THE MEANINGS OF THE PEARL EARRINGS TO THE THREE MAIN CHARACTERS OF TRACY CHEVALIER’S *GIRL WITH A PEARL EARRING*

A *SARJANA PENDIDIKAN* THESIS

Presented as Partial Fulfilment of the Requirements to Obtain the *SarjanaPendidikan* Degree in English Language Education

By Catharina Brameswari
Student Number: 071214124

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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Faculty of Teachers Training and Education
Sanata Dharma University

Rohandi, Ph.D.
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 26 January 2012

The Writer

Catharina Brameswari

071214124
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ABSTRACT

Brameswari, Catharina. 2011. *The Meanings of the Pearl Earrings to the Three Main Characters of Tracy Chevalier’s Girl with a Pearl Earring*. Yogyakarta: English Education Study Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This study discusses *Girl with a Pearl Earring*, a literary work written by an American novelist, Tracy Chevalier. *Girl with a Pearl Earring* tells about the lives of the three main characters, Vermeer, Catharina, and Griet that are influenced by the pearl earrings.

The objective of the study is to see the true meanings of the pearl earrings to the three main characters. There are two problems to be answered in this study (1) “how are Vermeer, Catharina, and Griet portrayed in the novel?” and (2) “what are the true meanings of the pearl earrings to the three main characters?”

The primary datum of this study is the novel itself. The secondary data are taken from related books, journals, articles from newspaper, and the Internet. This study uses theories such as the theories of character, methods of characterization, the theories of personality, the theory of motivation, the theories of love, and the theories of symbol, while the approach is the psychological approach. The psychological approach is used to answer the formulated question.

There are two things that can be concluded after analysing the novel. Vermeer is a perfectionist painter who is good looking, loving, exceptional, calm, and quiet. He is very dependent to his wife. Catharina is a beautiful loving wife. She is loyal and obedient to her husband but she is clumsy, jealous, and negative thinking to Griet. She is a motherly woman. Griet is a talented girl who has sharp eyes. She is an introvert cautious girl who has an innocent curiosity. Griet is very loyal and obedient to her master. She is a smart girl. Though she is fanatic, she is very strong and patience. The literal meanings of the pearl earrings are that they are used to complete Vermeer’s painting; Catharina’s feelings toward her husband; Griet’s happiest moment in her life; triangle love between Vermeer, Catharina, and Griet; and betrayal. The deeper meanings of the pearl earrings are that they symbolize Vermeer “paints” his wife; Griet loses her virginity; Griet and Vermeer are experiencing spiritual love; suppression; freedom; and losing Vermeer’s love for Catharina.

Finally, future researchers may explore more about the triangle love, which is experienced by Vermeer, Catharina, and Griet or they can analyse the discrimination that is experienced by Griet as a Protestant and as a girl from a low class society. The novel can be used as material to teach Prose II in English Department Study Program of Sanata Dharma University.

Keywords: love, pearl earrings, and meanings.
ABSTRAK


Studi ini membahas novel Girl with a Pearl Earring, sebuah karya sastra yang ditulis oleh seorang novelis Amerika, Tracy Chevalier. Girl with a Pearl Earring menceritakan tentang kehidupan dari tiga tokoh utamanya, Vermeer, Catharina, dan Griet yang dipengaruhi oleh anting-anting mutiara.

Skripsi ini bertujuan untuk menemukan makna yang sebenarnya dari anting-anting mutiara terhadap ketiga tokoh utama. Ada dua rumusan masalah untuk dijawab dalam skripsi ini. (1) ”bagaimana Vermeer, Catharina, dan Griet di gambarkan dalam novel ini?” dan (2) ”apa makna sebenarnya dari anting-anting mutiara tersebut terhadap ketiga tokoh utama?”

Sumber utama yang digunakan dalam penelitian ini adalah novel itu sendiri. Sumber tambahan yang digunakan diambil dari buku-buku yang terkait, jurnal, artikel koran, dan Internet. Skripsi ini menggunakan teori karakter, metode perwatakan, teori kepribadian, teori motivasi, teori cinta, dan teori simbol, sedangkan pendekatan yang digunakan adalah pendekatan psikologis. Pendekatan psikologis digunakan untuk menjawab rumusan-rumusan masalah.


Akhirnya, penulis dimasa yang akan datang dapat menganalisa lebih lanjut tentang cinta segitiga yang di alami oleh Vermeer, Catharina, dan Griet atau mereka dapat membahas diskriminasi yang dialami oleh Griet sebagai seorang gadis beragama Protestan dan berasal dari kelas bawah. Novel ini dapat di
gunakan sebagai materi untuk mengajar Prose II untuk Program Studi Pendidikan Bahasa Inggris, Universitas Sanata Dharma.

Kata kunci: cinta, anting-anting mutiara, dan makna.
THIS THESIS IS PRESENTED AND DEDICATED TO
MY LOVELY PARENTS, MY UNCLE, MY SISTER, MY BROTHER, AND
MY BEST FRIENDS.
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God bless us.

Catharina Brameswari
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAGE OF TITLE</td>
<td>i</td>
</tr>
<tr>
<td>PAGES OF APPROVAL</td>
<td>ii</td>
</tr>
<tr>
<td>STATEMENT OF WORK’S ORIGINALITY</td>
<td>iv</td>
</tr>
<tr>
<td>PERNYATAAN PERSETUJUAN PUBLIKASI</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>vii</td>
</tr>
<tr>
<td>PAGE OF DEDICATION</td>
<td>ix</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>x</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>xii</td>
</tr>
</tbody>
</table>

## CHAPTER I: INTRODUCTION .................................................. 1

A. Background of the Study ................................................. 1  
B. Objectives of the Study ............................................... 3  
C. Problem Formulation ................................................... 3  
D. Definition of Terms .................................................... 4  
   1. Love ................................................................................ 4  
   2. Pearl Earrings ........................................................... 5  
   3. True Meaning ............................................................ 5  

## CHAPTER II: THEORY OF RELATED LITERATURE ................................ 7

A. Review of Related Studies ............................................... 7  
B. Review of Related Theories .............................................. 9  
   1. Theories of Character ................................................ 9  
   2. Methods of Characterization ...................................... 10  
      a. Personal Description ............................................. 10  
      b. Character as Seen by the Other Characters ............... 10  
      c. Speech ...................................................................... 10  
      d. Past Life .................................................................. 11  
      e. Conversation of Other Characters ............................ 11  

xii
f. The Character’s Reaction to Various Situations and Events ................................................................. 11

g. Direct Comment of the Author ........................................ 11

h. Thoughts .......................................................................... 11

i. Mannerism ......................................................................... 12

3. Theory of Personality ...................................................... 12

4. Psychological Approach ..................................................... 13

   a. The Id ........................................................................... 14

   b. The Ego ........................................................................ 15

   c. The Superego ................................................................. 15

      1) The Ego Ideal ............................................................... 16

      2) The Conscience ............................................................ 16

   d. The interaction of the Id, Ego, and Superego ............. 16

5. Theory of Motivation .......................................................... 17

   a. Self-Actualization .......................................................... 18

   b. Esteem Needs ............................................................... 18

   c. Social Needs ................................................................. 18

   d. Safety Needs ................................................................. 19

   e. Physiological Needs ...................................................... 19

6. Theories of Symbol ........................................................... 19

   a. Pearl Earrings .............................................................. 22

   b. Eyes ............................................................................. 23

   c. Hair .............................................................................. 23

   d. Heat .............................................................................. 24

7. Theories of Love ............................................................... 25

   a. Intimacy ........................................................................ 26

   b. Passion ......................................................................... 26

   c. Commitment ................................................................. 26

   d. Forms of Love ............................................................... 27

      1) Liking or Friendship .................................................. 27

      2) Infatuated Love .......................................................... 27
3) Empty Love.................................................................27
4) Romantic Love..........................................................27
5) Companionate Love..................................................27
6) Fatuous Love............................................................28
7) Consummate Love ....................................................28

C. Context of the Novel .................................................28

1. Review of Socio-Historical Background of Delft in the 17th Century .........................................................28
   a. Religion ...................................................................28
      1) Catholicism in Delft ...........................................28
      2) Catholic Marriage ..............................................30
   b. Socio-Economic .......................................................30
      1) The Housemaids’ Living Conditions ..................31
      2) Cap (Bonnet) .....................................................32
   c. Art ........................................................................33

D. Theoretical Framework .............................................34

CHAPTER III: METHODOLOGY ........................................36

A. Object of the Study ....................................................36
B. Approach of the Study ...............................................37
C. Method of the Study ..................................................38

CHAPTER IV: ANALYSIS .............................................40

A. Characterization of the Major Characters of the Girl with a Pearl Earring .................................................40
   1. Johannes Vermeer ..................................................41
      a. Good Looking ....................................................42
      b. Perfectionist .......................................................43
      c. Quiet .................................................................45
      d. Calm ...................................................................46
      e. Exceptional .........................................................47
      f. Loving ...............................................................48
2. Catharina ................................................................. 49
   a. Beautiful ............................................................. 50
   b. Clumsy ............................................................... 50
   c. Jealous and Negative Thinking .............................. 51
   d. Loving ................................................................. 52
   e. Loyal and Obedient .............................................. 53
   f. Motherly ............................................................. 54
3. Griet ................................................................. 56
   a. Talented ............................................................. 56
   b. Sharp Eyes .......................................................... 58
   c. Curious and Cautious ............................................ 59
   d. Introvert ............................................................ 60
   e. Loyal and Obedient .............................................. 62
   f. Smart ................................................................. 64
   g. Fanatic ............................................................... 65
   h. Strong ................................................................. 67
   i. Patience .............................................................. 69
B. The True Meanings of the Pearl Earrings .................... 70
   1. The Literal Meanings of the Pearl Earrings ............... 71
      a. To Complete Vermeer’s Painting ............................. 72
      b. Catharina’s Love Toward Vermeer ........................... 73
      c. Griet’s Happiest Moment in Her Life ....................... 74
      d. Triangle Love .................................................... 75
      e. Betrayal ........................................................... 77
   2. The Deeper Meanings of the Pearl Earrings ............... 78
      a. Vermeer “Paints” Catharina ................................. 78
      b. Loosing Virginity ............................................... 79
      c. Spiritual Love .................................................... 81
      d. Suppression ....................................................... 83
      e. Freedom .......................................................... 85
f. Losing Vermeer’s Love ........................................86

CHAPTER V: CONCLUSIONS AND SUGGESTIONS .......................87
   A. Conclusions ..................................................................87
   B. Suggestions ..................................................................91
      1. Suggestions for Future Researchers .............................91
      2. Suggestions for English Teaching Learning ..................92
      3. The Implementation of Teaching Prose II .......................94

BIBLIOGRAPHY .....................................................................95

APPENDICES .........................................................................100
   APPENDIX 1: PAINTING OF THE GIRL WITH A PEARL EARRING ......101
   APPENDIX 2: VERMEER’S PAINTING IN THE NOVEL ..................102
   APPENDIX 3: CAP ..........................................................108
   APPENDIX 4: SUMMARY OF THE GIRL WITH A PEARL EARRING ......109
   APPENDIX 5: AUTO BIOGRAPHY OF TRACY CHEVALIER ..........111
   APPENDIX 6: SYLLABUS OF PROSE II ..................................113
   APPENDIX 7: LESSON PLAN ..............................................115
   APPENDIX 8: MATERIAL ..................................................118
CHAPTER I

INTRODUCTION

This chapter consists of four sections; they are background of the study, problem formulations, objective of the study, and definition of the terms. This study is aimed to see the true meanings of the pearl earrings to the three main characters as seen in Tracy Chevalier’s *Girl with a Pearl Earring*. To achieve the goal of this writing, the writer uses theories of character, methods of characterization, theories of personality, psychological approach, theory of motivation, theories of symbol, and theories of love.

A. Background of the Study

According to Lombardi (2010), “literature represents a language or a people: culture and tradition. It introduces us to new worlds of experience.” On the other hand, literature can be a media to express feelings, ideas, thoughts, and even personal experience in life. By reading literary work, people can get the author’s ideas and thoughts. Therefore, by analysing the intrinsic and extrinsic aspects of the literary work, the reader can understand the work deeper.

According to Penguin Group (n.d.) on the Reading Guides of *Girl with a Pearl Earring*, “in the mid 1660s of Delft—a small city in Holland with an art community that was growing rapidly—the famous artist Johannes Vermeer created a painting titled “Girl with a Pearl Earring”, which has been called the Dutch Mona Lisa. *Girl with a Pearl Earring* tells the story behind the creation of
this famous painting”. This writing talks about a novel titled *Girl with a Pearl Earring* that was written by Tracy Chevalier. This is a historical fiction about the creation of a painting named “Girl with a Pearl Earring”, which was painted by Johannes Vermeer’s on 1665.

The writer chose this novel, *Girl with a Pearl Earring*, as the subject of the analysis because the writer is very interested in artwork, especially Johannes Vermeer’s paintings. Due to the fact that literature works are mirror of human life and their society, the writer is interested in studying the major character’s life in this novel. This novel is a combination of a historical fact and the novelist’s imagination, which tells the story behind the painting with the same title *Girl with a Pearl Earring* by the 17th Century Dutch painter, Johannes Vermeer.

This is a wonderful novel where we can find an interesting art history aspect and artistic intensity, which create a gorgeous story of a young girl in a small city in Holland, Delft. Chevalier makes this novel become very interesting to read. She also keeps her audience wondering how the novel ended, which is closely the same as the true story about the painter’s life. The feeling between Vermeer and Griet, and the love in the life of Vermeer, Catharina, and Griet are presented with such emotion that it is nearly impossible to put this novel down. Their relationships are unique and their feelings are pure.

It is about Griet’s personal sacrifice, longing for what she cannot be and have. This is more about a statement that life cannot always be like what we want it to be. Maids and daughters must listen to their masters and parents’ words. They do not seem to have their own lives. The writer also has specific reasons why
chooses *Girl with a Pearl Earring* as the novel to analyse. The first reason is because Tracy Chevalier’s work is very unique and interesting and the writer is interested in the story of the novel, which represents human nature.

The second reason is that the writer is interested in Vermeer, one of the major characters of the novel. He is a Delft painter who is quite famous at that time but has quite big debt when he died. He has a complicated relationship with Griet, his maid that later becomes his assistant in his studio, even though he has had a beautiful wife and six children. The writer wants to explore through the content of the story to find out Vermeer, Catharina, and Griet’s characters.

The writer will also analyse the social classes and art in order to have a deeper understanding about the social and art condition in the novel. The objective of this study is to see the true meaning of the pearl earrings to the three main characters as seen in Tracy Chevalier’s *Girl with a Pearl Earring*. That was why the writer chose *Girl with a Pearl Earring* to be analysed.

**B. Objective of the Study**

The objective of the study is to see the true meanings of the pearl earrings to the three main characters as seen in Tracy Chevalier’s *Girl with a Pearl Earring*.

**C. Problem Formulation**

The problem of the study can be formulated as follows:

1. How are Vermeer, Catharina, and Griet portrayed in the novel?
2. What are the true meanings of the pearl earrings to the three main characters?

D. Definition of Terms

The following part is the meaning of certain words used in the study. The purpose was to avoid misunderstanding in perceiving some important terms in this research.

1. Love

Love is the most powerful of incitements to ambition. A lover will do anything and endure anything to win the admiration of his “beloved” and avoid disgracing himself in his eyes. The goal of love, as Socrates conceives it, is not incorporation with a mate of flesh and blood, nor even lifelong “marriage” with a “kindred mind,” but the soul with the “eternal wisdom” in a region “all breathing human passion far above” (Taylor, 1963, p. 213-223). Vermeer, Catharina, and Griet, the main characters in this novel, are experiencing a complicated relationship. Even though Vermeer already has a wife, he has another affection towards Griet.

Vermeer and Griet develop a complex emotional relationship that causes jealousy to his wife, Catharina. This condition drives him into a triangle love. Catharina and Vermeer’s love is a commitment and companionate—“the decision to maintain the love and the relationship and an intimate and long-term commitment” (Sternberg, 1987, p. 341). Griet and Vermeer’s love is a romantic love that “bonds individuals emotionally through intimacy and physically through
passionate arousal, but neither is sustained without commitment” (Sternberg, 1987, p. 341).

2. Pearl Earrings

Pearls are linked with vanity but also with virginity. The most beautiful pearl in Vermeer’s work is undoubtedly that worn by the Girl with a Pearl Earring—a massive creation of highlights and shadows and obscure shadows (Janson, 2006). According to Ruby (2011), pearls are recognized as,

“The emblem of modesty, chastity and purity. They have also come to symbolize a happy marriage. Pearls can stimulate your femininity and help with self-acceptance. They lift our spirits and make you feel calm and beautiful. Pearls not only provide a mirror in which to see ourselves, but give us insight into how we appear to others. In the seventeenth-century, pearls were probably an extremely important status symbol. Pearls symbolize innocence and a pure heart, and help us get in touch with the simple honest things”.

Here, wearing the pearl earrings can be the symbol of Griet that is being raped by Vermeer, because her ears are not pierced yet. Griet does not want to wear the pearl earrings but Vermeer forces her to wear them. Nevertheless, she is just a maid who has no power to disobey her master’s command.

3. True Meaning

According to Audi (1999), “meaning is the conventional, common, or standard sense of an expression, or of a non-linguistic signal or symbol. Literal meaning is the non-figurative. Synonymy is the sameness of literal meaning. In another sense, meaning is what a person intends to communicate by a particular utterance. Meaning means the extrinsic aspects in the literary works. It is not the literal meaning. It is has two aspect, literal meaning or surface meaning and non-
literal meaning or deeper meaning” (p. 545). The pearl earrings have the true meanings that are not written in the novel by the author. They have totally changed and have big effects in the three main characters’ lives. However, the writer tries to find the implicit meanings of the pearl earrings by using some theories that are related to the study.
CHAPTER II

THEORY OF RELATED LITERATURE

This chapter deals with theories and approach as well as context of the primary data. This chapter is divided into four sections. The first section provides a review on related study, in which some criticisms and studies by other writers on Tracy Chevalier’s *Girl with a Pearl Earring*. The second section constitutes a review on related theories, in which those concepts fundamental to further discussion on the object of this study are explored concisely. This section comprises the important concepts on characters and methods of characterization, theories of personality, psychological approach, theory of motivation, theories of symbol, and theories of love.

The third section of this chapter provides the theoretical framework, within which the previously mentioned concepts are described as contributing to the analysis of the novel. The fourth section presents the context of the novel. This section portrays review of Socio-Historical background of Delft in the 17th century, which talks about the important concepts on religion, Socio-Economic, and Art at that time in Delft.

A. Review of Related Studies

Tracy Chevalier’s second novel, *Girl with a Pearl Earring* was a January/February 2001 Book Sense 76 pick and recently topped the Book Sense Bestseller charts (Grant, 2008). One of the critics noted that the novel speculates
on the identity of the girl and invents a type of love story; set against the background of 17th century Delft, and specifically its arts community (Dierick, 2007, p. 105, n.d.). Griet’s narrative is neutral. Yet, especially Tracy Chevalier has made her narrator into a figure that can claim centre stage and hold our attention throughout the novel.

Sheppard from Time Magazine (2000) says that Tracy Chevalier’s novel can bring us back to the past. In his writing, he states that,

“Tracy Chevalier is cautious with fact and adventurous with fiction in her novel, aptly titled *Girl with a Pearl Earring*. Chevalier is especially adept at character studies: imperious burghers, butchers, biddies, and crones. It is as if, after scrutinizing Vermeer’s masterworks (and doing the required reading), she began to think and feel like a 17th century Delfter. In fact, Chevalier’s version is sexier: an exquisitely controlled exercise that illustrates how temptation is restrained for the sake of art.”

According to Johnston (1999), *Girl with a Pearl Earring* is a novel, which can make the reader feel its sense and be into the world of the characters. It is reasonable that this wonderful novel can get some prizes.

“Chevalier second novels are reputedly the true test of writers, the chance to show that their talents rest on more than luck or hype. *Girl with a Pearl Earring* more than fulfils such expectations. This is a novel, which deserves, and could win, a prize or two. She is a master of the telling detail, the evocative image. Through such detail, Chevalier draws the reader into the world of the painting, into the mood of the masterpiece she explores: moving, mysterious, at times almost unbearably poignant. Sometimes it seems so strong the reader can almost sense it, feel it breathing all around”.

On the other hand, in *The Guardian* that was published in August 7, 1999, Moggach wrote that *Girl with a Pearl Earring* is the best novel that is written by a talented novelist.

“It is a wonderful novel, mysterious, steeped in atmosphere and yet firmly rooted in the drudgery and denial of a servant’s life. It is deeply revealing about the process of painting and is best read with a volume of Vermeer’s paintings open beside you - it then becomes a truly magical experience. Still, this is a completely
absorbing story with enough historical authenticity and artistic intuition to mark Chevalier as a talented newcomer to the literary scene.”

B. Review of Related Theories

This section deals with the theories, which comprise the fundamentals of the analysis of this study. They are theories of character, methods of characterization, theories of personality, psychological approach, theory of motivation, theories of symbol, theories of love and context of the novel that is portray review of Socio-Historical background of Delft in the 17th century and talks about the important concepts on religion, Socio-Economic, and Art in Delft.

1. Theories of Character

Character is one of the most important elements in the literary works. Character is a person who does the action in a story (Stanton, 1965, p. 17). According to Abrams (1971), a character is “an individual who exists in a dramatic or narrative work and he/she has moral dispositional qualities that can be seen from his/her dialogue and action. Dialogue and action have important roles in understanding the characters” (p. 21). There are two kinds of character in the fictional story according to Milligan (1983). They called major character and minor character.

A major character is the most important character in a literary work. He plays a very important role because everything he does becomes the content of the story. A major character becomes the centre of the story because he endures problems, conflict, happiness, sorrow, etc. from his actions; the reader knows the author’s message of the story. The minor characters are characters that plays less
important role than major characters. Their appearance supports the main character to develop the story so that they appear only in a certain setting. They do not endure the problem of the story (p. 155).

2. Methods of Characterization

Murphy (1972, p. 160-173) in *Understanding Unseen: Introduction in English Poetry and the English Novel for Overseas Students* states that there are some ways of the author to make his or her characters understandable are:

a. Personal Description

The author can describe the person’s appearance and clothes in the story. The author describes what the characters are like and tells the reader the details of the characters’ appearance such as the face, skin colours, eyes, hair, and the clothing.

b. Character as seen by the other Characters

Instead of describing the character directly, the author can describe a character through the eyes and opinions of another person in the story. The reader gets as it were, a reflected image. In other words, the author describes a character in the story by letting another person in the story make an opinion toward the character him or herself.

c. Speech

The author can give the reader an insight into the character of one of persons in the story through what the person says. Whenever a person speaks, whenever he is in conversation with another, whenever he put forward an opinion,
he is giving his readers clue to his character.

d. Past Life

By letting the reader learn something about a person’s past life, the author can give the readers a clue to events that have helped to shape the person’s character. This can be done by direct comment by the author, through the person’s thought, through the conversation or through the medium of another person.

e. Conversation of Other Characters

The author can give the readers’ clue to a person’s characters through the conversation of other people and the things they say about the character itself. The clues that the readers have, comes from the reader who talk about the things they say to the character of the person who spoken about.

f. The Character’s Reaction to Various Situations and Events

The author can give the readers a clue to a person’s characters by letting the readers know how that person reacts to various situations and events. Therefore, through this reaction, the readers can understand the mental and moral qualities of the person in the story.

g. Direct Comment of the Author

The author can describe or comment on a person’s character in the story directly. In this way, the reader will understand what kind of people in the work easily.

h. Thoughts

The author can give the readers direct knowledge of what a person in the story is thinking about. Here, the author is able to do what the author his or herself
cannot do in the real life. The author also can tell the readers what different people are thinking.

i. Mannerism

The author can describe a person’s mannerisms, habits, or idiosyncrasies, which may also tell us something about his character.

3. Theories of Personality

Personality is an individual’s unique and relatively stable pattern of thoughts, feelings, and actions that defines you as a person: how you are different from other people (Huffman and Vernoy, 2000, p. 464). Cole (1956, p. 156), in Psychology Adolescence, says that:

“Individual’s personality is not fixed by heredity but it grows, sheds some traits, and acquires other. It is sometimes supported by environmental pressures and warped by them, like affected by illness, disease, or unusual emotional strain. Moreover, the main point is more likely than not to remain constant and merely to express itself in different ways as environmental conditions discourage one manifestation and encourage another.”

Hurlock (1974), in Personality Development, says that human life consists of two aspects: individual and social aspects. “The individual aspect concerns with the physical changes and individual’s personality development. Individual’s personality development is usually influenced by two factors, which are individual’s early experience within his family and the important events that happened outside the home or the social aspect” (pp. 19-20).

Allport (1970), in Pattern and Growth in Personality, says that “cultural ways, social situation, and individual’s role within social systems plays role in
individual’s development personality” (pp. 194-195). He explains that a child usually requires cultural ways. He grows to accept the roles, which appropriate to his status within the family, but later, he finds himself playing many assigned roles within many social systems. His behaviour is modified within limits by every social situation he encounters.

In *Personality Theory and Research*, there some environmental determinants that influence individual’s personality, such as culture, social class, family, and peers. They also mention three ways in which parents influence their children’s behaviour. They present situations that elicit certain behaviour in children like frustration leads to aggression. Second is, that parents serve a role models for identification. Third, is that parents selectively reward behaviour (Pervin and John, 1997, pp. 11-14).

4. **Psychological Approach**

One of the main elements of Erikson’s psychosocial stage theory is the development of ego identity (Erikson, 1968). Ego identity is the conscious sense of self that we develop through social interaction. According to Erikson (1963) in the *Childhood and Society*, our ego identity is constantly changing due to new experience and information we acquire in our daily interactions with others. In addition to ego identity, Erikson also believed that a sense of competence also motivates behaviours and actions.

Each stage in Erikson’s theory is concerned with becoming competent in an area of life. If the stage is handled well, the person will feel a sense of mastery,
which he sometimes referred to as ego strength or ego quality. If the stage is managed poorly, the person will emerge with a sense of inadequacy. In each stage, Erikson believed people experience a conflict that serves as a turning point in development. In Erikson’s view, these conflicts are centred on either developing a psychological quality or failing to develop that quality.

During these times, the potential for personal growth is high, but so is the potential for failure. According to Sigmund Freud’s *Psychoanalytic Theory of Personality* that is written by Cherry in About.com (n.d.), personality is composed of three elements. These three elements of personality, known as the id, the ego and the superego, work together to create complex human behaviours.

**a. The Id**

The id is the only component of personality that is present from birth. This aspect of personality is entirely unconscious and includes instinctive and primitive behaviours. According to Freud, the id is the source of all psychic energy, making it the primary component of personality. The id is driven by the pleasure principle, which strives for immediate gratification of all desires, wants, and needs. If these needs are not satisfied immediately, the result is a state anxiety or tension.

However, immediately satisfying these needs is not always realistic or even possible. If we were ruled entirely by the pleasure principle, we might find ourselves grabbing things we want out of other people’s hands to satisfy our own cravings. This sort of behaviour would be both disruptive and socially
unacceptable. According to Freud, the id tries to resolve the tension created by the pleasure principle through the primary process, which involves forming a mental image of the desired object as a way of satisfying the need.

b. The Ego

The ego is the component of personality that is responsible for dealing with reality. According to Freud, the ego develops from the id and ensures that the impulses of the id can be expressed in a manner acceptable in the real world. The ego functions in the conscious, preconscious, and unconscious mind. The ego operates based on the reality principle, which strives to satisfy the id’s desires in realistic and socially appropriate ways. The reality principle weighs the costs and benefits of an action before deciding to act upon or abandon impulses.

In many cases, the id’s impulses can be satisfied through a process of delayed gratification, the ego will eventually allow the behaviour, but only in the appropriate time and place. The ego also discharges tension created by unmet impulses through the secondary process, in which the ego tries to find an object in the real world that matches the mental image created by the id’s primary process.

c. The Superego

The last component of personality to develop is the superego. The superego is the aspect of personality that holds all of our internalized moral standards and ideals that we acquire from both parents and society—our sense of right and wrong. The superego provides guidelines for making judgments. The
superego acts to perfect and civilize our behaviour. It works to suppress all unacceptable urges of the id and struggles to make the ego act upon idealistic standards rather than upon realistic principles. The superego is present in the conscious, preconscious, and unconscious. According to Freud, the superego begins to emerge at around age five. There are two parts of the superego:

1) **The Ego Ideal**

The ego ideal includes the rules and standards for good behaviours. These behaviours include those, which are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value, and accomplishment.

2) **The Conscience**

The conscience includes information about things that are viewed as bad by parents and society. These behaviours are often forbidden and lead to bad consequences, punishments or feelings of guilt, and remorse.

d. **The Interaction of the Id, Ego and Superego**

With so many competing forces, it is easy to see how conflict might arise between the id, ego and superego. Freud used the term ego strength to refer to the ego’s ability to function despite these duelling forces. A person with good ego strength is able to effectively manage these pressures, while those with too much or too little ego strength can become too unyielding or too disrupting. According to Freud, the key to a healthy personality is a balance between the id, the ego, and the superego.
5. Theory of Motivation

The basis of Maslow’s motivation theory (1954) is that “human beings are motivated by unsatisfied needs, and that certain lower factors need to be satisfied before higher needs can be satisfied. According to Maslow, there are general types of needs (physiological, survival, safety, love, and esteem) that must be satisfied before a person can act unselfishly. He called these needs “deficiency needs”. As long as we are motivated to satisfy these cravings, we are moving towards growth, toward self-actualization. Satisfying needs is healthy, while preventing gratification makes us sick or act evilly” (pp. 80-122).

As a result, for adequate workplace motivation, it is important that leadership understands the active needs active for individual employee motivation. In this manner, Maslow’s model indicates that fundamental, lower-order needs like safety and physiological requirements have to be satisfied in order to pursue higher-level motivators along the lines of self-fulfilment. As depicted in the following hierarchical diagram, sometimes called “Maslow’s Needs Pyramid” or “Maslow’s Needs Triangle”, after a need is satisfied it stops acting as a motivator and the next need one rank higher starts to motivate. (Maslow, 1954, p. 123-154)
a. **Self-actualization**

   Self-actualization is the summit of Maslow’s motivation theory. It is about the quest of reaching one’s full potential as a person. Unlike lower level needs, this need is never fully satisfied; as one grows psychologically there are always new opportunities to continue to grow. Self-actualized people tend to have motivators such as truth, justice, wisdom, and meaning. Self-actualized persons have frequent occurrences of *peak experiences*, which are energized moments of profound happiness and harmony. According to Maslow, only a small percentage of the population reaches the level of self-actualization.

b. **Esteem Needs**

   After a person feels that he “belongs”, the urge to attain a degree of importance emerges. Esteem needs can be categorized as external motivators and internal motivators. Internally motivating esteem needs are those such as self-esteem, accomplishment, and self respect. External esteem needs are those such as reputation and recognition. Some examples of esteem needs are recognition (external motivator), attention (external motivator), social status (external motivator), accomplishment (internal motivator), self-respect (internal motivator), and success. Maslow later improved his model to add a layer in between self-actualization and esteem needs: the need for aesthetics and knowledge.

c. **Social Needs**

   Once a person has met the lower level physiological and safety needs, higher level motivators awaken. The first level of higher level needs is social needs. Social needs are those related to interaction with others and may include
friendship, acceptance, affection, belonging to a group, and giving and receiving love.

d. Safety Needs

They are security, shelter, freedom from fear and anxiety. Once physiological needs are met, one’s attention turns to safety and security in order to be free from the threat of physical and emotional harm. Living in a safe area, medical insurance, job security, and financial reserves might fulfil such needs. According to the Maslow hierarchy, if a person feels threatened needs further up the pyramid will not receive attention until that need has been resolved.

e. Physiological Needs

Physiological needs are those required to sustain life, such as air, water, food, sex, and sleep. According to this theory, if these fundamental needs are not satisfied then one will surely be motivated to satisfy them. Higher needs such as social needs and esteem are not recognized until one satisfies the needs basic to existence.

6. Theories of Symbol

According to Yelland, Jones, and Easton (1953), symbolism is “the use of expressions, which represent or recall certain ideas in literature. Such symbols are in daily use, and writers find that they not only simplify a thought but also express it more picturesquely. Besides being used directly in this way, symbolism is the basis of much figurative language. Symbols are used not only to our understanding but also to our imagination and sense of literary works. An
interesting recent use of the symbol is in connection with a literary movement called expressionism” (p. 201).

Here are some theories of symbol by Emerson, Carlyle, Lawrence, Wilson, and Dewey that is written by Quina (1971) in her document resume. Emerson, who in his essay “The Poet says things admit of being used as symbols because nature is a symbol...” represents the transcendental approach to symbolism Emerson’s fundamental assumptions in defining the symbol are grounded in Neo-Platonism. “All form is an effect of character, all condition, of the quality of the life, all harmony, of health...”

From the notion that all form is grounded or conditioned by an essential nature of the universe as good, Emerson concludes “everything in nature answers to a moral power.” Since nature is a symbol, “in the whole, and in every part,” it is not surprising to find that the coachman values riding, and that the hunter values his dogs. All such people, says Emerson, are participating in “beauty not explicable”.

It is because we so enjoy participating in the supernatural that we are driven to the use of emblems and symbols to communicate the ineffable: “...See the power of national emblems. Some stars, lilies, leopards, a crescent, a lion, an eagle, or other figure which came into credit God knows how, on an old rag of bunting, blowing in the wind on a fort at the ends of the earth, shall make the blood tingle under the rudest or the most conventional exterior.”

In Sartor Resartus: The life and Opinions of Herr Tuefelsdroch, Carlyle has his amiable Professor maintain, “the Universe is one vast symbol of God...
(that) man himself is a symbol of God.” Carlyle makes a distinction between what he calls extrinsic and intrinsic symbols. Extrinsic symbols are accidental. They grow out of a kind of herd instinct that people have to gather together. In this category, Carlyle would place Emerson’s common man. “Under such symbolism, has stood and can stand the stupidest heraldic Coat of arms military banner everywhere. The symbol of necessity to band together reflects only a glimmer of the Divine idea of duty.”

The intrinsic symbol, on the other hand, is presented in the great works of art. This symbol reflects the Divinity; “it is the Godlike rendered visible.” Because the intrinsic symbol is a true representation of the Godlike, it is fit that men should gather about it and value it in itself. It does not have the arbitrary nature of the herd symbol. In Emerson’s case the reality is God, Divinity, absolute reality, or what you will. In Carlyle’s case the absolute symbol, the highest conceivable symbol, is Christ.

In order to define the symbol, Lawrence first makes a distinction between allegory and myth. “Allegory,” he says, “is an narrative description using, as a rule, images to express certain definite qualities.” Then Lawrence defines the myth: “Myth is descriptive narrative using images. The purpose of myth is too deep, going to deep in the blood and soul, for mental explanation or description. So, the meaning of symbol is that the symbol is an image of a myth. “Symbol doesn’t mean. They stand for units of human feeling.”

Wilson, then, defines symbolism as an act, as a creative process. “And symbolism may be defined as an attempt by carefully studied means to
communicate unique personal feelings. The pragmatic approach is represented by Dewey regards all words which represent objects and actions as symbols. All symbols have a meaning, but the meaning is not in the symbol itself. Here are some symbols that are related to the topic, which is discussed:

a. **Pearl Earrings**

As stated by *The Penguin Dictionary of Symbols* (1996), the pearl is the essential symbol of a femininity wholly creative. The Ancient Greeks regarded pearls as symbols of love and marriage. The pearl may also be seen in the role of mystical centre. It symbolizes the sublimation of instinct, spiritualization of matter, transfiguration of the elements, the gleaming goal of evolution. Pearls are rare, pure, and precious. They are pure because they are regarded as being flawless and white, and this is unaffected by their being dredged from the muddy depths or taken from a clumsy shell.

Diadochus of Photike taught that, the merchant selling “all that he had” to get the “pearl of great price”. The pearl is also compared with the female sexual organs. In China, it was a symbol of immortality. In Persian literature and folklore, the unflawed pearl is regarded as a symbol of virginity. However, threading pearl is versification. Earrings, which are decorated with rare and precious pearl, cast a shadow of this holy nobility upon their wearers (p. 742-745).

According to *The Penguin Dictionary of Symbols* (1996), in North Africa, earrings carry an especial and originally sexual significance. The obscene implication of a rogational prayer “May God bedew her earrings!” is “May God bedew the lips of her vulva”. The sexual symbolism of earrings is plainly
demonstrated by the women of the Aurès region of Algeria. Be this as it may, the sexual symbolism of the earring (French: *boucle*) agrees with the etymology of its Latin source, its literal meaning being “little mouth” (pp. 330-331).

b. Eyes

In *The Penguin Dictionary of Symbols* (1996), it is only natural that the eye, the organ of visual perception, should almost universally be taken as a symbol of intellectual perception. The human eye is regarded as a symbol of knowledge and of supernatural perception; it is sometimes endowed with surprising qualities. During sexual intercourse “the wife is joined to her husband through her eyes as well as through her sexual organs.”

Throughout Ancient Egyptian tradition, the eye retained its solar, fiery nature, as a source of light, knowledge and fertility. The Bambara say that “sight is desire; the eye is the wish” and, lastly, that “a man’s world” is “his eye”. Also, metaphorically, the eye is able to correspond to notions of beauty, of the world, of the universe or of life (ibid.) (pp. 362-366).

c. Hair

Hair was believed to preserve an intimate connection with its owner even when it ceased to be part of him or of her (*The Penguin Dictionary of Symbols*, 1996). Hair is one of woman’s weapons and therefore the fact of its being concealed or displayed, plaited or hanging loose, is often the sign of a woman’s availability, surrender or modesty. The sense of sexual provocativeness connected with a woman’s hair is also behind the Christian tradition that a woman may not enter the church bareheaded (pp. 459-463).
Consider the words of Paul: “Every man who prays or prophesies with his head covered dishonours his head. But every woman who prays or prophesies with her head uncovered dishonours her head—it is the same as having her head shaved. For if a woman does not cover her head, she might as well have her hair cut off; but if it is a disgrace for a woman to have her hair cut off or her head shaved, then she should cover her head” (Holy Bible, 1 Corinthians. 11. 4-6).

“Judge for yourselves: Is it proper for a woman to pray to God with her head uncovered? Does not a very nature of things teach you that if a man has long hair, it is a disgrace to him, but that if a woman has long hair, it is her glory? For long hair is given to her as a covering. If anyone wants to be contentious about this, we have no other practice—nor do the churches of God” (Holy Bible, 1 Corinthians. 11. 13-16).

Women are covering their hair to show their good manners and obeying their husbands for the sake of their dignity. The cap means that women must be honoured and respected, as women must. If women do not covering their hair, they do not have dignity and men do not respect them because they seem show off their selves in public. It is shameful. Cap is a tool to show women’s dignity and glory as God has created them. Once again, Paul stresses that women must cover their hair in public as a symbol of “authority” on their head. (1 Corinthians. 11)

d. Heat

Heat is associated with physically with light, as love is associated with intuitive knowledge and organic life with the instrumentality of the spirit. According to Plutarch, heat and light were set in motion by the Sun, just as were
the intellectual and vital principles, blood and breath, by the heart. Heat is the principle of rebirth and regeneration, as well as of communication. However, the feeling of heat is particularly associated with the raising of energy in Kundalini Yoga and is readily compared with a blazing fire. Some writers maintain that this heat is a consequence of “raising” and sublimating sexual energy (The Penguin Dictionary of Symbols, 1996, pp. 483-484)

7. Theories of Love

Love is the most powerful of incitements to ambition. A lover will do anything and endure anything to win the admiration of his “beloved” and avoid disgracing himself in his eyes. Since man is only half a complete creature, and each half goes about with a passionate longing to find union with the lost half of one’s original self is what we call “love” and until it is satisfied, none of us can attain happiness. The goal of love, as Socrates conceives it, is not incorporation with a mate of flesh and blood, nor even lifelong “marriage” with a “kindred mind,” but the soul with the “eternal wisdom” in a region “all breathing human passion far above.”

Eros, then, is always desirous love of its object, and that object is always something not yet attained or possessed. Socrates believes it himself and would fain persuade others that Eros (“desirous longing”) is the truest helper we can have in this quest after immortality. This is what we have to offer by way of a eulogy on the “might and manhood” of Eros (212b-c) (Taylor, 1963, pp. 213-230).
Expressionist love is considered an expression of a state of affairs towards a beloved, which may be communicated through language or behaviour, but which is a reflection of an internal, emotional state, rather than an exhibition of physical responses to stimuli. Others in this vein may claim love to be a spiritual response, the recognition of a soul that completes one’s own soul, or complements or augments it. The spiritualist vision of love incorporates mystical as well as traditional romantic notions of love, but rejects the behaviourist or physicalist explanations (Moseley, 2001).

Sternberg (1986), came up with a Triangular Theory of Love. The underlying idea of this theory is that love can be dissected into three main parts: intimacy, passion, and decision/commitment (pp. 119-135).

a. Intimacy
This encompasses feelings of closeness, connectedness, and boundedness. With passion, there is the initial infatuation, the strong emotions, and the attraction. It involves a high level of trust between two individuals.

b. Passion
This encompasses drives that lead to romance, physical attraction, and sexual consummation. With intimacy, the lovers become closer, inter-depandant, and psychologically their self-concepts begin to overlap.

c. Commitment
This encompasses, in the short term, the decision to remain with another, and in the long term, the shared achievements and plans made with that other.
Commitment is the most volitional of the three, the decision to take steps to maintain the love and the relationship.

d. Forms of Love

1) **Liking or Friendship:** Is characterized true friendships, in which a person feels a bond, warmth, and a closeness with another but not passion or long-term commitment.

2) **Infatuated Love:** It is pure passion.

3) **Empty Love:** It is characterized by commitment without intimacy or passion.

4) **Romantic Love:** It bonds individuals emotionally through intimacy and physically through passionate arousal, but neither is sustained without commitment.

5) **Companionate Love:** It is an intimate, non-passionate type of love that is stronger than friendship because of the element of long-term commitment.

The love ideally shared between family members is a form of companionate love, as is the love between close friends who have a platonic but strong friendship.
6) **Fatuous Love:** Its commitment is motivated largely by passion without the stabilizing influence of intimacy.

7) **Consummate Love:** It is the complete form of love. Consummate love is theorized to be that love associated with the “perfect couple”. (1987; 341).

C. **Context of the Novel**

1. **Review of Socio-Historical Background of Delft in the 17th Century**

   *Girl with a Pearl Earring* is a historical fiction about a young girl’s life that lives in the 17th century in Delft. For the study talks about the conditions in the society, the writer thinks that it is necessary to review the socio-historical background at that time, which will be useful to analyse the influence of the society to the Griet’s life. The writer thinks that religion, socio-economic, and art are the elements, which have influenced Griet most.

   a. **Religion**

   1) **Catholicism in Delft**

      According to Janson (2001, n.d.), “the Jesuits, who had established their first Dutch mission in 1592, moved to a permanent location in Delft in 1612. In Delft, many Catholic families were prosperous and lived close to each other although we cannot speak of a true Catholic ghetto, but rather a neighbourhood because no one was forced to live there. Many Catholics were prominent in business and industry and therefore vital for the prosperity of the town. Many of the most successful faience, which employed a sizable part of the community, were Catholics.
Although Catholics were not actively repressed in the Netherlands in general, they were not altogether free to act as they wished. In any case, there were simply too many Catholics left in Delft to ban the exercise of their religion altogether. Adherents to the old faith suffered mainly official discrimination. They were denied access to all municipal functions. They could no longer become sheriffs but they retained influence in some of the guilds, including the Guild of St. Luke. Diehard Protestants as “Romish superstition” scorned the Catholic faith. On the other hand, even though the municipal authorities, under the pressure of Reformed ministers, frequently issued regulations that made life difficult for the Catholics, their policy of repression was made ineffective by political and economic considerations.”

From the book of “The Public and The Private in the Age of Vermeer on 2000 by Wheelock, we can find that The Nieuwe Kerk and the Oude Kerk were originally built as Catholic churches. The former was dedicated to the Virgin Mary and Saint Ursula, while the latter was dedicated to Saint Bartholomew and Saint Hippolytus. The Reformation, the sixteenth-century reform movement in Christianity, changed all this. Calvinism, named after the Swiss reformer John Calvin, became the most important Protestant denomination in the Northern Netherlands. Calvin’s followers did not accept the teachings of the Catholic Church as the guideline for their lives, but lived by the words of the Bible.

The resulting religious strife was a major factor in the Eighty Years War. At the conclusion of this War the Reformed Church became the national church of the Dutch Republic. All churches, including the SS. Bartholomew & Hippolytus
(Oude Kerk) and the SS. Mary & Ursula (Nieuwe Kerk), became the property of the Reformed Church. Catholics did enjoy religious liberties, but were not allowed to express their faith in public, which is why they built clandestine churches (pp. 26-27).

2) Catholic Marriage

The Council of Trent (1545-1563) had decreed matrimonial unions between Catholics and non-Catholics null and void. Thus, the marriage between Catharina as a Catholic and Vermeer as a non-Catholic would not have been accepted by the Catholic Church as a union in the understanding of the Catholic Church. According to the Council of Trent the Roman Catholic Church had always taught the dogma of the Holy matrimony as part of the Seven Sacraments, contrary to the Protestant Church. The apostolic vicar to The Netherlands, Phillip Rovenius, writing in 1648, equated the marriage of a Catholic to a nonbeliever to a pact with the devil (Janson, n.d., Vermeer’s Delft Today: The Old-Catholic Church in the Bagijnhof).

b. Socio-Economic

After the end of the 80 years war with Spain in 1648, the Netherlands had emerged as a vital new political, economic, and cultural force. One of the consequences of the Republic’s independence was the change in the balance of power, power that had for the first time in modern history, passed into the hands of bourgeois. This decisive change was to have enormous repercussions on the art market. Although the birth of a capitalistic society is often cited in relation to the
sudden explosion of artistic production, the abundance of money may explain why pictures, if desired, could be bought, but it does not explain either why they were so strongly desired. Perhaps the reasons for which a number of great artists suddenly flourish in any given period of time have not been understood (Janson, n.d.).

The old Delft, the birthplace of Johannes Vermeer, was undoubtedly one of the most characteristic little towns of seventeenth century Holland. Delft, however secluded her situation might appear, was in reality a town full of life and business. The Old Delft (Delft: stream, river), in those times carried all the traffic of the neighbourhood by ships and boats. At that time, there is also a plague, which happened in Delft and caused dead for many people.

Delft was of old a town of beer brewing. In the beginning of the century, one could count more than a hundred breweries, and about 1670 there were still some fifteen working. Various reasons had contributed to the decline. However, the owners did not lose courage. They established a new business in their factories, which since 1600 constantly increased in prosperity until about 1670 it had grown into an industry, which today is tile world-famous: the manufacture of China, the so called “Delft-Blue” (Swillens, 1950).

1) The Housemaids’ Living Conditions

According to Schama (1987, p. 455), between ten and twenty percent of all Dutch households had at least one servant in the middle and late seventeen century. They played an important role for the household as they did all of the household duties. However, the society put a very bad image
onto them. They were indisputably regarded as the most dangerous women of all for they represented the presence of the footloose inside the home. They were the unmarried but nubile, entrusted with essential domestic work but notoriously untrustworthy.

The typical of all housemaids were insubordination, laziness, garrulousness, insatiable appetite for food and drink. Moreover, they were nubile and very often “man sick” and could make themselves alluring, exposing their bosoms or their calves while pretending to work, wearing flimsy clothing or claiming in the middle of the night that they were frightened by thieves or ghosts and needed comforting. The thieving maid had a whole repertoire and very bad tricks to cover their traces.

2) Cap (Bonnet)

This type of hat usually covered the head completely and was secured with ties underneath the chin. Several styles of caps (bonnets) were popular during this decade. The type of cap (bonnet) worn and the fabric from which it was made depended on social status. Wealthy ladies wore bonnets made of expensive fabrics like silk and satin. This type of bonnet was almost always made of black silk. Black was the most common colour bonnets worn by the wealthy. The less wealthy wore a basic style of bonnet designed to be more functional than fashionable.

Those worn by the poor were likely made of wool, which was not often dyed. Bonnets seen on the less wealthy women were often fuller in the back, reaching from the crown of the head to the nape of the neck, with a
wider brim to offer shade from the sun. They were made of inexpensive fabrics like wool. Unlike the bonnets worn by wealthier women, these did not have whalebone to hold them stiff, and they had a more floppy appearance. (eHow, n.d.)

c. Art

In the review by Penguin Book Club (“Reading Guides”, n.d.), the Baroque period is remembered less by one specific style of art than as a period of time. Derived from the Portuguese “barocco” for “irregular pearl”, Baroque was comprised of many diversions from Biblically based Renaissance painting. The Protestant Reformation unleashed artists from rote depictions of scenes from the Bible and allowed them to venture into increasingly more interesting domestic domains. Ladies of the day would pose before silent musical instruments in rooms adorned with the trappings of success, like maps of newly explored territories and shelves with expensive volumes of books.

It has been estimated that between five and ten million works of art had been produced during the century of the Golden Age of Dutch art. “Very few of these, perhaps less than 1%, have survived. Works of art, ranging from simple prints and copies to originals hung in almost all Dutch homes. For example, pictures of some kind or another were found in about two thirds of Delft households” (Montias, 1989).

As the merchant class gained monetary status in the community, so did their desire to be painted, just as royalty was just a few decades earlier. Jan
Vermeer (1632-1675), a native of Delft who never left the small city, relied on the bourgeoisie for his living. Vermeer, a Protestant who converted to Catholic when he married, struggled to support a large family. Many of his paintings depict the wives or daughters of his Protestant patrons caught in the middle of common household actions—pouring a pitcher of water, writing a letter, or playing an instrument. He strove for realism, going so far as to blend sand in his paints to create an accurate texture of bricks in the famous portrait of his hometown, “View of Delft”.

The most well known departure from Vermeer’s calculated paintings is the intriguing, mysterious subject of “Girl with a Pearl Earring”, thought to be painted in 1665. In the painting, a young woman, adorned in an unusual head wrap and wearing a prominent pearl-drop earring, turns to face the painter over her left shoulder—eyes sympathetic and slightly lowered, mouth demurely parted. The moment captured by the painting is captivating—sexually charged yet undeniably innocent.

D. Theoretical Framework

The analysis of the study talks about the socio-historical background of Delft, Netherlands in the 17th century which situation of religion, socio-economic, and art, influence the main characters of the novel, Vermeer, Catharina, and Griet. The situations also affect the characters’ life, such as religion problem between Catholic and Protestant; Griet’s family socio-economic condition; Griet’s art special ability; the great 17th century artist, Johannes Vermeer; and Griet’s love...
for her master. The theories used are the theories of character, methods of characterization, theory of personality, psychological approach, theory of motivation, theory of symbol, theory of love and some reviews on the socio-historical background.

The first, second, and the third theory will be used as a basic theory to analyse the character of Vermeer, Catharina, and Griet in which it helps answering the first problem formulation. Whereas, the rest of the theories will be used to analyse the second problem. The review socio-historical background on religion, socio-economic, and art will be used as basic knowledge to the description of the real events happened in Delft, Netherlands. It is also useful for analysing the second problem formulations, in which the writer thinks that the conditions in the society are what had influenced the characters most.
CHAPTER III

METHODOLOGY

This chapter presents the methods of the study to solve the problems stated in chapter I. This study is intended to answer: how Vermeer, Catharina, and Griet are portrayed in the novel, and what are the true meanings of the pearl earrings to the three main characters as seen in Tracy Chevalier’s *Girl with a Pearl Earring*.

A. Object of the Study

*Girl with a Pearl Earring* is one of the most popular novels of Tracy Chevalier. It was first published in 1999 by Harper Collins Publisher and later became the bestseller. *Girl with a Pearl Earring* was a story written in 1999—after she published her first novel on 1997. She wrote it in London when she was pregnant. On the interview by Gavin J. Grant, Johannes Vermeer’s painting, Girl with a Pearl Earring, was inspired her. She was 19 when visited her sister in Boston and saw it in her sister’s room. She has been loving the painting very much until now. The novel has the same name as the painting because the painting is the culmination of the story; its creation is what the story is leading up to. The novel itself could not exist without the painting.

The novel was printed and bound in the Great Britain by Clays Ltd, St Ives plc. The text is divided into four chapters and runs up to 248 pages. *Girl with a Pearl Earring* belongs to the genre historical fiction. Historical fiction usually tells a story that is set in the past. The setting is real and drawn from history, and
The novel opens on Griet’s house in Delft and the whole novel is set in Delft, the Netherlands and mainly in the Vermeer’s studio.

The story throughout is narrated from Griet’s perspective, in the first person point of view. Her way to tell the story is clear and descriptive, about the paintings and the characters itself. Despite its title, *Girl with a Pearl Earring* is not situated in the context of the history of painting, but stays focused on the human relationship, especially between Vermeer and Griet, and more in the domain of psychological insight. This novel is a work that focuses on the essence of the painting’s charm, the earring. Chevalier started researching by reading the entire catalogue for the 1996 Exhibition at The Hague. She was doing a combination of research in Delft and writing at the same time.

Chevalier spent four days in Delft, a couple of days in Amsterdam, and The Hague where the painting (that inspired the novel) is in a museum. She wrote her novel when she was pregnant so that it was easier for her to tell the character of Catharina that seems to be always pregnant in the novel. “She finished the work in just eight months, because she had a “biological deadline” (The Guardian/The Observer, 2003).

**B. Approach of the Study**

This study uses psychological approach. Psychological approach is used to answer the formulated question. This approach can help the writer to understand the three main characters’ personality better and the true meaning of the pearl
earrings. The psychological approach is also useful for the writer to find the extrinsic aspects of the novel or the deeper meaning.

C. Method of the Study

The method used in the study was library and Internet research. Two kinds of sources were used; they were the primary and the secondary sources. The primary source was *Girl with a Pearl Earring* novel. The secondary sources were books and articles on theories and reviews used in the analysis. The research is conducted in several steps. The first step was to select a literary work that was going to be analysed. The second step was the technical reading of the novel as fundamental step before turning to further analysis. As the object of this study, the authoritative text of the novelette as obtained from the 2000’s of Tracy Chevalier’s *Girl with a Pearl Earring*, by Harper Collins Publisher (London) is used.

The reading is conducted to recognize the data; particularly those dealing with the character of Vermeer, Catharina, and Griet—the major characters in the story—and the pearl earrings. The third step was deciding the topic to be discussed. Additionally, the writer concluded the analysis into two problem formulations. The next step after formulating the problems related to the topic and finding the appropriate approach employed in the analysis was finding the secondary sources related to the topic or problems that would be analysed. In this step, the writer found the secondary data from some books and online references as stated above. The next step was answering or analysing the problem
formulations. In this step, the writer tried to answer the problem formulations by using the primary and secondary data.

Here, the writer tried to apply the theories and reviews from the secondary data to the story of the primary data. In the analysis, the writer focused on Vermeer, Catharina, and Griet’s character by observing their attitudes, actions, behaviour, conversations, or other’s opinion towards them. Then, the writer gave some explanations on their characters clearly. After that, the writer focused on the conditions on the society at the time of Vermeer, Catharina, and Griet’s life. Here, the writer tried to apply the information of the socio-historical background as it could give additional information to the characters’ life outside the information given from the primary data. Afterwards, the theory of symbol, love, and psychological are used to answer the second problem formulations.

The last step was to conclude the study of the novel. In this step the writer concluded the important points of the analysis as the result of the analysis and gave some suggestions to the future researchers who want to analyse Girl with a Pearl Earring.
CHAPTER IV

ANALYSIS

This chapter deals, first, with how Vermeer, Catharina, and Griet, the three main characters of *Girl with a Pearl Earring* are portrayed. In order to find the descriptions on the three main characters, there are the theories of character, methods of characterization, the theories of personality, and the theory of motivation that are used. Second, are the true meanings of the pearl earrings to the three main characters as seen in Tracy Chevalier’s *Girl with a Pearl Earring*. In addition to answer the second problem there are psychological approach, the theories of symbol, and the theories of love. The novel *Girl with a Pearl Earring* serves as the main resource and the theories above are implemented as the supporting theories.

A. Characterization of the Major Characters of the *Girl with a Pearl Earring*

A character is one of important parts in the novel. Many characters are involved in *Girl with a Pearl Earring*. Some of them are the major or the centre of the story and some are minor. The examples of the minor characters in the novel are Griet’s Father, Griet’s Mother, Frans, Agnes, Maria Thins, Tanneke, Cornelia, Maertge, Van Ruijven, Anthony Van Leeuwenhoek, Peter the father, Peter the son, and many others. The followings are the main characters constituting the focus of the story and the analysis of this study such as Johannes Vermeer, Catharina, and Griet.
In order to understand a character deeply, Murphy (1972, p. 160-173) states nine methods of characterization, they are personal description, characters as seen by the other characters, speech, past life, conversation of other characters, direct comment of the author, character’s reaction to various situations and events, thoughts, and mannerism. However, in this analysis the writer uses some theories and an approach that will be implemented to understand the main characters in the *Girl with a Pearl Earring*. In this part, the characters will be analysed in details. Quotations from the novel will be used to support this study.

To maintain the focus of the analysis to come, only Johannes Vermeer, Catharina, and Griet are taken into consideration. Griet, for her position as the protagonist of the story; Vermeer as he represents a big influence that affects Griet in her life; Whereas Catharina, Vermeer’s wife, as she represents a typical wife that needs her husband to treat her nicely and pay more attention to her. In what follows, each of the major characters is overviewed generally in terms of his/her characterization, which includes his/her respective role(s) and influence on each other, and the way he/she develops throughout the story. Here are the characteristics of Johannes Vermeer, Catharina, and Griet, the three main characters in *Girl with a Pearl Earring*.

1. **Johannes Vermeer**

   “Vermeer is a Delft painter” (p. 8) who paints his own domestic life, obsessively, calmly, and silently, no matter what is happening outside his home. He only creates few paintings in his life.
“You know that your new master is headman of the Guild of St. Luke...” (p. 8)
He was an art dealer as well as an artist, and paintings hung in almost every room, even where I slept. There were more than fifty in all, though the number varied over time as he traded and sold them. (p. 17)

“Vermeer is not a sick man. He is not really ill until a day or two before his death. It is the strain of the debt that drives him into frenzy.” (p. 246)

Catharina describes her husband’s sudden decline as follows.

The family is falling further into debt, mostly because of a war between France and the Netherlands that began in 1672. Not only do the art market collapse. Not even van Ruijven wants to buy paintings then. Income from Maria Thins’ rents properties also dry up. She has problems collecting her rents. Vermeer has to take over the mortgage on his mother’s inn. And then there are the children.” (p. 245)

a. Good Looking

Griet describes him as a man whose “eyes grey like the sea” (p. 4), “their grey was like the inside of an oyster shell” (p. 180). “He had a long, angular face, and his expression was steady” (p. 4). “His chin is firm and her lips is thin”. (p. 190) Vermeer is a good-looking man and no wonder if Griet likes him. “His hair is red of brick washed by rain”. (p. 5) “When he smiled, his face was like an open window”. (p. 61) Vermeer is Griet’s spirit. “His smile made me grips my broom tightly”. (p. 68)

... A man’s, low and dark like the wood of the table I was working on (p. 3). He had no beard or moustache, and I was glad, for it gave him a clear appearance. (p. 4)
... He had a low voice, soothing voice that I liked to listen to. (p. 83)

From Vermeer’s personal description and from Griet’s point of view, we can conclude that Vermeer is a good-looking man.
b. **Perfectionist**

Vermeer is a perfectionist painter and in some way restrained, so he only paints slowly and his family is constantly faced with financial problems. It is getting worse when Vermeer dies and leaves only few paintings to support his family. “He was dead and he would paint no more paintings. There were so few—I had heard that he never did faster, as Maria Thins and Catharina had wanted him to”. (p. 243) He usually makes only few paintings a year, about two or three paintings. He wants to dedicate himself to his job. We can see from other characters’ conversation in the quotation below that Vermeer is a perfectionist in his work.

“The master doesn’t paint enough to make the money for servants, you see. Three paintings a year he does, usually. Sometimes only two. You don’t get rich from that.”

... He would always paint at his own pace.

“... Young mistress wants him to paint more, but my mistress says speed would ruin him.” (p. 53)

He will not stop working if he knows that the painting is not complete yet no matter who is to get it. His passion for a perfect painting is very strong and he will not stop painting if it is not complete yet. “I would never stop working on a painting if I knew it was not complete, no matter who was to get it,” he muttered.

“That is not how I work.” (p. 207) However, Maria Thins sometimes does not have the same point of view about it. She does not really happy when a fine painting ended up in the hand of a baker.

He was not paint faster, however. He spent five months on the girl with the water pitcher.

“It’s a shame such a fine painting is to go only to the baker,” she said one day. “We could charge more if it were for van Ruijven.”
In fact, Vermeer will do anything to complete his paintings. He also uses a tool named camera obscura to help him making a better painting. He uses the camera, which belongs to van Leeuwenhoek for a couple of times.

“This is a tool. I use it to help me see, so that I am able to make the painting.”

“… My eyes do not always see everything” (p. 63)

“The camera obscura helps me to see in a different way,” he explained.

“To see more of what is there.” (p. 64)

Sometimes, he also does everything that he wants to complete his paintings even thought it can hurt others’ feelings. He forces Griet to wear the other one of the pearl earrings though he will not see it in the painting.

“You must wear the other one as well,” he declared, picking up the second earring and holding it out to me.

For a moment I could not speak. I wanted him to think of me, not of the painting.

“Why?” I finally answered. “It can’t be seen in the painting.” (p. 221)

“You must wear both,” he insisted. “It is a farce to wear only one.” (p. 222)

Due to the fact that he is a perfectionist, he needs someone with sharp eyes and delicate touch to clean up his studio. “He is looking for a maid who could clean his studio without moving everything”. (p. 8) Griet is the one with the criteria. By analysing Vermeer’s speech, the conversation between Griet and her father, and Vermeer’s characters as seen by Tanneke and Griet’s father, we can conclude that Vermeer is a perfectionist painter who will not stop working if the painting is not complete yet.
c. Quiet

Vermeer is “a very quiet man” (p. 115). He always says his words briefly. Though he is a very quiet man, he has a big influence in his family and no one dare to disobey him. Vermeer is also rarely to laugh. “I had not heard him laugh often—sometimes with the children, once with van Leeuwenhoek”. (p. 193) He prefers to be alone in his studio rather than socializing with people. He likes to work in a quiet place. Every member of the family will try not to break the silence when they go upstairs.

I followed Tanneke... (p. 19)
“Now, upstairs.” Tanneke went first up the steep stairs, then put a finger to her lips. I climbed as quietly as I could. At the top, I looked around and saw the closed door. Behind it was a silence that I knew was him. (p. 20)

He also prefers to be in a quiet place and stays away from everyone, such as when there is a preparation for a feast. In addition, during the birth feast, he is very quiet and prefers to be in the corner and talking to van Leeuwenhoek. Instead of chatting with everyone and he seems not much interested in the party.

He stayed away during the preparations of his son’s birth feast, locked in his studio or escaping to the Guild. I saw him only once, three days before the feast. (p. 85)
My master was much quieter. He spent most of his time in one corner of the great hall, talking to van Leeuwenhoek. He looked comfortable though not much interested in the party. Large crowds did not appeal to him as they did his wife. (p. 88)

When he does not painting or does not start another painting, he always stays away from home.

He spent much of his time away from the house, either at the Guild or at the Mechelen, his mother’s inn across the square. (p. 79-80) “He is either in his studio, where no one is to disturb him, or he is out.” (p. 50)
Through studying Vermeer’s personal descriptions, Tanneke’s reaction to various situations and events, Vermeer’s characters as seen by Griet and Tanneke, Vermeer’s mannerism, and Griet’s father speech, they show that Vermeer is a quiet man who does not have much interest in socializing and prefers to do things on his own. He prefers to be alone in a quiet place where no one can disturb him, whether he is working on his painting or not.

d. Calm

Vermeer is also a very calm man. He always appears very calm in every conflict. Vermeer is angry with van Ruijven when they have a conversation on the street and make an arrangement for Griet that will be the object of his next commission. He asks Vermeer to start painting Griet. He tries hard to keep his calm expression because he does not want to lose his patron by showing his anger.

“There was a long silence. I glanced at my master. He was struggling to maintain a calm expression, even though he is angry.” (p. 178)

Whenever his wife is angry, he will calm her down. At the end of the story, when Catharina knows that Vermeer paints Griet and tries to ruin it, he catches her by the wrist and holds her wrist firmly.

He knew, tough. He knew his own wife.
... He caught her by the wrist as she plunged the diamond blade of the knife towards the painting... Catharina struggled but he held her wrist firmly, waiting for her to drop the knife. (p. 228)

Considering Vermeer’s mannerism, Vermeer’s reaction towards various situations and events, and his characters as seen by Griet, it can be concluded that Vermeer is a calm man who can control and maintain his emotion and anger.
e. Exceptional

He tries hard to keep his good relationship with Catharina and fulfil her needs, but he often acts in a peculiar way. His unique characteristic also made him difficult to communicate with his wife well. He always shows his feelings by the unique actions he makes, not from the little he says or the expressions he does not show on his face. He does not show his expression on his face much but Griet has learned to gauge his mood.

... He did not show much—but from the way he moved about the studio and attic. When he was happy, when he was working well, he strode purposefully back and forth, no hesitation in his stride, no movement wasted. If he had been a musical man, he would have been humming or singing or whistling under his breath. When things did not go well, he stopped, stared out the window, shifted abruptly, stared up the attic ladder only to climb back down before he was halfway up.” (p. 147)

According to van Leeuwenhoek, Vermeer is a painter who has unique characters. He is a special man who always does what he wanted to do without thinking the consequences. He knows Vermeer well because he is his close friend.

“He is also an exceptional man” (p. 197).
“His eyes are worth a room full of gold. But sometimes he sees the world only as he wants it to be, not as it is. He does not understand the consequences for others of his point of view. He thinks only of himself and his work.”
“... The women in his paintings—he traps them in his world. You can get lost there.” (p. 197)
“He also always does what he wanted to do without considering the result” (p. 207).

From Griet and van Leeuwenhoek’s conversation, Vermeer’s character as seen by Griet, and Griet’s speech, we can conclude that Vermeer is a great painter who has unique characters.
f. Loving

It is obvious that Vermeer loves his wife but he has his own unique way to show his feelings to his wife. He loves his wife so much and though Catharina become more and more impatient because of the delivery is about to come. He seems to play his role well as a good husband. “He often look at her full of love, touch her shoulder, speak to her in a low voice laced with honey”. (p. 82) Vermeer never puts his eyes from Catharina on the birth feast though he just sitting in the corner. Actually, Vermeer cares his wife very much.

“He spent most of his time in one corner of the great hall, talking to van Leeuwenhoek though his eyes often followed Catharina around the room as she moved among her guests”. (p. 88) “Vermeer was brought up as a Protestant. He converted when he married”. (p. 149) It indicates that Vermeer loves Catharina very much and he wants to be together with her so that he converted to Catharina’s religion in order to marry her. He doesn’t want his wife to know that he paints Griet because he doesn’t want to hurt his wife. On the other hand, this is also part of the agreement with van Ruijven.

Catharina wants to have many children and Vermeer seems never refuse it because he always leaves her alone to work in his studio. He does not want Catharina to be lonely because the children can accompany her. In contrast, Vermeer is a failure. Sometimes, he avoids his responsibilities as a father and husband and the consequences of his acts. He places art above his personal relationships with both family and Griet.
Even though there are some conflicts between Vermeer and Catharina, they seem to love each other. Vermeer is a quite responsible man for his wife. By studying the explanation above, Vermeer’s character as seen by Griet and Vermeer’s speech, we can see that Vermeer is a loving man who loves his wife very much.

g. Dependent

Vermeer is too dependent on his wife and his mother-in-law because “he lives in Maria Thins’ house” (p. 16), and of course with “van Ruijven, his patron” (p. 8). “When Catharina is angry because she finds the painting, Vermeer is not going to admit to helping Griet get the earrings and expressed nothing to protect her”. (p. 226) Furthermore, when “van Ruijven manages to corner Griet in the hallway, Vermeer is just frowning. He looks as if he wants to say something to his patron but cannot. It is Pieter the father who help Griet from van Ruijven.” (p. 88) According to the analysis above, we can conclude that Vermeer is very dependent on his mother in law, van Ruijven, and his wife.

2. Catharina

Catharina is Vermeer’s wife. She is a very tough woman. Her life is very hard. She is a mother of eleven children, a wife of a painter who is always locks himself up in his studio, a daughter who experiences domestic violence, and has a great debt when Vermeer die. She needs more attention from her husband because he is always being in his studio.
a. Beautiful

Griet describes her as a very beautiful woman. “She is very beautiful as long as she keeps her happy expression because the combination of her blonde hair and light brown eyes making her look exotic”. (p. 112) She is a “very tall woman—taller than her husband” (p. 3) who “has got blonde curly hair” (p. 4). “She looks like as if she has been blown about the wind, although it is a calm day”. (p. 3-4) “Her face is like an oval serving plate, flashing at times, dull at others and her eyes are two light brown buttons”. (p. 4) “Her skin is bright as polished brass” (p. 3) and “her expression is flicker like a candle” (p. 4). By analysing Catharina’s personal description and direct comment from the author, she is characterized as a very beautiful woman.

b. Clumsy

“Catharina is very clumsy”. (p. 58) When she sees Griet for the first time in the kitchen of Griet’s house, “she is knocking off the table so that the knife spins across the floor” (p. 4). However, she is also has knocked over Van Leeuwenhoek’s box.

Tanneke laughed harder. “She broke his box! She was looking in it and knocked it over. You know how clumsy she is.” “... Young mistress broke it and van Leeuwenhoek won’t see her now. That’s why master won’t allow her in his studio unless he’s there. Perhaps he thinks she will knock over a painting!” (p. 58)

That is why Catharina is afraid of Van Leeuwenhoek. She is usually hiding when Van Leeuwenhoek comes. One day, when Van Leeuwenhoek comes, she is hiding in the courtyard when Griet is hanging out washing and breathing heavily.
... When Catharina appeared, she breathing heavily. She sat down on a chair by the door, closed her eyes and sighed.
... “Have they gone?” Catharina hissed.
“They are in the studio, madam,” I responded.
“Good. Now help me up,” Catharina held out her hands and I pulled her to her feet. (p. 57)

When she takes Griet to the studio for the first time, she does not have the courage to enter the studio. “She remains on the threshold and watching Griet from the doorway”. (p. 33) “She is also cannot sit still so that Vermeer never paints her”. (p. 172) Considering Tanneke’s speech, Catharina’s characters as seen by Griet, and Catharina’s mannerism, it can be said that Catharina is very clumsy. She breaks van Leeuwenhoek’s camera obscura.

c. Jealous and Negative Thinking

Catharina is jealous to Griet. She does not like Griet since the first time she met her because Griet has caught her husband’s attention. “That’s enough prattle,” the woman declared. Though she was annoyed by his attention to me, it was me she frowned at. (p. 4)

She always yells at Griet and speaks rudely to her. Griet does not only catch Vermeer’s attention but also Van Ruijven’s attention, which makes her, feels jealous.

“Have the wide-eyed maid bring it to us,” van Ruijven commanded. “... Go on, then!” Catharina cried to me. “You heard what he said. Bring the wine.” (p. 76)

I was on the stairs when I heard van Ruijven say, “Where’s that wide-eyed maid? Gone already? I wanted to have a proper look at her.”
“Now, now, she’s nothing!” Catharina cried gaily. It’s the painting you want to look at.” (p. 77)
On the contrary, “she also speaks harshly to Tanneke” (p. 24). Catharina always has negative thinking to Griet. “She does not like Griet locked in the studio with her jewellery box, the place where she could not get to it. Catharina is worry because Griet may steal her jewellery and tempting her husband”. (p. 150)

By analysing Catharina’s mannerism, Catharina’s reaction to various situations and events, and her characters as seen by Griet, it can be concluded that Catharina is a jealousy woman and she always has negative thinking towards Griet.

d. Loving

It is clear that she loves her husband very much. The explanation below shows that Catharina loves her husband very much. Catharina is the one who fights to save Vermeer’s paintings and manage to save them from the creditors even though she has a lack of genuine interest in art. She has acted so because of her love to her husband. She has forgiven her husband who has broken her heart by painting Griet with her pearl earrings secretly. She also forgives him who has already betrayed their love, their family and children, her trust, and herself.

Even if she fells ignored because others can be closer to her husband than she does, she is still obedient and faithful to her husband, in a happy and sad moment, until death do them part. However, Catharina feels a great loss when her husband died. It can be seen from her appearance when she meets Griet to give the pearl earrings.

... She wore the yellow mantle trimmed with ermine. It too had a faded look about it, as if it had been worn too many times. There were badly
repaired rents in the sleeves, and the fur had been eaten away in places by moths.
“Now go,” Catharina ordered in a voice muffled with hidden tears. “I have done what he asked. I will do no more.” She stood up, crumpled the paper and threw it on the fire. She watched it flare up, her back to me.

Considering Griet’s thoughts and Catharina’s speech, it can be concluded that Catharina is a loving woman. She loves her husband very much.

e. Loyal and Obedient

Catharina is very loyal and obedient to her husband. In fact, what Vermeer says is more powerful than anything is—Catharina or others in the house do. Others will obey what he says because he is the breadwinner in the family. Even though she feels ignored because others can be closer to her husband than she can, she still cannot disobey her husband’s command. When she is told that Griet is assisting her husband, she feels unhappy but dare to be silence. “She’s not happy, of course, but she’s more afraid of his anger. There’s another reason why she’s not concerned. She is carrying a child again”. (p. 158)

On the other hand, it also means that her husband will paint faster and their children will not be starving. This is for the sake of the children, herself, and the family. When Vermeer wants to see Griet’s painting on short loan, Catharina does not dare to say no. Likewise, she also gives her pearl earrings to Griet because her husband asked that in his will and because she cannot wear them again.

“Papa asked to have the painting on a short loan.”
“... It didn’t help matters here, I can tell you. But by that time he was in such a state that we didn’t dare say no, not even Catharina.” (p. 241)
“He asked that you have these.”
“...It’s not for you to decide. He has decided for you, and for me. They are yours now, so take them.” (p. 246)

By analysing Maria Thins’ speech, Catharina’s thought, and Catharina’s reactions towards various situations and events, it can be conclude that Catharina is very loyal and obedient to her husband.

f. Motherly

Catharina spends most of her time with her children. Actually, she is a good mother, which responsible to her children. “She usually out in front of the house, sits on the bench while combing Lisbeth’s hair and searching for lice” (p. 26), then after that “combing through Cornelia’s hair” (p. 29). “She also teaches Aleydis and Cornelia to sew. She is correcting Aleydis who is sewing and teaches them to help each other by asking Cornelia to help her sister”. (p. 26) In contrast, Vermeer even blamed Catharina for she fails to raise their children properly when Cornelia exchanges the comb.

Catharina seems to be pregnant all the time. “She does most of the shopping, of course, but she goes off raw meat and fish when she is carrying a child. And that is often.” (p. 21) Although the family is short of money, she still wants many children.

It is Catharina who wants many children, I thought then. He would rather be alone in his studio... I know how babies were made. He had his part to play, and he must have played it willingly. (p. 82)

However, Vermeer never seems to refuse it because he wants it too. He will not always be with his wife all the time. Therefore, he hopes the children will
accompany his wife when he is painting or not at home. Besides, Maria Thins also
tells Griet that Catharina is pregnant again.

“Did he explain that I was—assisting him?”
“No.”
“But I told her, once he has gone,” Maria Thins added. (p. 157)
“… What did she say when you told her?”
“She’s not happy of, course, but…there’s another reason why she’s not so
concerned… She’s carrying a child again.”
“Another?” I let slip. I was surprised that Catharina would want another
child when they were so short of money. (p. 158)

As a mother, Catharina has to do her task as a mother with her best. Even
though her belly is getting bigger but she still takes care of her children properly.
Catharina still concerns herself with the household things.

As grew heavier Catharina became more and more absorbed in herself. She
still looked after the children, with Maertge’s help. She still concerned
herself with the house keeping, and gave Tanneke and me orders. She still
shopped for the house with Maria Thins. (p. 198)

In fact, Catharina is a sensitive woman who cares of her husband and her
children so much. On the other hand, “she refuses to punish Cornelia even she
knows that her children should be punished. It is Maria Thins who has to do it.”
(p. 156)

She had taken to heart his words about her care of the children, who were
after all her main charge, and began to spend more time with them than she
had before with the encouragement of Maria Thins. She even began to
teach Maertge and Lisbeth to read and write. (p. 159)

From Catharina’s mannerism, her reactions to various situations and
events, and her characters as seen by Griet, Griet’s thought, and Griet’s
conversation with Maria Thins we can conclude that she is a good mother for her
children. She also becomes their teacher.
3. Griet

Griet, a Protestant girl “who had been baptized sixteen years ago in the New Church” (p. 13), is the narrator of the story. “Griet has a brother, Frans, thirteen years old and a sister Agnes, ten years old”. (p. 10) “She was born on March, the unpredictable month, when it is never clear what may happen”. (p. 95) Personally, it represents Griet’s character that is unpredictable. Griet comes from the lower class society. “She is not sure how she should be with her mistress. Because she has never been a maid, nor has they never has one in their house. There are no servants on their street. No one can afford one”. (p. 25)

a. Talented

Even though she is only a maid but she has a special talent on art. From the beginning of the novel, Griet shows an unusual sense of aesthetics and artistic gift—visually talented. Vermeer is aware of it when he sees what Griet does in her kitchen.

I always laid vegetables out in a circle, each with its own section like a slice of pie...and placed a carrot disc in the centre. “I see you have separated the whites,” he said. “And then the orange and the purple, they do not sit together. Why is that?” “The colours fight when they are side by side, sir.” He arched his eyebrows, as if he had not expected such a response. (p. 5)

Maria Thins also understands all her potentials and appreciates them not only because she is useful for Vermeer career, but because of what she is—the real manager and the real mistress of that house. She is able to genuinely appreciate his art: not because he is famous, but because she likes and understands
the art he creates. Griet is Vermeer’s interpreter in his personal and artistic complexity.

This is because Griet’s father—“a tile-painter who has lost his trade after an accident that makes him blind” (p. 7)—always takes her to see paintings in the market or other places, which makes “Griet likes to see paintings” (p. 148). Because of her talent, Vermeer takes Griet as his assistant who helps him to grind the colour in the attic and become his back up model—when the model cannot come. “Griet takes the baker’s daughter place that is ill and cannot come”. (p. 104) She also takes Van Ruijven’s wife and daughter place in the musical painting.

With her special talent, Griet knows what is missing from her master’s painting. She knows that he should do something with the scene. Even though she is afraid to change the scene he is to paint, she knows that it will make the painter better. Griet finally decides to change the scene.

It came to me then that the scene was too neat. (p. 140) Once it was clear to me what he should do to the scene, I waited for him to make the change. But he did not change what I had expected him to. (p. 141) In one quick movement I pulled the front part of the blue cloth on the table…and made a few adjustments to the lines of the folds… He may send me away from changing it, but it is better now. (p. 142)

By analysing Griet’s personal description, Griet’s reaction to various situations and events, her characters as seen by Maria Thins and Vermeer, and direct comment of the author, we can see that Griet is visually talented.
b. **Sharp Eyes**

Griet even describes herself in terms of the eye. “Only her mother will note the widening of her already wide eyes”. (p. 3) Vermeer is also notice that her eyes “are very wide” (p. 62) and Van Ruijven calls her “the wide-eyed maid” (p. 162). In my opinion, Griet’s wide eyes show an open-minded personality. Griet is Vermeer’s “tool” to see everything like camera obscura.

“This is a tool. I use it to help me see, so that I am able to make the painting.”
“But—you use your eyes to see.”
“True, but my eyes do not always see everything.” (p. 63)
“The camera obscura helps me to see in a different way,” He explained.
“To see more of what is there.” (p. 64)

Her perception allows her not only to appreciate but also to understand Vermeer’s paintings and his artistic side, which catch her master’s trust. Nonetheless, she also gives or maybe becomes inspiration to her master “when she is cleaning windows in the studio” (p. 92). Griet can also “read” her master’s mood by the way he moves.

“She has learned to gauge his mood not from the little he said but from the way he moves about the studio and attic even though he does not show the expression on his face much” (p. 147).

Griet cannot only describe accurately what she sees but she can also judge aesthetically and can even assist and make suggestions to Vermeer, as a camera obscura does. With her artistic eye and extraordinary perceptive, she can feel what is missing from a painting Vermeer is working on.

“There is a need to be some disorder in the scene, to contrast with her tranquillity. Something to tease the eye. And yet it must be something pleasing to the eye as well, and it is, because the cloth and her arm are in a similar position.” (p. 144)
I knew before he did. When I saw what was needed—that point of brightness he had used to catch the eye in other paintings—I shivered. (p. 203)

By examining Griet’s personal description, Griet’s mannerism, Griet’s reaction to various situations and events, direct comment of the author, and her character as seen by her mother, Vermeer, and van Ruijven, it can be said that Griet’s eyes are sharp.

c. Curious and Cautious

“She has an anxious, guilty expression”. (p. 34) She also has an extraordinary sensibility. There is an innocent curiosity in Griet. She always wants to know this and that. She wants to know about the camera obscura but she is afraid. She is terribly confused when the first time looks into it. She is wondering, “what is in the box is a trick of the devil, or something Catholic she does not understand” (p. 61). “Griet does not know what Catharina—or any of them—think of her being Protestant. It was a curious feeling, having to be aware of it myself”. (p. 32) Griet is cautious with people, especially Cornelia. Cornelia is very naughty and unpredictable. She may cause trouble for her.

Her light brown eyes were wide and innocent. I found myself warning to her sweetness, yet knowing I could not trust her. She could be the most interesting of the girls, but also the most changeable—the best and the worst at the same time. (p. 46)

Griet always does her job well. She is a hard worker. She never complains even though she is very tired and has so many things to do. She is low profile. Nevertheless, the most important thing is that she does not want to have problems with Tanneke by glance the compliment that she gets.
I was careful to deflect any praise for better housekeeping from myself. I did not want to make enemies. If Maria Thins liked the meat, I suggested it was Tanneke’s cooking that made it so. If Maertge said her apron was whiter than before, I said it was the summer sun was particularly strong now.

Griet is also does not want have a problem with Catharina. Griet is cautious when she is talking with Catharina and avoids her when she can. “I avoided Catharina when I could. It had been clear… That she disliked me”. (p. 52) From Griet’s personal description, speech, reaction to various situations and events, thoughts, and mannerism, we can conclude that Griet is a curious and cautious girl.

d. Introvert

Griet is good at hiding her expression. “She knows enough to hide her feeling when she is surprised by Vermeer’s question”. (p. 5) This is one of the reasons why she wears a cap. Griet is like wearing, a white cap that with the end ties under the chin or behind the neck and fold in a wide brim around her face, covering her hair completely and hanging down in points on each side of her face so that from the side her expression is hidden. (p. 11)

Her cap is a tool that is used by Griet to hide her expression and face. “As when she walks along the canal and the man call out a greeting to her, she merely nods and lowers her head so that the edge of her cap hide her face” (p. 12).

“It also happens when Cornelia throw the pot to the canal. She tries to stay calm and fills the other pot again and carries it inside, turning her head so that the girls cannot see her face”. (p. 23) The other case is that when Griet is trying to hide her thought by turning her head so that her cap hides her face. However,
Maria Thins’ gaze is watchful. So when Maria Thins narrows her eyes, Griet realizes that she knows everything she thinks” (p. 18) In fact, she just does not want everybody knows her feelings and people are not easy to know Griet. This makes “Griet is unexpected person who full of surprises. She always surprises Vermeer by her statements and acts” (p. 206). 

Women’s hair is a sacred part of a women body and should only be shown in front of the man who they love or their husband. Griet does not want Pieter sees her hair. She “hold her cap with both hands” (p. 185-186) and does not let Pieter to see it when they are in the alley. She wants to keep it only for herself. “She is not the sort of girl who left her head bare”. (p. 192) She will not let anyone to see her hair. She “cannot show her hair to her master and she does not want to take off her cap” (p. 192).

My hair was long and could not be tamed. When it was uncovered it seemed to belong to another Griet—a Griet who would stand in an alley alone with a man, who was not so calm and quiet and clean. A Griet like the women who dared to bare their heads. That is why I kept my hair completely hidden—so that there would be no trace of that Griet.” (p. 130-131)

Women should cover her hair to show good manners and respect to their husbands and to show their value. The cap itself means that woman should be honoured and appreciated as a woman. If women do not covering their hair, they do not have value. Men do not respect women who do not covering their hair because they seem show off themselves in public. It is ashamed. Cap is women’s “tool” to show their dignity and glory as God has created them.

By examining Griet’s personal description, Griet’s characters as seen by Maria Thins and Vermeer, Griet’s speech, Griet’s reaction to various situations
and events, thoughts, and mannerism, we can conclude that Griet is wearing a cap. It is because she wants to keep something that is very precious for her and she wants to hide her feelings from people around her.

e. Loyal and Obedient

She is also very loyal and obedient to her master, Vermeer, and she is meant to do as he says. “Vermeer also prefers Griet not to speak but to do as he says”. (p. 191) As Vermeer asks her to look into the camera obscura, Griet is obediently looking in the camera obscura.

I was meant to do as he said.
I pressed my lips together, then stepped up to the box, to the end where the lid had been lifted. I bent over and looked in at the square of milky glass fix inside. There was a faint drawing of something on it. (p. 60)

Griet does not agree when Vermeer asks her to grind things in the attic to make colours because this will take some time. She cannot explain to every body why she must go to the attic at times and leaving her task. But he is her master and she is meant to do what he says. Griet becomes used to lying to do all of her master’s commands because of this condition.

… Sometimes he gave me so much work that I had to find a way to go up in the afternoons when I normally sat by the fire and sewed. I began to complain of not being able to see my stitching in the dim kitchen, and needing the light of my bright attic room. Or I said my stomach hurt and I wanted to lie down.
I began to get used to lying. (p. 114)

Griet does not like to disobey her master. On the other hand, she is also afraid if Catharina knows that she assists him. “I hated to question or disobey him—he was my master. But I feared the anger of the woman downstairs”. (p.
110). Griet does all her jobs well even though her master never helps her by
telling his wife that Griet helps her to make the colours. In fact, she loves to grind
the things given by her master.

He never helped by lying for me, or asking me if I had time to spare for
him. He gave me instructions in the morning and expected them to be done
by the next day. (p. 115)

When Vermeer asks her to take place of the baker’s daughter, “she
obediently takes place of the baker’s daughter who is sick” (p. 104). “Griet is
obediently takes one of the women in the concert painting’s place” (p. 201) while
Vermeer asks her to take place. When Vermeer asks Griet to sit and starts painting
her, she obediently does all of what he wants.

“What do you want, sir?” I asked, sitting.
“Don’t talk.” He opened a shutter... “Look out the window.”
I gazed at the New Church tower and swallowed.
“Now look at me.”
I turned my head and looked at him over my left shoulder.
“Griet,” he said softly.
I knew know.
“Yes. Don’t move.”
He was going to paint me. (p. 180)

“As Vermeer wants to see Griet’s ears, she actually does not want to but
she has no choice”. (p. 192) When Vermeer asks her to wear the pearl earrings she
approves that. Vermeer’s words are very strong even if she has tried to reject it by
saying that “maids do not wear pearl” (p. 206) or that “her ear is not pierced” (p.
209). “She did it for him” (p. 222). She cannot object it. “She did whatever he
asked of her” (p. 202).

Griet is very loyal to her master. She will do anything to keep the secret
that she works in the attic for her master. Griet even becomes sharp with Tanneke
when she becomes suspicious of the red dust in Griet’s apron. She does not want
Catharina knows that she helps Vermeer to make colours. She does not want her
master to get into troubles.

“Have you been in the master’s things?” she said in an accusing tone.
“No, it was—” I stopped.
“I think young mistress had better see this,” she decided…
“Tanneke,” I said, gazing levelly at her, “if you know what’s best for you,
you’ll not disturb Catharina, you’ll speak to Maria Thins. Alone, not in
front of the Girls.” (p. 120)
It was those, with their bullying tone, that caused the most damage
between Tanneke and me. (p. 121)

From Griet’s speech, conversation of Griet and her master, direct comment
of the author, Griet’s reaction to various situations and events, thoughts, and
mannerism, we can conclude that Griet is very loyal and obedient to her master.
She cannot disobey him because she hates to do it.

f. Smart

She is not an educated girl. On the contrary, that does not stop her from
allowing herself to think. Yet, she is a smart girl and not a typical of other girls at
her age.

My father had taught me to write my name, but little else. At least I knew
how to hold the quill… I could read a little, from familiar things like my
prayer book, but not a lady’s hand. (p. 139)

Her calm and perceptive manner helps her in her household duties. She is
good at doing household things. Even though Griet is younger than Tanneke,
Griet knows more than she does. She knows that “the best cuts are to be has early,
even if the butcher or fishmonger promised to set aside things for the family” (p.
39). Griet can recognize the fresh meat by looking at its colour and smell. When
she goes to the Pieter’s stall to buy meat, she knows that their meat is not fresh. “The joint was grey at the edges. I sniffed the meat. “This is not fresh,” I said bluntly”. (p. 42)

On the other hand, when Griet is going to wash the windows in the studio, she asks Catharina first. “The panes of glass were dirty and needed scrubbing with warm water, but I was not sure if he wanted them clean”. (p. 35) Griet is afraid if she washes the windows, the light might change and affect her master’s work.

While Catharina was unlocking the studio door on the second morning I asked her if I should clean the windows. “Why not?” she answered sharply. “You do not need to ask me such petty things.”

Because of the light, madam,” I explained. “It might change the painting if I clean them. You see?” (p. 43)

Griet is also good at identifying people’s characteristics. She can read them. She knows it by studying their speech, reactions to various situations and events, mannerism, and conversation of others.

Though Maria Thins rarely scolded Tanneke, they both knew she ought to, and this kept Tanneke uncertain and quick to defend herself. Of the four girls, Cornelia was the most unpredictable. Both Lisbeth and Aleydis were good, quiet girls, and Maertge was old enough to begin leaning the ways of the house, which steadied her... (p. 54)

After analysing Griet’s speech, direct comment of the author, Griet’s reaction to various situations and events, thoughts, and mannerism, we can conclude that Griet is a smart girl even though she is not educated.

g. Fanatic

It is not easy for a Protestant Girl who works for the Catholic family because both of them do not have a good relationship at that time. “After 80 years
of war against the domination of Catholic Spain, young independent Protestant
United Netherlands, now blossoming’’ (Shill, 2006, 3). Griet is going into the
“camp” of the enemy, The Catholics. Griet’s mother hands her a prayer book so
that she can read it when she wants to escape the Catholicism around her.

She also gave me…a prayer book I could read when I needed to escape the Catholicism around me. (p. 8)
I knew no Catholic. There were not so many in Delft, and none in our
street or in the shops we used. It was not that we avoid them, but they kept
to themselves. (p. 13)
They were tolerated in Delft, but were expected not to parade their faith
openly. They held their services privately, in modest places that did not
look like churches from the outside. (p. 14)

In fact, the Catholics and the Protestants do not have a good relationship.
Griet’s father tells about Catholic people almost as if he envies them. Essentially,
Griet is not comfort being in the Catholic house. She is not accustomed with their
life and paintings about Catholic in this house. Even in her room, in the cellar, she
finds Catholic painting there. It makes her hard to close her eyes and when she
closes her eyes, the painting is fixed in her mind. She cannot sleep well.

I was about to blow out the candle when I noticed the painting hanging at
the foot of my bed. I sat up, wide-awake now. (p. 31)
It was another picture of Christ on the cross, smaller than the one upstairs
but even more disturbing… I could not imagine sleeping in the room with
the painting. I wanted to take it down but did not dare.
I slept badly that night, tired as I was. I woke often and looked for the
painting. Though I could see nothing on the wall, every detail was
fixed in my mind. (p. 32)

Griet does not like to be along with the Catholics. She just wants to be
with her family in Sunday and go to her church with them. Griet cannot go home
and meet her family when the plague happens because the area is being
quarantined.
I did not know what to do that first Sunday I was not allowed to go home... I did not want to remain at the house, though—whatever Catholics did on Sundays, I did not want to be among them. (p. 68)

When there is another baby whom born, Vermeer is going to say a prayer of thanks. Everybody should join the prayer but Griet feels uncomfortable to join with them in the prayer. However, she cannot decline to pray with them.

“... Now come, master wants to say a prayer of thanks.” Though uncomfortable, I could not refuse to pray with them. Protestants would have done the same after a good birth. (p. 82)

Griet is happy when Vermeer asks her to move to the attic and Tanneke goes back to the cellar. She is glad because she will not see the picture of Christ on the cross, which troubles her. “I liked sleeping in the attic. There was no Crucifixion scene hanging at the foot of the bed to trouble me”. (p. 117) From Griet’s speech and past life, Griet’s conversation with her mother, Griet’s reaction to various situations and events, Griet’s thoughts, and mannerism, we can see that Griet is fanatic to her religion. She does not like and does not comfort to live and be with the Catholic family.

h. Strong

Griet loves her family very much. She becomes a maid because she has to help her family after her Father has an accident. She feels very sad because she has to leave her family, especially her sister Agnes.

Father had been a tile painter… One day, the kiln exploded, taking his eyes and his trade. He was the lucky one – two other men died. (p. 7) “You know I don’t want to leave. I have to.” “We need the money. We have nothing now that Father can’t work.” “Eight stuivers a day isn’t such a lot of money.” Agnes had a hoarse voice.
“It will keep the family in bread. And a bit of cheese. That’s not so little.” (p. 9)

However, she has no other choices. This is the only way to help her family, working for The Vermeers. “Her father is ashamed and she has nothing to be so proud of, becoming a maid”. (p. 41) She feels worried because she leaves her family. The condition of the house is also different now. It is dim. They never eat some meat anymore. The stew vegetable is also tasteless.

Although it was not very much, I felt proud to hand over to my mother the few coins in my hand. This was, after all, why I was working. (p. 48) Everything was simple and clean, without ornamentation. I love it because I knew it, but I was aware now of its dullness. (p. 51)

Griet is very sad and worried about her family’s condition when the plague happens in the place Griet’s family live. Her family’s condition has made Griet reckless. She does not think that she can give her opinion about her master’s painting.

“... Does it please you that the map is gone?”

“It is a better painting now.” I did not think I would have dared to say such a thing at another time, but the danger of my family had made me reckless. (p. 68)

On the other hand, she is not afraid when she asks the soldier about the condition there. In fact she knows what the soldiers think when they see a young woman.

... He smiling and looking me up and down so I would know he didn’t mean money.

“Shame on you,” I snapped, “for seeking to take advantages of those in misery.”

... I had forgotten that soldiers think of just one thing when they see a young woman. (p. 70)

It is hard for Griet when Tanneke does not talk kindly to her any longer. Griet does not want her parents know about her hard condition in the Oude
Langendijck. Every thing seems hard for her parents after her Sister, Agnes, died. She does not want to make them sad because of this.

I did not dare to take nice things from her kitchen to cheer my father with. And I did not tell my parents how hard things were for me at the Oude Langendijck, how careful I had to be to keep my place. (p. 122)

After studying Griet’s speech, past life, conversation of Griet and Agnes, Griet reaction to various situations and events, thoughts, and mannerism, we can see that Griet is a strong girl who becomes breadwinner for her family. She loves her family very much and she wants to help them. She works as a maid for The Vermeer’s because she wants to help her family after her father has an accident.

i. Patient

Griet is a patient girl even though her life is very hard. Though she is a patient girl, “she does not like being laughed at” (p. 193) such as when Vermeer sees her wearing a piece of brown clothe. She is never complaining though she has many tasks in the Papists’ Corner—laundry, ironing, cleaning, shopping.

Even if her hands chap and crack from the soap and water, her face red from standing over the steam, her back aching from lifting wet cloth, her arms burn from by the iron, but she thinks that she is still new and young—it is to be expected she will have the hardest tasks. (p. 21)

Cornelia is also makes Griet’s new life becomes harder. She is a troublemaker. She is very naughty and disobedient. “She follows close behind Griet—as she carries the pots down the steps to get water from the canal—when she asks her to stand back from the edge” (p. 22). “Cornelia also throws the pot into the canal and also put the stones at the pot, probably hoping to sink it” (p. 23). Tanneke is also very difficult. Even though Catharina, Tanneke, and Cornelia
do not treat her nice but she does not take it to heart. Tanneke is also jealous of Griet that can enter and cleans the studio.

She was also jealous of me. I had cleaned the studio, where she was not allowed, where no one, it seemed, could go except me and Maria Thins. (p. 40)

Although Tanneke was often bad-tempered with me, but I learned not to take it to heart, as she never remained so for long. She was fickle in her moods, perhaps from being caught between Catharina and Maria Thins for so many years. (p. 54)

Griet is very young and live in a difficult situation. She is being uprooted from her family and stuck into a strange household with a strange religion. This condition has made her to be a strong girl at her age. “Strangers will think that she is calm but she is not cry as a baby” (p. 3). It means that even though many people think that Griet is calm and weak because her posture is “not very big” (p. 4) and in fact, “she is small” (p. 3) but actually, she is very strong indeed.

After studying Griet’s personal description, Griet’s characters as seen by another, Griet’s mother speech, direct comment of the author, Griet’s reaction to various situations and events, Griet’s thoughts, and mannerism, we can say that Griet is a patient girl. Even though her life is very hard but Griet is always being patience, which makes her as a strong girl.

B. The True Meanings of the Pearl Earrings

This part will discuss the meanings of the pearl earrings to the three main characters. The analysis uses psychological approach, the theory of symbol, theory of love, and the context of the novel.
1. The Literal Meanings of the Pearl Earrings

The most important symbol in this novel is the pearl earrings. The pearl earrings become the most important symbol in this novel because they are the “key” in this novel. The pearl earrings are about the story behind the painting is made. The detail of the painting is related to the Griet’s life, her relationship with Vermeer, and Vermeer’s relationship with his works. The pearl earrings have made big changes in the three main characters’ life and they create conflicts between them. The pearl earrings symbolize and illustrate pure love and something that is very important and worthy. “Pearls symbolize innocence and a pure heart, and help us get in touch with the simple honest things. They have also come to symbolize a happy marriage” (Ruby, 2011).

Vermeer and Catharina must have a happy marriage. They have five healthy children who are nice, cute, and beautiful. They seem like a perfect happy couple. Nevertheless, everything changes after Griet comes to their house. A young and good-looking maid who has catches her master’s attention has made jealousy in her mistress’s heart. Though Catharina feels rejected by her husband because she is forbidden to enter his studio—and Griet can—but she still loves him very much.

She is worried when Griet moves to the attic with her jewellery in the studio. “Maids are not be trusted with pearls” (p. 46) because they may “steal” them from their mistresses. Now, Griet is closer to her husband and it must be hard for a wife if another woman can be in the place she is forbidden to enter.
Catharina worries if Griet tempts her husband. Maids may “steal” their master’s love and attention. The pearl earrings tell about how the painting is created.

This is a work of light that is produced by the earring, which “can catch and reflects the light as our eyes do” (p. 204-205) and give the painting a focus. The earrings, with their reflection, are perfectly completing the painting.

The painting was like none of his others. It was just of me, of my head and shoulders, with no tables or curtains, no windows or powder brushes to soften and distract. He had painted me with my eyes wide, the light falling across my face but the left side of me in shadow. I was wearing blue and yellow and brown. The cloth wind round my head made me look not like myself, but like Griet from another town, even from another country altogether. (p. 202)

The background was black, making me appear very much alone, although I was clearly looking at someone. I seemed to be waiting for something I did not think would ever happen. (p. 203)

a. To Complete Vermeer’s Painting

The pearl earrings are used to complete Vermeer’s painting. Griet knows what is missing from the painting. She knows it before her master. “When I saw what was needed—that point of brightness he had used to catch the eye in other paintings—I shivered”. (p. 203) Vermeer finds it in one afternoon. Catharina herself gives him the answer when he looks at her dressing up and using the pearl earrings.

... His eyes were fixed on his wife’s pearl earring. As she turned her head to brush more powder on her face the earring swung back and forth, caught in the light from the front windows. (p. 204)
It made us all look at her face, and reflected light as her eyes did. (p. 205)

The pearl earrings can exactly complete the painting. It needs the pearl earrings’ light and they can bring all of the separate parts together.
“You know,” he murmured, “that the painting needs it, the light that the pearl reflects. It won’t be complete otherwise.”

... I had known immediately that it needed the pearl earring. Without it there were only my eyes, my mouth, the band of my chemise, the dark space behind my ear, all separate. The earring would bring them all together. It would complete the painting. (p. 206)

Without the pearl earrings inside the painting, Vermeer will not satisfy with the result. He is perfectionist when he is working and he will not stop painting if he knows that is not complete yet.

I knew that he would not borrow an earring from van Ruijven or van Leeuwenhoek or anyone else. He used what he wanted for his paintings. He had seen Catharina’s pearl and that was he would make me wear.

“... I would never stop working on a painting if I knew it was not complete, no matter who was get it,” he muttered. “That is how I work.” (p. 207)

“I know the painting will be complete.” (p. 209)

Nevertheless, Vermeer also cannot deny that he wants Griet. It is only because of he wants to create a perfect painting. In fact, her body, soul, and mind are just used instinctively by the painter as an inspiration to create perfect paintings.

“You see, competition makes men possessive. He is interested in you in part because van Ruijven is.”

“... He thinks only of himself and his work, not of you. You must take care then.

“... The woman in his paintings—he traps them in his world. You can get lost there. (p. 197)

b. Catharina’s Love Toward Vermeer

The pearl earrings also represent Catharina’s feelings to her husband that is pure and genuine. They are symbol of happy marriage and Catharina’s most favourite jewellery. These are things that are important and worth in Catharina’s
life. She is very loyal and obedient to her husband. She will do everything what he said though maybe it could hurt her feeling. She treats her husband very well, whole hearted, and devotes her whole life for him.

She gives her pearl earrings, which she cannot wear again to Griet because of her husband’s will. Vermeer is always trying hard to make and keep a good relationship with Catharina and full fill her every need. His unique characteristic also made him hard to communicate with his wife well, but he knows his wife so well and he loves her with his own way.

c. Griet’s Happiest Moment in her Life

The moments Vermeer paints Griet are the most gorgeous and happiest moment in Griet’s life. She is always and cannot stop thinking of him when he paints her. It’s also hard for her to meet his eyes.

I...tried not to see anything but to let my thoughts become quiet. It was hard because I was thinking of him, and of me sitting in front of him. ... At first I could not meet his eyes. When I did it was like sitting close to a fire that suddenly blazes up. Instead I studied his firm chin, his thin lips. (p. 190)

She is nervous when Vermeer paints her and looks into her eyes. Her heart beating so fast when a man that she loves is sitting in front of her and looks only her to paint her. Griet does not have the courage to look into his eyes but she forces herself. Griet knows that he wants her.

... I forced my gaze up to his eyes. Again I felt as if I were burning, but I endured it—he wanted me too. (p. 190)

As we gazed each other a ripple of heat passed through my body. I kept my eyes on his, though, until at last he looked away and cleared his throat”. (p. 191)
Griet cannot move her eyes and thoughts from Vermeer. Time together with him seems to go very fast. “The church bell struck three times. I blink. I had not felt so much time pass. It was as if I had fallen under a spell”. (p. 191) This is the best thing that Griet likes about her new life is being in the studio because it makes her close to her master and reminds her to her father as well.

The room gave off a clean, sharp odour of linseed oil that reminded me of my father’s clothes when he had returned from the tile factory at night. It smelled like wood and fresh-cut hay mixed together. (p. 33)

In fact, Vermeer tries to control and keeps his feelings toward Griet. He does not want to cross the line and goes too far. He may feel something for her but in the end, his passion for the perfect painting is stronger than his feeling toward Griet.

d. Triangle Love

The pearl earrings are symbol of triangle love between Vermeer, Catharina, and Griet. Vermeer has created a relationship between two women and this condition drives him into a triangle love. Even though Vermeer has a “difficult relationship” with Griet, he still loves his own wife, Catharina. Catharina and Vermeer’s love is a commitment, the decision to take steps to maintain the love and the relationship. “They have been together for a long time that they want to share achievements and plans they made with each other. Their love is Companionate. It is an intimate and long-term commitment” (Sternberg, 1987, p. 341).
He does not want to lose his wife and leave her. He loves her very much. Vermeer wants to keep his love and relationship with Catharina by not telling her that he paints Griet. He does not want to hurt Catharina’s feeling because he knows that she does not like Griet.

“What will your wife say when she sees the finished painting?” I asked instead, as boldly as I dared.
“She will not see it. I will give it directly to van Ruijven.” It was the first time he had admitted he was painting me secretly, that Catharina would disapprove. (p. 209)

As a result, he makes an agreement with van Ruijven to paint Griet alone and secretly.

My master must have agreed to paint me alone so that he would not have to paint me with van Ruijven.
Maria Thins knew about the painting as well. It was she who probably made the arrangement with van Ruijven. (p. 195)

Vermeer paints Griet not only because of his client’s commission. It is also because of he himself who wants to paint her and see her wearing his wife’s pearl earrings. It is proved that a man can love two women or more at once.

He looked down at the paint, the palette knife moving again. I think he smiled a little. “I want to see you wear the earring.” (p. 209)
“But you know what will happen then, sir.”
“H know the painting will be complete.”
You will ruin me, I thought. Again I could not bring myself to say it.

Vermeer and Griet develop a complex emotional relationship that causes jealousy in his wife, Catharina. However, he puts his attention on Griet because of her talent. His attention is mostly from the painter’s perspective. He needs someone to talk about art. Nevertheless, he cannot deny that he wants her. Vermeer does not refuse when Griet asks him to put the earring on her ear. He simply touches her ear gently.
He rubbed the swollen lobe between his thumb and finger, and pulled it taut. With his other hand he inserted the earring wire in the hole and pushed it through. A pain like fire jolted through me and brought tears to my eyes.

He did not remove his hand. His fingers brushed against my neck and along my jaw. He traced the side of my face up to my cheek, then blotted the tears that spilled from my eyes with his thumb. He ran his thumb over my lower lip. I licked it and tasted salt. (p. 221)

Their relationship is a romantic love that “bonds individuals emotionally through intimacy and physically through passionate arousal, but neither is sustained without commitment” (Sternberg, 1987, p. 341). “With passion, there is the initial infatuation, the strong emotions, and the attraction” (Sternberg, 1986, p. 119-135) between them. However, in the end of the story, Vermeer feels very regret because of hurting his wife’s feeling. Even though Vermeer has a forbidden relationship with Griet, he still loves his own wife, Catharina.

e. Betrayal

For Catharina, it is a betrayal of her love and her trust. She is very angry and sad when she sees the painting of Griet that wears her pearl earrings—things those are very important for her and in her life. They are symbol of happy marriage and Catharina’s most favourite jewellery. They like treasure for Catharina. She cannot accept the fact that Griet receive her husband’s love by wearing the pearl earrings. However, the only things that makes her very sad is that her husband who never paints her, is painting Griet. She turned to her husband. “Why,” she asked, “have you never painted me?” (p. 227)
She is not stupid. At least, she knows the processes on making a painting. She may know what happen during the processes on making the paintings. She knows that her husband and Griet are gazing each other for many hours and being together in the studio. However, Cornelia must give her some information—the things that Griet may say to her when Catharina finds the painting.

I might say, “What about the way he looked at me for so many hours while he painted this painting?”
I might say, “What about your mother and your husband, who have gone behind your back and deceived you?”
Or I might simply say, “Your husband touched me, here, in this room.” (p. 227)

For Catharina, the pearl earrings represent Catharina’s love towards Vermeer but they also mark of Vermeer’s betrayal. He puts the earrings on Griet’s ear, even though he loves his wife and he knows that she will be upset if she knows it. Catharina even cannot use the earrings again. It is too painful.

“He asked that you have these.” She picked out earrings and after a moment’s hesitation laid them on the table.
“I have not worn them again,” Catharina declared in a bitter tone. “I could not.”
I opened my eyes. “I cannot take your earrings, madam.”
“Why not? You took them once before. And besides, it’s not for you to decide. He has decided for you, and for me. They are yours now, so take them.” (p. 246)

2. The Deeper Meanings of the Pearl Earrings

a. Vermeer “Paints” Catharina

In fact, Vermeer wants to paint his wife but he cannot do it because of the condition of his wife, she cannot sit still. When he paints Griet, he imagines that Griet is “his wife”. He “paints” his wife, Catharina, through Griet and the other
women. Actually, “His ego tries to find an object in the real world that matches the mental image created by the id’s primary process” (Cherry, About.com, n.d.).

“Do you think he will paint her? For this painting with van Ruijven?” Tanneke must have heard the market gossip but had said nothing of it to me.

“Oh, the master never paints her. She can’t sit still!” (p. 172)

“... You should ask him for a painting. He might not say no. He could paint one of the children—Maertge, perhaps. Or your own lovely self.” Catharina was silent. From the way van Ruijven quickly changed the subject he must realised that he had said something that upset her. (p. 200)

All the properties that he uses to complete his paintings such as the yellow mantle, the pearl necklace, the pearl earrings, the jewellery box, the powder brush, etc., are belonging to Catharina. Actually, he really wants to paint his wife but she cannot sit still and clumsy. As a result, he paints women with his wife’s jewelleries and clothes.

A woman stood in front of a table... She wore a mantle of rich yellow satin trimmed with white ermine... (p. 37)
She was tying a string of pearls round her neck... In the dark foreground the table with the letter on it, the powderbrush and the other things I had dusted around. (p. 38)

“The baker’s daughter stands in a bright corner by a window,” I began patiently... “She is wearing a yellow and black fitted bodice of silk and velvet, a dark blue skirt...” (p. 96)

b. Losing Virginity

Vermeer is unexpectedly entered the room and making him the first one to see Griet’s hair. For Griet, it represents of losing her virginity.

I was reaching back to gather up my hair again when I heard one of those loose floor tiles in the studio clink. I froze. He had never come into the storeroom while I was changing. He had never asked that of me... (p. 207)
I lowered my hands. My hair fell in waves over my shoulders, (p. 207) brown like field in the autumn. No one ever saw it but me. (p. 208)

Her hair is one thing she keeps for herself. Something that is very precious. But now, he has seen it and it is no longer valuable.

Now that he had seen my hair, now that he had seen me revealed, I no longer felt I had something precious to hide and keep to myself. I could be freer, if not with him, then with someone else. It no longer mattered what I did and did not do. (p. 208)

Since after what happened in the storeroom, she finds Pieter in the tavern. She does not care about the place she comes to and about the men who seduce her and what people says. Griet takes him to the alley and she let him do like he wants. They are making love.

That evening I slipped from the house and found Pieter the son at one of the taverns where the butchers drank... Ignoring the whistles and remarks, I went up to him and asked him to come with me... I took his hand and led him to a nearby alley. There I pulled up my skirt and let him do as he liked... He gave me pain, but when I remembered my hair loose around my shoulders in the studio, I felt something like pleasure too. (p. 208)

On the other hand, the processes on making the painting also show that Griet and Vermeer are doing sexual act. The expression of her face on the painting with the earrings and mouth open are representing that they are doing sexual act. Griet feels that the moment Vermeer paints her is like when she has been in the alley with Pieter.

“Lick your lips, Griet.”
I licked my lips.
“Leave your mouth open”
I was so surprise by this request that my mouth remained open of its own will. I blinked back tears. Virtuous women did not open their mouths in the paintings.
It was as if he had been in the alley with Pieter and me. (p. 210)
c. Spiritual Love

The time spent between Griet and Vermeer mostly took place in Vermeer’s studio, in private. She also assists her master by grinding things to make colours and gives him suggestions about the paintings. By doing these things, Griet and Vermeer create paintings together and it is like as if they “make” children together. While Griet and her master are sitting close to each other preparing colours, there seems to be unspoken love in the air. Griet is very happy only if she just grinding things by his side. She feels warm only sitting by his side. Maybe Vermeer also feels this way.

It was very cold in the attic—although there was the little fire he used for heating linseed oil or burning colours...
I did not mind the cold so much when he was there. When he stood close to me I could feel the warmth of his body. (p. 116)

The pearl earrings are also the symbol of Griet, who shows her love to Vermeer. They are the symbol of Griet’s love and spiritual love between Griet and Vermeer. She wears the pearl earrings for him, the man that she loves. She does that because she loves him and she wants to use the pearl earrings. She wants to have his master’s love. She even pierces her own ears to show her love to Vermeer.

I pulled the earlobe taut and in one moment pushed the needle through my flesh. (p. 213)
Just before I fainted I thought, I have always wanted to wear pearls. (p. 214)
... I did it for him. I got out my needle and clove oil and pierced my other ear. I did not cry, or faint, or make a sound.” (p. 222)

Griet is crazy of him. Her heart is also beating very fast when she is be with him. It becomes so after Vermeer inserts the earring in her ear and does not
remove his hand. Her brother Frans knows that Griet loves her master since “it is clear from her face that Griet wants him” (p. 177).

I gasped as if I had been holding my breath under water. ... He inserted the earring wire in the hole and pushed it through. A pain like fire jolted through me and brought tears to my eyes. He did not remove his hand... He ran his thumb over my lower lip. I licked it and tasted salt. ... I could not think of anything but his fingers on my neck, his thumb on my lips. (p. 221)

She is still confused of her feelings toward her master. She does not completely understand her own feelings. She also does not know how she should be feeling. Nevertheless, she is very sad when the painting is finish and Vermeer asks her to give them back to Maria Thins. She is broken heart because it is over now, that he no longer needs her. She wants Vermeer seeing her hair again when she changes to her cap but he does not come to the storeroom.

“Take off the earrings and give them back to Maria Thins when you go down,” he added. I began to cry silently. Without looking at him, I got up and went into the storeroom, where I removed the blue and yellow cloth from my head. I waited for a moment, my hair out over my shoulders, but he did not come. Now that the painting was finished he no longer wanted me. (p. 222)

Griet is still thinking of Vermeer even though she has married with Pieter because Vermeer has been leaving marks in her ears, the tiny buds. Her heart still beating fast when she sees him.

The holes were long healed now. All that was left of them were tiny buds of hard flesh. I could feel only if I pressed the lobes hard between my fingers. (p. 236) At first it was very hard for me. When I saw him I froze wherever I was, my chest tightened, and I could not get my breath. (p. 237)
d. Suppression

However, Griet experiences an internal conflict within her. She is not a bad girl. Actually, Griet feels very guilty to Catharina because she has worn her earrings. “I felt truly sorry for her. Although she could not see it, I nodded to her respectfully, and then to van Leeuwenhoek, who smiled at me”. (p. 247) Griet is just an innocent victim of a rich man who wants to have her picture and a perfectionist painter who never thinks before he does and never cares of her feelings and condition. What can a woman like Griet do if she is in under control of a powerful man? Though Maria Thins has promised her that there is no painting of her but what van Ruijven wants cannot be rejected.

... Maria Thins warned, “van Ruijven is his patron, and a wealthy and powerful man. We cannot afford to offend him.” (p. 167)

“… He is very powerful,” he repeated, “and you are but a maid. Who do you think will win that round of cards?”
“… But you have little power over what happens to you. Surely you can see that?” (p. 169)

She is just a poor girl from a low class society. She has no choice because her family background and social status “force” her to take this path. On the other side, if she chooses to object her master’s command to be painted, she maybe loses her job and it means that her family will be starving. These things make Griet caught in the world she does not want to.

“… You’re getting caught where you should not be, Griet,” Pieter said more kindly. “Theirs is not your world.” (p. 169)
I did not see how they could refuse him what he wanted. (p. 170)
He had wanted a painting of his wife looking directly at the painter, and my master had made it. He had wanted a painting of the maid in the red dress, and had got that. If he wanted me, why should he not get me? (p. 171)
The processes of inserting the pearl earrings and to Griet’s ears, which are not yet pierced shows that Vermeer “is oppressing” Griet. Vermeer forces her to wear his wife’s pearl earrings even though Griet has disapproved it many times. She refuses to use the pearl earrings—because she cannot wear them and that her ears are not pierced yet—with so many excuses but Vermeer forces her.

“What are you going to ask me to do. I cannot wear it. Maids do not wear pearls.”

“... You know,” he murmured, “that the painting needs it, the light that the pearl reflects. It won’t be complete otherwise.” (p. 206)

“You are painting it for van Ruijven,” I argued instead, “not for yourself. Does it matter so much? You said yourself that he would be satisfied with it.” (p. 207)

“... But, sir,” I said, “My ear is not pierced.”

“I have seen you paint sometimes without the model being here. Could you not paint the earring without me wearing it?”

“... What will your wife say when she sees the finished painting?” I asked instead, as boldly as I dared. (p. 209)

In the end, she uses them and she even asks him to put the earring in her ear. However, she just wants to obey her master and she can do nothing but all that her master wants. She is just a maid from the lower class society and a Protestant girl who works in the Catholic house and outsider who has no power to protect herself. She knows that if Catharina finds that she wears the pearl earrings, she will be driven out of the house.

Actually, Griet does not meant to hurt Catharina’s feeling because she thinks that it is a process on creating a painting. Nevertheless she also worries if Catharina finds the painting of her or if she suddenly enters the studio and catches her being painted.

I worried about her discovering the painting of me. Luckily the stairs to the studio were becoming awkward for her to climb, so that she was unlikely
to fling open the studio door and discover me in my chair, him at his easel. (p. 198)

e. Freedom

The pearl earrings are also the symbol of Griet’s freedom because when Griet decides to leave the house and marries to Pieter the son, his master’s family still has fifteen guilders debt in Pieter’s meat stall.

As soon as I began working alongside Pieter they had switched butchers – so abruptly that they did not even pay the bill. They still owed fifteen guilders. Pieter never asked them for it. “It’s the price I have paid for you,” he sometimes teased. “Now I know what a maid is worth.”

Griet feels that her husband “buys” her from her master by considering that the debt has been paid off. When Catharina asks her to come to her house, Griet wonders if she will pay the bill. She wants to tell her to pay the bill but does not dare to say it.

For a brief moment I wondered if Catharina was going to give me a painting too, to settle her debt with Pieter. (p. 243) Fifteen guilders after all this time is not so very much, I wanted to say. Pieter has let it go. Think no more of it. But I dared not interrupt her. (p. 245)

Vermeer gives the pearl earrings to Griet through his will but Griet decides to sell the pearl earrings in the man’s trade for twenty guilders after take them from Catharina.

Then I set out for a place I had heard but never been to, tucked away in a back street behind the New Church. (p. 247) The man’s trade was keeping secrets. I knew that he would ask me no questions, nor tell anyone that I had gone to him. He held the earrings up to the light, bit them, took them outside the squint at them. “Twenty guilders,” he said. (p. 248)
Griet gives fifteen guilders to Pieter to pay the debt and keep the rest of them in the place only she knows. Now, she is free.

There are five extra guilders I would not be able to explain. I separated five coins from the others and help them tight in my fist. I would hide them somewhere that Pieter and my sons would not look, some unexpected place that only I knew of.
I would never spend them.
Pieter would be pleased with the rest of the coins, the debt now settled. I would not have cost him anything. A maid came free. (p. 248)

f. Losing Vermeer’s Love

The used of the pearl earrings in the paintings by Griet has made Catharina very angry and sad. On the day she finds the painting in the studio, she delivers her baby in there and loses it after its birth feast. She delivers it a month early. Griet has caught and steal her husband’s attention and tempts him. The pearl earrings are symbol of loss of Catharina’s love. She has lost her “love”—her baby—the fruit of Catharina and Vermeer’s love. She loses her child because of Griet.

Catharina had lost the baby she delivered that day of the painting and the palette knife. She gave birth on the studio itself—she could not get down the stairs to her own bed. The baby had come a month early and was small and sickly. It died not long after its birth feast. (p. 235)

Sometimes, Vermeer avoids his responsibilities as a father and a husband and he does not assume the consequences of his acts. But in the end, “Vermeer is very regret because of hurting his wife’s feeling” (228) by painting Griet. Though she is very sad and disappointed, she still loves her husband and takes care of him. Catharina is who fights to save Vermeer’s paintings and manages it from the creditors even though she has a lack of genuine interest in art.
CHAPTER V
CONCLUSIONS AND SUGGESTIONS

This chapter is divided into two parts; they are conclusions and suggestions. The conclusions are the answers of the problem formulations while the suggestions consist of two parts, the suggestions for the future researchers and the suggestion for English teaching and learning processes.

A. Conclusions

Based on the analysis of the previous chapter, there are two conclusions that can be drawn in this chapter. They are the description of the three main characters, Vermeer, Catharina, and Griet, and the true meanings of the pearl earrings to the three main characters in Girl with a Pearl Earring. By using the theories of character, methods of characterization, the theories of personality, and the theory of motivation the writer have managed to answer the first problem formulation about the three main characters’ descriptions, Vermeer, Catharina, and Griet. While the theories of love, the theories of symbol, and psychological approach are used to answer the second question about the true meanings of the pearl earrings to the three main characters.

Vermeer is a perfectionist 17th Century Delft painter. He only makes two or three paintings a year. He is a quiet man who likes to work in a quiet place. He is a calm man who prefers to be alone in his studio rather than socializing with people. He is an exceptional man who loves his wife very much but his unique
characters makes him hard to communicate with his wife well. He is an egoist man who always does what he wanted to do without considering the consequences. He is very dependent to his wife and his mother in law.

Catharina is Vermeer’s wife who is very beautiful. She is very clumsy, so that she is not allowed to enter the studio. She is jealous and negative thinking to Griet because Griet has caught her husband’s attention. Catharina and Vermeer like to have many children. Catharina is a loving wife. She loves her husband very much. She is the only one who struggles for her big family after her husband dies and leaves a huge debt. She is very loyal, obedient, and faithful to her husband. She always obeys her husband’s words. Catharina is also a good mother for her children. She tries her best to take care of them and teach them well.

Griet is a tile painter’s daughter who has a special talent on art. She catches Vermeer’s attention with her artistic gift. She is the breadwinner in her family. Her sharp eyes help Vermeer to paint like a camera obscura. Even though she is very young and small, she is actually very strong indeed. She has an anxious and guilty expression. There is an innocent curiosity in Griet. On the other hand, she is also cautious with people around her, especially with Catharina, Tanneke, and Cornelia.

Thing that is very important for Griet is her hair. It is something that is very precious for her. This is one of the reasons why she wears a cap and keeps her hair hidden under her cap. Griet is a strong, patient girl who is very loyal and obedient to her master. Though Griet never gets a formal education, she is a smart girl. She knows many things that others do not. Actually, Griet does not feel
comfortable when working for the Catholic family since she does not like Catholics.

The pearl earrings are the most important symbol in this novel and have made a big effect in the three main characters’ lives, Vermeer, Catharina, and Griet. They symbolize innocence and pure heart, and happy marriage for Vermeer and Catharina. However, everything changes after Griet comes. The meaning of the pearl earrings themselves is in the processes of making a painting of Griet. The surface meaning of the pearl earrings is that they are used to complete Vermeer’s painting. He will not be satisfied with the result without the pearl earrings on the painting. The pearl earrings can really complete the painting because they can put all the separate parts together.

The pearl earrings also symbolize Catharina’s feelings toward her husband. She loves him very much and he is very important in her life—as important as the pearl earrings. The pearl earrings cannot be separated from the processes of making the painting of Griet. The moment Vermeer paints Griet is the happiest moment in Griet’s life. It is clear that Griet likes him. She cannot stop thinking of him when he paints her. Griet cannot move her eyes and thought from her master. Her heart is beating very fast when Vermeer looks into her eyes.

The pearl earrings symbolize a triangle love between Vermeer, Catharina, and Griet. Even though Vermeer has a complicated relationship with Griet, he still loves his own wife Catharina. On the other hand, the pearl earrings can also mean a betrayal and a lost of Vermeer’s love for Catharina. She is very angry and sad when she finds the painting. She cannot accept the fact that Griet uses the pearl
earrings—her marriage symbol. It is a saddening fact that Vermeer, who never paints his own wife not even once, is painting another woman, a woman that Catharina hates. Catharina cannot and never wants to wear the earrings again because it is too painful for her.

On the other hand, there are deeper meanings of the pearl earrings. Vermeer actually wants to paint his wife but because that she cannot sit still he cannot paint her. He “paints” his wife through Griet and the other women with his wife’s clothes and jewellery. “His ego tries to find an object in the real world that matches the mental image created by the id’s primary process” (Cherry, n.d.). Vermeer is the first one who sees Griet’s hair in the storeroom. For Griet, her hair is one thing she keeps for herself—the most precious thing in her life. Griet feels like she is losing her virginity because of what happened in the storeroom.

She no longer cares about what will happened to her next because she thinks that she had lost everything. Then, she goes to meet Pieter and take him to the alley to make love. Griet feels like she is doing a sexual act with Vermeer, the moment Vermeer asks Griet to open her mouth when he is painting her. Griet and Vermeer are experiencing spiritual love. Though they are rarely talk to each other, there seems to be unspoken love in the atmosphere. She feels warm only by sitting side by side with Vermeer. Griet wears the pearl earrings for Vermeer, the man that she loves. She wants to show her love towards Vermeer even though it is clear from her face that Griet wants him.

Actually, Griet is not a bad girl. She experiences an internal conflict when Vermeer forces her to wear the pearl earrings. She is just an innocent victim of a
rich man and a perfectionist painter who never thinks of her feelings. She is just a poor girl from a low class society who has no other choices but obeying her master. She has no power to protect herself. She also does not mean to hurt Catharina’s feeling by wearing her pearl earrings. Vermeer forces her to wear them even though Griet has disapproved it many times. The processes of inserting the pearl earrings to Griet’s ears, which are not yet pierced shows that Vermeer is dominating Griet. The pearl earrings also bring freedom to Griet’s life. When Griet leaves the house and marry Pieter, she feels that her husband “buys” her from her master by considering that her master’s debt has been paid off.

After Catharina gives the earrings to Griet, she decided to sell the earrings in the man’s trade for twenty guilders. She gives the money to pay Vermeer’s debt in Pieter’s meat stall and keeps the rest five coins. Catharina has lost her husband’s love when she loses her child not long after its birth feast. She loses it because of Griet. She delivers it too early on the day she finds the painting.

**B. Suggestions**

This part consists of three sections. The first section is suggestion for future researchers, the second is suggestion for English teaching learning, and the third is the implementation of this literary work in teaching Prose II.

1. **Suggestion for Future Researchers**

The writer realises that this study still needs further improvements. Therefore, the writer has suggestions about the aspects that can be explored more in this literary work. *Girl with a Pearl Earring* is mostly talks about paintings, the
process on making paintings, and the painter’s life itself. This is a historical fiction novel. Most of the characters here are true, such as Vermeer, Catharina, Maria Thins, Vermeer’s daughters, van Ruijven, van Leeuwenhoek, and Tanneke. If the future researchers want to analyse this novel, they have to know exactly who Vermeer is and understand his life because there are only a little story and information about Vermeer’s life.

On the other hand, the future researchers must have knowledge on art or at least take an art class because there are some processes on making paintings. They have to be familiar with Vermeer’s work. Reading this novel is like travelling with the time machine and back to Delft city, in the 17th Century. It is also important to know the socio-historical background of Delft in the 17th Century. By knowing these three aspects, I hope the future researchers will understand the novel deeper. Hopefully, the suggestion is useful for those who are interested in analysing Tracy Chevalier’s Girl with a Pearl Earring.

Future researchers may explore more about the triangle love, which is experienced by Vermeer, Catharina, and Griet. On the other hand, future researcher may analyse the discrimination that is experienced by Griet as a Protestant and as a girl from a low class society.

2. Suggestion for English Teaching Learning

“Literature plays an important role in teaching four basic language skills like reading, writing, listening, and speaking. However, they should be taught in integrated way” (Hişmanoğlu, 2005, p. 57). According to Collie and Slater (1990,
There are four main reasons, which lead a language teacher to use literature in the classroom. These are valuable authentic material, cultural enrichment, language enrichment and personal involvement.

Hişmanoğlu (2005, p. 63) said that, “The use of a novel is a beneficial technique for mastering not only linguistic system but also life in relation to the target language. In novel, characters reflect what people really perform in daily lives. Novels not only portray but also enlighten human lives. Using novel in language class offers educational benefits such as improves critical thinking skills and develops students’ knowledge about different cultures.”

As in Obediat’s—“Language vs. Literature in English Departments in the Arab World”—writing (1997), literature helps students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English, as well as become creative, critical, and analytical learners (p. 30).

In sum, the use of novel is a very beneficial technique in today’s foreign language classes. If selected carefully, using novel makes students’ reading lesson motivating, interesting, and entertaining. It is through reading that students broaden their horizons, become familiar with the other cultures, and learning how to view the world from different perspective. The result will be the possession of critical thinking and writing. (Hişmanoğlu, 2005, p. 64)
From the discussion above, the writer suggests the educational practitioners to use *Girl with a Pearl Earring* as the material for teaching Prose II for PBI students. It is an interesting novel that can be used as the resource for stimulating language activities. The writer suggests this novel to be used as the media to attract students’ attention in learning English. Hopefully, by using this novel, the students will be motivated to learn English.

3. The Implementation of Teaching Prose II

It will take 2 x 50 minutes for one meeting. The followings are the steps to implement *Girl with a Pearl Earring* novel in teaching Prose II:

a. Lecturer explains today’s topic/material
b. Lecturer distributes the handouts about character and characterization
c. Lecturer explains the material on the handout
d. First group presentation
e. Questions and answers session
f. Second group presentation
g. Questions and answers session
h. Lecturer closes the presentation session and concludes it
i. Lecturer asks the students to write what they have learned today and asks them to submit it
j. Lecturer concludes today’s material and activities

The detail of these activities can be seen in the appendices; syllabus, lesson plan, and material. This material is applied for PBI students who are in semester V.
BIBLIOGRAPHY


Holy Bible. Paul 1 Corinthians 4-6, 13-16.


APPENDICES
Appendix 1

Girl with a Pearl Earring
(Meisje met de parel)
Painted by: Johannes Vermeer

c. 1665-1667
oil on canvas
18 ¼ x 15 ¼ in. (46.5 x 40 cm.)
Koninklijk Kabinet van Schilderijen Mauritshuis, The Hague Museum

Adapted from:
http://www.essentialvermeer.com/catalogue/girl_with_a_pearl_earring. html
Appendix 2

VERMEER’S PAINTINGS IN THE NOVEL

THE PROCURESS

*(De koppelaarster)*

1656

oil in canvas

56 1/2 x 51 1/8 in. (143 x 130 cm.)

Staatliche Kunstsammlungen
Alte Meister (Gemäldegalerie Alte Meister), Dresden

A GIRL READING A LETTER BY AN OPEN WINDOW

*(Brieflezend Meisje bij het Venster)*

c. 1657

oil on canvas

32 3/4 x 25 3/8 in. (83 x 64.5 cm.)

Staatliche Kunstsammlungen,
Gemäldegalerie, Dresden
THE MILKMAID

(De Melkmeid)
c. 1658-1661
oil on canvas
17 7/8 x 16 1/8 in. (45.5 x 41 cm.)
The Rijksmuseum, Amsterdam

THE GIRL WITH A WINEGLASS

(Dame en twee heren)
c.1659-1660
oil on canvas
30 3/4 x 26 3/8 in. (78 x 67 cm.)
Herzog Anton Ulrich-Museum, Braunschweig (Brunswick)
VIEW OF DELFT

(Gezicht op Delft)
c. 1660-1661
oil on canvas
38 3/4 x 46 1/4 in. (98.5 x 117.5 cm.)
Koninklijk Kabinet van Schilderijen Mauritshuis
Mauritshuis,
The Hague

WOMAN IN BLUE READING A LETTER

(Brieflezende vrouw in het blauw)
c. 1662-1665
oil on canvas
18 1/4 x 15 3/8 in. (46.5 x 39 cm.)
Rijksmuseum, Amsterdam
YOUNG WOMAN WITH A WATER PITCHER

(Vrouw met waterkan)

C. 1664-1665

Oil on canvas

18 x 16 in. (45.7 x 40.6 cm)

The Metropolitan Museum of Art, New York
Marquand Collection, Gift of Henry G. Marquand

WOMAN WITH A PEARL NECKLACE

(Vrouw met parelsnoer)

C. 1664

Oil on canvas

21 5/8 x 17 3/4 in. (55 x 45 cm.)

Staatliche Museen Preußischer Kulturbesitz, Gemäldegalerie, Berlin
A LADY WRITING

(Schrijvend meisje)
c. 1665-1666
oil on canvas
17 3/4 x 15 3/4 in. (45 x 39.9 cm.)
The National Gallery of Art,
Washington D.C.
Gift of Harry Waldron Havemeyer and Horace Havemeyer, Jr. in memory of their father, Horace Havemeyer

THE CONCERT

(Het concert)
c. 1663-1666
oil on canvas
28 1/2 x 25 1/2 in. (72.5 x 64.7)
Isabella Gardner Museum, Boston (stolen)
STUDY OF A YOUNG WOMAN
(Meisjeskopje)
c. 1665–1667
oil on canvas
17 1/2 x 15 3/4 in. (44.5 x 40 cm)
The Metropolitan Museum of Art,
New York
Gift of Mr. and Mrs. Charles Wrightsman,
in memory of Theodore Rousseau Jr.

THE ALLEGORY OF FAITH
(Allegorie op het geloof)
c. 1670-1674
oil on canvas
54 x 35 in. (114.3 x 88.9 cm.)
The Metropolitan Museum of Art,
New York
Bequest of Michael Friedsam

All of the paintings are taken from www.essentialvermeer.com
Appendix 3

Cap

Working Class Cap

Upper Class Cap

http://hatsfromhistory.tumblr.com/tagged/17th-century

Appendix 4

**SUMMARY OF *GIRL WITH A PEARL EARRING***

The story took place in Holland, Delft, 1664 when Griet was chopping vegetables in the kitchen. She was a 16 years old Protestant girl who had to work as a maid for a Catholic family—The Vermeers—because her father, a Delft tile painter, lost his sight and his trade. This condition made her working as a maid to keep her family in bread though eight stuivers a day was not such a lot of money. Vermeer, Griet’s master, was perfectionist when he was working. This condition made him paint slowly. He just could make two until three paintings a year, which ran his family to the financial problems. Because he was perfectionist in his work, he needed someone who had a careful eye and delicate touch to clean his studio without moving things there.

It was Griet who had them. Vermeer had discovered her artistic talent when she was preparing vegetables in the kitchen. Griet’s primary task as a maid in Vermeer’s house, the Papists’ Corner—a place where the Catholic lived—was cleaning his studio and doing the household things. Due to Griet’s special talent, Vermeer later made her as his assistant to grind the things and mix the colours without his wife’s knowledge. Griet also helped him to “make” paintings by giving him suggestions for the paintings’ improvements. Her eyes were like a camera obscura, which could see things differently.

Her special ability caused Catharina, Vermeer’s wife, felt jealous. This made Griet’s life uneasy. She did not like Griet for the first time she met her. Griet had caught her husband’s attention. Catharina was prohibited to enter her husband’s studio because of her clumsiness and her lack of genuine interest in art. She became wary of Griet when Vermeer asked her to move to the attic. It meant that Griet was closer to her husband, to the place she was not allowed in but where Griet could wander freely. It must have been hard for a wife to accept such an arrangement.
On the other hand, Griet had to face a difficult senior maid there, Tanneke, who always gave her so many tasks. Then again, there were also five children (and more would be born) and a naughty girl, Cornelia who liked making troubles in this house. Griet was also had to face Vermeer’s rich client, van Ruijven, who paid attention to her. When van Ruijven saw Griet, he asked Vermeer to paint her. He wanted Griet to sit with him in his next commission. Vermeer accepted this but with two conditions that Catharina should not know anything about this project and Griet was painted alone. Vermeer paints Griet secretly and she had to wear his wife’s pearl earrings.

Eventually, Griet fell in love with Vermeer. She could not stop thinking of him when Vermeer paints her. She could not move his sight from him and she would do everything what he said because he was her master. Her heart was beating so fast when Vermeer looked directly into her eyes. When she was changing her cap into a turban, Vermeer entered the storeroom and saw her hair. Vermeer wanted to see her wearing his wife’s earrings.

Catharina was very angry when she knew about this painting. She was very sad when she knew that Griet wore her pearl earrings. She was disappointed because her husband never painted her but he painted the woman she hated. She lost her baby after its birth feast because it came too soon. Griet was finally left the house and married to Pieter, the butcher’s son, and had two children, Jan and Frans. In the end, Vermeer gave the pearl earrings to Griet through his will. Nevertheless, she sold them and gave the money to her husband, Pieter, in order to settle Vermeer’s family debt from his meat stall. She would not have cost him anything. A maid comes free.
Appendix 5

AUTO BIOGRAPHY OF TRACY CHEVALIER

"Now, Tracy Chevalier has dual US-British citizenship and lives in north London with her English husband and their eight-year-old son" (Brace, 2007). “She was born 19 October 1962 in Washington, DC” (Thursfield, 2006). “She is the youngest of 3 children. Her father was a photographer for The Washington Post. Chevalier’s father was born in Switzerland but immigrated to the US when he was five. She spent a lot of time lying on her bed reading. Her mother was sick when she was three. She got a heart condition. She died on 1960s when Chevalier was eight and reading was a kind of refuge for her. Losing her mother young must have affected Chevalier, but she remembers only a little about her. It would probably be that why she writes is to make sense of loss. There is a lot of loss in her books and a lot of death” (Brace, 2007).

“On 1984, she conducted her BA in English, Oberlin College, Ohio. Then she moved to London in 1984 for her MA in creative writing, University of East Anglia, Norwich, England, 1994” (Thursfield, 2006). “Chevalier had been writing short stories when a newspaper article about UEA’s creative writing course inspired her to quit her job. The course was giving her the opportunity to write full time. During this time she began her first novel, The Virgin Blue as part of her MA. Her second, Girl with a Pearl Earring, was long-listed for the Orange Prize and turned into a successful film. Her other novels include Falling Angels, The
Lady and The Unicorn and the newly published Burning Bright (Harper Collins), a novel about William Blake” (Brace, 2007).

“Chevalier likes to write things, which are set in the past because she wants to escape herself, her own boring life. She accepts that historical novels can resonate with our preoccupations and all hers take place in periods of social change. Chevalier thinks that there is something a bit parasitic about taking real people (as characters), but she would never write about somebody whose descendents are alive. Historical figures, however, provide a skeleton to put the flesh on. It is a short cut to validity. She was making it easier for herself—and, perhaps, for others” (Brace, 2007). “The wonderful thing about Chevalier’s books is that the reader always comes away with an insight into something new” (Thursfield, 2006).”

(a) Bibliography

The Virgin Blue; Penguin, 1997
Girl with a Pearl Earring; Harper Collins, 1999
Falling Angels; Harper Collins, 2001
The Lady and the Unicorn; Harper Collins, 2003
Burning Bright; Harper Collins, 2007

(b) Prizes and awards

2000 Barnes and Noble Discover Award (USA)

(Adapted from The Independent and British Council)
Appendix 6

SYLLABUS OF PROSE II
ENGLISH EDUCATION STUDY PROGRAM
SANATA DHARMA UNIVERSITY

PROSE II (KPE 347)
2CR/2CHM KK.SEM V

Prose II is designed to help students understand the elements of prose fiction as well as to encourage them enjoy reading World novels. At the end of this course, students are able to analyse the intrinsic and extrinsic aspects of novels, which include plot, character, setting, point of view, atmosphere, symbol, and theme.

A. COMPETENCE STANDARD
On completing this course the students are able to appreciate original novels and put forward their own opinions concerning the context of them.

B. TOPICS:
Novel analysis on Plot and Conflict; Character and Characterization; Point of View; Setting, Symbol, Atmosphere; Humour; Theme, etc.

C. LEARNING STRATEGIES
Class/small group discussions, group presentations, questions and answers, and individual assignments

D. EVALUATION
Presentation : 20%
Mid-term test : 25%
Assignments : 20%
Final Project : 35%
E. REFERENCES


F. NOVELS

The novels such as:

1. *Girl with a Pearl Earring* by Tracy Chevalier
2. *The Pearl* by John Steinbeck

(Taken from Panduan Akademik Program Studi Pendidikan Bahasa Inggris, p. 76-77)
Appendix 7

LESSON PLAN

Subject : Prose II
Class/Semester : C/V
Meeting : 5
Time Allocation : 2 x 50 minutes

A. STANDARD COMPETENCE
On completing this course the students are able to appreciate original novels and put forward their own opinions concerning the context of them.

B. GOALS
In the end of the semester, students are able to:
1. Analyse the intrinsic and extrinsic aspects of novels, which include plot, character, setting, point of view, atmosphere, symbol, theme, etc.
2. Appreciate original novels and put forward their own opinions concerning the context of them.

C. TOPICS
Novel analysis on Plot and Conflict; Character and Characterization; Point of View; Setting, Symbol, Atmosphere; Humour; Theme, etc.

D. LEARNING STRATEGIES
Class/small group discussions, group presentations, questions and answers, and individual assignments

E. TEACHING MEDIA
1. Viewer
2. Laptop
3. Whiteboard
4. Presentation material
F. LEARNING MATERIALS

Handout about character and characterization

G. LEARNING ACTIVITIES

<table>
<thead>
<tr>
<th>No.</th>
<th>Activities</th>
<th>Time Allocation</th>
<th>Metod</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Pre Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Lecturer greets the students.</td>
<td>1’</td>
<td>Lecturing</td>
</tr>
<tr>
<td></td>
<td>b. Lecturer explains today’s topic/material.</td>
<td>5’</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td><strong>Main Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Lecturer distributes the handouts about character and characterization.</td>
<td>1’</td>
<td>Lecturing, Presentations, and Discussions</td>
</tr>
<tr>
<td></td>
<td>b. Lecturer explains the material about character and characterization.</td>
<td>15’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Presentation of group 3.</td>
<td>15’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Questions and answers session.</td>
<td>15’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. Presentation of group 4.</td>
<td>4’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. Questions and answers session.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>g. Lecturer closes the presentation session and conclude it</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td><strong>Post Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Lecturer asks the students to write what they have learned today and asks them to submit it.</td>
<td>8’</td>
<td>Lecturing</td>
</tr>
<tr>
<td></td>
<td>b. Lecturer concludes today’s material and activities.</td>
<td>5’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Lecturer closes the meeting and reminds the next groups that they will be the next presenter next week.</td>
<td>1’</td>
<td></td>
</tr>
</tbody>
</table>
H. EVALUATION

Presentation : 20%
Mid-term test : 25%
Assignments : 10%
Reflections : 10%
Final Project : 35%
Appendix 8

CHARACTER IN LITERATURE

I. Character

Character is an individual (usually a person) in a narrative (usually a work of fiction or creative non-fiction). The act of presenting a character in writing is known as characterization. Characters are extremely important because they are the medium through which a reader interacts with a piece of literature. Every character has his or her own personality, which a creative author uses to assist in forming the plot of a story or creating a mood.

The different attitudes, mannerisms, and even appearances of characters can greatly influence the other major elements in a literary work, such as theme, setting, and tone. With this understanding of the character, a reader can become more aware of other aspects of literature, such as symbolism, giving the reader a more complete understanding of the work. The character is one of the most important tools available to the author.

A. Major Character

Main character is classified important and kept on performing that it feels dominating the whole story. The narration of this character is considered as the most important in a novel concern. He is the most narrated character, whether as the hero or the one who is affected by the action. Even in certain novels, a main character always present in every event and can be found in every page of the novel concern. Though his superiority values are not always the same, main character in a novel can be more than one

B. Minor Character

Minor characters add the key elements of the story that would make the story to have meaningful moments. The minor characters play
the role of key that can unlock what is locked within and reveal the hidden excitements to the readers. The writers are unable to dispense those minor characters because they are driving force of the major characters and have important role in the play, for example, Tiresias from the play Oedipus Rex by Sophocles. Minor characters are indispensable because they can be the driving force of the major characters throughout the story.

Many of the minor characters in the literatures and plays have important roles for the existence. The writers put the minor characters because they are the elements that will make their works more valuable. The minor characters can be the ultimate driving force of the stories, and add intensity to the stories, which attracts the readers. Many people may think the major characters are the ones that give the morals of the works but writers also use the minor characters to give the messages that they could not express through the major characters to the readers.

II. Types of Characters

A. Protagonist (Hero)

Protagonist is the leading character in a work, often playing the role of the hero or heroine. It is the central figure with whom we usually sympathize or identify. The word “protagonist” comes from the Greek word protagonistes, meaning “first combatant”, and referred to the leading character, aided by the chorus, in classical Greek tragedy. A developing change in character is often seen in a protagonist from the beginning of the word to the end. In comedy, a protagonist’s development also follows the plot, but instead is carried from chaos into order.

B. Antagonist (Villain)

The antagonist is the main opponent of the main character in a work of literature. On the other words, it is the figure that opposes the
protagonist and creates the conflict. The antagonist doesn’t necessarily have to be a person. It could be death, the devil, an illness, or any challenge that prevents the main character from living “happily ever after.” In fact, the antagonist could be a character of virtue in a literary work where the protagonist represents evil. An antagonist in the story of Genesis is the serpent. He convinces Eve to disobey God, setting off a chain of events that leads to Adam and Eve being banished from paradise.

C. Foil Character

Foil character is the figure whose personality traits are the opposite of the main characters. This is a supporting character and usually made to shine the protagonist.

III. The Way Characters are Portrayed

A. Round/Dynamic Character

A round character is a major character in a work of fiction that encounters conflict and is changed by it. Round characters tend to be more fully developed and described than flat or static characters. A number of elements in fiction reveal character, making the character dynamic, including descriptions of a character, the character’s dialogue, a character’s responses to the conflicts that arise in the plot, and a character’s thoughts. A character’s responses to conflict and his or her internal are also revelatory.

B. Flat/Static Character

A flat character is a minor character in a work of fiction that does not undergo substantial change or growth in the course of a story. Also referred to as “two-dimensional characters” or “static characters”, flat characters play a supporting role to the main character, which as a rule should be round. Though we don’t generally strive to write flat
characters, they are often necessary in a story, along with round characters. A flat character has no depth and no change; we only see one side or aspect of them.

IV. The ways characters are revealed:
A. What the narrator says about the character
B. What the other characters say about the character
C. What the character says about himself or herself
D. What the character actually does

V. Characterization

Murphy (1972; 160-173) in Understanding Unseen: Introduction in English Poetry and the English Novel for Overseas Students states that there are some ways of the author to make his or her characters understandable are:

a. Personal Description

The author can describe the person’s appearance and clothes in the story. The author describes what the characters are like and tells the reader the details of the characters’ appearance such as the face, skin colours, eyes, hair, and the clothing.

b. Character as seen by the other Characters

Instead of describing the character directly, the author can describe a character through the eyes and opinions of another people in the story. The reader gets as it were, a reflected image. In other words, the author describes a character in the story by letting another people in the story make an opinion toward the character him or herself.

c. Speech

The author can give the reader an insight into the character of one of persons in the story through what the person says. Whenever a
person speaks, whenever he is in conversation with another, whenever he put forward an opinion, he is giving his readers clue to his character.

d. Past life

By letting the reader learn something about a person’s past life, the author can give the readers a clue to events that have helped to shape the person’s character. This can be done by direct comment by the author, through the person’s thought, through the conversation or through the medium of another person.

e. Conversation of other Characters

The author can give the readers’ clue to a person’s characters through the conversation of other people and the things they say about the character itself. The clues that the readers have, comes from the reader who talk about the things they say to the character of the person who spoken about.

f. The Character’s Reaction to Various Situations and Events

The author can give the readers a clue to a person’s characters by letting the readers know how that person reacts to various situations and events. Therefore, through this reaction, the readers can understand the mental and moral qualities of the person in the story.

g. Direct Comment of the Author

The author can describe or comment on a person’s character in the story directly. In this way, the reader will understand what kind of people in the work easily.

h. Thoughts

The author can give the readers direct knowledge of what a person in the story is thinking about. Here, the author is able to do what
the author his or herself cannot do in the real life. The author also can
tell the readers what different people are thinking.

i. Mannerism

The author can describe a person’s mannerisms, habits, or
idiosyncrasies, which may also tell us something about his character.

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