FACTORS AFFECTING THE PERSONALITY DEVELOPMENT OF OLGA, THE MAIN CHARACTER OF SUSANNA TAMARO’S FOLLOW YOUR HEART

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Clara Ivana
Student Number: 101214055

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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Date
24 October 2014
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Defended before the Board of Examiners on 10 November 2014 and Declared Acceptable

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Yogyakarta, 10 November 2014
Faculty of Teachers Training and Education
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Dean

Ph.D.
“You see? The easiest thing in the world to do when you don’t want to look inside yourself is to find escape hatches. You can always make it someone else’s fault, it takes a lot of courage to admit that the fault — or rather the responsibility — is yours alone. And yet, as I’ve said before, this is the only way to go forward. If life’s a road we travel, it’s uphill all the way.”

-Susanna Tamaro-
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, 10 November 2014

The Writer

Clara Ivana
101214055
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

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(Clara Ivana)
This study analyses Susanna Tamaro’s novel *Follow Your Heart*. The novel tells about the main character’s journey of life. Olga tells her life as an old woman, a grandmother, a wife, a mother, a girl, and a daughter. She expresses her feeling and opinion about her life truthfully. Besides, Olga experiences change in her personality. This change is fascinating to be analyzed. This study focuses on the factors which cause the personality development.

There are two research problems: (1) How is the personality of Olga, the main character in Tamaro’s *Follow Your Heart*, portrayed in the novel? (2) What factors affect the personality development of Olga in Tamaro’s *Follow Your Heart*? This study is aimed to find out the personality of Olga, the main character in Tamaro’s *Follow Your Heart*, and to analyze the factors which affect the personality development of Olga in Tamaro’s *Follow Your Heart*.

Library research was the method of this study. The primary source of this study was Susanna Tamaro’s *Follow Your Heart*. Then, the secondary sources of this study were mainly the books which were related to character and characterization theory also personality development theory as the psychological approach. In the analysis, first, I use Murphy’s theory to find out the personality description of Olga. Second, I use the psychological approach to analyze the factors which affect Olga’s personality development.

Based on the analysis there are two findings in this study. The first finding is about Olga’s personality before undergoing development. Olga is an 82-year-old woman who is from a middle-class family. She is smart, permissive, obedient, kind-hearted, and introverted. Then, Olga changes from being an introverted person into an extroverted person. Two factors which affect Olga’s personality development are physical change and strong motivation. Furthermore, this thesis provides implications for education and some suggestions for future researchers and teachers, too. The future researchers can use the same novel for their study. They can analyze Olga’s interpersonal conflicts. For the teachers, I provide an example of lesson plan for Basic Reading II Class which uses an excerpt of Susanna Tamaro’s *Follow Your Heart*.

Keywords: personality development, factor, character, Olga
ABSTRAK


Terdapat dua pertanyaan di dalam penelitian ini: (1) Bagaimana kepribadian Olga, tokoh utama dalam Follow Your Heart, digambarkan dalam novel? (2) Faktor apa yang mempengaruhi perkembangan kepribadian Olga dalam novel Follow Your Heart? Penelitian ini bertujuan untuk mencari tahu kepribadian Olga, tokoh utama dalam novel Follow Your Heart, dan untuk menganalisis faktor-faktor yang mempengaruhi perkembangan kepribadian Olga.


Keywords: personality development, factor, character, Olga
I would like to express my gratitude to everyone who gave positive influences on this thesis. First, I am grateful since I have Jesus Christ in my life. He has so many amazing ways to make me keep struggling in doing my very best for my study especially my thesis. He is my best Listener and Advisor whenever I fell into confusion, struggle, and despair. Second, I would like to convey my gratitude to Mother Mary, who always prays for me.

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Sincere love and gratitude also goes to my best friends who have supported each other in finishing our thesis. First, I thank my best friends in PBI, Martha Yuli, Brigitta Yuli, Wenny Lilis, Aloisius Wisnu, Claudia Theodora, and Kartika Puspaningrum. I thank them for the time which we have spent together and help during the thesis writing process. I also express my big thanks to my best friends in my hometown, Nuraini, Mery, Pandu, Tiyur, Nugraha, Vincent, Siska, Zeska, Iyus, Firman, and Resti. I thank them for the challenge, support, and holiday so I had the spirit to finish my thesis as soon as possible. Then, I also thank my workmates, Tari, Dita, Tika, Andrew, Reren, who gave me spirit and sharing also becoming my proofreaders for accomplishing my thesis. I also give my big thanks for Nael, who has helped in understanding psychology. Also, I thank Nino and Caroline for becoming my proofreaders. My thankfulness is also expressed to my big family in Keluarga Mahasiswa-i Pelajar Katolik Sumatera Bagian Selatan who has supported and prayed for me during my study.

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Clara Ivana
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CHAPTER I
INTRODUCTION

This chapter consists of five essential parts to be explicated. First, this part discusses the background of the study. This part reveals the reasons why this study is worthy to be done. The second part is problem formulation. There are two questions which state the problem research of this study. Next, the objectives of the study are revealed in the third part. Then, the fourth part explains about some benefits of this study. After that, the last part clarifies the definition of key terms which are relevant to avoid misunderstanding and misinterpretation in this study.

A. Background of the Study

Literature is an expression of our life. Human needs a medium to express what he has experienced, felt, and imagined. Then, he expresses them through a work called literature. Hudson (1958) states the closeness between literature and human life as an account of its deep and eternal human’s life importance. A good book brings very strong relations with life (p. 10). The work of literature is something which is real and close to our life. When people read a literary work, they enter other people’s life. People will find some similar life experiences which they have in it or even find some new experiences through reading literary work. I find the similarity of this novel to my life since this novel tells about a grandmother’s relationship with her only granddaughter. I live with my grandmother since I have been in the university. She takes care of me as Olga.
takes care of her grandchild. This similarity makes me interested to use Susanna Tamaro’s *Follow Your Heart* as the primary source of this study.

Through literature, people are able to see one’s experience. That experience is learning material to learn about life. The popular saying says, “Experience is the best teacher”. If people have the experience in facing a certain problem, they will more or less understand about it. For example, a grandmother tells her grandchildren about a traditional marriage custom. The grandmother has the experience in facing or even holding the traditional marriage custom. She more or less has understood about it. For those who never have experience in traditional marriage custom, they can learn it from other people’s experience through literature. Through literature, the reader can live and feel as if he experiences what the character experiences.

Literature comes from an imaginative and creative idea. Wolfreys, Robbins, and Womack (2006) says, “Literature has been used to designate any ‘imaginative’, ‘creative’ or ‘fictional’ writing, whether in poetry, drama or prose” (p. 62). Then, through reading literary works such as prose and poem, people can imagine and learn what the character and poet experience and feel. Hudson (1958) also adds, “Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us” (p. 10). To learn something is not always by experiencing it directly since people have literature as the medium to study from what people have experienced, imagined,
and thought. However, people have to also remember that the main purpose of literature is not moral message but pleasure (Hudson, 1958, p. 10).

Then, this study takes an object of literary work from Susanna Tamaro’s novel which is entitled *Follow Your Heart*. Here, I study about the factors of Olga’s personality development. I choose this topic because the novel reveals Olga’s story since her childhood until she has been a grandmother. The stories show a piece of life journey which is different from others. Everyone has a unique life story including Olga. Olga lives in an era in which women’s right to get high formal education is limited. Moreover, Olga also has parents who are different from common parents. Her parents do not show affection like common parents do. Her environment, experiences, and other things bring effect on her life including her personality. Thus, I am interested to analyze what factors which affect Olga’s personality development.

In this novel, Susanna Tamaro tells about a grandmother — Olga, who lives alone and writes a long letter for her granddaughter who studies abroad. The letter is the novel itself. She reveals the truth which she experiences in her past through the letter. There are many unspoken thoughts within Olga about her parents, romance, daughter, and granddaughter. In this novel, the author tries to put Olga’s position as a common kid, an ordinary girl, a wife, a mother, and a grandmother. Since she thinks that her life is no longer, she decides to reveal all her secrets by writing. Unfortunately, their farewell is not in good condition because Olga and her granddaughter often quarrel since her granddaughter has grown up (see Appendix A).
This novel reveals what Olga has experienced in the past when she is a child, teenager, adult, and an old woman. Through those periods, the changes in Olga’s personality from time to time are seen. According to Beebe, J. Beebe, and Redmond (2011), "Understanding the forces that shape your personality is central to increasing your awareness of your self-concept and how you relate to others“ (p. 41). This statement shows that personality development happens because some factors which affect and form it. Everyone includes Olga is born like a piece of white paper — plain. How someone grows up and develops himself are influenced by many factors around him. The factors can be many things. It can be from the closest people – family and friends, culture, religion, school, and past experiences.

In this study, firstly I am going to reveal the personality description of Olga. Subsequently, I am going to analyze the factors which affect Olga’s personality development.

B. Problem Formulation

In developing this study, the writer has formulated two main questions, those are:

1. How is the personality of Olga, the main character in Tamaro’s *Follow Your Heart*, portrayed in the novel?

2. What factors affect the personality development of Olga in Tamaro’s *Follow Your Heart*?
C. Objectives of the Study

First, this study aims to find out the personality of Olga, the main character in Tamaro’s *Follow Your Heart*. Second, it aims to analyze the factors which affect the personality development of Olga, in Tamaro’s *Follow Your Heart*.

D. Benefits of the Study

There are some benefits which can be gained from this study. First, the readers can find out that personality development happens because of some factors. It can sharpen the readers’ awareness in comprehending and accepting other people’s personalities. Second, the readers can detect and grasp that there is a connection between literary work and real life, especially on the similarities of factors which affect the personality development on a character. Third, this study is valuable for teachers who would like to utilize literary work as their teaching material in reading course. They can use some parts or passages from this novel to evoke the students’ motivation in a reading activity. Last, this study is also beneficial for future researchers who will choose the same topic or novel in their study. This study can provide helpful information for them.

E. Definition of Terms

In this part, there are some terms which are defined in order to avoid misunderstanding and misinterpretation of important terms in this study. The terms are personality, development, and character.
First, according to J. Feist and J.G Feist (2009), “Personality is pattern of relatively permanent traits and unique characteristics that give both consistency and individuality to a person’s behavior” (p. 4). In this study, the personality of Olga refers to the pattern of Olga’s relatively permanent traits and unique characteristics that give both consistency and individuality to Olga’s behavior. Feist (2009) explained, “Traits may be unique, common to some group, or shared by the entire species, but their pattern is different for each individual” (p. 4). Just like the others, Olga is different and unique.

Second, according to Bukatko (2008) the definition of development is the change of human physical and psychological during his lifetime, from the moment of conception until the end of his life (p. 3). Every person experiences physical and psychological development from being conceived in a womb until growing up. Olga also experiences development from time to time. In this study, the term development refers to Olga’s physical and psychological changes during her lifetime which are described in the novel.

The last term is character. Abrams (1985) said that characters are people who play in a “dramatic” or “narrative” work; the readers see them as persons who have “particular moral”, “intellectual”, and “emotional qualities” from what and how they say and do (p. 23). Olga as the character who is analyzed in this study is a person who plays a role in Tamaro’s *Follow Your Heart*. The readers see her as a person who has particular moral, intellectual, and emotional qualities.
 CHAPTER II

REVIEW OF RELATED LITERATURE

There are two parts in this chapter. The first part is about review of the relevant and important approach and theories which are used to analyze this study. Then, the second part is theoretical framework. It is about how the theories work in solving the problems. It shows the functions of the theories.

A. Review of Related Theories

1. Psychological Approach

In Rohrberger and Woods (1971), there are five critical approaches which can be used in literature study. Those are formalist approach, biographical approach, sociocultural-historical approach, mythopoeic approach, and psychological approach. A researcher has to know which the most appropriate approach is used in his study. According to Rohrberger and Woods (1971), "Each of the approaches has some validity and some limitations, and the student must judge which one or combination he will find most useful" (pp. 7-8). The one who uses one or more of those approaches has to consider the problem in his study and the knowledge which is contained in those approaches to solve the problem.

This study uses the psychological approach as the medium to solve the main problem. According to Kalish (1972), “Psychology is the science that attempts to understand, describe, predict, and influence behavior — particularly human behavior” (p. 4). It is clear that the concern of this approach is human behavior. It is appropriate for the main problem of this study because this study
concerns with human behavior. Psychological approach is needed to discuss the factors which affect the personality development of the main character in Susanna Tamaro’s *Follow Your Heart*.

Psychology and literature are related to one another. The previous part has mentioned that psychology studies about human behavior. Then, Kalish (1972) says that literature has the similar thing, “holds the mirror up to man” (p. 8). In fiction novels, readers often find characters who live like real people in daily life. Moreover, characters who are in non-fiction novels are surely real people. Kalish (1972) adds, “A good novelist can communicate the feelings of his fictional characters and make them seem more lifelike than real people whose behavior the psychologist attempts to describe” (p. 8). Hence, this literature study can analyze a character in a novel about personality development using psychological approach. Characters in a novel are similar to the real people.

In the psychological approach, people learn about individuals who experience development in their personality. Freud in Rohrberger and Woods (1971) says that human personality develops from an individual is in mother’s womb. Then, he grows to be a kid and adult. The most powerful time in shaping the personality is in childhood (p. 14). Likewise, personality development happens because of the existence of motivation. Most people do not realize their motivation. It is called as an unconscious motivation. Kalish (1972) supports, “People often behave in a certain way without knowing why — that is, without knowing what their motives are. In this case, the behavior results from unconscious motivation” (p. 31). However, people behave in a certain way in
order to fulfill their needs for themselves in their environment. This thing is
discussed more deeply in the *Personality Development* theory in this chapter.

2. **Character and Characterization**

The comprehension about what character is needed as a medium to run this study. According to Abrams (1985), characters are people who play in a
“dramatic” or “narrative” work; the readers see them as persons who have
“particular moral”, “intellectual”, and “emotional qualities” from what and how they say and do (p. 23). In the statement, it is clear that characters are the doers who make a story live. In other words, character is “an imagined person who inhabits a story” (Kennedy & Gioia, 1999, p. 60). The readers interpret how the characters’ personality and ability from what they have said and done are. The similar thing happens in our real daily life. Forster (1974) says, “We know each other approximately, by external signs, and these serve well enough as a basis for society and even for intimacy” (p. 32). However, people in a novel have a distinction. They are different from people in the real life and history. Forsters (1974) says that we do not have “complete clairvoyance” and “complete confessional exists” in daily life. In the novel, the characteristics of the characters are more apparent. The readers are able to understand people in a novel completely even knowing their thoughts or wishes which are unspoken (p. 32).

Murphy (1974) reveals some ways to help the readers in understanding the characters. First, through personal description, the author provides appearance description of the character (Murphy, 1974, p. 161). People can conclude something related to personality through the character’s appearance. Second,
According to Murphy (1974) the author can reveal a character’s personality from another person’s point of view or “character seen by another”. It can be from another’s opinion or experience. The choice of words from the author can also strengthen the description (pp. 162-163). Next, the novelist shows someone’s personality by their speech. Whenever a character produces spoken words to anyone, it can be a hint to his character (p. 164). What he says to everyone can be an opinion, slur, compliment, story, etc. Moreover, through past life the novelist can also reveal someone’s character. Making the readers know about past experience of the characters causes them to learn about the character which is shaped by some events in the past (p. 166). It is because past experience can be the reason why a person has certain behavior.

According to Murphy (1974) the other ways to reveal someone’s character in a novel are through conversation of others, reactions, direct comments, thoughts, and mannerisms. The readers understand a character from conversation of other people. What other people say about him and the things around him becomes the hint for the readers (p. 166). Additionally, according to Murphy (1972), “The author can also give us a clue to a person’s character by letting us know how that person reacts to various situations and events” (p. 168). The reader can get a hint about a character’s personality through reactions which he does toward a “situation” or something happens. Moreover, Murphy (1974) says that the author is able to describe or give a comment on a person’s personality directly (p. 170). Furthermore, a novelist often delivers someone’s personality description through thought. This thing differentiates between characterizations in the novel
from real life. Murphy (1974) says, "The author can give us direct knowledge of what a person is thinking about" (p. 171). Here, the readers can read what the characters think directly. The readers have a "privilege" from the author to know what things in the characters’ thought (p. 171). Last, the description of a character can be delivered by mannerisms. The author can describe a character’s personality through mannerisms, habits, or idiosyncrasies (p. 173).

One of the kind characters is flat character. As Guth and Rico (1997) says “Flat characters have a one-track personality: The miser is always a Scrooge; the whiner always finds fault” (p. 70). It means that flat character does not experience any change in his personality. This kind of character is easy to remember by the readers. Kennedy and Gioia (1999) adds, “A flat character has only one outstanding trait or feature, or at most a few distinguishing marks: for example, the familiar stock character of the mad scientist, with his lust for absolute power and his crazily gleaming eyes” (p. 61). It makes flat character more distinct from other characters.

Another kind of character is a round character. Forster (1974) says that the character will be round or flat character depending on the novelist shapes him (p. 46). Unlike flat character, round characters consist of various traits; “complicated” for real people and sometimes they are maddening (Guth & Rico, 1997, p. 70). Besides, Kennedy and Gioia (1999) say that round characters have more “facets”, the author put them in “greater depth” and “generous detail” (p. 61). Another thing which makes round character different from flat character is round characters experience change. They may become better or worse or older.
However, in the most of fiction works, minor characters tend to be flat characters since round characters need longer “time” and “space”. If the minor characters are round characters, they will “distract” the readers from the main characters (Keneddy & Gioia, 1999, p. 61).

3. Personality Development

Personality is individual but it gives influence for others. As Allport in Hurlock (1974) says, ”Personality itself is a universal phenomenon though it is found only in individual forms” (p. 8). Every individual has their own personality. Even though some people may have similar personality but they must have the differences in their personality. Hurlock (1974) supports that a person is an individual, although in some respects he may be categorized as a certain common kind (p. 8). Allport in Hurlock (1974) also adds,” Every individual is unique and never-repeated phenomenon” (p. 8). Everyone must be proud that no one can resemble them. Allport in Hurlock (1974) reveals what people see from the individual appearance is from the “personality pattern” as the characteristic of them (p. 8).

Personality pattern of every individual is complex. It contains many factors from outer and inner. Hurlock (1974) says that complexity molds the quality of individual’s total behavior. There are some things which become a role as a motivational aspect in individual’s inner (p. 7). There must be a reason for everyone to behave in certain ways. Hurlock (1974) supports that the uniqueness of every individual’s personality comes from many different factors (p. 9).
Although personality is located in our inner but it is formed by outer factors. As Hurlock (1974) says that every individual’s personality experiences development as children undergo growth and become adults (p. 8).

a. Cognitive Process

In our mind, there is a cognitive process as the impact of our response to the environment and experience. According to Cloninger (2004), a cognitive process is “the ways that we label experience and the ideas that we have about ourselves have substantial effects on our personality dynamics” (p. 6). Here, our brain will process our thought in facing something which we get from the environment. It produces response to the things around us. Cloninger also adds, “The way of think will lead someone to decide what manifest behavior which has to appear in order to adapt himself with the environment and culture” (p. 6). In cognitive process, our mind tries to adapt and give response. Then, the result is behavior. In personality dynamic, Cloninger (2004) says that cognitive process is the main part of personality dynamic (p. 6).

b. Characteristics of Change in Personality

Person who gets personality development means that he experiences a change in him. A change in this topic does not mean that a person experiences a complete change. Hurlock (1974) supports it that a change in personality development is “to alter” or “to vary”. It can be better or worse. Changes in a person frequently happen in childhood. When a person is getting older, it is getting more difficult to change (p. 108). There are three characteristics of change
in personality. Those are better versus worse, quantitative versus qualitative, and slow versus rapid changes.

The first change is quantitative change. According to Hurlock (1974) quantitative change means that the traits which are already existed are strengthened or weakened (p. 108). In this life, an individual needs social acceptance. To fulfill it, a person needs to strengthen the treat which he wants to have and weaken the undesirable treat. Next, Hurlock (1974) says, ”Qualitative changes may create the impression that the person has changed his personality pattern” (p. 109). In qualitative change, an individual seems that his certain trait has been replaced by another trait. Mostly, qualitative change happens on an undesirable trait which is replaced by the desirable one (Hurlock, 1974, p. 109).

Change can go to positive or negative direction. Hurlock (1974) reveals that change in personality development can be better or worse. It depends on the adjustment of life at the time. A person successfully has a better change when he adjusts himself to positive values like being more confidence. On the contrary, if failure comes to his life and he adjusts it to negative values, he will enter negative feelings such as “inadequacy” and “inferiority”. It produces “antagonism”, “defensive reactions”, “depression” and any other negative behavior (pp. 120-121). Then, Hurlock (1974) also says, “In normal people, personality changes for the worse frequently occur at puberty and middle age” (p. 121). Disappointment happens in this age, pubescent is disappointed since he cannot obtain physical appearance and personality which he wants. Hurlock (1974) also explains the similar thing happens to middle age, people realize that there are some aspirations
which never be achieved (p. 121). It will cause negative self-concept in them since it makes them feel low self-esteem.

The last characteristic of personality change is slow versus rapid change. Hurlock (1974), “Changes are regarded as slow if they are barely perceptible, while rapid changes are readily apparent to all” (pp. 121-122). For slow change, they are scarcely noticeable because the process of change needs long time. Hurlock (1974) states that usually personality changes go slowly and step-by-step. It is because of the process of habit breaking and relearning. People have to try to discontinue the habit which is already embedded before and try to learn the new habit as the change (p. 122). On the other hand, Hurlock (1974) explains changes of short period are mainly because some artificial stimulation which causes the person to not remember his real self-concept and see himself have favorable trait momentarily. This change only happens in short time because of instant influences such as smoking and drinking alcohol. When they consume it, they feel as if they have changed. The effect is covering their unfavorable self-concept (p. 122). Furthermore, Hurlock (1974) explains that rapid personality changes which are constant are because of an endocrine or neurological upset. Some diseases are usually accompanied by rapid personality change (p. 122).

c. Conditions Responsible for Personality Change

The first condition which is responsible for personality change is physical changes. According to Hurlocok (1974), the possibility of physical changes is coming from “maturation and decline or from illness, organic and glandular
disturbances, injuries, or some other condition resulting from the person’s life pattern but unrelated to the normal changes in the body structure” (p. 124). Physical change makes someone have to adjust that condition to his self-concept. Hurlock (1974) supports it, “Marked physical changes, especially if they occur rapidly, do not give the person time to adjust smoothly; and, as a result, they have greater influence on his self-concept than slow or minor changes” (p. 124). Quick noticeable physical changes produce bigger power on one’s self-concept. Hulock (1974) adds that when the physical changes make him able to approximate the ideal self-concept for him, it will make him have favorable self-concept (p. 124). However, when a person thinks that he is normal and healthy and then he experiences unfavorable changes, there is possibility that he tends to have inferior personality like unconfident, feeling insecure, useless (Hurlock, 1974, p. 124).

Second, changes in social environment produce changes of self-concept too (Hurlock, 1974, p. 124). When someone moves to a new environment, he adapts his behavior to the social-environment. New environment like college will give new experiences and view on new values (Hurlock, 1974, p. 124). On the other hand, when someone only stays in the same environment from childhood to adulthood, his self-concept does not improve. However, Hurlock (1974) says that new environment will cause improvement or not depends on “whether the personality moves toward equilibrium with its environment and when the movement happens” (p. 125). It depends on whether the environment meets the needs at that time or not.
Also, changes in significant people are also responsible for personality change. Hurlock (1974) says, “When the significant people in an individual’s life change, and when he tries to adapt his pattern of behavior and his attitudes, beliefs, values, and aspirations to theirs, changes in his personality pattern are inevitable” (p. 126). Significant people in our life always experience change. There will be an adaptation for it. How far significant people’s attitudes and values differ from an individual personality affects the extent of personality changes (Hurlock, 1974, p. 126).

The next condition which is responsible for personality change is changes in social pressures. Hurlock (1974) says that as the time goes by children learn that there are some traits which are admired and disliked. Therefore, since everyone needs to be accepted among their significant people, they will do change so that their traits are accepted (p.126). The stronger of social pressure for someone, then the higher also his motivation to change. Hurlock (1974) adds, “Pressures to conform to the approved pattern are provided by the people who are significant in the person’s life at the time” (p. 126). Significant people are people who have important role in our life. They give big influence for our life. Since people need to live pleasantly among them, people do readjustment toward their changes.

Changes in roles are also responsible for personality change. Hurlock (1974) says that role changes cause status changes within the group, “One’s role may change because of a change in age, economic conditions, or affiliation with a new group” (p. 127). For example, when someone is getting older and going to
have a job, he changes from a dependent person becomes an economically independent person. However, Hurlock (1974) says that the changed role will have a favorable or an unfavorable effect does not depend on what the new role is but how well it fits the person needs and whether it has higher prestige than the old role or not (p. 127).

It is apparent that strong motivation is one of the conditions which are responsible for personality change. Hurlock (1974) says, “When the motivation to improve the personality pattern is strong enough, changes can be effected” (p. 127). Every ordinary person is motivated strongly to change their traits in order to improve the social relationships and be accepted in greater social environment (Hurlock, 1974, p. 127). A strong motivation to transform their traits is a medium to have a better relationship. However, there are people who consider themselves as “popular” and it makes them feel in “safe-zone” so they have less motivation to improve their self rather than “unpopular” people. Unfortunately, if an unpopular person feels pessimist that there is no chance which can make him change, he will have little motivation to change as well (Hurlock, 1974, p. 127).

Changes in the self-concept are important conditions for personality change. Self-concept is the core of personality pattern, therefore if the self-concept changes, it means the entire personality pattern also changes (Hurlock, 1974, p. 128). It shows that change in self-concept must be done carefully. However, as the previous part has explained that change in self-concept is difficult to be done in adulthood. Hurlock (1974) reveals that there are some obstacles in
changing self-concept. Those obstacles are related to intellectual, emotional, and environmental (p. 128).

B. Theoretical Framework

To answer the first problem, this study uses the theory of character and characterization. In studying personality development in this study, it is essential to know how the personality description of Olga before she experiences change is. The characterization is done through some ways as Murphy’s theory has explained. The personality of Olga can be seen directly from the author’s words of the novel or it is obtained by analyzing her through speech, others conversations, past experiences, reactions, etc. After collecting information about Olga’s personality descriptions, it can be seen what kind of character Olga is. Some kinds of character also have been explained in the previous part.

The second problem uses the psychological approach and personality development theory. Through the psychological approach, it is important to realize that I analyze on Olga’s behavior as the main character of Follow Your Heart. Furthermore, through personality development theory, I am able to understand what kind of change is experienced by Olga. Afterward, I analyze what factors which affect Olga’s personality development. There will be some possibilities factors which cause Olga’s personality development since Susanna Tamaro tells the story of Olga’s childhood until she grows adult in this novel.
CHAPTER III

METHODOLOGY

This chapter consists of three parts. The first part is the object of the study. This part provides some information about the literary work which is studied. Next, the second part reveals the approach of this study. It provides the rationale of using the approach. The third part is the method of this study. In this part, I give a description about the steps in conducting the study.

A. Object of the Study

The object of this novel is a fictional novel entitled *Follow Your Heart* by Susanna Tamaro. This novel was published by Bantam Doubleday Dell Publishing Group Incorporated, New York in 1996. This novel has 15 chapters and 204 pages. The title of each chapter is in the form of date such as *November 20* in the third chapter and *December 4* in the ninth chapter.

Susanna Tamaro is an Italian (see Appendix B). The original title of this novel in Italian is *Va’ dove ti porta il cuore*. Then, it was translated into English by John Cullen. In addition, this novel has been translated into 35 languages. This novel became an international best seller in 1994. Moreover, it also became an “Italian book most sold in the 20th century” with sales of two and a half million copies. Another award for this novel is “Donna Citta” in Rome. There is also a film which was made based on this novel. Christina Comencini is an Italian who made a film from this novel in 1995.

This novel tells about a grandmother named Olga who writes a long love letter for her granddaughter like a diary. In her letter, she reveals all her secrets in
her past which have strong connection with her granddaughter. She feels that she needs to write her letter because she just gets a serious disease after her granddaughter leaves her under pretext to study abroad. Olga thinks that her life is not long anymore so she decides to do a confession through her letter. Since her granddaughter turns adult, they often have quarrel. Each of them has different way of thinking. They live from different generation. Through this novel, Olga tries to reveal her regret, hopes and love for her granddaughter (see Appendix A).

B. Approach of the Study

This study uses the psychological approach. Psychological approach is an approach which uses psychological theories in solving problems. Psychological approach focuses on human behavior. According to Kalish (1972), “Psychology is the science that attempts to understand, describe, predict, and influence behavior – particularly human behavior” (p. 4). It shows that psychological approach is able to solve the main problem of this study. Baron (1995) also supports, “Psychologists seek to obtain scientific information on virtually every imaginable aspect of human behavior” (p. 2). In this study, I focuses on Olga’s behavior in personality development aspect. Using psychological approach, people can learn about individuals who experience development in their personality.

The approach is used to answer the main problem which aims to find out the factors which affect Olga’s personality development. Personality development is a part of the study of human behavior. Aiken (1969) defined behavior as ”any observable movement or activity of a human being” (p. 2).
observe Olga’s behavior which is visible from the novel such as from her experience, act, and thought, etc. Here, I analyze the factors which can make Olga experience change or development. It is clear that psychological approach is the best approach for this study.

C. Method of the Study

Library research was the method of this study. The problems of this study came from literary work as the primary source, Susanna Tamaro’s *Follow Your Heart*. Besides, I needed some additional sources as the second sources to solve the problems. Secondary sources of this study were mainly the books which were related to the character and characterization theory and personality development theory. Some of the secondary sources which were used in this study were *Understanding Unseen an Introduction to English Poetry and the English Novel for Overseas Students*, *Aspects of the novel and related writings*, *Discovering Literature: Stories, Poems, Plays, Literature An Introduction to Fiction, Poetry, and Drama*, *Reading and Writing about Literature*, *Theory of Personality: Understanding Persons, Personality Development, The Psychology of Human Behavior*, etc.

I did some steps in conducting this library research. First, I found out the primary source. I chose a novel which was interesting to be a research source. After choosing a novel, I read it for many times to improve the comprehension of the story. Then, I decided what topic which would be discussed in this study. When I already had the idea about the general topic, I did brainstorming. According to George (2008), brainstorming means "Examining your topic from a
variety of angles—keeping an open mind and an open research log, the former to invite new ideas and the latter to house them” (p. 49). I did brainstorming by reading other researches and discussing with some friends. Those processes produced the two research questions to be solved.

Next, I tried to find way to solve the problems. I found out the secondary sources before solving the problems. Relevant data from secondary sources was gathered as the materials to do the analysis in this study. When the data was enough, I did the analysis. First, I revealed the personality of Olga by using character and characterization theory. I highlighted information from the primary book to support the personality which was revealed. I made a list of Olga’s personalities and added the explanations and evidences. Moreover, I used the psychological approach which was personality development theories to analyze what factors which influence the personality development of Olga. Last, I drew conclusion of this study as the result which was useful for future research and others. In addition, I did consultation and sharing with advisor and friends for every part to have a better study.
CHAPTER IV
ANALYSIS

This chapter contains the discussion of two problems in this study. The first part of this chapter discusses the personality description of Olga as portrayed in this novel. The second part discusses Olga’s personality development and the factors which affect it.

A. Olga’s Personality Description

Olga has unique traits. As Allport in Hurlock (1974) says, “Every individual is unique and never-repeated phenomenon” (p. 8). There is no one can resemble her personality. Olga’s personality description is analyzed by using Murphy’s (1974) characterization theory. Those characterization ways are through another character’s opinion, Olga’s speech, Olga’s past life, Olga’s reaction, direct comment from the author, and Olga’s thought. In this study, the most frequent ways used to reveal Olga’s characters are by reading Olga’s thought and learning her past life.

Thereafter, Olga is the main character which is analyzed in this study. Olga is included as a round character. According to Kennedy and Gioia (1999) “Round characters, however, present us with more facets — that is, their authors portray them in greater depth and in more generous detail” (p. 61). In the novel, Olga is a round character since the author represents her with many aspects and details. Besides, according to Kennedy and Gioia (1999), “Round characters
often change — learn or become enlightened, grow or deteriorate” (p. 61). Here, Olga experiences change in her personality.

1. **Olga’s Physical and Social Description**

Olga is an old woman. She is about eighty years old. This fact can be found from Olga’s thought. Murphy (1974) says, ”The author can give us direct knowledge of what a person is thinking about” (p. 171). In this case, the author reveals what Olga thinks through her words for her granddaughter in the letter. Olga tells her granddaughter about her thought:

I just couldn’t find enough energy to stand up to you. If you ever get to be eighty years old, you’ll understand that at that age you feel like a leaf at the end of September. There’s less daylight, and little by little the tree’s drawing back into itself everything that can nourish it (p. 22).

Olga feels that she is old enough to face her granddaughter’s behavior. She lacks energy to deal with her granddaughter who comes up from different era. As her granddaughter grows older, she feels that their differences become stronger and those distinctions irritate each other.

Also, her childhood story is a clue which shows that Olga is about 80 years old. She tells her granddaughter, “When I read that book as a little girl, I did some complicated arithmetic to figure out whether I’d get a glimpse of the year 2000. Ninety seemed a pretty advanced age to me, but not impossible to reach” (p. 192). The book tells about millennium era in 2000. At that time, Olga counts her age if she still lives in 2000. She says that she will be 90 years old in 2000. It means that Olga is born in 1910. On the other hand, 1992 is the time when she writes her letter. It is supported by the first subtitle in the novel, “Opicina,
November 17, 1992” (p. 11). Thus, based on that information, it can be concluded that Olga’s age is 82 years old.

Olga is not as healthy as before since she is already old. She tells her granddaughter that her condition is unwell:

Because less than a month ago, for the first time in my life, I was seriously ill. Sometime ago a friend was telling me that when sickness comes to people who have always been healthy, it strikes them suddenly and violently. That’s just what happened to me: one morning, while I was watering the rose, someone suddenly turned off the lights (pp. 14-15).

Based on Olga’s explanation, she says that formerly she is always healthy. Then, in one morning she loses her consciousness. She gets severe illness in sudden. Olga tells her granddaughter about her condition in a hospital:

When I woke up in the hospital I didn’t remember anything at all. While my eyes were still closed I had the feeling I had grown two long, thin whiskers, like a cat’s. But as soon as I opened them I realized there were two little plastic tubes that started inside my nostrils and ran along my lips. I was surrounded by strange machines (p. 15).

From the quotation, it shows that she gets intensive care because of the disease. There is no specific description about what kind of disease is. She only tells the granddaughter that her left side of her body is not as normal as before. She says to her granddaughter through her letter, “Since my incident, the left side of my body doesn’t obey my commands the way it used to. My left hand especially has come very slow” (p. 17). It is clear that her left hand cannot be used as before.

Since her physical condition has changed, she cannot be completely independent any more. She needs other people to help her. The closest people of Olga are her neighbors. Mrs. Razman is one of them. Olga says, “Mrs. Razman
put on some coffee — I haven’t been able to do that with my lame hand — and we had a chat about this and that. If they weren’t so kind and helpful, my life would be a lot more difficult” (p. 96). That is an example which shows that Olga needs others’ help. Her neighbors like to help her because they know Olga’s condition.

Olga is a grandmother and also a widow. Her husband dies first. The reader can acquire this information by reading Olga’s thought. Olga tells her granddaughter about her daughter and husband, “She was sixteen when he passed away; she hadn’t called him “Daddy” since she was fourteen. He died in the hospital one November afternoon” (p. 181). The quotation shows that her husband dies when Ilaria is young. Ilaria is her only child and she dies first too. She tells her granddaughter about her daughter’s last seconds, ”But in the end Someone loved her more than I did: late in the afternoon of the ninth day, that vague smile disappeared from her face and she died” (p. 107). Ilaria gets intensive care in a hospital and she passes away in the ninth day.

Ilaria has a daughter and she is Olga’s only grandchild. In addition, Olga does not have son-in-law. This evidence is supported by Olga’s past life story, ”How could I explain to you what your mother had done? And besides, I didn’t know anything at all aside from the fact you were conceived in Turkey” (p. 112). The only information which she knows about her granddaughter’s origin is her granddaughter’s country of origin — Turkey. After her parents, husband, and daughter have died, she only lives with her granddaughter. Unfortunately, her granddaughter leaves her to study abroad as well.
Olga comes from a middle-class family. She is from a well-off family. Her father is a businessman, “Augusto, like my father, was a coffee importer, and he had come to Trieste to discuss the sale of our business” (p. 122). Then, Olga’s mother is from a rich family. Olga says, “No one had forced her to marry, she had forced herself, mostly because she was rich and coveted a noble title even though she was Jewess and converted to boot” (p. 42). Since her mother is wealthy, she craves a noble title through a marriage. Furthermore, when Olga is already married to Augusto, she does not have any job to do. The household is done by the servant. “An old servant was there with me, she took care of most household chores. Like all middle-class wives, I was supposed to plan the lunch and dinner menus, but other than that I had nothing to do” (p. 127). As a middle-class wife, Olga only arranges the lunch and dinner menus for Augusto and her.

2. Olga’s Personality Description

There is an Olga’s personality description which is obtained from the novel. Olga is a smart, permissive, obedient, kind-hearted, and introverted person.

a. Smart

Olga is a smart woman. The author and another character give comment on this characteristic directly. Olga says, “Certainly, I was very intelligent, I read a great deal; my father eventually came round to saying, with a certain amount of pride, “Olga won’t ever get married, her head’s too full of brains’” (p. 121). Olga realizes that she is smart because she loves reading. Moreover her father admits that Olga is clever by saying that Olga will never get married because she is too
smart. As Murphy says, ”Instead of describing a character directly the author can describe him through the eyes and opinions of another” (p. 162). Her father states Olga as a smart person because Olga often reads many books. Olga reveals, “I’ve read many books, I’ve been curious about lots of things, but always with one thought for diapers, another for the stove, a third for my feelings” (p. 51). By reading books she can fulfill her desire to know many things.

Actually, she wants to continue her study to university but her father forbids her. At that time, high education for women is not important.

As you know, I didn’t continue my studies past high school because my father forbade me to. My hopes died hard, and they left me with a thirst for knowledge. If some young man declared that he was studying medicine I riddled him with questions, I wanted to know everything, and I did the same with the future engineers and the future lawyers (p. 118).

Based on Olga’s words, she fulfills her thirst for knowledge not only by reading books but also by asking other men. Those men learn about medicine, engineering, or law. She is so curious about everything and it makes her clever. Therefore, by reading Olga’s thought it is known that Olga is very happy when she meets Augusto. Olga tells the granddaughter that Augusto is the only one who wants to be her listener, “At last there was someone I could talk to, someone who appreciated my intelligence and my desire for knowledge” (p. 124). It is clear that Olga feels so relieved that she can find someone who appreciates her desire to have much knowledge. Those evidences are delivered by Olga through her letter.
b. Permissive

Another Olga’s personality is permissive. The reader gets opportunity to read Olga’s thought which shows that she is a permissive mother. She wants to behave toward her daughter differently from her mother because Olga has bad experience in the past. During her life, her mother never shows her a mother figure. It makes Olga do something differently for her daughter:

And instead I didn’t act. Out of cowardice, laziness, and a false sense of propriety, I did what as she told me to do. I had detested my own mother’s intrusions, I wanted to be different sort of mother and let Ilaria have her independence (p. 63).

Based on Olga’s thought, she states clearly that she hates her mother and she does not want to be like her. In order to be loved, she always does what her mother tells her. Consequently, with the intention of acting differently, she wants Ilaria to have freedom in doing what she wants to do:

So when your mother was born, I was absolutely convinced I’d behave differently. And in fact I did, but the differences were superficial and completely false. To avoid imposing on your mother a model like the one that had been imposed on me at a tender age, I always left her free to make choices, I wanted her to feel she had my approval in everything she did (p. 75).

From the quotation it is clear that Olga attempts to be a good mother. Olga lets the daughter free from her rules and prohibitions. Her daughter — Ilaria, is absolutely free. She can do anything she wants. Anyhow eventually, she realizes that what she has done is wrong.

Actually Olga has known that there is something wrong with her daughter. She says, “I never ridiculed her, and I never let her see how alien her totalitarian
ideas were to me, though I’m sure she knew I shrank from her parroted ready-made phrases” (p. 59). Instead of asking, giving comments or being angry with Ilaria’s ideas, she just becomes a good listener. She does not want to show any objections or even questions. Eventually, she regrets her behavior toward Ilaria. She thinks that she must be firmer at that time:

My greatest regret is that I never had the courage to stand up her, that I didn’t just say, ”You’re dead wrong, you’re doing something stupid.” I knew those slogans she used were terribly dangerous, I knew I should put an immediate stop to that sort of thing for her own good, and nevertheless I refrained from intervening (p. 77).

Olga regrets to not intervene in Ilaria’s business and she realizes that it is late. Still, she learns something that if she was firmer at that time, it would be better for Ilaria, her only daughter.

c. Obedient

Olga is an obedient person. She obeys what her parents ask and say. From childhood, she must follow what her mother has taught her. She does not have any courage to argue with her mother since she wants to be loved by her parents. Olga reveals the reason, “The reason why I acted ─ or failed to act ─ as I did was the attitude my mother taught me. In order to be loved I had to avoid arguments and pretend to be what I wasn’t” (p. 77). What Olga has done shows her obedience to her parents. It can be analyzed through Murphy (1972) theory, “The author can also give us a clue to a person’s character by letting us know how that person reacts to various situations and events” (p. 168). The Olga’s obedience is a reaction to her parents’ treat. She needs affection so that she becomes an obedient
girl. She says, “In the course of the years I abandoned myself, the deepest part of me, in order to become another person, the one my parents expected me to become” (p. 74). She must abandon herself to be a nice daughter as seen by her parents. She obeys what her parents expect although she does not like it.

There are other examples which show that Olga is an obedient person. She tells her granddaughter, “After I finished high school, I announced my intention to attend the university in Rome. My father’s response was peremptory: “I don’t want to talk about it,” and as was the custom in those days, I obeyed without a murmur” (p. 44). It is clear that she really obeys her parents in order to fulfill her parents’ expectation. Although she is smart, she cannot continue her study. Moreover, she also shows her obedience toward her husband. Her husband is just busy with his insects and job. Olga does not have a blissful marriage. Augusto fulfills Olga’s needs in materials comfort but he does not treat Olga as his wife by giving her affection as a husband should do. Nevertheless, Olga cannot find his mistake to propose a divorce. Olga cannot find any reasons why she must be rebellious toward her husband:

The marriage bond could be broken only in cases of severe mistreatment, otherwise a woman needed to be rebellious enough to take flight and spend the rest of her days as a wandering fugitive. But rebellion, as you know, isn’t part of my character (p. 132).

Based on the author’s direct comment, it is clear that Olga admits that being rebellion is not her personality. She can divorce her husband if she is a rebellious wife.
d. Kind-hearted

Olga is a kind-hearted woman. Since she agrees not to contact her granddaughter, she does not know her granddaughter’s condition. She really wants to know her granddaughter’s present condition but she cannot do anything. The only thing which Olga hopes is her granddaughter’s happiness. “Are you happy? More than anything else, that’s what I care about” (p. 28). It shows that actually Olga worries about her granddaughter’s condition. Their quarrel which happens cannot reduce her love toward her granddaughter. Another example which shows that Olga is kind-hearted is when she grants her granddaughter’s will to have a rose although they have already had a lot of roses. It is shown by her act, “How could I refuse you a fox when I had already agreed to a rose? We discussed this point for a long time, and at last we compromised on a dog” (p. 12). Olga not only grants her daughter a rose but also grants her a dog. In fact, they compromise on a dog. This thing happens when her granddaughter is still a kid.

On the other hand, she is also kind-hearted toward another creature. It is shown by Olga’s thought.

Every time I almost had her, she hopped out of reach. If I were younger, I’d have caught her in a second, but I’m too slow for that these days. Finally I had a stroke of genius. I took the kerchief off my head and threw it over her, then I bundled her up and carried her inside. Now she’s in an old shoebox — I lined it with rags and punched holes in the cover, one of them big enough for her head to poke through (p. 82).

That quotation shows that she is willing to take-care of a painful bird. Her physical weakness does not restrict her to catch and help the bird. She wants to take-care of that bird until it can get better. All of those evidences are obtained
from Olga’s thought. Murphy (1972) says the readers have “privilege” from the author to know what things in the characters’ thought (p. 171). Here, Murphy emphasizes that a reader can be the god which is able to know everything including what the character thinks.

e. Introverted

Olga is an introverted person. One of the examples is she hides her true feeling about her marriage from her parents. Olga tells her granddaughter, “Naturally, whenever I spoke to my parents I said that everything was fine, I made a special effort to sound like a happy young bride” (p. 129). Olga never tells the truth which happens in her marriage. She pretends to be happy as a new bride although blissfulness never comes to her marriage with Augusto.

When she is with her granddaughter, there are some cases which show her introversion. Olga tells her granddaughter that her granddaughter’s leaving is a good thing. Actually she just lies. She cannot tell the truth since she keeps her pride high, as Olga says, “When I told you your leaving was a good idea, you started wavering, you seemed like a snake with raised head and open jaws, ready to strike, and suddenly there’s nothing for him to sink his fangs into” (pp. 29-30). Olga’s words make her granddaughter surprised because she gets unexpected response. Olga knows that her granddaughter wants Olga to request the granddaughter to stay “That was when you threatened to go away, to disappear from my life without a trace. Maybe you were expecting me to act like a desperate old woman and humbly beg you to stay” (p. 29). From Olga’s thought, it can be
known that her granddaughter warns Olga that she will leave her and vanish; Olga thinks that actually her granddaughter wants Olga to ask her to stay.

However, Olga does not tell her granddaughter that actually she wishes her to stay. Instead of telling the truth, she shows her approval to her granddaughter. Notwithstanding, she wants her granddaughter not to take hurried decision. It is supported by her statement “I didn’t want my approval to propel you into hasty decisions you weren’t perfectly sure about” (p. 30). Although she seems to agree outside, she wants her granddaughter to reconsider her decision to study abroad. Another evidence which shows Olga’s true will is in Olga’s words ”For me, of course it would be much nicer to have you beside me when I go” (p. 18). That statement is about Olga’s wish. In fact, she hides it from her granddaughter. She is an introvert.

Olga is introverted because she does not want to fight with her granddaughter. She feels that she is weak enough to face her granddaughter’s manner.

I never answered you, though, because I sensed that the time for dialogue was over, whatever I might say would only lead to a fight. For one thing, I was afraid of my own frailty, afraid to waste my strength, and for another I felt that an open confrontation was just what you were looking for and that others would follow on its heels, one after another, each more violent than the last (p. 29).

Olga is just afraid that if she reveals her honest opinion, she cannot stand on debate and confrontation. Her reaction toward their agreement also shows her introversion “I know that one of the agreements we made when you left was that we wouldn’t write, and I’m sticking to it, but reluctantly” (p. 14). It is obvious
that actually Olga does not agree with the agreement. Nonetheless, she cannot be extroverted. Olga does not have any enough courage to refuse it.

Moreover, Olga also hides the fact or even stories about her daughter. Telling her granddaughter about her daughter can only bring regret for herself. Even sometimes when she looks at her granddaughter, it can bring her memory to her daughter. She says, “Shyness and a good deal of selfishness were the reasons why I never brought up the subject before. I shied away from talking about your mother because that would inevitably lead to talking about myself and my misdeeds” (p. 31). According to Olga, shyness and selfishness are the reasons why she is introverted. She will feel guilty if she talks about her daughter. Olga admits, “Though so many years have passed, it still gives me no pleasure to talk about my family, my mother has remained in my memory as motionless and hostile as a janissary” (p. 51). Not only memory about her daughter but also memory about her mother brings her into sadness.

B. Factors Affecting Olga’s Personality Development

This part comprises two sections. The first section is about Olga’s personality development. Then, some factors which affect Olga’s personality development are explained in the second section.

1. Olga’s Personality Development

Olga’s personality undergoes a change. Based on the characteristics of change in personality, Olga’s personality development is categorized into better change, qualitative change, and rapid change. Hurlock (1974) explains about
 qualitative change that an individual who experiences qualitative change seems that his certain trait has been replaced by another trait. Frequently, it happens in which an undesirable trait is replaced by a desirable trait (p. 109). Previously, in this study Olga is an introverted person and then she changes into an extroverted person. Furthermore, change can go to positive or negative direction. Hurlock (1974) states that change in personality can be better or worse. It depends on the adjustment of life at that time (p. 120). Becoming an extroverted person is a good choice for her since she aims to be accepted in a better social relationship in her left time. Her change is also good for herself because it reduces her life burden. Last, her change is included as a rapid change. According to Hurlock 1974), “Changes are regarded as slow if they are barely perceptible, while rapid changes are readily apparent to all” (pp. 121-122). The change in Olga’s personality is easily seen. The process is fast since she experiences a sudden physical change.

Olga experiences personality development in which she becomes an extroverted grandmother. The reader can understand Olga’s extroversion by reading what she says in her mind, especially what Olga writes through her letter. Olga tries to calm her granddaughter down, “Don’t worry, I don’t intend to preach or try to make you sad, I just want to chat with you, heart-to-heart, the way we used to do before the last few years estranged us” (p. 20). She has an intention to talk heart-to-heart. Olga does not want her granddaughter to be emotional. According to Olga, writing a letter is the best way to reveal her secrets:

The days were slipping by and I wasn’t reaching any kind of decision. Then, this morning, the rose prompted me. Write her a letter, a little record of your days for her to keep after you’re gone. And so here I am in the
kitchen staring at one of your old exercise books and chewing my pen like a child having trouble with her homework (pp. 19-20).

That is a reaction in which she decides to write a letter as the medium to tell her past stories. It seems that Olga is confused to start the writing. She chews her pen as a student who does her homework.

Then, in the middle of the writing process, she thinks that her letter is very long. She imagines her granddaughter is bored because of the letter. Olga expresses her questions, "Why am I writing you all this? These confessions are too long, too intimate, what can they mean? Maybe you’re bored by now, you are probably just leafing through the pages and fuming” (p. 79). Through her thought the reader knows that her letter is about her deep confessions. The confessions are hard for her because she does not like to talk about her family. In fact, this is the best decision for her and her granddaughter although Olga thinks that her granddaughter will be fed up when she reads it.

During those impossible months I understood one thing about her, something that had never entered my mind before, and I don’t know if I’m doing right to mention it; however, seeing that I’ve decided not to hide anything from you, I may as well go on. So. What I had suddenly understood about your mother was that, well, she wasn’t intelligent at all (p. 101).

One of the bitter facts which Olga reveals is about her daughter. Even though she looks a little bit doubtful whether it is good or not to tell the truth, she tries to keep going on to reveal the truth. It shows that Olga has already become extroverted. Another reaction which shows Olga’s extroversion is written in the following quotation “I should have written this letter to your mother, but I’m writing it to you instead. If I hadn’t written it at all, then my existence really
would have been a failure” (p. 177). The quotation shows regret that actually she should have confession toward her daughter. Still, it is better than not writing any confession to anyone.

2. Factors Affecting Olga’s Personality Development

Olga’s uniqueness in her personality is from some factors. Hurlock (1974) supports it that the uniqueness of every individual’s personality comes from many different factors (p. 9). Two factors which affect Olga’s personality development are physical change and strong motivation. The other possibility factors such as changes in social environment, changes in significant people, changes in social pressures, changes in roles, and changes in the self-concept do not give any effect to Olga’s personality development.

a. Physical Change

One of the factors which affect Olga’s personality development from introverted to extroverted is physical change. She does the change because her physical is getting weaker. Hurlock (1974) says that, “Marked physical changes, especially if they occur rapidly, do not give the person time to adjust smoothly; and, as a result, they have greater influence on his self-concept than slow or minor changes” (p. 124). Hurlock explains that sudden physical changes can give big influence on his personality. Similar thing happens to Olga in which she gets sick abruptly. Thus, Olga adjusts her physical change with her personality. Hurlock says, “The ways that we label experience and the ideas that we have about ourselves have substantial effects on our personality dynamics” (p. 6). She thinks
that she will not have long life because of her illness. Because of her illness she will not have longer time to be more open to tell all the facts which she hides during her life.

These lines will never make their way to you in America. If I’m not here when you come back, they’ll be here waiting for you. Why do I say this? Because less than a month ago, for the first time in my life, I was seriously ill. And so now I know that among all other possibilities, there’s also this one: that in six or seven months I may not be here anymore to open the door for you and put my arms around you (p. 15).

Her letter is the one which can be the medium which shows her extroversion and welcomes her granddaughter at home. Olga thinks that her writing will accompany her granddaughter when she has died. She writes, “Writing my testament? Not exactly; I’d rather think of it as something that will stay with you through the years, something you can read whenever you feel you need me close to you” (p. 20). It shows that she hopes her writing can replace her attendance when she has gone away.

b. **Strong Motivation**

Her writing is the symbol of her extroversion since she cannot do anything to confess all her past except writing a letter. Her letter consists of her confessions about her past which tells about her mistakes, family, and biological grandfather for her granddaughter. Olga tells her granddaughter why she should write her letter:

I should have written this letter to your mother, but I’m writing it to you instead. If I hadn’t written it at all, then my existence really would have been a failure. Everybody makes mistakes, but if you die without ever having understood them you’ve lived your life in vain (p. 177).
Olga does not want to leave her life without explaining her mistakes to her family. She thinks that she should do the confession to her daughter. However, she cannot do it to her daughter so that she does it to her granddaughter. Olga does not want her life turns to be vain because her introversion. Also, she has big regret because she does not tell the truth to Augusto:

The fact that Augusto had known about Ilaria depressed me profoundly. At that point I would have liked to talk to him about Ernesto, about what he’d meant to me, I would’ve liked to talk to him about Ilaria; there were so many things I would have liked to discuss with him but by then it was too late. Now maybe you can understand what I told you to begin with: the absence of dead doesn’t weigh so heavily on us as the burden of what was left unsaid between us and them when they died (p. 182).

Actually, Olga wishes that she could tell her big secret to her husband but it is too late. She is very regretful realizing that Augusto recognizes the fact about Ilaria is not her biological daughter. Because of that episode, she does not want to experience it again. Olga explains that a death may cause sorrow but it is not as bad as unsaid words between them. In this opportunity she changes her personality from introverted to extroverted because she has strong motivation to not have unsaid words between her granddaughter and her.

In addition, Olga and her granddaughter are close in the past time. It happens when her granddaughter is still a kid. According to Hurlock (1974), “Ordinary people are most strongly motivated to change those traits which they believe will improve their social relationships and earn them greater social acceptance” (p. 127). In this case, because their relationship is getting worse recently, Olga wishes her extroversion can repair her relationship with her granddaughter like the prior relationship. A strong motivation to have better
relationship is a factor which influences Olga’s extroversion too. Olga conveys, “Don’t worry, I don’t intend to preach or try to make you sad, I just want to chat with you, heart-to-heart, the way we used to do before the last few years estranged us” (p. 20). It is clear that she just tries to make her granddaughter close to her again as the prior relationship.

The last fine condition of their relationship happens when they make a cake together. Olga says, “The moment I saw it at the bottom of the trunk I remembered the last good time we had together. When was it? A year ago, perhaps a little more” (p. 199). At that time her granddaughter cries because she thinks Olga will die first. Next, Olga teaches her how to make something unforgettable in order to cause her granddaughter to remember Olga when Olga has passed away. Olga retells her granddaughter, “Then I added, “You know what? I’ll teach you something I know how to do and you don’t. That way, when I’m not around anymore you can do it and remember me” (p. 199) What Olga has done is to give her granddaughter memory when she is not there anymore. Then they make a cake together. She tells her granddaughter, “Well, what shall I teach you to do?” You dried your tears and thought it over for a while, and then you said, ”A cake” (p. 199). Therefore, making cake is their last beautiful memory before their relationship is broken.
CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter consists of three parts. The first part concludes the answers of the two research problems based on the analysis. The next part is the implications of this study to education. Then, the last part is the suggestions for future researchers and teachers who will use Susanna Tamaro’s *Follow Your Heart*.

A. Conclusions

After working on the analysis, there are some findings which can be concluded. Those findings are Olga’s personality description and factors which affect Olga’s personality development. Through the analysis it is clear that Olga is a round character since she has many traits portrayed in the novel and she experiences personality development during her life. In Olga’s personality description, there are two important things which can be gained from the analysis. The first point is about Olga’s physical and social description. From the analysis, it can be concluded that Olga is an 82-year-old woman who has a serious illness and she has one granddaughter only. During her life she lives in a middle-class family. Olga does not have family anymore besides her granddaughter since her family and her husband have passed away. Next, the second point is about Olga’s personality description. Before undergoing development, she is a smart, permissive, obedient, kind-hearted, and introverted person.

Based on the analysis, Olga is analyzed as a character who undergoes a personality development. Olga’s personality development is labeled as qualitative
change, better change, and rapid change. Olga changes from introverted to extroverted. There are two factors which affect Olga’s change. The first factor which affects Olga’s changes is physical change. Olga gets physical change in which is suddenly she gets a serious illness. Besides her age which is getting older, her serious illness changes her self-concept to be extroverted rapidly. Olga thinks that she will not live longer so that she must be extroverted in the rest of her life. The second factor is strong motivation. Olga has a strong motivation to change her personality from introverted to extroverted because of three reasons. The first reason is Olga considers that if she does not admit and understand her mistakes, her life will be meaningless. Second, Olga does not want to have the same experience as in the past. Olga does not want to have unsaid words between her granddaughter and herself as she has experienced it when Augusto (her husband) dies. Third, Olga is eager to repair her relationship with her granddaughter by being more open.

B. Implications

In this study, I provide a lesson plan using Susanna Tamaro’s *Follow Your Heart* novel. This lesson plan can be used in Basic Reading II Class at English Language and Education Study Program. This course is aimed for university students in semester II who have passed Basic Reading I Course. In the lesson plan, the students are demanded to identify the main ideas in *Follow Your Heart* passages by applying reading strategies such as skimming, previewing, scanning and guessing words meanings from context. Next, the students must be able to increase literal and inferential comprehension about the text by reading the chosen
passages in *Follow Your Heart*. English vocabulary skill must be also developed in this course. It will be advantage for the students because this novel contains many useful vocabularies for English learner. After that, the students are able to write simple responses to the phenomenon in reading texts critically in completing this course.

Love is the topic for this lesson plan since the students are adult learners. I take an excerpt which is divided into two passages from the main character’s experience in falling in love. Olga, as the main character who is Augusto’s wife, falls in love with a married man named Ernesto. The first passage tells about their first meeting. They meet at a resort when Olga takes a holiday there. The second passage tells about the next days when they are together. They feel that friendship has changed into another feeling. After reading these passages, the students can give comment to this phenomenon. It will dig their skill in responding certain phenomenon critically.

In order to create fun atmosphere in this lesson, I provide two games. The first game is done in the beginning of the lesson as the motivation for the students to focus in teaching-learning activity. The first game’s name is “What’s on My Head?” (see Appendix D). This game is useful to introduce the students about the vocabularies which they have to understand to comprehend the passages. The second game is “Read and Run” (see Appendix D). This game is done in group. After understanding some vocabularies from the previous activity, the students read the passages and answer the questions related to the content of the passages. This activity will help the students in improving their reading skill. The questions
which are provided aim to make the students comprehend the texts. After finishing the games, the students are demanded to make a summary of the passages by using their own words.

It is clear that a novel is a literature work which is beneficial for education field especially for language course. Students can learn many things through a novel such as vocabulary, grammar, colloquial expressions, moral values, and culture. Realizing that reading this novel is useful for the students, the teachers can motivate the students to have high interest in reading literary work activity by using this novel. By having high interest in reading, the students will have wider knowledge. In this case, the teachers have a role to help the students evoking their reading interest by using this novel. Here, there is a lesson plan as the example to conduct a teaching-learning activity plan in Basic Reading II Class using a passage from Susanna Tamaro’s *Follow Your Heart* (see Appendix C).

C. Suggestions

There are two suggestions which are provided in this part. The first suggestion is for future researchers who will use the same literary work as this study. In addition, there are some suggestions which are provided for teachers who will use the same literary work, Susanna Tamaro’s *Follow Your Heart*, as the teaching material.

1. Suggestions for Future Researchers

This novel is useful for academic interest. In this study, this novel is used to do a research in literature. There are two big things which are analyzed in this
study. The first thing is about the personality description of the main character — Olga. Olga’s personality is analyzed by using character and characterization theory. Next, the second focus of this study is the factors which affect Olga’s personality development by using psychological approach. On the other hand, future researchers can analyze other topics from this literary work. The topic which can be analyzed is interpersonal conflicts which are experienced by Olga. In this novel, Olga experiences some interpersonal conflicts since she is a kid until she has been a grandmother. After that, the future researcher can analyze how Olga solves her interpersonal conflicts.

2. Suggestions for Teachers

Susanna Tamaro’s *Follow Your Heart* novel can also give academic benefits for teachers. This novel shows a grandmother’s feeling toward her life journey and people around her. Hence, the teachers can use a piece of Olga’s life journey story or the entire contents of the novel to be delivered in reading lesson. Olga’s experience in the novel is useful for students who read it. Olga’s problem during her life can open the students’ mind to see their similar problem from another side. Moreover, the passage will bring knowledge about culture which exists at that time in Italy. Also, this novel can give lesson about Olga’s relationship with people around her especially her family. Furthermore, the teachers can let the students to learn some moral values in Olga’s life.
REFERENCES


APPENDICES
APPENDIX A

SUMMARY OF *FOLLOW YOUR HEART*

BY

SUSANNA TAMARO

*Follow Your Heart* is a fiction novel which is written by Italian woman — Susanna Tamaro. She wrote the novel in a form of diary as a letter. From the first sub title, the setting is seen when and where the main character — Olga writes the diary. It is on November 17, 1992 in Opicina. Olga writes the letter during two months. She decides to write a letter for her granddaughter (nameless) because she gets serious ill suddenly and she thinks that she will not live longer. The letter contains story about her past life, confessions, regret, big secret, and her feeling toward her granddaughter. When her granddaughter is getting adult, they cannot overcome the differences between them. These last years, they often have quarrel and her granddaughter decide to study abroad to avoid her grandmother.

Olga tells her granddaughter about her past life since she is a kid until she has been a grandmother. Her childhood is different from others. Olga does not feel affectionate from her parents. Her parents’ reason to have a child is only for social duty. They do not care about Olga’s inner development. Her parents just care about her superficial things. Moreover, Olga also experiences similar thing in elementary school. Sisters in her school only notice superficial things too. She feels that her school time is awful. Olga does not continue her school in university level because her father forbids her. However, Olga is clever because she likes to read numerous books. During her youth she is difficult to get boyfriend because of her intelligence. At that time, men do not like a woman who is active to ask a lot of questions and full of curiosity. Nevertheless, when she meets her husband — Augusto, she feels something different. Augusto wants to be a listener for her. Unfortunately, Olga does not feel happy with her marriage. Augusto does not treat Olga as common wife. Augusto is busy with his job and insects. They never make conversation as proper. Olga feels something inside her has died.
One day, Olga meets Ernesto — Ilaria’s biological father at a resort in Porsetta. Ernesto is a doctor in that resort. They have an affair and love each other although each of them has got married. Before Olga goes back to Trieste, Olga is pregnant. Nevertheless, Olga never tells Augusto that her daughter — Ilaria is not her biological daughter. At the end of Augusto’s life, he tells that nobody has hands like Ilaria’s hands in their family. His words appall Olga so that she feels miserable. From Ilaria is a kid, Olga is difficult to approach her own daughter. It is because of Ernesto’s death. She is depressed when she knows the sudden death of Ernesto. When she sees Ilaria, she will remember her lover. At that time Ilaria is still kid. Ernesto dies because a car accident, so does Ilaria. Ilaria runs away from her because unintentionally Olga mentions that Augusto is not her biological father. In the same day, Olga gets news that her daughter has gone forever. As a mother, she is a permissive toward Ilaria. Olga does not want to be like her mother who limits her freedom. On the other hand, Olga gives too much freedom for Ilaria. During her youth, Ilaria gets into a bad society. One day, she comes back from long vacation in Turkey and she gets pregnant. At that time, women who are more than 31 years old will do anything to make their self pregnant. It causes Olga does not know who her granddaughter’s father is.

After Ernesto and Augusto die, Olga tries to find some comfort in religion. Since she is married to Augusto, Olga tries to get into religious things because she is suffered from loneliness. When she is 30 years old, Olga’s knowledge about religion is only about what the sisters have taught her. She goes to church just because the social custom as her mother has done. Then, she tries to often read bible. Eventually, after Augusto has died and it brings her grief, she tries to meet a priest. Through this priest — Father Thomas, her mind is brighter. This priest teaches her to follow her heart. Father Thomas says: “Don’t trust anything except what your heart tells you.”
Susanna Tamaro was born on 12 December 1957 in Trieste. Tamaro is the author Italo Svevo’s distant relative family. Susanna Tamaro’s parents had separated immediately after she was born. After that, her maternal grandmother nurtured her.

Tamaro studied at the Institutomagistrale of Trieste. After graduating as a teacher, she moved to Rome and joint on a film directing course, Centro Sperimentale di Cinematografia in 1976. She graduated as a film director. Subsequently, Susanna Tamaro worked as screenwriter and assistant director for television documentaries during 1977-1978. She had a job as Salvatore Samperi’s assistant. She started her film career with numerous television documentaries.

In 1981, she wrote her first book entitled Illmitz. When she wrote her first book, she stayed in a small village on the boundary of Austria and Hungary for one month. After following years, she wrote a variety of novels and short stories but all of them were rejected. Furthermore, her novel entitled La testafra le nuvole was published in 1989. She got Premio Elsa Morante award from that novel. In the same year, she left Rome to a small village in the Umbrian hills because she had a serious attack of bronchial asthma.

Her career in literary work started peaking because of her short stories Per voce sola. Next, she got the Pen Club prize for Per voce sola in 1991. Moreover, Susanna Tamaro gained esteem from influential critics. This was followed by the children’s book Cuore di ciccia in 1992, Papirofobia in 1994, and
Ilcerchionamagico in 1995. The best-seller of Susanna Tamaro was *Va’ dove tiportailcuore* (*Follow Your Heart*) in 1994. It was the most successful Italian book of the century with sales of two and a half million copies in the first year and then fourteen million copies sold all over the world. It became the greatest Italian literary success of the century. A director, Cristina Comencini, adopted *Va’ dove tiportailcuore* (*Follow Your Heart*) into a movie in 1995. After that, she published other fictions entitled *Anima mundi* in 1997, *Rispondimi* in 2001 as *Answer Me* and *Fuori* in 2003. Furthermore, *Cara Mathilda* (1997), *Verso casa* (1999), and *Piufuoco, piuvento* (2002) were her nonfiction literary works. Once more she published *Tobia e l’angelo* for children in 1998.

Tamaro is well-known as a person who avoids sparkling social sight of Italy’s literary world. Tamaro lives quietly in the Umbrian countryside, near Orvieto, accompanied by her pets. Besides loving writing and martial arts, she dedicates herself to humanitarian aid and development through Tamaro Foundation. It was established in 2000 and financed with profit of her books.


APPENDIX C

LESSON PLAN

University: Sanata Dharma University, Yogyakarta
Faculty: Faculty of Teachers Training and Education
Study Program: English Language and Education Study Program
Academic Year: 2014/2015
Subject: Basic Reading II
Semester: II
Topic: Love
Time Allocation: 100 minutes

General Course Objectives:
1. The students are able to apply various reading strategies: previewing, skimming, scanning, identifying main ideas, summarizing.
2. The students are able to improve literal and inferential comprehension by reading various kinds of texts.
3. The students are able to develop English vocabulary.
4. The students are able to write simple responses to the ideas or issues presented in the texts.

Specific Course Objectives:
1. The students are able to identify main ideas.
2. The students are able to improve literal and inferential comprehension by reading a passage from *Follow Your Heart* by Susanna Tamaro (page 144 - 149).
3. The students are able to develop English vocabulary.
4. The students are able to write simple responses to the phenomenon presented in the text.
Teaching Activities:

I. Opening Activities (35’)
   1. Apperception
      - The teacher greets the students enthusiastically.
      - The teacher reviews the previous material.
      - The teacher distributes the first handout.
      - The teacher activates the students’ background knowledge about the topic of the material by asking some questions.
   2. Orientation
      - The teacher delivers the goal of the lesson.
   3. Motivation
      - The teacher holds a vocabulary game “What’s on My Head?”
      - The teacher tells how important this lesson is.

II. Main Activities (50’)
   1. Exploration
      - The teacher asks the students to find the meaning of vocabularies which they do not know yet individually from the previous activity.
   2. Elaboration
      - The teacher asks the students to do the game “Read and Run”.
      - The teacher distributes the handouts.
      - The teacher asks the students to make a short summary from the passage.
   3. Confirmation
      - The teacher and students discuss the correct answers of the exercises.
      - The teacher gives some feedback and reinforcement for the students.
- The teacher explains the materials which the students have not understood yet.

III. Closing Activities (15’)
- The teacher and the students summarize the materials which they have learned on that day orally.
- The teacher tells the students about the topic for next meeting.
- The teacher gives closing greeting.

Learning Strategies
Lectures and group discussion

Material
Passage from a novel entitled *Follow Your Heart* by Susanna Tamaro page 144-149 (see Appendix D and E).
APPENDIX D

(1ST HANDOUT)

BASIC READING

Activity I (Brainstorming Questions)

1. Have you ever fallen in love with someone?
2. How did you feel?

Activity II (What’s on My Head Game)

There are some mini flash cards and each it has a word. First, you find a partner and then you shuffle your flashcards. Make sure that you put them in reverse. Decide who will be the first who takes the card and do not let your partner read the word in that card. You give some clues to explain the word there by moving your body without any word uttered. Your partner should guess what word it is. If one of you cannot guess the word, you can say “Pass” and put the card aside. At last, the vocabularies which cannot be guessed will be discussed in activity III. (Those vocabularies consist of difficult words from the text. The meaning of the vocabularies is in the glossary.)

Activity III

Find the meaning of difficult words from the previous game individually!

Activity IV (Read and Run)

1. Divide the passage into 2 parts. Make the texts in large size. Post those every 2 parts on every wall in the classroom.
2. Divide the class into 4 big groups. (8-10 students for each group)
3. Then divide each group into 2 small groups. There are A and B group in every big groups (4-5 students for each small group).

4. Every big group has their own wall and passages.

5. The teacher gives them some questions related to the passages in the flashcards. Questions number 1-5 are for A group and 6-10 are for B group.

6. Every member in A group has their own partner in B group. When the activity begins, every student in A group gives the first question to their partner in B group. Then, the students of B group run to the wall and find the answer from the first text. After finding the answer, they run back to their partners and tell the answer. Their partner writes it, and then gives the next question. After B has finished answering all questions for number 1-5, change the role in which B group is the question givers and A group is assigned to answer 6-10 questions.
APPENDIX E

(2nd HANDOUT)

(Part 1)

Forbidden Love

(This is a part of Olga’s letter for her nameless granddaughter in Follow Your Heart by Susanna Tamaro. Olga revealed an unspoken secret which was one of the essential and influential episodes in her life.)

I met your grandfather on the very first evening, he and another person were dining at my pensione. Aside from an older gentleman, they were the only other diners, and they were having a fervent discussion about politics. The tone of your grandfather’s voice annoyed me right away. A couple of times during dinner I stared at him the way you do at someone who’s getting on your nerves, so you can imagine my surprise the next day when I discovered he was the resort doctor! He asked me questions about the state of my health for ten minutes, then when I was undressing something very embarrassing happened, I began sweating as though I were exerting a great effort. While he was listening to my heart, he said, “My goodness, you’re scared to death!” and burst out laughing in a most vexatious way. He’d barely started taking my blood pressure when the little column of mercury shot up to the top of the gauge. “Do you suffer from hypertension?” he asked me. I was furious at myself, I kept trying to tell myself there’s nothing to be afraid of, he’s only a doctor doing his job, it’s not normal or dignified to be so agitated. But no matter how often I repeated those rational words, I couldn’t manage to regain my calm. As I was leaving his office, he gave me a sheet of paper outlining my regimen and shook my hand. “Relax and take it easy,” he said. “Otherwise the waters won’t do you any good at all.”

That same evening he came and sat at my table after dinner. By the following day we were already going on walks around the town and chatting together. That impetuous exuberance that had irritated me so much at first was now beginning to fascinate me. Everything he said was ardent, fervent, it was impossible to be near him without being warmed by his passionate talk, by the heat of his body.

Some time ago I read in a newspaper that according to the latest theories love is born not in the heart but in the nose. When two people meet and like each other, they start sending out little hormones whose name I don’t remember, but these hormones enter through the nostrils and ascend to the brain, and there in some secret convolution they let loose the hurricane of desire. In short, the article concluded, feelings are nothing but invisible odors. What absurd nonsense! Anyone who’s ever experienced true love, love of the overmastering, indescribable kind, knows that assertions like these represent just one more
gauche attempt to belittle the workings of the heart. Of course, the way the person you love smells can be profoundly exciting; but that excitement has to come after some previous attraction quite a bit different from a mere odor.

When I was near Ernesto in those days, for the first time in my life I had the sensation that my body had no boundaries. I felt there was a kind of impalpable aura around me, it was as if my outline had expanded and was setting off vibrations every time I moved. You know how plants behave when you don’t water them for days? The leaves become limp, instead of lifting themselves to the light they droop like a gloomy rabbit’s ears. Well, my life during the preceding years had been like an unwatered plant, the night dews had given me just enough nourishment to survive but aside from that I was starving, I had enough strength to stay on my feet but that was all. If you water the plant just once, it will begin to revive, its leaves will draw themselves up. That’s what happened to me that first week. One morning six days after my arrival I looked in the mirror and realized I was a different woman. My skin was smoother, my eyes were brighter, I began to sing as I got dressed, and I hadn’t done that since I was a child.

Glossary:

- exerting (verb): to make big physical or mental effort
- vexatious (adj.): making you feel upset or annoyed
- gauge (noun): an instrument for measuring the amount of level of sth
- agitated (adj.): showing in your behavior that your anxious and nervous
- regimen (noun): a set of rules about food and exercise or medical treatment that you follow in order to stay healthy or improve your health
- fascinate (verb): to attract or to interest sb very much
- impetuous (verb): act or done quickly and without thinking carefully about the results
- exuberance (noun): full of energy, excitement, and happiness
- passionate (adj.): having or showing strong feelings of enthusiasm for sth or believe in sth
- convolution (noun): a thing that is very complicated and difficult to follow
- gauche (adj.): awkward when dealing with people and often saying or doing the wrong thing
- odor (noun): a smell, especially one that is unpleasant
- impalpable (adj.): very difficult to understand
- revive (verb): to become, or to make sb/sth become, conscious or healthy and strong again

Questions for Part 1:

1. What is the main idea of the first paragraph?
2. How was the first impression of Ernesto as seen by Olga?
3. Was there any change in Olga when she already knew the doctor of the resort closer?

4. How is love born according to the theory which Olga has read?

5. What do you think about Olga’s experience in the text? Do you have similar experience like Olga?

(Part 2)

Considering this story from the outside, you may naturally think there were some doubts, some uneasiness, some torment underneath all this euphoria. After all, I was a married woman, how could I accept the companionship of another man so lightheartedly? But the fact is there were no doubts, no misgivings, and not because I was particularly open-minded, but because I was experiencing something purely physical, something that concerned my body alone. I was like a puppy that finds a cozy den after days of wandering the cold winter streets: he doesn’t ask questions, he just settles down and enjoys the warmth. Besides, I had a very low opinion of my womanly charms, so I never even imagined that a man could feel that way about me.

On the first Sunday, when I was walking to mass, Ernesto pulled up beside me in a car. He stuck his head out of the window and asked, “Where are you going?” and as soon as I told him he opened the door for me and said, “Believe me, God will like it better if you come for a nice walk in the woods instead of going to church.” After many twists and turns, we came to the start of path that disappeared among the chestnut trees. I wasn’t wearing the right shoes for walking on uneven ground, I was stumbling at every second step. When Ernesto took my hand, it seemed like the most natural thing in the world. We walked a long way in silence. The scent of autumn was already in the air, the earth was damp, many trees bore yellow leaves, and the light passed through them in a haze of soft colors. Eventually we came to a clearing; an enormous chestnut tree stood right in the middle of it. I remembered my oak and went up to the tree, first I stroked it with my hand and then I laid my cheek against it. At once Ernesto rested his head next to mine. It was the first time our eyes had ever been so close.

The next day I didn’t want to see him. Friendship was changing into something else, and I needed time to think. I wasn’t a young girl anymore, I was a married woman with all the attendant responsibilities, he was married too and with a son to boot. I had already foreseen my entire life, right up into old age, the fact that something I hadn’t counted on was bursting in upon me filled me with anxiety. I didn’t know how to behave. Anything new is always scary at first, you have to get over your alarm before you can proceed. So one minute I’d be thinking, This is a lot of foolishness, this breaks all previous records, I’ve got to forget everything and blot out the little that’s happened so far. And the next minute I’d tell myself that letting this go would be the greatest foolishness of all, because for the first time since I was a little girl I felt alive again, everything was vibrating around me, inside me, it seemed impossible to give all that up. But then
I had a suspicion, naturally enough, the same suspicion all women have (or at least used to have): that he was playing a game with me, that he wanted a bit of amusement and nothing else. All these thoughts were whirling around in my head while I sat alone in my drab room in the pensione.

I couldn’t fall sleep until four o’clock that night, I was too excited. The next morning, however, I wasn’t tired at all, I started to sing as I was getting dressed; in those few hours a tremendous desire to live had been born in me. On the tenth day of my stay I sent Augusto a postcard: Wonderful air, mediocre food. Let’s hope for the best, I wrote, and signed off with an affectionate kiss, I had spent the previous night with Ernesto.

In the course of that night I suddenly realized that there are many tiny windows between the body and the spirit. If they’re open, emotions flow freely back and forth, but if they’re partially closed, not much can filter through. Only love can fling them open all together, all at once, like a gust of wind.

Glossary

damp (adj.) : slightly wet, often in a way that is unpleasant
companionship (noun) : the pleasant feeling that you have when you have a friendly relationship with sb and are not alone
stumbling (verb) : to walk or move in an unsteady way
torment (noun) : extreme suffering, especially mental suffering; a person or thing that causes this
foreseen (verb) : to think sth is going to happen in the future; to know about sth before it happens
whirling (verb) : you feel confused and excited and cannot think clearly

Questions for Part 2:

6. What is the main idea of the first paragraph?
7. Why did the writer have misgiving?
8. What happened to her relationship with Ernesto?
9. How was the atmosphere of the season in the text?
10. What do you think about falling in love? Can falling in love give such a tremendous change? State your opinion related to the text!

Activity IV

Make a summary from the story by using your own words!