch, this wouldn't have happened. I should have let you die. I should have left you there. "No, I haven't."

"Cath, please, I know you're hurt—devastated even. But you're my best friend. You came back for me. You saved me."

"The White Rabbit is looking for a housemaid," Cath said. "Perhaps you can seek new employment there." "If that's what you want," Mary Ann murmured. Cath didn't watch her go. She didn't turn even when the door shut behind her. (Ch 51/426)

Based on the quotation above, Catherine regretted having saved Mary Ann. Mary Ann should have never come to Sir Peter's house, so the tragedy would never happen. Mary Ann should have died, not Jest, even though Catherine knew that Mary Ann had come to Sir Peter's house to restore Catherine and Jest's good name, which was tainted due to the misunderstanding that Mary Ann had made. Unfortunately, Jest's death made Catherine blind to it. Mary Ann knew the tragedy hurt Catherine, but they were still friends for Mary Ann. However, Catherine fired Mary Ann as her maid and told her to work elsewhere. Once again, what Catherine did hurt Mary Ann's feelings, but because she was more concerned with her feelings, and her selfishness, Catherine did not care. She just let Mary Ann go. In addition, Catherine's selfishness is shown in her conversation with Mr. Rabbit through the quotes in the novel below:

"The white rose tree by the arches. I want it removed immediately." "But, my lady, that tree was planted by the king's great-great-grandfather. It is an extremely rare varietal. No, I think we had better leave it as it is." "Mr. Rabbit, that tree is to be gone by nightfall. If it is not, I will find an ax and cut it down myself, and your head will soon follow. Do you understand?" His gloved hands began to shake around the watch. "Er—y-yes. Certainly" (Ch 51/428-429)

In the above conversation between Catherine and Mr. Rabbit, Catherine's selfishness is described through her putting forward her desires and not caring about other people to replace a white rose tree that is not hers, even though Mr. Rabbit suggests not cutting down the white rose tree because it was a scarce variety and was planted by the king's great-grandfather himself. However, Catherine did not heed Mr. Rabbit. Because she did not like white roses, she forced Mr. Rabbit to cut down the tree immediately. Catherine's anger was mounting when she saw Mr. Rabbit bring the watch Jest gave him back at the black-and-white ball. If Mr. Rabbit does not want to cut down the tree, Catherine will cut the tree herself, which will then be Mr. Rabbit. With a feeling of fear, Mr. Rabbit finally obeyed Catherine's orders, Moreover, Catherine is the future wife of the king, with the authority that Mr. Rabbit could not refute his words. Catherine only cares about herself and wants her wishes fulfilled and not challenged.

After the researcher analyzed the changes in Catherine Pinkerton's personality based on the New Criticism theory regarding character and characterization, Catherine's personality was described as a patient and altruist person before the tragedy. Meanwhile, Catherine's personality is described as impatient and selfish after the tragedy. In addition, from the changes in Catherine's personality, before the tragedy, Catherine's personality reflected a

virtuous agent, whereas, after the tragedy, Catherine's personality did not reflect a virtuous agent.

4.2 The Influence of Catherine Pinkerton's Personality Changes Toward Her Ambitions in Marissa Meyer's Novel *Heartless*

In this second research problem, the researcher uses Glen Pettigrove's concept of ambition to describe Catherine Pinkerton's personality changes that influence her ambition. In the previous chapter on Pettigrove's concept of ambition, it was explained that there are several ways in which ambition can have or lack value so that ambition can be either virtuous or vicious. The virtuous agent will approve of worthy qualities and shun ambition's worthless qualities. Based on Catherine's personality, which was analyzed in the first research problem, Catherine had the characteristics of a virtuous agent, a patient, and an altruistic person before the tragedy. Meanwhile, Catherine does not reflect a virtuous agent after the tragedy because she is impatient and selfish. Catherine's change in personality influenced her ambition, which can be seen through the ambition object and action of ambition.

The following is the explanation of Catherine's ambitions before her personality changes and Catherine's ambitions after her personality changes.

4.2.1 Catherine's Ambitions Before Her Personality Changes

Before her personality change, Catherine Pinkerton was an ambitious girl who dreamed of opening her bakery with her friend and maid, Marry Ann. Which is shown in the quote below:

Her mother would never approve of her only daughter, the Heir to Rock Turtle Cove, going into the men's business world, especially with a humble servant like Mary Ann as her partner. Besides, her mother would say that baking was a job fit for servants. But she and Mary Ann had been dreaming of it for so long. She sometimes forgot that it wasn't a reality yet. —the King himself was her grandest fan, which might have been the only reason her mother tolerated her hobby.

She lifted her chin. "We're going forward with or without my parents' approval. We are going to have the best bakery in all of Hearts. (Ch 1/9)

The above quote shows that Catherine Pinkerton's ambition is to have the best bakery in all of the Hearts with Mary Ann as her partner. According to Pettigrove, owning a bakery is the object of Catherine's ambition because the object of ambition is the focus of ambition. As an ambitious individual, Catherine shows determination or a strong desire to achieve goals, namely, wanting and dreaming of having her bakery. Unfortunately, Catherine's dream was hindered by her parent's approval. As the only daughter and heiress to Turtle Cove Rock, Catherine's mother did not allow her daughter to venture into the world of male business and jobs, fit for servers. Catherine's mother had another dream, namely, to make her daughter the wife of the King. Catherine's mother tolerated Catherine's hobby only if it used to get close to the King. However, Catherine did not give up on that. She continued to move forward with or without her parents' approval to achieve the object of her ambition with her efforts. Based on the object of Catherine's ambitions, Catherine's ambitions are not known to be virtuous or vicious because there are different points of view between Catherine and her mother; for this reason, there is a need for an evaluation of other factors. such as from the acts of ambition committed by Catherine, to resolve the differences between the two parties.

The object of ambition is governed by what is known as the pleasure principle. Based on the quote above, making cakes is Catherine's hobby, which is none other than what she likes. Therefore, she has the object of ambition to have a job related to the world of baking, namely by owning her bakery. Catherine's ambition is strengthened by her patience in baking, as evidenced by the following quote:

The tarts had taken her all morning. Five hours of weighing the butter and sugar flour, mixing and kneading and rolling the dough, whisking and simmering, and straining the egg yolks and lemon juice until they are thick and creamy and the color of buttercups. She had been meticulous at every step. She had baked her very heart into them. Her inspection lingered, eyes scanning every inch, roll of the crust, and shining surface. (Ch 1/1-2)

Based on the quote above, baking bread takes a long time, with all the processes that must be passed. In addition, the thoroughness in every step Catherine put into making the cake showed her patience. Without this patient personality, Catherine would not have developed the baking hobby, nor would she have the ambition to open her bakery without the support of her mother.

In the act of ambition, Catherine's personality influences her way of reaching the object of ambition. Catherine uses her patience and altruism to process the object of her ambitions. As in the quote below:

"All my life, I never dreamed I could be anything but a maid, just plain old me." "Oh, Mary Ann." Cath pulled her into an embrace. "I never knew you felt that way. I would share all my dreams with you if I could." "I know, Cath. And you do. You share the most important dream with me, our dream." Cath smiled. "Yes, and this is the beginning: these pumpkins, this baking contest, and those twenty gold crowns. Of course, I'll need my brilliant business partner to tell me what to do with those crowns once we have them. I would make horrible decisions if left to my own devices." (Ch 24/208)

Based on the quote above, Catherine, as an altruistic person through her actions, shares her ambitions and dreams with Mary Ann. Catherine has an instinct to pay attention to other people's feelings. Catherine knew Mary Ann had the same goal as her: to open a bakery, but it would be impossible for Mary Ann if she were only a maid. With her altruistic personality, Catherine hugged Mary Ann, trying to comfort her with kind words. Even though Mary Ann was only a maid, Catherine was willing to share her most important dream. Catherine did not see Mary Ann as just a maid but as a competent business partner. Catherine wanted to invite Mary Ann to realize their dream together by participating in a baking contest, the prizes of which they would use to support the bakery they tried to open. Even Catherine said that without Mary Ann, Catherine could not make her dream come true. Not only that, Catherine's selfless personality through acts of ambition is evidenced through the following quote:

—Maybe it's time we realize this would never happen and face our true destiny." "I won't tolerate such nonsense. If ever there was a time for dreaming, this is it, Mary Ann. —I need to know I have your full support behind me. So do you want to start a bakery together or not?" (Ch 29/256)

Based on the quote above, the pessimistic Mary Ann did not influence Catherine to give up on their dreams. Not leaving Mary Ann with her pessimism, Catherine tried to transmit her enthusiasm to Mary Ann, but for Catherine, she still needed the full support of Mary Ann. Catherine, who is not selfish, still wants to share her dreams with Mary Ann. Another proof of Catherine's altruism, in her acts of ambition, is in the quote from the novel below:

"Next up," said the Rabbit, "is a spiced pumpkin cake from Lady Catherine Pinkerton of Rock Turtle Cove." Mary Ann's fingers laced

through hers, squeezing tight. "Come with me," Cath said, pulling her forward. "We'll win it together." (Ch 28/247)

The quote is during the announcement of a baking contest, in which Catherine attempts to win a cooking contest to raise capital to open her bakery with Mary Ann so she does not have to seek permission to sell her dowry to her parents. Catherine's statement and act above show her altruism, where she is not selfish. She wants when she succeeds. Her friends succeed too.

In achieving the object of her ambition, Catherine, with her patient personality, goes through one process at a time with her efforts. Evidence of Catherine's patience in the process of achieving her ambitions in the following quote:

He yawned as if growing bored by their conversation. "I like him well enough, though. He's aloof-like. Not so nosy like the rest of you."

Cath tried to disguise her frown, not only at the unjustified insult but also because she'd been hoping the building's owner would be someone she had no association with. Someone who wouldn't be apt to discuss her business with the rest of the gentry, or her parents, until things were settled. She still hadn't dared to ask her father about a loan to start her bakery—or permission to use her dowry for the funds. (Ch 9/76) A B A

The quote above concerns Mr. Caterpillar and Catherine regarding the building that Catherine will rent for her future bakery. Mr. Caterpillar disdains Catherine as nosy, but Catherine patiently tries to disguise her scowl. Catherine did this to make good negotiations so that achieving her ambitions would run smoothly. Catherine wanted to avoid discussing her business with the other royals or her parents. Catherine was afraid to ask her father for a loan or permission to use her dowry as funds to start her bakery because Catherine knew her parents

would disapprove of her dream. Therefore, Catherine tries to realize her ambitions with Mary Ann until everything goes according to plan. She would show her parents the results of her efforts without forcing her parents to do what she wanted.

Based on what Catherine did, as shown through some of the quotes above, she shared her dream with Mary Ann, participating in a baking contest and trying to find a building lease for her bakery. In Pettigrove's concept, it is an act of ambition. Because as an ambitious individual, all of Catherine's actions were a means to pursue the object of her ambition, namely, to open a bakery. Based on Catherine's ambitious actions, Catherine's ambition is virtuous because Catherine strove to reach the object of her ambition with her patience and altruism using her efforts and in a good way. Some of her reasonable efforts are proven through the altruistic Catherine, who still wants to share her dreams with Mary Ann, even though as the daughter of the Marquess, and Mary Ann who is only a maid with her pessimistic nature Catherine does not leave Mary Ann, she still invites Mary Ann to pursue their dreams. With her patience, Catherine did not force her parents will comply with her wishes; she preferred to endure what she felt about her dreams that her parents disapproved of. She chooses to go on alone by entering baking contests and finding a building for her cake shop without her parents' knowledge to prove to her parents that her dream is worth fighting for.

4.2.2 Catherine's Ambitions After Her Personality Changes

After undergoing personality changes, Catherine's object of ambition no longer wanted to open a bakery with Mary Ann. Instead, she wanted to kill Peter. This can be seen through quotes in the novel, which are below:

Her cries died in her throat and were buried there, suffocated by the fury now pounding, shrieking, demanding release.

She would kill Peter.

She would find him, and she would kill him.

She would have his head. (Ch 47/412)

The quote above is that after the tragedy of Jest's murder by Peter, Peter killed Jest because Catherine killed Peter's wife, who had turned into a Jabberwock, did not accept Catherine's actions; Peter immediately paid the price for Catherine's actions, right in front of Catherine's eyes Peter slashed Jest's head. After killing Jest, Peter fled into the forest. The quote shows Catherine, devastated by Jest's death, so she was overcome by anger that felt stifling, as if she was asking to be released. This emotional outburst prompted the object of Catherine's ambitions to emerge. Catherine wanted to avenge Peter by doing the same thing Peter did to Jest, killing him and getting his head, without thinking that this resulted from her actions, which first killed Peter's wife, who turned into a Jabberwock. This event was the beginning of a change in Catherine's personality, in which this squealing anger that demanded to be released was an impatient part of her personality, influencing the object of her ambition. The object of Catherine's ambition was to find Peter, to kill him, and to get his head. The following quote also supports the object of Catherine's ambition to kill Peter:

The truth belonged to her, and she couldn't escape it and would never forget it. Peter deserved punishment. He deserved death. For the first time since she'd collapsed in the mud of the pumpkin patch, she felt her heart stir in her chest. (Ch 49/417)

The above quote shows that Catherine chose not to forget what Peter did to her; Catherine wanted Peter to be punished and die. Just thinking about that excited Catherine, as shown by her heart pounding. Following Pettigrove's concept of ambition, the two quotes above are a form of the object of Catherine's ambition because she is strong-willed and determined to realize this goal. In addition, Catherine feels her heart beating fast when she thinks of killing Peter, indicating that Catherine felt enthusiastic about doing so; this is in line with the object of ambition based on the pleasure principle of the owner of ambition. The object of Catherine's ambitions shows that Catherine's ambitions are classified as vicious ambitions because they are pursued harmful purposes, namely to kill someone.

In achieving the object of her ambition, Catherine uses the dirty tactic of cooperating with the three sisters to frame Peter. In addition, Catherine also married the King and became the Queen of Hearts so that she could give punishment to Peter. Catherine's act of ambition can be proven through the following quotations from the novel below:

Her fury had grown since she'd seen the Sisters since she'd accepted the King's proposal. Three days had been agony. She wanted it over. She wanted to be the queen so the Sisters could fulfill their end of the agreement. (Ch 51/424)

Based on the quote above, Catherine's personality influences her ambitious actions. With her impatient personality, Catherine cannot contain her anger to immediately avenge Peter's actions, which makes her use instant ways by including dirty tactics in her ambitious actions. Catherine traps Peter with the help of three sisters and accepts the proposal of the King, someone she does not love,

to realize the object of her ambitions. The following is Catherine's ambitious act of using dirty tactics with the help of three sisters through the quotes below:

"We have come to make you a deal" "-Peter Peter is desperate," said Lacie. "His wife is dead, and his livelihood is in tatters. He will come to us, looking to start a new life in Chess."

Based on the quote above, Catherine will work with the three sisters. Amid Peter's despair as a fugitive, who has lost his wife, and has no livelihood in the Heart kingdom, the three sisters already know that at that time, Peter will come to them to go to the Chest kingdom. Taking advantage of this opportunity, the three sisters will help Catherine to bring Peter for her to realize the object of Catherine's ambitions. Of course, this sinister plan was without Peter's knowledge. Without thinking much, knowing there was an offer to avenge her, Catherine immediately accepted the offer and asked what the three sisters wanted from her. The three sisters make a condition for Catherine in the form of a queen's heart, which means that Catherine must first marry a King she doesn't love, so she can fulfill the conditions the three sisters give her and realize the object of her ambition. The fake marriage that Catherine entered into is proven through the quotations in the novel below:

"A false, loveless marriage?" She felt nothing at all when she looked at her wedding gown or imagined herself on the throne, or lying in the King's bed, or one day watching their full suite of ten children race across the croquet lawns. Her future existed like a barren desert with a single bright spot on the horizon. The one thing she wanted. The last thing in the world she craves—Peter's head. "Yes," she said, without emotion. "This is what I want." (Ch 51/425-426)

[&]quot;What would you want from me?"

[&]quot;We want the heart of a queen."

[&]quot;You will bring Sir Peter to me? And his fate will be mine to decide?" "Of course," Elsie said. (Ch 49/416-418)

The above quote proves that Catherine entered into a fake, loveless marriage with the King to realize the object of her ambitions. Catherine did not feel anything when she saw her wedding dress. She was unhappy when she imagined herself on the throne as the Queen of Hearts or imagined that she would one day become the mother of the King's children. The future is like a barren desert with a bright spot on the horizon. She only wants the object of her ambition, the last thing in the world she craves, Peter's head. Based on this quote, Catherine's selfish personality influences her ambition. She seeks benefits for herself without caring about other people's feelings. Catherine does not care about the King's feelings over the fake loveless marriage he had with her. Catherine only wanted to take advantage of marrying the King.

Catherine's ambitious act succeeded in making her become a Queen. With her impatient personality, Catherine terrified the populace with their new queen. In addition, because of her selfish personality, Catherine makes a unilateral decision by giving Peter the beheading sentence to realize her ambition, this can be proven by the following quote:

"We, the jury, find Peter Peter not guilty!" The cheer was deafening. "SILENCE!" she screamed. A turtle ducked into his shell. An opossum rolled into a ball. "I reject the jury's verdict; as the Queen of Hearts, I declare this man guilty. —I call for his head. be carried out immediately!"

The King, soft, patient, terrified, "We... we have never... In Hearts, we don't... Why, sweetness, we don't even have an "Yes, we do." She spoke without feeling, unburdened by love or dreams or the pain of a broken heart. It was a new day in Hearts, and she was the queen. "Of with his head" (Ch 54/450-451)

The quote above describes the events of Peter's judgment for the tragedy of Jest's murder. Based on the quotation above, the jury found Peter not guilty. This

statement was based on the result of a heated debate between Peter and Catherine. Peter reveals the whole truth about the reason he killed Jest. The tragedy was possible because it was Catherine who killed Peter's wife, who was poisoned by a pumpkin and turned into a Jabberwock as well as several other reasons that Peter was not found guilty of his actions. Knowing this, the people of the Kingdom of Heart are relieved that the jury's decision has been made, they will not see such a terrible ordeal from their queen, and everyone is happy it is over, except for Catherine. With a scream full of rage, Catherine killed the happiness that the people were celebrating. The people of the kingdom were frightened to see their queen angry.

Taking advantage of her authority as queen, Catherine decided that Peter would still be found guilty and should be punished. Not only that, but the act of Catherine's ambition also brought a new tradition to the kingdom. From that day, when Peter was beheaded, a guilty person would be punished by beheading. The King gently, patiently, and fearfully tried to stop his wife's actions because they did not have an executor. Unable to stop Catherine, she uses Raven, formerly the White Queen's executor, to become her executor and friend to carry out her revenge ambitions. The object of Catherine's ambitions came true when Peter died at her hands with his head cut off, just as she wanted.

Following Pettigrove's concept, Catherine, who collaborated with the three sisters, married the King and became queen to make a unilateral decision to punish Peter. This is part of the act of ambition because Catherine does this to pursue her ambition object: find Peter and give him appropriate revenge by killing him and getting his head. From Catherine's act of ambition, Catherine's ambition

was vicious because she used dirty tactics in it. This cannot be separated from the influence of her personality; an impatient Catherine uses instant ways with dirty tactics to trap Peter utilizing the help of three sisters. Moreover, because of her selfishness, Catherine entered into a fake loveless marriage with the King to realize the object of her ambitions. Not only that, the act of Catherine's ambitions only bring bad things to those around her. As a Queen who is supposed to protect her people, Catherine makes her people afraid of her leadership because of her impatient personality. In addition, Catherine's selfishness makes her only do things that benefit herself and harm others. Peter, who should be innocent, must die because of Catherine's ambition to kill him and get his head.

Based on the analysis, Catherine's personality change influenced her ambition in factors; the object of ambition and the act of ambition, thus, changing her ambition from virtuous to vicious. Before the personality change, Catherine had the object of ambition to have the best bakery in all of the Hearts with Mary Ann as her partner; this started from her hobby of making cakes which were strengthened by her patient personality. Then the object of her ambition is pursued by an act of ambition influenced by her altruistic and patient personality. Catherine shared a dream with Mary Ann and tried to make a dream come true with her efforts without forcing her parents to sell her dowry. With her patience, Catherine did not force her parents will comply with her wishes; she preferred to endure what she felt about her dreams that her parents disapproved of. Catherine tries to pursue her ambition by entering a cake-making contest and finding a rental building for her cake shop, without her parents' knowledge to prove to her parents that her dream is worth fighting for.

After the personality change, Catherine's object of ambition changes under the influence of her impatience, which leads her to be driven by her anger to find Peter, kill him, and get his head. Then the object of her ambition is pursued by an act of ambition influenced by her impatient and selfish personality, in which Catherine uses instant means through dirty tactics, namely teaming up with three sisters to frame Peter and carrying out a fake marriage with the King so that she can punish Peter who is innocent, just to achieve her ambition.



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter, after the researcher analyzes the data using New Criticism theory and Pettigrove's concept of ambition on the character Catherine Pinkerton in Marissa Mayer's novel *Heartless*, the researcher concludes the data and provides suggestions for subject insights for future research.

5.1 Conclusions

In this section, the researcher concludes the results of the previous discussion regarding personality changes in Catherine Pinkerton and the influence of these personality changes on her ambitions. Catherine Pinkerton is an ambitious girl who wants to own the best bakery in Hearts with her maid and best friend, Mary Ann. However, due to the painful events that happened to her, she underwent personality changes that influenced her ambitions. The researcher finds that Catherine Pinkerton is described in the novel as a person who experiences a personality change from being patient and altruistic before the tragedy to impatient and selfish after the tragedy.

This change in Catherine Pinkerton's personality took her ambition from virtuous to vicious. In the six factors for evaluating virtuous and vicious ambitions, Catherine's personality changes influence the factors, objects, and actions of ambition. The object of Catherine's ambition before her personality change was to have the best bakery in all of Heart with Mary Ann as her partner; this stems from her hobby of baking which is strengthened by her patient

personality. The object of Catherine's ambition is to pursue her with ambitious actions influenced by her altruistic and patient personality way of Catherine sharing dreams with Mary Ann and trying to realize these dreams through her efforts without forcing her parents will, to comply with her wishes; to sell her dowry, including participating in a cake-making contest and looking for her cake shop rental.

Meanwhile, Catherine's object of ambition after her personality change is to find Peter, kill him, and get his head. The object of Catherine's ambitions changed under the influence of her impatience, which made her driven by her anger. Then the object of Catherine's ambition was pursued by acts of ambition influenced by her impatient and selfish personality through Catherine, who used instant means, namely dirty tactics by cooperating with the three sisters to trap Peter. Moreover, Catherine also entered into a sham marriage with the king to use her authority as a queen to punish the innocent Peter, only to achieve her ambition.

5.2 Suggestions IN SUNAN AMPEL

This study uses the New Criticism theory and Pettigrove's concept of ambition to analyze personality change and its influence on the ambition of the main character Catherine Pinkerton in Marissa Meyer's novel Heartless. The breadth of theory and literary studies can be linked to examining this work in a more varied and in-depth manner, one of which is through the theory of psychoanalysis. The researcher suggests using psychoanalytic theory in future research because researchers can analyze how the main character achieves her ambition through the id, ego, and super-ego aspects.

In addition, the researcher suggests that future researchers on the same subject use the Post Feminism theory related to Female Individualization by Angela Mc Robbie because this theory is very suitable for the issue of freedom for women experienced by the main character in the Novel Heartless.



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