PEONY'S LOVE LIFE IN LISA SEE'S *PEONY IN LOVE*

THESIS

BY:

UMMI MUAROFAH

REG. NUMBER: A73215078

ENGLISH DEPARTMENT

FACULTY OF ARTS AND HUMANITIES

UIN SUNAN AMPEL SURABAYA

2019

DECLARATION

I am the undersigned below:

Name : Ummi Muarofah

NIM : A73215078

Department : English

Faculty : Arts and Humanities

University : UIN Sunan Ampel Surabaya

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METERAI TEMPEL 2F1B7AHF152588800 6000 ENAM RIBU RUPIAH

Ummi Muarofah

APPROVAL SHEET

PEONY'S LOVE LIFE IN LISA SEE'S *PEONY IN LOVE*
By
Ummi Muarofah
Reg. Number: A73215078

Approved to be examined by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN SunanAmpel Surabaya

Surabaya, December11th, 2019

Thesis Advisor

Sufi Ikrima Sa'adah, M.Hum
NUP. 201603318

Acknowledged by:
The Head of English Department

Dr. Wahju Kusumajanti, M.Hum
NIP. 197002051999032002

EXAMINER SHEET

This thesis has been approved and accepted by the Board of Examiner, English Department, Faculty of Arts and Humanities, UIN SunanAmpel Surabaya on 18th December 2019.

The Board of Examiners:

Examiner 1

Sufi Ikrima Sa'adah, M.Hum
NUP.201603318

Examiner 2

Dr. Wahju Kusumajanti, M.Hum
NIP.197002051999032002

Examiner 3

Abu Fanani, M.Pd
NIP.196906152007011051

Examiner 4

Suhandoko, MPd
NIP.198905282018011002

Acknowledged by:
The Dean of Faculty of Arts and Humanities
UIN SunanAmpel Surabaya

Dr. H. Agus Aditoni, M.Ag
NIP.196210021992031001

KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
PERPUSTAKAAN
Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax.031-8413300
E-Mail: perpus@uinsby.ac.id

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KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Ummi Muarofah
NIM : A73215078
Fakultas/Jurusan : Adab dan Humaniora / Sastra Inggris
E-mail address : ummi.muarofah997@gmail.com

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ABSTRACT

Murofah, U. (2019). *Peony's Love Life in Lisa See's Peony in Love.* English Department, UIN Sunan Ampel Surabaya. Advisor: Sufi Ikrima Sa'adah, M.Hum.

Keywords: lovesickness, teenage love.

This research discussed Peony's feeling of love towards Wu Ren and how her life was after meeting Wu Ren, as depicted in the novel *Peony in Love* by Lisa See.

This research used a descriptive qualitative method to provide a full explanation and description. The researcher used two theories to analyze the problems that the researcher discussed. Color Wheel Theory of Love proposed by John Alan Lee was applied to analyze Peony's feeling of love towards Wu Ren. Besides, New criticism was also used to analyze how Peony's life was after meeting Wu Ren.

The results of this study showed that the feeling of love arose when Peony accidentally saw Wu Ren during opera's performance, they also unintentionally met at the Reading-Wind Pavilion. The meeting which lasted for three days made Peony deeply in love with Wu Ren. The feeling of love was proved by Peony always remember him all the time, even when she practicing embroider, playing the zither, and improve her calligraphy. The evidence of how Peony fell in love with Wu Ren is that Peony always remember Wu Ren's admired her, Peony also liked Wu Ren's way of thinking. The result also showed that Peony's life changed after meeting Wu Ren which caused her to disobey the social norms, experienced emotional turmoil, and experienced lovesickness which lead her to death.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, problems of the study, objectives of the study, significance of the study, scope, and limitation, and method of the study.

1.1 Background of the Study

Zeng and Pan (2016, p. 1) construe that an emotional and passionate experience that occuramong two individuals, which supports several aspects such as attitudes, sentiment, or behavior, is defined as love. According to Kokab and Ajmal (2012, p. 43), people in this life want to love. Everyone wants to feel special and to have cared. Oncean individualuncovers someone who cares about, and gives happiness, theywill automatically feel connected to that person. The unique feelings given make someone does not want those feelings to fade away and stay together in a relationship.

There are many kinds of love; one of them is romantic love.Kokab and Ajmal (2012, p. 43) state that romantic love is an adhere or correlation among two individuals, which upshot in intimacy, closeness, reliance, and interdependence. In Rubin's view, as quoted in Cherry (2009, p. 5), there are three elements compiled of romantic love; those are carefulness, confidence, and affection. Carefulness is longing the partner or couple to be blissful, and confidence is comprised allotment of emotions, craving, and consideration. Then, affection includes requisite to have care and appreciation among partners or vice versa.

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According to Sheri and Stritof (2009, p. 24), romantic love comes to mind when individuals and their partners have a sense of emotionally high, ecstatic, and passionate. Love also seen as enthusiasm for another person to the extent that an individual cannot live without their lovers.

Langeslag and Strien (2016, p. 2) stated that at least people had experienced romantic love once in their lives, and that feeling has some effects on themselves. Sometimes romantic love is associated with positive emotions such as happiness and increased life satisfaction because of love. However, romantic love also causes adverse effects, such as jealousy, anxiety, stress, divorce, and others, so that it can reduce happiness and life satisfaction.

Love also includes psychological motivation (Burunat, 2016, p. 1891), which is like hunger, thirst, sleep, and sexuality. In this case, love is needed to survive and lead to life satisfaction. When the harmful effects of love affect someone and have an impact on psychological motivation, it could drive them to suicide. The feeling of love is not onlylimited in human beings alive but also the characters in literature experience it too.

Characters in literature emulated and encounter identical emotions as those of people in real life. It is because of the fact which as we allunderstand, literature is a mirror of life (Islahiyah, 2018, p. 2). Gillespie (2010, p. 6) claimed that literature is to delve human experience within the whole its elements and possibilities. Gillespie (2010, p. 10), also stated that literature also deals with our most pressing concerns-family, bereavement, creed, love, good and wicked, fate,

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and fairness. From the definition above the researcher concludes that literature is work of human who wants to express their feelings, idea, or thought in term of words and actions.

Peony in Love is a novel penned by Lisa See. This novel tells about the story of a girl called Peony, who grew up from an elite family in China, traditionally and highly educated. On her sixteenth birthday, Peony attended a famous performance opera at that time, *The Peony Pavilion,* which held in her home. She is one of the impassioned fans of the opera, Peony is in exhilaration through the performance, but defeated by the sentiment of the main characters then she decided to leave the performance and stroll in the garden. In the garden, Peony meets a good-looking, eloquent stranger. Over the next two nights, the two falls in love. After the opera ends, Peony, who is soon to wed in an arranged marriage, falls into a deep depression.

Peony has to marry someone she does not know before, while Peony already felt in love with the stranger she met in the garden. Due to her marriage arrangement, Peony was depressed then lost her appetite, which leads her to die in a condition of loving the stranger. In the dying phase, Peony was told by her father that she would marry a poet who is the stranger that she loved, called Wu Ren. Peony was beyond happiness, but it was too late because she finally died before meeting Wu Ren, who was known as the stranger that she loved and who would become her husband. After she died and became a ghost, Peony was obsessed with her feeling of love towards Wu Ren.

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Several studies have been made in attempt to analyze *Peony in Love*novel in many perspectives. First, a journal written by Dorota Brzozowska (2018) entitled *The Meaning of Food in the novel Peony in Love.* This study intends to explain the meaning of food in typical and culture-specific, because every nutrition plays different roles in human life. Second, a journal has investigated by Zhang Na (2017) entitled *Metaphors of Anorexia—Analysis of Peony's Starved for Love Self in Lisa See's Peony in love* in which she focuses on metaphor of anorexia which lead to Peony's annihilation. Third, thesis written by Hadiyatul Islahiyah (2018) by the title *Representation of Love and Loss through Magical Realism in Leslye Walton's The Strange and Beautiful Sorrows of Ava Lavender.* The study has chosen the same theory that is Color Wheel Theory of Love by John Alan Lee but used different subjects. This study explained how love and loss expressed through magical realism.

The most dominant differences among this study and those relevant studies are the researcher determine to focus on revealing how Lisa See expresses Peony's feeling of love towards Wu Ren seen through John Alan Lee's Color Wheel Theory of Love. Subsequently, this study also applied New Criticism as thesupporting theory.

1.2 Problems of the Study

According to the background of the study, the questions are formulated as follows:

1. How is Peony's love to Wu Ren depictedin *Peony in Love* by Lisa See?

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2. How is Peony's life after meeting Wu Ren described in *Peony in Love* by Lisa See?

1.3 Significance of the Study

Theoretically, the researcher expects that this research can contribute to students of the English Department by using it as a reference to further studies and to explore their understanding of some novels which deal with love life and obsession, especially in the novel *Peony in Love* by Lisa See.

Furthermore, the researcher hopes that this research will to inspire readers with a non-literary background, that a feeling of love is a process of self-actualization that can make people to generate a variety of creative and productive. With love, someone will get happiness if they are happy for someone they love. Besides, love also caused someone to forget themselves and their surroundings. Since the person is too focused on making the partner happy that made him/her forgets their own happiness. The excessive feeling is bad for a love relationship.

1.4 Scope and Limitation

In order to avoid an extended discussion, this researchis limited to the novel *Peony in Love* by Lisa See. This research focuses on how Peony love with Wu Ren described and how Peony's life after meeting Wu Ren, thus, applies the Color Wheel Theory of Love by John Alan Lee and New Criticism theory to support the analysis.

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1.5 Research Method

This part elucidated the methods used in the research. The researcher gave details about the typical process of collecting and analyzing the data. This subchapter consists of research design, source of data, method of collecting data, and data analysis.

1.5.1 Research Design

This research applied a descriptive qualitative method. Fraenkel and Norman (2006, p.105), explained that the descriptive qualitative method intended to distinguish and present an overview of an event, circumstance, or situation by using data in the shape of words instead of numbers. The researcher chose the qualitative method as a methodology because the primary data were taken from the novel *Peony in Love* by Lisa See without any statistical data.

1.5.2 Source of Data

The primary data of this research taken fromthe literary work itself, *Peony in Love* novel by Lisa See. The data were in the form of Peony's storyline, which contained in conversations, thought, or descriptions of characters that concerned withher feeling of love and how is her life after meeting Wu Ren. The secondary data were from articles, journals,and also reviews to acquire knowledge and to find out further information about the novel.

1.5.3 Methods of Collecting Data

First of all, the researcher read the novel *Peony in Love* by Lisa Seeon several occasions to gain adecent understanding of the story. Subsequently, the researcherunderlined phrases, sentences, and paragraphs that include Peony's

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feeling of love to Wu Ren and how is her life after meeting Wu Ren then describe. Besides, the researcher comprehended some related sources dealing with the research problemsto support the research. Last but not least, after finding out the data that needed, the researcher put them together into a list and classified thembased on the problems of the study.

1.5.4 Data Analysis

This section gives further details about the data composed from the preceding step. The researcher examined Peony's feeling of love to Wu Ren and described how is Peony's life after meeting Wu Ren depicted in the novel. Moreover, the researcher utilized the Color Wheel Theory of Love by John Alan Lee to corroborate the argument.

Furthermore, the researcher analyzed the next classified data related to thePeony's life after meeting Wu Ren by applying New Criticism Theory. Furthermore, the last, the researcher concludedthe result of the analysis.

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CHAPTER II

THEORETICAL FRAMEWORK

In this section, the researcher examines the theory applied in this research. The chosen theories are the Color Wheel Theory of Love proposed by John Alan Lee and New Criticism. The theory will help the researcher further analyze the novel in the next chapter. At this point, the researcher only bestows the elucidation related to the theory applied and does not present unnecessary details for irrelevant theory.

2.1 Psychological of Criticism

According to Lynn (1998, p. 26), Psychoanalytic Criticism receives the techniques for "reading" proposed by Freud and later theorist to interpret texts. It contends that artistic writings, similar to dreams, express the covert uncounscious desires and anxieties of the author, that a literary work is an appearance of the writer's own mental issues. One may psychoanalyze a specific character inside an artistic work, however it is normally accepted that every such character are projections of the creator's mind. Gillespie (2010, p. 43) said that Psychological Criticism can be employed in many ways:

First, the reader can investigate the psychologies of fictional characters, attempting to comprehend their activities and thought processes. This is likely the most widely recognized type of Psychological Criticism.

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Second, the readers can investigate the psychology of an author as communicated in a work. This methodology comes to a great extent from the thoughts of Sigmund Freud (1856–1939), the Austrian doctor who reformed our considering how the mind works.

Third, the readers can investigate the psychology of a culture or society as uncovered in literary works.

Fourth, the reader can investigate the psychology of reader reaction, including their own. Psychological Criticism isn't just about understanding the mental issues of others—whether literary characters or author or an entire society.

2.1.1 Psychology of Love

According to Brandon (1980, p. 9), love is one of the most significant feelings known to people. There are numerous sorts of adoration, yet a great many people look for its demeanor in a romantic relationship with a compatible partner. Brandon (1980, p. 9) also stated that passionate love relationships among men and women exist all through our writing and are a cherished piece of our social legacy. The incredible relationships of Lancelot and Guinevere, Heloise and Abelard, Romeo and Juliet live for us as symbols of physical passion and spiritual devotion.Such as stories are tragedies- and tragedies of a very revealing kind.

2.1.2 Color Wheel Theory of Love

Based on explanation above, the researcher infer that there is a connection among psychology and love. For instance,through psychology people can examine or observe that why a women has explicit capabilities in cherishing and choosing somebody she needs to be her partner for her entire life. Dealing with

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human sentiment of adoration, there is a suit theory concerns with love which was proposed byJohn Alan Lee . John Alan Lee is a Canadian Psychologist who created the Color Wheel Theory of Love, a contemporary theory of adoration as a typology that separated every assortment of affection as primary and secondary color (Regan, 2008, p. 6). As stated by Lee, there are three essential hues or styles of adoring, named after the Greek words for adoration, which are Eros, Ludus, and Storge. Similarly, like its namesake, essential hues, these essential love styles can join to form secondary colors, or for this situation, secondary styles of love (cited in Regan 2008, p. 6). Those secondary styles distinguished by Lee contain highlights of the primary love styles yet additionally groups their very own exceptional attributes. Besides, John Alan Lee additionally recognizes nine tertiary hues or styles of adoration. Which are Maniac Eros, Maniac Ludus, Maniac Storge, Agapic Eros, Agapic Ludus, Agapic Storge, Pragmatic Eros, Pragmatic Ludus, and Pragmatic Storge. In any case, with the aim of this study, the researcher will call attention to the primary and secondary colors of love with the explanations below:

2.1.2.1 Eros

Lee (cited in Steinberg, 1989, p. 50), argues that the first primary color, Eros, is an actively enthusiastic encounter that is similar to passionate love. The most typical indication of Eros is an immediate and fantastic fascination with the much-loved person. The erotic lover is "turned on" by a specific physical sort, is inclined to fall in a split second and completely in love with a stranger, vigorously appended to that of adoration at first sight. Erotic lover quickly ends up engrossed

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with lovely contemplations about that individual, feels a severe requirement for daily contact with the dearest, and wishes the relationship to stay exclusive. Besides, the erotic lover has a substantial sexual component. For instance, the erotic lover wants the adored explicitly, usually looking for some form of sexual association genuinely right off the bat in the relationship, and appreciates expressing his or her fondness through sexual touch. To sum up, Lee expressed that the erotic lover is "willing to become acquainted with the adored rapidly, seriously, and undressed."

2.1.2.2 Ludus

The subsequent primary color of love is Ludus. Steinberg (1989, p. 48) stated that in Latin Ludus signifies as "game." The love's perspectives by ludic lover is that love as a game to be played with an aptitude and often with a few companions all the while. The ludic lover does not expect, including the present partner in any future life plans or occasions, and stresses about any indication of developing association, need, or intense connection from the partner. Ludic lover intermittently abstains from seeing the partner over and over again, accept that untruth and deception are supported, and anticipates that the partner should stay responsible for his or her emotions. Additionally, in general, the ludic lover leans toward a wide assortment of physical types and see the sexual movement as an open door for delight instead of intense emotional holding. Steinberg (1989, p. 48) indicated that the expectation might also be that the partner is also similarly minded. If a relationship appears, it would be about having some good times and reveling activities together.

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2.1.2.3 Storge

Storge is the third primary love color. Depicted by Lee (1976, p. 77) as "adoration without fever or folly," Storge takes after the idea of C.S. Lewis concept of affection in that it is steady and based on a strong establishment of trust, regard, and fellowship (cited in Regan, 2008, p. 9). Indeed, the typical storgic lover views and treats the partner as an "old friend." Storgic lovers do not encounter the serious feelings or physical fascination to the partner associated with erotic love. They like to discuss and participate in shared interest with the partner instead of express coordinate emotions, are modest about sex, and tend to exhibit their warmth in nonsexual ways. To the storgic lover, love is an expansion of kinship, and a significant piece of life yet is not a worthwhile goal in and of itself.

2.1.2.4 Pragma

Pragma, is a secondary color of love. It is a mixture of Storge and Ludus, or as Lee (1976, p. 124) stated, “the love that goes shopping for a suitable mate." The pragmatic lover has a practical point of view toward affection and looking for a well-matched partner. The person makes a shopping list of highlights or traits wanted in the partner and chooses a companion based on how well that individual satisfies the necessities. Moreover, in reverse, he or she will drop a partner who neglects to "measure up" the expectations. Pragmatic love is a quicker-acting form of Storge that has been stimulated by the addition of Ludus.

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2.1.2.5 Mania

Mania, a grouping of Eros and Ludus, is another secondary love style. Manic lovers do not have the self-assurance related to Eros and the passionate self-control related to Ludus. This fanatical envious love style is portrayed by self-defeating emotions, desperate endeavors to drive love from the adored, and the failure to have faith or in trust and love to be cherished one displays. The manic lover is frantic to become hopelessly enamored and to be cherished. The manic lover starts promptly to envision a future with the partner, needs to see the companion day by day. The attempts to drive the partner to show love and responsibility, questions the companion's genuineness and is extremely possessive. This love type is "irrational, extremely jealous, obsessive, and often unhappy" (Lee, 1976, p. 15).

2.1.2.6 Agape

According to Regan (2008, p. 10), Agape is like C.S Lewis's idea of philanthropy and signified to an all-giving, magnanimous love style that infers a commitment to love and think about others without any desire for correspondence or reward. This affection style is universalistic as in the ordinary agapic lover accept that everybody is worthy of adoration and that cherishing others is an obligation of the mature person. An agapic lover accepts that this affection is restrictive. Furthermore, the individual in perspectives their partners are favors (Steinberg, 1989, p. 48). Concerning individual love connections, and agapic lover will unselfishly dedicate oneself to the companion, even stepping aside for an opponent who appears to be bound to meet the partner's need. Although Lee

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accepted that numerous lover regard and endeavor to achieve the agapic lover, he also accepted that the give-and-take that portrays most romantic connections blocks the event of absolutely charitable love (cited in Regan, 2008, p. 11).

2.2 New Criticism

According to Tyson (2006, p. 135), New Criticism has a significant function as a methodology in dissecting the textbooks and other literary studies. Regardless of the way that New Criticism does not call as contemporary theory, this methodology is still commanded the scholarly studies from the 1940s through the 1960s. As indicated by Buchbinder (1993, p. 12), the term New Criticism itself has been applied as a theory in the 1920s and 1930s after the production of John Crowe Ransom's book entitled The New Criticism. Castle (2007, p. 122) stated that New Criticism is an Anglo-American assortment of Formalism that arose in the early decades of the twentieth century and dominated teaching and scholarship until the mid-1960s. As indicated by Abrams (1999, p. 46), New Criticism is a formalist development in literary theory that dominated American literary criticism in the twentieth century.

Parker (2011, p. 13) argues that New Criticism succeeded so generally in a ssuming control over the critical landscape that even now when each critical meth od sets itself against it. Parker (2011, p. 13) also stated that New Criticism has so me so natural that students often find it hard to imagine alternatives to New Critici sm or to understand how it seemed.

According to Bressler (2007, p. 56), New Criticism gives the reader a meth od to get a correct elucidation of a text itself utilizing the strategy called close read

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ing. This technique assists the reader to comprehend the proper components in the story by reading intently without seeing the author's ideology and personal backgr ound. Besides, Tyson (2006, p. 137) stated that New Criticism endeavors to consi der the 'formal components' of the text, such as characterization, plot, point of vie w, setting of time and place, images, metaphors and symbols to decipher the text which all the evidence provided by the language of the text itself.

2.2.2 Character

According to Card (1999, p. 4), a character intends to give a good understanding of human nature and human manners that anybody can ever get throughout everyday life. Bennet and Royle (2004, p. 60), stated that characters are the life of literature: they are the objects of our interest and fascination, fondness and abhorrence, appreciation, and judgment. So significant is our association with literary characters that they often cease to be mere 'objects.' Through the intensity of recognition, through compassion and aversion, they can turn out to be a piece of how we conceive ourselves, a part of what our identity is. Abrams (1999, p. 32), said that characters are the person who symbolizes in a dramatic or narrative work. The reader interprets characters as being blessed with specific good, savvy, emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action (32).

Dietch (2003, p. 434), states that there are two sorts of characters; they are primary or significant character and minor character. Principal or primary characte r refers to character which shows up in practically all or absolutely in the entire st

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ory. The person is a character that informs for the most part and consistently ident ifies with another character. Besides, a minor character is the character which sho ws up just in certain pieces of the whole story, and the individual told fewer than s ignificant character. Nurgiyantoro (2013, p. 176) said that minor characters might exist just when they are having a connection with the significant characters.

According to Dietch (2003, p. 440), in each literary work, there will consis tently be the main character(s). The equivalent of the principle character is the pro tagonist. The protagonist is the principle character in any story, for instance, a liter ary work or play. The protagonist is at the focal point of the story, ought to settle on the troublesome decisions and critical choices, and ought to encounter the resul ts of those choices. The protagonist can influence the main characters' choices. Th e protagonist ought to be propelling the story forward. Duncan (2006, p. 33), argu es that if a story includes a subplot or is a narrative that comprised of a few stories , at that point, there might be a character who interpreted as the protagonist of eac h subplot or individual story.

2.2.3 Characterization

According to Tomlinson (1999, p. 29), characterization in literary works is one part of comprehension a character in the story since the fact that each charact er has its characteristic that contrasts from one and another. Tomlinson (1999, p. 2 9), also states that characterization alludes to how an author encourages the reader to realize a character. Based on Card (1999: 52), characterization is not required, but to make the characters entertaining. Griffith (1998, p. 33), said that there are t wo general classifications of character development: primary and complex. He als

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o separates the way the author uncovers the character in two, which are a direct m ethod and indirect method. Through the direct method, the author plans to show th e reader how character resembles through speech and thought expressed in the no vel. At the point when the author needs to depict the character indirectly, the perso n utilizes appearances, for example, dress, looks, others.

Character is communicated and depicted by the author through a few differ ent ways, for example, from telling and indicating the characterization of the char acter itself. If we talk about telling and appearing, Gill (2013, p. 135-144), specifi es a few different ways on the most proficient method to advise and to show what a character's life resembles. There are eight classes in the examination of a charact er , they are: (1) How character talks (2) How character thinks (3) The presence of character (4) How character gets dressed (5) The social remaining of the characte r (6) The name of character (7) The company of character (8) What the characters do. Gill (2013, p. 145) also stated that from those ways, we realized that during th e time spent describing a character, the author pours their inclination through expr essions. As the reader, we can pass judgment on the character made by the author, whether they are fortunate or unfortunate, and it very well may be perceived by th e characters' thoughts and activities expressed in the novel.

2.2.4 Review of Related Studies

In this section, the researcher intends to put forward the previous researches conducted with the same theory or the literary work that is analyzed. Previous researches or studies are a crucial factor while conducting this research because they provide more than a few functions. To find any issues, the researcher

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studying the previous studies, thus the disparities can be drawn. Besides, according to Blaxter, Tight, and Hughess (2010, p. 3) studying the previous studies avoid repeating the same mistakes when conducting this current research, by pointing out the previous studies, the readers of the thesis conceded the authenticity of this current research. Blaxter, Tight and Hughess (2010, p. 4), also stated that the originality could be evidenced through comparing the previous studies with the recent study, the comparison of researches provided understanding to the readers that the issue of the recent study is valuable for further examination.

The first study is conducted by Brzozowska of University Opole Poland, whose writing entitled *The Meaning of Food in the novel Peony in Love.* This study intends to explain the meaning of food in typical and culture-specific, because every nutrition plays different roles in human life. The novel *Peony in Love* illustrated as one example of a complicated relationship between people and food. This novel is an excellent example of a food and culture problem where the main plot connected to the traditional Chinese opera *The Peony Pavilion*, which tells of a young woman who is willing to starving herself because of lovesickness. The findings explained that food has a critical function in human life. Food as currency, food as magical and symbolic, and also food used in ceremonies to commemorate deceased ancestors. Food has a significant role both for people who are still alive or who have died, because in Chinese culture people who are dead still need for food, people who have died receive food by getting offerings from his family who are still alive.

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The second study that would be in this review also a journal article written by Zhang Na of Guangdong University, Guangzhou China entitled *Metaphors of Anorexia—Analysis of Peony's Starved for Love Self in Lisa See's Peony in love* in which she focuses on metaphor of anorexia which lead to Peony's annihilation. Subsequent to the explanation about the metaphor of anorexia, the study intends to analyze Peony's starved for love then caused lovesickness. This study reveals three dimensions of metaphor anorexia; they are anorexia as an imitation of art, anorexia as a failure in a mother-daughter relationship, and the anorexic female body as a language.

Besides, a related study was also conducted by Ishlahiyah by the title *Representation of Love and Loss through Magical Realism in Leslye Walton's The Strange and Beautiful Sorrows of Ava Lavender* in 2018. The study has chosen the same theory that is Color Wheel Theory of Love by John Alan Lee but used different subjects. This study explained how love and loss expressed through magical realism. The result shows that the chosen main female characters are all experiencing love and loss that are represented by magical elements and events. The first main female characters, Ava Lavender, the love she went through was the Eros love style projected by Nathaniel Sorrows to her with the attraction of her wings. She fell in love with Nathaniel in which she went through the Mania love style that later contributed to the extraordinary fever. The second main female characters are Viviane Lavender. She experienced Storge love style when she was with Jack, a friend since childhood. After broke up with Jack, she was loved deeply in an Agape love style by Gabe. The third of the main female character is

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Emilienne Roux. Before marrying Connor Lavender, Emilienne fell in love three times, all the Ludus lovestyle. For Connor, it was the Pragma love style that suits her preferences of mate that would not leave her.

The previous studies mentioned above discuss the meaning of food in stock and culture-specific. Then, metaphor anorexia, which leads to Peony's annihilation. Furthermore, the last is how magical realism represents the love and loss of the female characters in the novel. However, this study concern discusses the feeling of love of Peony towards Wu Ren and the effects of her sentiment.

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CHAPTER III

PEONY'S LOVE LIFE IN LISA SEE'S *PEONY IN LOVE*

In this chapter, the author uses two theories to analyze the novel *Peony in Love* by Lisa See, as stated in the research questions. The first analysis begins by presenting how does Peony love with Wu Ren described with the Color Wheel Theory of Love. Then, the researcher analyzes how does Peony's life after meeting Wu Ren.

3.1 Peony's Feeling of Love towards Wu Ren

This research examined a novel entitled *Peony in Love* by Lisa See. It told a story about Peony, the main character who also served as the narrator of the novel, and Wu Ren or Peony recognized him as her stranger. The setting of this novel is in Hangzhou, China, at 1665. Peony was a sixteen years old girl who fell in love with Wu Ren, someone that accidentally she saw during the opera performance. And someone that unintentionally she met in the Riding-Wind Pavilion. The man that Peony's met was actually her future husband named Wu Ren, buth both of them did not know it, then Peony considered him as her stranger.

Peony is the only daughter of Master and Lady Chen, one of the finest families in Hangzhou. Peony is a well-educated girl, which she was already wrote her first poem at seven. Two days before her sixteenth birthday, Peony attended the performance of The Peony Pavilion opera which held in her garden, "I loved this opera and had collected eleven of the thirteen printed versions available. I

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liked to lie in bed and read of the maiden Liniang and her dream lover, their adventures, and their ultimate triumph." (p. 3).

Peony was excited to watched the opera's performance, which was normally forbidden to girls and women. According to Lisa See as stated in her interview at NPR (independent, nonprofit media organization in America) program on 1st July in 2007 which hosted by Liane Hansen that "women shouldn't really go out and settle on their own choices. This opera is about a betrothed young girl called Liniang, who falls in love with another, dies from lovesickness and reborn as a ghost. In this case, Liniang chose her own decision by starving herself because of her lovesickness and lead her to die.".

Therefore, a woman was forbidden to watch the opera because it is feared that it would affect their behavior and how women thinking. It's also worried that women would be obsessed and follow what was done by the main female character in the opera, Liniang. Beside watching the opera, women are also prohibited from being good at reading and writing, since as stated by Wu (1988, p. 368)a male fear of woman's competition for supremacy, anxiety that they may subvert the patriarchal order, and a certain amount of hostility toward her. Men needed women for breeding, support and comfort, yet dreaded their potential power to dominate.

> "A young lady needs an understanding of letters, so that when she marries she will not be deficient in conversation with her husband. One day she will offer comfort and solace to her husband through reading to him, but ultimately we are training our daughter to be a good mother—no more, no less. Her role is to teach her daughters to write poetry and perfect their womanly skills. Most of all, she will help our grandson in his studies, until he is old enough to leave the women's chambers. When he completes his

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> studies, she will have her day of glory and honor. Only then will she shine. Only then will she be recognized."(p. 31-32).

The quotation above explained that, according to Peony's father, women should be good at literacy, because proficient in women skills such as embroiders, painting and women chores is not enough. Women must be good at literacy because as a wife they need not only to accompany their husband in bedchamber, but also to be good at conversations or exchanging ideas, and by reading women could achieve those things. Apart from being a wife, a woman also becomes a mother to her child, who later would teach her children everything; including reading and writing. Therefore, Peony's father allowed her to read whatever she liked, including reading *The Peony Pavilion*, or recited a poem. Peony's father also taught himself to read, understand, and criticize, "He taught me that life imitates art. Through reading, he told me, I could enter worlds different from my own. In picking up the brush to write, I could exercise my intellect and imagination. I considered him my best teacher." (p. 24)

After the dinner with invited guests was over, they went to the garden to watch the opera. Peony sat in an area that had been prepared for womenclose to one of the screen's folds then she could steal a look through the crack, "I wouldn't be able to see much of the opera, but it was more than I'd hoped for." (p. 9).When the performance was play and come at the scene Admonishing the Daughter, there was a scene where a character named Spring Fragrance - the main character's servant - could not bear to pee then she bent over at the waist, wriggled, and held in her pee with both hands. Then the men on the other side of the screen chuckled

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because of Spring Fragrance's behavior and it is embarrassed for Peony. In her disquiet, Peony glided her eyes from the stage and she saw a man.

> "My eyes caught sight of a man as he turned his head to look at the gentleman sitting in the chair next to him. His cheekbones were high, his eyes wide and kind, and his hair black as a cave. He wore a long dark-blue gown of simple design. His forehead was shaved in deference to the Manchu emperor, and his long queue draped languidly over a shoulder. He brought his hand up to his mouth to make an aside, and I imagined in that simple gesture so much: gentleness, refinement, and a love of poetry. He smiled, revealing perfect white teeth and eyes that shone with merriment. His elegance and somnolence reminded me of a cat: long, slim, perfectly groomed, knowledgeable, and very contained. He was a man beautiful." (p. 11)

Peony was amazed with the man she saw, this is the first time Peony saw a handsome man which was not her family members. As an unmarried girl is not appropriate to set eyes on a man or encounter with a man except with her family members or within her household because "If one of them sees me, I would blamed and a bad mark set against my character." (p. 9). Nevertheless, Peony violated the rules with still staring at the man. "I was maiden, but I looked. It was naughty, but I had lived fifteen years without having committed a single act that anyone in my family could call unfilial." (p. 11). Within her astonished, she keeps staring at the stranger until "I realized I had been holding my breath." (p. 11).

The Peony Pavilion is the most wanted opera that Peony wants to observe it. Nevertheless, she could no longer pay attention to that opera when were playing in her garden because of her feeling towards the man she saw "... and seeing a young man not of my own family for the first time brought out too many emotions in me." (p. 14). In this case, Peony decided to leave the opera and stepped into the Riding-the-Wind Pavilion. Riding-the-Wind Pavilion is a place which have been designed so that delicate breezes on a sultry summer night would cool a blistering

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face. Peony sat down, and close her eyes to calm herself. Unexpectedly, Peony heard the unsettling sound of breath close to her, then opened her eyes and caught a glimpse of a young man standing that she saw before in opera's performance "My heart ponded-from fear, from excitement, from the sheer extra-ordinaries of the situation." (p. 14). She was alone with the man and the feeling of frightened fillings her, wondering that somebody will see them, "Worse, he was a total stranger." (p. 14).

> "I shouldn't have left the performance," I said hesitantly. "It's my fault." "I shouldn't have left either." He took a step forward, and my body leaned away in automatic response. "But the love of those two . . ." He shook his head. "Imagine finding true love." "I've imagined it many times." I was sorry as soon as the words left my mouth." (p. 14-15).

When they met accidentally, Peony regretted having abandoned an opera performance that made her meet with the man. Peony did not expect that the man would say about imagining finding true love like the characters in the opera Liniang and Mengmei, which made Peony unconsciously respond with the same thing. Which a word that not appropriate to say to a man who is not known before.

Besides feeling frightened, Peony also clouded with pleasure because she could have a word with her stranger. A small conversation that impressed her because the stranger also knew well about *The Peony Pavilion* opera, he asked her how she thinks about the opera. Again, Peony was amazed by the stranger, and a feeling of tickle filled her stomach as butterflies flying inside.

> "We were just inches apart. I turned and looked up into his face. His features were even more refined than I had thought. In the dim light of the soon-to-be quarter moon, I saw the high planes of his cheekbones, the gentleness in his eyes, and the fullness of his mouth." (p. 16)

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Suddenly Peony realized that she had said too much with the stranger, and she felt it is too long since she left the opera. She was worried that someone would notice her absence. Afterward she left the pavilion without another word flown from her tongue. Swiftly, an echo comes out from the stranger, "Meet me tomorrow? A question followed a heartbeat later by a stronger statement: Meet me tomorrow night. Meet me here." (p. 16). As long as Peony walked away from her stranger, she filled with bewilderment what should she do for the next. Peony stuck between the desire to meet her stranger and the lesson that had taught her. Since adolescence, about how, should behave.

Peony had made the decision to met her stranger, and she was getting ready i n her room "I envisioned my lily feet - hidden under my flowing skirt - blooming with each step. I smoothed the silk, let my fingers play across my hair to make sur e that all my pins were in place."(p. 35). Peony recognized all of the consequences that will be borne if they are caught together, because everyone in the household knows that she is already betrothed. Peony is the only daughter of her family, ther efore she is precious and should behave in accordance with existing norms. On the contrary, she did the wrong thing, because Peony could not hold back her feelings as she admitted "I wash foolish and stupid and my mind was dulled by desire." (p . 35).

They met in Riding-the-Wind Pavilion, where the stranger was waited for her . Again, Peony could not contain the turmoil in her heart, she was deeply in love with her stranger "I was letting him come into my lungs, my eyes, my heart." (p. 3 5). She knew it was wrong, but she could not do anything except keep meeting wit

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h her stranger. He was the first man Peony had met for fifteen years in her life, the longer Peony looked at him the more she wanted to be with her stranger.

In the pavilion they talks about the opera of *The Peony Pavilion*, because both of them are revelled to that opera. While they talks about the scene when Liu Mengmei found Liniang's portrait on the silk Peony was astonished with her stranger's words.

> "It holds the key to Mengmei's destiny with her—the plum blossom in her hand, the words of invitation to someone named Willow in her poem. He sees his future wife in that fragile piece of silk."These were hardly the romantic words I longed for, but I was a girl and I followed his lead." (p. 35).

Suddenly the wind blew, giving a cold sensation to Peony's face that heats her up because of her stranger's words. Making strands of Peony's hair down, touched her cheeks, then shivered. Unexpectedly her stranger made a movement that mad e Peony paralyzed.

> "Behind me, he dropped his hands on my shoulders. I felt slightly adrift. The only thing keeping me from running or fainting was the warmth emanating from his body, that's how close we stood. And I didn't move. I felt my young man's breath on my neck." (p. 36)

In the Riding-the-Wind Pavilion they could heard the noises of the opera from the garden. They heard a conversation between Liniang and Mengmei about an engaged, then Peony catch a sound came into her ear, "Are you betrothed?"I've been betrothed since infancy." "A wife has been chosen for me too." (p. 36). Hearing this, suddenly a resentment filled up Peony's feeling.Peony realized that she is not the only one who did something wrong, but her stranger too. If he was engaged why would the stranger wanted to see Peony again, why would he also asked her opinion about *The Peony Pavilion* opera.

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Finally Peony ventured to turn back and said "Is this what your wife can expe ct in her marriage, that you would meet strange women?" (p. 37). The stranger jus t responded Peony's words with innocent smile then he recited from the popular sa ying "Although men and women are different, in love and desire they are the same ," (p. 37). Followed by that he added, "I'm hoping not only for a companion in the home but in the bedchamber as well." (p. 37). Peony was bombarded by feelings o f anger and jealousy towards her stranger then she responded to her stranger sharp ly "So you're looking for concubines even before you're married." (p. 37).

As many women knew, concubines were every wife's dread. Many husbands love their concubines more than his wife because they are together with choice, without marriage arrangements and without responsibilities. While marriage is an obligation in which a descendant are expected. Especially a boy, because it will continue the lineage and rituals for the ancestors in the ancestral hall.

Last night when the opera was performed, Peony and her stranger met again after two nights before, and it meansthat this is the last meeting of the two of them before the stranger returned to his home.Peony met her stranger in the Moon-Viewing Pavilion. This is a place that had been constructed for health reason because the path had been inlaid with peebles, when they aged the peebles massaged their feet as they walked. Therefore, women are not allowed to come here because the surface is hard to walk on with their bound feet. “Come. Let’s look out together. When we reached the balustrade, I gripped a pillar to steady myself.” (p. 56).

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“He brought his lips close to mine, and when he spoke his voice trembled wit h emotion. “We had three nights of happiness. That’s more than most married cou ples have in a lifetime. I will remember them forever.” (p. 63). Hearing that, tears fell down Peony's cheeks. Peony realized that tonight was the last night they could meet. Because the end of the Double Seven festival means that her stranger musk goes back to his home. Peony also had to prepare for her marriage, live together w ith someone she does not love. How can she live with her husband if the shadow o f her stranger always hovers in her mind, enthroned in his heart. How can she eras ed him from her memory? Because remembering him makes Peony sad and hurts. Knowing that she would never have to see him again. It's devastated.

“I bit my lip to keep from crying and turned away. I walked alone toward the main garden, stopping by the pond to tuck the willow sprig inside my tunic.” (p. 63). Peony is trying so hard to overcome her feeling and not to cry. She must be fine and everything must be normal. Peony also need to change her shoes and clothes because they are dirty and wet, otherwise people will get suspicious. Currently, only the willow sprig that she had as memories from her stranger, he will always be in her tender heart. He is her first love, a man who is able to make her stop breathing when looked at him. A man who made her feel incalculable longing. A man that became her sources of happiness and unhappiness at the same time. A man whose departure made a hole that gaped in Peony's heart. Peony felt a suffocating sadness. She also feels sorry to her husband because she cannot stop to loving her stranger.

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3.1.1 Remember him all Time

After the three-day meeting took place, Peony always imagined about her stranger. Peony cannot stop thinking about him so that it made her lose appetite. Peony is filled with uncertain feelings, she misses her stranger, "I thought of the young man I had met. He had not touched me, but sitting there on the women's side of the screen, I could admit that I had wanted him to." (p. 16).

“I imagined my wedding, my husband waiting for me in his home, and everything leading up to the moment we would be united—only, in place of a faceless man, I envisioned my handsome stranger.” (p. 40). Peony imagined her marriage, but not the marriage with man that her father had chosen, but her marriage with the stranger that she met in Riding-Wind Pavilion.

“My mind was dense with memories of the young man’s breath against my cheek and his whispered words. This was, I realized with great happiness, lovesickness.” (p. 41). Peony thought that her stranger was successfully made her fall in love with him and his shadows continue to swirl in around her head. Not even a second Peony lost her time to spend without remembering the memories while with her stranger.

“At every moment, I thought about my stranger. The feelings that filled my chest dampened my appetite and emptied my head.” (p. 67). Being locked in her room made Peony feel tortured, she cannot do anything except read and remember the memories of her stranger. As the time goes by Peony started to lose her appetite, "Shao brought my meals, but my stomach had become an abyss of anguish and I ignored the food or stubbornly pushed it away." (p. 70). Peony is

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increasingly drowned in thoughts about the feeling of love towards her stranger,on the other hand she had to prepared for her own marriage.

> "Yet for every effort at control, I was spinning away. At every moment, my stranger invaded my thoughts—during every stitch, every strum, every didactic lesson. He was in my hair, my eyes, my fingers, my heart. I daydreamed about what he was doing, thinking, seeing, smelling, feeling. I could not eat for thoughts of him. Each time petal-scented air came through my window, my emotions were thrown into turmoil." (p. 72)

When in love, someone would feel that the person they love is the best for her. Peony saw perfection on her stranger's face, through his appearance, and way of thinking, or the way he speaks. Adoring almost everything he has made Peony tend to be blind. At this time Peony assumed that being happy means when she could possessed her stranger.

3.1.1.1 Practicing Embroidery

Peony always remember her stranger all time when she was practicing embroider. In her confinement, Peony prepared her marriage by practicing embroidery skills, because Peony is not good in it. She is more interested in reading or recited a poem.

Pony always remembered her stranger when she was practicing embroidery with Third Aunt every morning. "No more sloppy or clumsy stitches allowed," she said, her voice tinkling like white carnelian. If I made a mistake, she made me pull out the stitches and start again. With no distractions and Third Aunt's exacting instruction, I learned. And with every stitch, I ached for my poet." (p. 71). Every stitch made by Peony is a representation of her longing for her stranger.

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3.1.1.2 Playing Zither

Second, Peony always remember her stranger when she was playing zither. According to Wong (2002, p. 18) music was a necessary piece of a woman's life in China. Being able to play an instrument, or specific types of instrument, mentions to others what social class a woman is a part of. Concubines usually did not play instruments since they experienced childhood in neediness and helped the family. Yung (2002, p. 157) stated that zither was the most revered instrument a female could play and remains and elite ability in current China. Yung (2002, p. 157) also explained that there are an assortment of reasons for the zither's superb reputation including: aesthetic value, its with holding throughout history, the status it has maintained throughout the centuries, and the additional art forms in which the instrument is depicted.

Therefore, before her marriage Peony should decent at playing zitherbecause she is a woman who comes from an elite family, and women has privileged when they could play this instrument. To improved Peony's skills on playing zither, Second Aunt would instructed her,"Despite her indulgent reputation, she was very strict with me. "If I erred in my plucking, she struck my fingers with a stalk of green bamboo. " (p. 71).

Time had passed, Peony's zither had significantly increased, becoming lucid and lucent. "I imagined each note floating out the window and traveling across the lake to my poet's home, where the music would make him think of me as I was thinking of him." (p. 71)

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The quotation above explained that Peony always thought about her stranger, even when she plays zither. She always wondered if her stranger thought about her every time.

3.1.1.3 Practicing Calligraphy

Third, Peony also remember her stranger when practicing calligraphy. The last lesson that Peony should know well before her marriage is practicing calligraphy. After dinner, Fifth Aunt came to Peony's room to help her improve her calligraphy. According to Fifth Aunt writing is conception of the outer world of men, and because of that women are not allowed to study it deeply. "It is by its nature a public act—something that we, as women, should avoid—but you need to learn it so that one day you can help your son with his studies." (p. 71).

Peony enjoy the lesson from Fifth Aunt because she can wrote, and copying poems from books or song. "I dutifully obeyed, but each stroke of my brush was a caress I gave mystranger. Each swish of my brush was my fingers on his skin. Each character completed was a gift to the man who had so invaded my thoughts." (p. 72). Peony imagined that every brush on the paper was her fingers on her stranger. Then each characters that she wrote was a present to the man which far from her home, and overrun her mind every single day she opened her eyes.

3.1.2 Wu Ren's Admiration

Aside from always remembering the stranger all the time, another thing that made Peony fall in love is how her stranger adored her."If you were my wife, I would never have need of concubines." (p. 37) Peony was beyond happines

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because of her stranger's whispered, all the way she can do is just beamed in silent. Then he added "I think we were destined to meet," he said. "I didn't know you would be here last night, but you were. We can't fight fate. Instead, we must accept that fate has given us a special opportunity." (p. 37.)

Peony was running out of words to say. Shortly after a happy feeling enveloped her, Peony realized the harsh reality that she was engaged. A reality that makes her covered with uncertain feelings, she is deeply in love with her stranger but in the end she must married with someone she had never met before.

> "You are beautiful, which pleases me, but it is what is inside here"—without t ouching me, he reached out and brought the tip of his finger to a spot over my heart, the seat of all consciousness—"that I'd like to know."The place on my c hest where he'd almost touched me burned. We were both bold and reckless." (p. 38).

This is the last words that Peony could hear from the stranger, because she can no longer to overcome her feeling. She decided to go, left her stranger alone in the pavilion. At the same time she walked away, he said "Will you meet me again tomorrow? But not here, perhaps somewhere farther from the garden?" "I can't" but he said "You will come to me" (p. 38). In this time Peony really left her stranger. She considered his stranger's offer but she thought that tonight was a miracle because no one saw them together. How might there be another chance.

> "It's a beautiful night," he said, looking out across the glassy water. Then he t urned to me. "But you are far more beautiful." I felt overwhelming happiness and then a horrible wave of shame and fear." (p. 56).

Tears fell down in Peony's cheeks, she remembered what she had done this was a big mistake. How can she be a good wife after doing bad thing. Not only she had broken the rules, by keep on meeting with her stranger. Peony also could

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not play the zither well, the results of her stitches were also not percise as well, Peony also could not draw beautifully like her cousins. The stranger realized of Peony's sadness, thus he calmed her down by telling Peony that his home is just across the lake and Peony could saw it from the library.Thus, Peony could think of him when she saw the lake. Then he said, "If we were married, we'd be companions. We'd go on excursions—on the lake, on the river, to see the tidal bore." But it is not really good, because "Everything he said made me happy and sad at the same time as I longed for a life I would never have." (p. 57)

3.1.3 Wu Ren's Way of Thinking

Another thing that made Peony love her stranger is how the way he thought. T he stranger admitted that he do not took the imperial exams because he had no am bition of it. He also did not like politics. Whereas, he was more interested with lite rature, the stranger admitted that he is a poet. Then he asked Peony about the oper a, about what is the best scene that she like from the *The Peony Pavilion* opera. Th e part that she likes the most when Mengmei brought Liniang back to live. Then, Peony asked him

> "Would you do that for me?"
> "Of course I would!"
> "Then he brought his face close to mine. His breath was redolent of orchids an d musk. The desire we both felt warmed the air between us. I thought he might kiss me and I waited to feel his lips on mine. My body flooded with blood and emotion. I didn't move, because I didn't know what to do or what he expected me to do. That's not quite true. I was not expected to be doing *any* of this, but when he stepped away and regarded me with his deep black eyes, I trembled with longing." (p. 58)

The quotation above explained that Peony felt her stranger wanted to kiss her, and Peony really wanted it but it turned out that her stranger didn't do it. Then Pe

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ony thought about the age of her stranger. He does not look older than Peony. But after all, her stranger is a man who lives in outer realm, and maybe also he had me t many girls out there. Though, Peony is just a girl who had been only in her hous e for the rest of her life. Peony felt jealousy in her heart, but on the other hand she was also delighted because she had met her stranger, in the place where Peony vis ited for the first time, seeing the moon by the lake.The feelings that swift through Peony's body were nearly tremendous, she was worried that would be caught, the excitement that she was out from her garden, and the sense of love to the man wh o had brought her to that place.

> "I liked talking to you about the opera," he said. They may not seem like the most romantic words a man could have spoken, but to me they were, for they showed that he cared for literature, the concerns of the inner chambers, and th at he truly did want to know what I thought." (p. 62)

The quotation explained that both of them were interested in literature, Peony was a girl who liked to recited a poem rather than playing zither, she was also go od in writing than at painting. Knowing this, Peony thought it would be great to m arry her stranger, they had the same interests, they also liked the same thing, they were not only shared in the bed chamber but also recited a poem together. Since w e knew that men were more interested in politics, but the stranger was not. Peony also thought about what if they got married, they can collected books together, an d exchange ideas about the book. Peony wished they would have a wedding night. She wished it would happen immediately. Everything that Peony thought was bey ond happiness.

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3.2 Peony's Life after Meeting Wu Ren

Peony's life was unremarkable, whose daily life she filled with reading or recited a poem became more memorable after she met her stranger in the Riding-Wind Pavilion. The meeting which lasted only three days could change Peony's life. Peony fell in love with the man, she always imagined that her stranger was her future husband. The deeper Peony thought about it made her felt devastated, because Peony's father had been arranged her to marry with a man named Wu Ren. Every woman has their own dream of marriage, just like Peony she wants to marry the stranger she met in the Riding-Wind Pavilion, but on the other hand Peony must face her matchmaking with Wu Ren, the fact that caused her lovesickness.

3.2.1 Peony Disobey the Social Norms

The first effect of Peony's life after meeting Wu Ren was made her became disobeyed the rule. When the first time Peony saw Wu Ren through the crack of the screen's folds she realized that it is not appropriate. "I was maiden, but I looked. It was naughty, but I had lived fifteen years without having committed a single act that anyone in my family could call unfilial." (p. 11). As an unmarried girl is not appropriate to set eyes on a man or encounter with a man except with her family members or within her household because "If one of them sees me, I would blamed and a bad mark set against my character." (p. 9). Nevertheless, Peony violated the rules with still staring at the man. Within her astonished, she keeps staring at the stranger until "I realized I had been holding my breath." (p. 11).

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Besides looked at the man which not Peony's family member was considered as inappropriate behavior, Peony also continued to met the stranger. "I felt torn between the desire to meet my stranger again tonight and the lessons that had been drilled into me since childhood about how I should behave." (p. 18). Peony stuck between the desire to meet her stranger and the lesson that had taught her. Since adolescence, about how, should behave. However, Peony had made the decision to met her stranger, and she was getting ready in her room "I envisioned my lily feet - hidden under my flowing skirt - blooming with each step. I smoothed the silk, let my fingers play across my hair to make sure that all my pins were in place."(p. 35). Peony recognized all of the consequences that will be borne if they are caught together, because everyone in the household knows that she is already betrothed.

3.2.2 Peony's Emotional Turmoil

The second effect of Peony's life after meeting Wu Ren was caused her in emotional turmoil. Peony was betrothed since infancy with a son of her father's boyhood friends. Therefore, Peony should not looked at a man which not her family members. At the moment Peony looked at the stranger, there was someone who pulled her sleeve, she was surprised then turned back and found Tan Ze was looking at her attentively "Are you staring at that boy out there? I was looking at him too. Moreover, I will ask my father to make inquiries about that boy's family. "(p. 12). Instantly, there was a strange emotion in Peony, although this is the first time she saw the stranger she felt "... jealous and angry that he would try to steal him for himself." (p. 12). Even though Peony already betrothed with the Wu

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family acknowledged as her father's companion, which meant she had no hope to be with her stranger.

"I thought of the young man I'd met. He hadn't touched me, but sitting there on the women's side of the screen I could admit that I'd wanted him to. Later, lying in bed, I found myself filled with a longing so deep I could barely breathe." (p. 17). Peony was confused as her stranger continue to settled on her mind, and created feelings of infatuation with him. Peony also felt uncertain feelings about meeting her stranger.

> Yet for every effort at control, I was spinning away. At every moment, my poet invaded my thoughts—during every stitch, every strum, every didactic lesson. He was in my hair, my eyes, my fingers, my heart. I day dreamed about what he was doing, thinking, seeing, smelling, feeling. I could not eat for thoughts of him. Each time petal-scented air came through my window, my emotions were thrown into turmoil. Did he long for a traditional wife or a new wife, like the one he talked about the night we met in the Moon-Viewing Pavilion? Would his future wife give him what he wanted? And what about me? What would happen to me now? (p. 73)

Peony sank deeper into her longing towards her stranger. Peony wanted to bury herself in thoughts of love. She had no way to get out of her marriage arrangement, but maybe she could escape from it in the same way she had here in her natal home, by reading, writing, and imagining. Peony was not a man and could never compete with the writings of men. Peony had no desire to write an eight-legged essay, even if she could have taken the imperial exams. But she did have a certain kind of knowledge—all those things that she had learned sitting on her father's lap when she was a small girl and later when he gave me editions of the classics and volumes of poetry to study—that most girls didn't, and Peony would use it to save herself. Peony would not write poetry about butterflies and

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flowers. She had to find something that would not only be meaningful to her but also would sustain for the rest of her life.

Peony spent the next month poring over each of the twelve editions of *The Peony Pavilion* she was collected and transcribing all the notes she would ever written in those copies into the margins of Tang Xianzu's original two-volume edition which her future sister-in-law had sent me as a dowry. When Peony finished that, she would gathered her father's books around her and looked through them until, after another month, Peony would identified all but three of the original authors of the pastiches in Volume One and most of those in Volume Two. Peony did not explain terms or allusions, comment on the music or performance, or try to compare *The Peony Pavilion* to other operas. She just wrote in tiny characters, packing them tightly between the lines of the text.

3.2.3 Peony's Lovesickness

The third effect of Peony's life after meeting Wu Ren was caused her to lovesickness. According to Ciavolella (1990, p. 20) lovesickness has been described as an actual medical entity with a specific etiology, pathogenesis, and treatment. Amazingly, many of the described symptoms of lovesickness are consistent across time and place, including fever, agitation, loss of appetite, headache, rapid breathing, and palpitations. On the other hand, other aspects of the disease and its care differ tremendously depending on the cultural context. Lovesickness (also known as lover's malady and inordinate love) had a variety of proposed etiologies.

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Wack (1990, p. 35) stated that the signs and symptoms of lovesickness are often consistent regardless of time or culture. According to Wack (1990, p. 35) lovesickness involves fixation on a person, the afflicted individual has obsessive thoughts about the object of their fixation, then insomnia, loss of appetite, hollowing of the eyes, anorexia, pallor, rapid pulse, and jaundice are consistently described.

By the result as her lovesickness Peony is already lost her appetite and starts to starving herself and lead her to annihilation. After the last meeting with her stranger in Moon-Viewing Pavilion, Peony came back to the garden before the opera's performance was over and someone would noticed her absence. When the performance of *The Peony Pavilion* opera was over, Baba (Peony's father) announced about Peony's engagement and declared that his name is Wu Ren. At the moment, Baba pointed a man who was going to marry with Peony. But Peony cannot overcome her feeling and too scared to see the man, and then she decided to close her eyes. Her mind is just full of the silhouette of the stranger. Subsequently, Baba also informed that for now Peony's name was changed to Tong Same, because Peony had the same name as her mother-in-law. Peony was upset with Baba's decision, because he never told her before. "I shook my head in disbelief. Baba had just changed my name forever and ever. I was now Tong—a common *Same*—because of my mother-in law." (p. 65).

After the announcement, Peony returned to her room and her mother was locked her up because she was disappointed. To make sure, Peony tried to open the door but it is useless, "I realize that for the first time my mother had used one

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of her locks to confine me.”(p. 66). Peony recognize that her mother was angry with her because of the wetness and grime in her skirt, shoes and leggings.

“ The feelings that filled my chest dampened my appetite and emptied my head.” (p. 67). Being locked in her room makes Peony feel tortured, she cannot do anything except read and remember the memories of her stranger. As the time goes by Peony started to lose her appetite, "Shao brought my meals, but my stomach had become an abyss of anguish and I ignored the food or stubbornly pushed it away." (p. 70). Peony is increasingly drowned in thoughts about the feeling of love towards her stranger, on the other hand she had to prepared for her own marriage.

Her mother never visited, instead she sent Third Aunt every morning to teach Peony to embroider correctly “If I made a mistake, she made me pull out the stitches and start again. “ (p. 71). Then, Second Aunt instructed her on zither “If I erred in my plucking, she struck my fingers with a stalk of green bamboo. “ (p. 71).

Time had passed, Peony’s zither playing had significantly increased, becoming lucid and lucent. Every time she played the zither, it is remind her to the stranger. Peony imagined that every note she produced could drift out of the window, where the music could be heard by her poet and made him think of her. After dinner, Fifth Aunt came to Peony’s room to help her improve her calligraphy. According to Fifth Aunt writing is conception of the outer world of men, and because of that women are not allowed to study it deeply.“It is by its

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nature a public act—something that we, as women, should avoid—but you need to learn it so that one day you can help your son with his studies." (p. 71).

Peony enjoy the lesson from Fifth Aunt because she can wrote, and copying poems from books or song. Peony imagined that every brush on the paper was her fingers on her poet. Then each characters that she wrote was a present to the man which far from her home, and overrun her mind every single day she opened her eyes.

The last lesson that taught on Peony was about the purpose of clouds and rain. The Fourth Aunt tell her that women's greatest power is when they give a birth to a son. "If you give your husband a son, you might keep him from entering the pleasure quarter son the lake or bringing in concubines." (p. 71), because a son could carry on the lineage and still make offerings to the ancestors.

Nevertheless, Peony still do not know about how she could practice the clouds and rain in her wedding night with the man that she do not know and never love before. Again, Peony filled with a happy expectation that she would practice clouds and rain with her poet. The thought made her wanted to run away and escape from the reality, and choose to embrace her poet, hold him tight and never stay away from him. But Peony realized that her expectation made her felt dreadful.

"A dream visit to the Peony Pavilion had given Liniang a case of lovesickness. Visits to pavilions in the Chen Family Villa had given me my lovesickness." (p. 72). Peony realized the fact that she was a lovesickness.

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Reading *The Peony Pavilion* made Peony envisioned with finding a lover like Liniang. Peony also hopes that true love would find her, and then she met her poet which made her fall in love and then become lovesickness. Lovesickness comes together with conflict between control and desire. Our hearts do not have control and our minds are tortured by the empty shadows of pleasure and made she forget the real world. As time passed, Peony still does not eat properly it made her body changed. "My skirts started to hang on my hips instead of my waist, and my tunics swung loose and free." (p. 70).

After being locked up for two months, Peony was let out by her mother and ate together with her family members. Everybody was surprised with the changing in Peony's body which made her looked thinner than before. In the banquet Peony also did not eat, "But I didn't take a single bite. I even ignored the sweet-bean paste dumplings that Shao delivered from my mother's table." (p. 75)

Peony decided to made a project about writing her thought regarding *The Peony Pavilion* opera,

> "My project would be my salvation in the coming dark years. I might be locked in my husband's home, but my mind would travel to the Moon-Viewing Pavilion, where I could meet my poet again and again without interruption or fear of being caught." (p. 77)

Peony spent the next month to finished her project on commentary *The Peony Pavilion*'s opera. She comment about the music or performance, or attempt to comparing the opera with another. Peony never left her room, she just allowed Shao to wash and dressed her. Again, Peony did not eat much, she turned away the food that had brought to her. "My heart was dreaming of my poet, my head

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was filled with this project that I was sure would protect me in my married loneliness, and my stomach? It was empty and I didn't care." (p. 80)

Peony began to stay in bed and read the volume of the opera and thought abouth how Tang Xianzu had created a deeper words which made her obsessed with the opera, with her poet and with love. Peony worked sohar to finished her project and ate so little.

> "You should eat." Mama cut me off. "Wash your hair, put on powder." But I didn't. My mother left the room, but my aunts stayed. They tried to get me out of bed and make me stand, but I was as slippery and formless as an eel in their hands. My thoughts were just as elusive."(p. 82)

Time passed, and the condition of Peony is getting worse. Then her parents decided to call the diviner. The diviner started his rite with drop pig's blood on Peony's bed in attempt to banished the spirits he was convinced hovered there. When the diviner was done with his rite, he suggest Peony to eat again, thus, on her wedding day she would be healthy and beauty. But Peony was stubborn and did not obey the command "I wasn't interested in marrying Wu Ren and I certainly didn't care to eat as a way to make him happier on our wedding day." (p. 83)

A few days after the diviner came, then Doctor Zao arrived to check Peony's pulses and announced "The heart is the seat of consciousness, and your daughter's is congested with too much yearning." (p. 83). Oddly, Peony was excited because she was diagnosed with lovesickness, then she thought if she died because of lovesickness like Liniang, did her poet brought her to life again. In contrast to Peony's excitement, Mama was sad and crying because of the bad

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news. After that, Doctor Zao and Mama left the room. Suddenly the door opened and Mama entered with Shao and a couple of servants. They began to collected the books in Peony's room. All books, include her Baba's poems and her project. “We’re removing the books,” Mama announced. “The doctor has instructed me to burn them.”“Doctor Zhao says it will cure you. On this he has been very clear.” (p. 84).

Peony just cried and shouted to the servants who took her books, she was too weak to fight them. In a state of emptiness, Peony watched her book burnt and turned to ashes. Then mama asked "Are you angry?" (P. 85) instead of angry, Peony felt nothing but despair. "Please be angry with me." Her voice was so soft. I could barely hear her. "Please, daughter, please." I let my hand rest lightly on the back of her neck, but I didn't say a word. I just stared at the fire. "(P. 86)

Everything that Peony had done was lost in vain, she only felt deep sadness. But there is still one volume of *The Peony Pavilion* that she got from the dowry given by hersister-in-law, Peony kept the volume so that Mama would not find it and burned them. The next day Doctor Zhao came to check her progress, but then he said to Mama “You took the correct action, Lady Chen. You exorcised the curse of literacy from your daughter. Burning those inauspicious books has helped ward off the evil spirits that surround her.” (p. 87).

Baba returned from the capital and then he visited Peony in her room. Peony was so weak, just to lifted up her head. Suddenly, Baba pulled something out of his tunic which wrapped in rice paper. Peony was not strong enough to take

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the item, but she saw Baba unfold the paper which turned out to be a dried peony petals inside. Peony stared at disbelief.

> "Ren is just two years older than you," Baba said, "but he's done so much already. He's a poet." "A poet?" I echoed. "A successful one," Baba added. "His work has already been published, even though he's so young. He lives on Wu shan Mountain just across the lake. If I hadn't left for the capital, I would have shown you his home from my library window. But I was gone, and now you are—"He was talking about *my* stranger, *my* poet. The dried flower I held in my hand was the one he'd caressed me with in the Moon-Viewing Pavilion." (p. 91)

Peony was shocked and her body shook violently, she cried because of the excitement was so great enveloped her. Actually everything that she had been afraid of are wrong. Peony would marry with someone that she loved. In fact, the stranger that she met for three days in Riding-Wind Pavilion and Moon-Viewing Pavilion, the man who made her fall in love to deeply was Wu Ren her future husband. Then Baba said, "I'm so sorry. Every girl is afraid to marry out, but I didn't know how bad it was with you." "I'm not crying because I'm sad or scared. Oh, Baba, I am the happiest girl ever." (p. 91). But Peony was to weak and tired eventhough her heart full of happines because she would marry with someone that she loved the most.

Peony died just five days before her wedding. She did not imagined if this would happen. Peony never realized that she was dying, but her mother recognized when she saw Peony after her seclusion. Mama did everything to make Peony healthy again, but it was all in vain. Peony is already too submerged in her feeling of love towards her stranger which caused lovesickness, desperate

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that she would be married out with someone she does not love, then forget the reality.

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CHAPTER IV

CONCLUSION

In this study, the researcher analyzed the feeling of love of Peony to Wu Ren. The feeling of love arose when Peony accidentally saw Wu Ren during opera's performance, then they also unintentionally met at the Reading-Wind Pavilion. The meeting which lasted for three days in a row made Peony deeply in love with Wu Ren.

The feeling of love was proved by Peony always remember him all the time, and it is proved with Peony's statement that her mind was filled with reminiscences of Wu Ren and his whispered words. Peony also admitted that every moment she thought about Wu Ren, the feeling which filled her torso diminished her appetite and unfilled her head.

Peony also remembered him all the time when she was practicing embroider, Peony imagined that every stitch she made was the representation of her longing to Wu Ren. Besides remember him when practicing embroider, Wu Ren always invaded her thought even when Peony was playing the zither. Peony imagined that each note she made floating out of the window and traveling across the lake to Wu Ren's home, where the music would make him think about Peony as she was thinking of him.

Peony also remembered him when she was practicing calligraphy. Peony imagined that every brush on the paper was her fingers on Wu Ren. Then each character that she wrote was a present to the man which far from her home, and overrun her mind every single day she opened her eyes.

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Aside from always remembering the stranger all the time, another thing that made Peony fall in love is how Wu Ren adored her. As he said that Peony was a beautiful, well-educated girl and she also knows well about the opera. Moreover, the last thing that made Peony love him was Wu Ren's way of thinking. Wu Ren admitted that he did not like politics. Whereas, he was more interested in literature, which they had the same affinity.

Peony's life was unremarkable, whose daily life she filled with reading or recited a poem became more memorable after she met Wu Ren in the Riding-Wind Pavilion. The meeting which lasted only three days could change Peony's life. The first effect of Peony's life after meeting Wu Ren was made her became disobeyed the rule by staring to a man which not her family members. Besides looked at the man which not Peony's family member was considered as inappropriate behavior, Peony also continued to meet the stranger. Peony recognized all of the consequences that will be borne if they are caught together because everyone in the household knows that she is already betrothed.

The second effect of Peony's life after meeting Wu Ren was caused in emotional turmoil. Peony was already betrothed but she felt in love with her stranger she met in Riding-Wind Pavilion. Peony sank deeper into great despair towards her stranger. She had no way to get out of her marriage arrangement. The third effect of Peony's life after meeting Wu Ren was caused her to lovesickness which lead her to die. In her dying phase Peony recognized that she would marry someone that she loved. In fact, the stranger that she met for three days in Riding-Wind Pavilion and Moon-Viewing Pavilion, the man who made her fall in love to

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deeply was Wu Ren her future husband. Peony was shocked and her body shook violently, she cried because of the excitement was so great enveloped her. Actually, everything that she had been afraid of was wrong. But it is to late to save her life.

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