

**STRUCTURAL ANALYSIS ON BRYCE'S CHARACTER
DEVELOPMENT IN WENDELIN VAN DRAANEN'S *FLIPPED***

THESIS

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2021**

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THESIS

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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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2021**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled "*Structural Analysis on Bryce's Character Development in Wendelin Van Draanen's Flipped*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objections or claims, I am the only person who is responsible for that.

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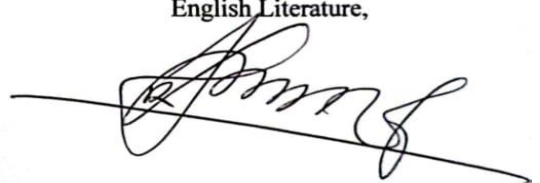
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MOTTO

“BE BETTER THAN YOU WERE YESTERDAY”

DEDICATION

This thesis is dedicated to:

My beloved mother and father.

My little brother.

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All praise and gratitude to Allah SWT for all His mercy and guidance as well as sholawat and salam to the Prophet Muhammad SAW so that the author can complete the thesis entitled *“Structural Analysis on Bryce’s Character Development in Wendelin Van Draanen’s Flipped”*.

Many parties have helped in the completion of this thesis, both morally and spiritually, so on this occasion, the author would like to thank:

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Kartika Chandra Karina

ABSTRACT

Karina, Kartika Chandra. 2021. Structural Analysis on Bryce's Character Development in Wendelin Van Draanen's *Flipped*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Siti Masitoh, M. Hum

Keywords: character, plot, character development

Literature assists humans with understanding human feelings, interests, and issues. The novel is a sort of literary work introducing numerous sorts of values, and views, and giving some fun and sympathy for every individual who reads. In the novel, the portrayal of the character consistently can be seen in the plot. To indicate each character in a story, the plot can affect a person in the development of characteristics. Some events from time to time make a person's character change naturally. The author uses *Flipped* by Wendelin Van Draanen which was published by Knopf Book in 2001 as the object of the thesis. This novel is quite popular, even adapted as a film.

This research has several objectives. Those are to find out Bryce's character, to find out the plot of *Flipped*, and to find out the character development of Bryce through the plot.

The researcher uses three kinds of theories to analyze the study he made, to make it clearer and more detailed. Literary criticism is used as a method in this research. This research is literature research that includes the use of books and sources from the internet to support the stages of completing this research.

This research has several results, namely the character of Bryce at the beginning of the plot, which is very terrible. Bryce's character is not static but his character is developing, and that development is the development of character from bad to good character. He is prejudice, coward, irresponsible, and apathetic. Several events in the plot of the novel make Bryce change a lot. Those who were prejudiced became open-minded people, cowards became brave people, irresponsible people became responsible people, and apathetic became people who took the initiative.

ABSTRAK

Karina, Kartika Chandra. 2021. Analisis Struktural terhadap Pengembangan Karakter Bryce dalam *Flipped* oleh Wendelin Van Draanen. Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Dr. Siti Masitoh, M.Hum

Kata kunci: karakter, plot, pengembangan karakter

Sastra membantu manusia memahami perasaan, ketertarikan, dan permasalahan manusia. Novel adalah sejenis karya sastra yang memperkenalkan berbagai nilai, pandangan, dan memberikan kesenangan dan simpati bagi setiap individu yang membacanya. Dalam novel, penggambaran karakter secara konsisten dapat dilihat dalam plot. Untuk menunjukkan setiap karakter dalam sebuah cerita, plot dapat mempengaruhi seseorang dalam pengembangan karakteristik. Beberapa peristiwa dari waktu ke waktu membuat karakter seseorang berubah secara alami. Penulis menggunakan *Flipped* oleh Wendelin Van Draanen yang diterbitkan oleh Knopf Book pada tahun 2001 sebagai objek tesis. Novel ini cukup populer, bahkan diadaptasi menjadi film.

Penelitian ini memiliki beberapa tujuan. Yaitu untuk mengetahui karakter Bryce, mengetahui plot dari *Flipped*, dan untuk mengetahui perkembangan karakter Bryce melalui plot.

Peneliti menggunakan tiga macam teori untuk menganalisis penelitian yang dibuatnya, agar lebih jelas dan lebih rinci. Kritik sastra digunakan sebagai metode dalam penelitian ini. Penelitian ini merupakan penelitian kepustakaan yang meliputi penggunaan buku dan sumber dari internet untuk menunjang tahapan penyelesaian penelitian ini.

Penelitian ini memiliki beberapa hasil yaitu karakter Bryce di awal plot sangat mengerikan. Karakter Bryce tidak statis tetapi karakternya berkembang, dan perkembangan itu adalah perkembangan karakter dari karakter buruk menjadi baik. Dia berprasangka, pengecut, tidak bertanggung jawab, dan apatis. Beberapa kejadian di sepanjang alur novel membuat Bryce banyak berubah. Orang yang berprasangka buruk menjadi orang yang berpikiran terbuka, orang yang pengecut menjadi orang yang pemberani, orang yang tidak bertanggung jawab menjadi orang yang bertanggung jawab, dan orang yang apatis menjadi orang yang berinisiatif.

مستخلص البحث

كارينا ، كارتیکا جاندرا. 2021. تحليل البنيوية على التطور الشخصية بريس في وينديلين فان درانين Flipped لها. البحث الجامعي. قسم الأدبية الإنجليزية. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف : الدكتورة سيتي ماسيطة، الماجستير

الكلمات المفتاحية : الشخصية ، الحبكة ، التنمية شخصية

الأدب يساعد الإنسان لتفهم المشاعر والاهتمامات و مشاكل البشري . الروايات هي عطوف الأدب التمهيدي _ متنوع القيم والآراء ويعطى بكل سرور وعطف إلى عن على كل الفرد الذي يقرأها. في الرواية ، التصوير شخصية بأسلوب ثابتة استطاع رأيت في المؤامرات. لتبين كل شخصية في القصة مؤامرة تأثير شخص ما في تطوير الخصائص. الأحداث من الوقت إلى الوقت صنع شخصية ما تغير بأسلوب طبيعي . الباحثة باستخدام مقلوب نشر Wendelin Van Draanen بواسطة Knopf Book on 2001 باسم موضوع أطروحة. هذه الرواية كاف شعبية ، حتى تكيف يكون فيلما. تذاكر هذه البحث الاهداف. هذا هو إلى عن على معرفة شخصية بريس، لمعرفة المؤامرة من Flipped ، و إلى لمعرفة تطوير شخصية بريس من خلال المؤامرة.

الباحثة استعمال ثلاثة نظرية على تحليل البحث الذي أجراه ، حتى أكثر من ذلك صافي والتفاصيل. نقد الأدب تستخدم مثل طريقة في دراسة. يذاكر هذه دراسة يتضمن بوليوغرافيا استعمال كتاب و مصدر من الإنترنت لدعم مراحل مستوطنة هذه دراسة.

تذاكر هذه الدراسة لديها النتائج هو شخصية بريس في بداية الحبكة رهيب. شخصية لبريس لا تفعل ذلك ثابتة لكن شخصية تنمو و تطوير الذي يكون تطوير شخصية هي سيء يصبح حساً. هو متحيز ، جبان ، لا مسؤول الجواب ولا مبالي. الأحداث على طول جعلت حبكة الرواية بريس كثيرًا التغيير. شخص متحيز سيء كن شخصًا متشابهًا في التفكير منفتح ، شخص جبان كن شخصًا شجاعًا، شخصًا ليس كذلك مسؤول إجابته كن المسؤول الجواب وشخص لا مبالي كن شخصًا بمبادرة.

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CHAPTER I

INTRODUCTION

The background of the study, research problems, objectives of the study, scope and limitation, significance of the study, previous study, research methods, and definitions of key terms are all included in this chapter.

A. Background of the Study

Literature is a work of art that expresses the author's ideas, feelings, attitudes, feelings, and ideas in the context of social life as a mirror of the phenomena around them. Wellek and Warren (1963) added that literature portrays the life and social existence. They discover numerous sorts of work that may contain anything which can be found in our life. At this point, talking about literature is a never-ending matter of discussion. It discovers numerous exercises about existence. Literature is a textual or speech act occasion that inspires particular sorts of extension, as the result of shows and specific sorts of extension.

Literary works are born as creative works with aesthetics that try to conduct beauty needs in terms of the structure of human life. From the existence of individual humans, it is an imitation of the reality of life in literary works that are the subject and object of this literary work is very interesting to study. Literary works constantly reveal the various positive and terrible sides of the human parts. Readers will receive descriptions of the people who appear in the novel along with their characters through it. (Widyahening, 2016)

According to Eagleton (1996), literature is defined as a permanent manifestation in words of some notion or concept about life and the world. As a result, studying literature will test human intelligence and provide them with new information. Literature assists humans with understanding human feelings, interests, and issues. They will not just be furnished with delight but also brought into enormous, close and new connection to life.

There are a few sorts of literary works. One of them is a novel, a literary work introducing numerous sorts of values and views and giving some fun and pity for every individual who reads. The novel is a fiction narrative in prose or a table of many pages with a more or less intricate plot that depicts characters and activities that are relevant to real-life events in the present or past (Hawthorn, 2016). The novel is a long literary work in which the author aims to make the reader feel as though they are living through the story (Kennedy, 2010).

Two essential elements might be studied in the literary work. There are two types of elements: intrinsic and extrinsic. According to Semi (1998), the intrinsic aspect of literary work consists of characteristics that define a literary work from the inside out. The elements are the figure of speech, character and characterization, setting, plot, and theme. As a result, analyzing any literary work necessitates a thorough understanding of literary elements. Setting, story, topic, character, and point of view are all examples of intrinsic elements in other works. The social and psychological factors of society are referred to as the extrinsic element.

The novel's plot and characters were created by authors. Therefore, the events and actions in the novel can be compared to actual-life events (Bonn, 2010). Moreover, the readers may secure entertainment that will lead them to a quick view of excellence and make them delicate to creative work by and large. The novel is a long story written in exposition. Nevertheless, since it is long, it contrasts with a short story differently. That explanation makes the novel different from other literary works.

A novel reader will know the story's meaning more clearly if they also know the characters in the story. According to Nurgiyantoro (2010), characters are people who are shown in a narrative work or drama, which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action. As a social reflection, the novel often displays various conflicts humans face in their lives as individual beings and concerning other humans and their environment.

In a literary work, story, or drama, a plot is the structuring of character and action in order to create specific effects. The plot comprises events and activities that are portrayed and organized to achieve specific creative and emotional effects (Abrams, 1999). A plot, according to Foster, is the causal connection between events in a novel or story (Wales, 2011).

The plot and the character are intertwined. Story plots are very closely related to characters because they strengthen the characters' development in some ways. Plot and character are inextricably linked since the plot is the effect of the

characters' activities, and character is a reflection of how they react to the plot's happenings. The plot displays the character's attributes as the story progresses. It contains the character's actions, beliefs, attitudes, and motives for everything that makes up a character in characterization and helps the story continue further.

Conflict makes individuals have character development, and it showed through the plot. It is ordinary since individuals' characteristics consistently change as they grow constantly up to be experienced and wiser at encountering problems in their reality. This study comes from a novel entitled *Flipped*, composed by a famous writer, Wendelin Van Draanen. The novel was first distributed in 2001 by Knopf Books, and this novel has been sold in countless nations as a fantasy novel.

Flipped is an enticing teen-adult novel. It tells about love that flips between two main characters. Those characters are Juli Baker and Bryce Loski. At the beginning of the story, Juli falls too deeply for Bryce. Typically, being 7, Bryce has no interest in Juli. Nonetheless, as the novel advances, the two youngsters grow up, and their feelings change. Furthermore, one of the reasons behind it is Bryce's character development after having experienced some events. This novel is told from two points of view: Bryce's point of view and Juli's point of view.

The novel *Flipped* tells the story of a girl and boy who lives next door. Their characters are very contradictory. At first, Juli, the girl, really admires Bryce, her new neighbor. Juli tried many times to get closer to Bryce, but Bryce always refused her existence. Nevertheless, that does not make Juli stay away from Bryce, making her even more curious about it. It is different with Bryce, and he tries to do

anything to avoid Juli. He thinks Juli is a strange girl who is very annoying and disturbs his life. Everything turns around when Juli finds Bryce is throwing away the eggs she had given him. From then on, Juli felt that Bryce was just like any other human, with nothing special about him. Juli begins to stay away from Bryce and realizes that Bryce is the wrong person. She did not even help Juli to maintain her sycamore tree, something so precious to Juli. Moreover, Bryce felt that what he had done in July had gone so mean; he felt he was a jerk. Bryce had faced so many events that made him turn into a different character.

This study aims to portray the novel's substance about the impact of conflict through the plot on Bryce's character development in the novel *Flipped* by using a structuralism approach. This study has been expected to provide different findings from other studies that studied the novel by applying different theories. Moreover, to analyze the character, the main character's conflicts through the plot, and how it affects the development of his character, the writer uses some theories. Those are character and characterization theory, plot theory, and theory of character development.

To show the portrayal of the main character, Bryce is depicted as a man with some terrible characteristics. As the story goes, the conflict transforms him into a different person. He transformed into a man full of love, courage, and responsibility. Bryce's character development is identified with struggle since character advancement is uncovered from the conflict. Character development is portrayed through the portrayal of the main character. In examining the character

development of the main character, the writer discovers some conflicts through the plot for the contention in this novel.

The result of this study is to help the writer to confirm that plot has an impact on Bryce's character development. It makes the conversion of the main characters a significant component of this study. Otherwise, to analyze the subjects of this study, the writer finishes up the problems by using structural approach. The author uses a structural approach considering the literary work itself will be the only subject of this examination, with no extrinsic elements of the context. It indicates that the author exclusively focused to the intrinsic elements of the novel.

The writer also found the previous study that related to this study in order to know more about what will be discussed in the study. One of the previous studies related to this study is *Ethan Frome's Character Development in Wharton's Ethan Frome* by Budiarto U. Sugeha, Tini Moge, and Elizabeth Z. Oroh from Manado State University. The author observes changes in Ethan's character, such as going from being hopeful to hopeless, responsible to irresponsible, faithfulness to unfaithful, and happiness into unhappiness. However, the conflicts discussed are only internal conflicts, and the author uses a structural approach in analyzing his study.

B. Problem of the Study

Depending on the focal point of the examination over, this study has a research problem, which is "*How are Bryce's character developments through the plot in Wendelin Van Draanen's Flipped?*"

C. Objectives of the Study

This study has an objective that is to find out the ways Bryce's character development through the plot in Wendelin Van Draanen's *Flipped*.

D. Scope and Limitation

This study investigates the conflict, character, and character development of one of the main characters in the novel entitled *Flipped* by Wendelin Van Draanen named Bryce. The researcher uses literary critic's methods and a structural approach to analyze this novel.

E. Significance of the Study

Some theoretical and practical contributions will be provided through this study. Theoretically, this study gives knowledges concerning the novel through the character, the plot of the novel, and the character development. This research will briefly explain how to analyze character development in literary work through its plot. Additionally, other researchers who intend to conduct comparable or pertinent studies may find this research to be a beneficial reference. Practically, the researcher expects that this study will be beneficial to readers, particularly those who are interested in learning more about Draanen's *Flipped*. By using a structuralism approach, it is also intended to help readers comprehend Bryce's character development through the plot in *Flipped* by Wendelin Van Draanen.

F. Definition of Key Terms

1. **Character:** The people provided in dramatic or narrative work which has deciphered through the reader as being given dispositional and moral features which

can be expressed in what they are saying in the talk and with the aid of what they do in the activity. (Abrams, 1981)

2. Character Development: The process of growth or change that affects or occurs in someone's character and behavior in order to define and explain specific characteristics. (Utami, 2018)

3. Characterization: The process a writer uses to build a character by his or her actions, words, what other characters think of him or her, or their responses to them. (Abrams, 1999)

4. Plot: The setting of events in which the circumstances challenge characters to change either the situation, themselves or both. (James, Miller, Walter, 1960).

G. Previous Studies

The writer found some studies that are related to the object of this study. One of those studies is the thesis by Damayanti (2022), from the English Department faculty of Maulana Malik Ibrahim University of Malang entitled *The Analysis of The Main Character's Conflicts in Elizabeth Rudnick's Maleficent*. The purpose of this research is to identify the conflicts that the novel's main character faces. This research applies structuralism as a theoretical framework to literary criticism. The research had two goals: the first was to identify the many types of conflict Maleficent faced in Elizabeth Rudnick's Maleficent, and the second was to outline how she overcame it. The main character is faced both internal and external conflicts, which the researcher identified in this study. The researcher also discovered how the main character resolves conflicts by employing conflict

resolution techniques including creative integration, compromise, competition, pacification, avoidance.

The second previous study is *Zoe's Strategies and Efforts in John Escott's Money to Burn (Structuralism Analysis)* by Prasetia (2020), a student from Maulana Malik Ibrahim University of Malang. The goal of this research is to identify the methods that Zoe, the main character in John Escott's short tale Money to Burn, uses to deal with the conflicts that she faces. Robert Stanton's structuralism technique was applied in this study to address the research issues. The reader is taught to always be brave when dealing with conflicts by the example of Zoe in this short story, who, despite having to deal with four much older thieves who hide in her home from the police's pursuit, manages to assist the police in knowing the thieves thanks to her bravery and intelligence.

Another previous study related to this study is *Exploring the Plot Analysis Kami (Bukan) Sarjana Kertas Novel: Seeking for Characters* by Yudar, Gowasa, and Nursafira (2019). This study aims to analyze the plot of the book *Kami (Bukan) Sarjana Kertas*, written by Indonesian author J.S. Khairen. Choosing this book was based on its central theme, which dealt with how young people in modern society identify their own interests while overcoming obstacles in the way of their aspirations. This study will determine the novel's plot using qualitative research as its approach. The parts of the novel consist of two parts: intrinsic and external elements. Nevertheless, the research in this study only looks at the intrinsic

elements. This study identified the plot as an event structure, which is proven by the order and presentation of the events to the reader.

The next previous study is from Sirojuddin (2021), in his journal entitled *Analysis of Plot in Punke's The Revenant*. The goal of this study is to identify the plot's elements, plot order, and plot type in the book *The Revenant*. This study analyzes the plot components in the novel *The Revenant* by P.D. James and how the order of the plot sequences in the novel *The Revenant* is interesting. The source, however, comes from the book *The Revenant*. The qualitative technique was used in this study. The plot structure is analyzed using Kenney's theory, this idea is used in the plot structure analysis. The findings of this study suggest that *The Revenant* is separated into two sections and that the overall topic of this book is, of course, retribution. Possible conflicts and character identification are also discussed in this novel. This includes the story's conflict, climax, and resolution. Thus, the apparent plot progresses.

The last previous study is from Magelang's journal (2021), entitled *Analysis on The Plot of Short Story Soldier's Home" by Ernest Hemingway*. Finding out the plot of the short story *Soldier's Home* is the goal of this research. The descriptive study approach was used by the researcher with the goal of assessing and explaining the data. Hemingway's short story *Soldier's Home* provided the study's data. Using the findings, the researcher used descriptive analysis to examine the *Soldier's Home* short story's plot. The researcher discovered that the plot elements of *Soldier's Home* short story are as follows: Exposition that describes Krebs's entrance as the

main character and as a US soldier. Complication writes about how the war experience changed his perspective on both work and women. When Krebs and his parents' ideas about work and women are in conflict, the crisis or climax describes how the problems grow. Krebs's Falling Action describes his descent, during which he recognizes the impact of his wartime experiences on his attitude. Resolution reveals that Krebs has chosen to take his parents' advice and look for a new career in Kansas, United States, something he can enjoy.

CHAPTER II

THEORETICAL FRAMEWORK

The writer addresses the structural approach, theory of character and characterization, theory of plot, and character development.

A. Structural Approach

The structural approach contends that these patterns can be recognized and explained independently by evaluating the structure of literary works and isolating them from the author's historical context or external components.

The structural approach is able to override the view of what an author is trying to communicate with a literary work, while theory is the primary analysis. A structural approach is a form of method that exclusively focuses on the essential aspects of literary works, according to Ryan (2007). It is a literary theory that rejects the idea that literary works are composed of various aspects connected together as a single unit. These pieces interact with one another and finally form a self-contained framework.

B. Character and Characterization Theory

Relies on Griffith (1986), characters are divided into two groups. The first one is dynamic characters, and characters change fundamentally during the story. The progressions consist of the circumstance, change of insight, values, commitment, and every progression that outcome in certain progressions inside the characters' self. Furthermore, static characters are characters that do not evolve

considerably during the story. Regardless of whether a character stays as before or changes, the readers expect consistency in character. He/she should not unexpectedly sever and act in a manner not conceivably grounded in his disposition as the readers already know it.

Chatman (1993) defined character as the process of analyzing human nature's actions, as well as the method in which these parts of the story are used. Character is one of the intrinsic elements of a story, and it has a relation to setting, plot, and point of view. Based on Disher (2001), the character is a result of the plot, which presents the improvement of the story, for example, relation to another character, action, reaction, and also how to make a decision.

Characters that are referred to as main characters are those who are most tied to the topic, to another character, and who require the most time to convey the story. (Wiyatmi, 2006)

According to Nurgiyantoro (2010), the term characterization is broader in its understanding of characters and characterizations because characterization it also includes the problem of who the story characters are, how they are characterized and how they are placed and depicted in a story, so that they can give a clear picture to the reader. Characters themselves have the meaning of people who are shown in a narrative or drama work which the reader interprets as having moral causality and certain tendencies as expressed in speech and what is done in action.

1. Kinds of Character

Relies on Robert and Jacob (1987), round and flat characters are the two types of characters. The major character is commonly a round character. The attribute of a round character is that it is continually evolving or changing; it is dynamic. The minor character is the other sort of character. Flat characters do not play a significant role in a story, yet their traits and roles are not so important.

Based on (Aminudin, 1995), the character is separated into two kinds they are the main character and the supporting character. The characters in a story have different roles. A character who has an essential role in a story is called the main character. Meanwhile, a character who has an unimportant role because his appearance only complements, serves, and supports the main character is called a supporting character.

Chatman (1993) defined characterization as the process of making qualities a character in the narrative. Chatman arranged the characterization process into two kinds. The first one is direct; it is a characterization that is appeared by the narrator through typical adjectives and actual words. Another one is implied; it is a characterization that is shown through the character's actions, thoughts, and speech.

2. Kinds of Characterization

M.J Murphy (1972) separates a character's characterization in the novel into nine categories. These are the nine categories:

a) Mannerism

The manners of the character, habits, and eccentricities can uncover the personality of the characters. Some characters might be given some sort of unique habits or odd manners. That uniqueness is the component of mannerism at the subliminal level that can be seen to uncover the personality of the character.

b) Thought

What a character is thinking about may reveal a lot about their personality. Observing characters' thoughts is a crucial part of revealing their personalities because we may discern the genuine thought of characters when they do each their actions by observing their thoughts.

c) Direct comments

The author can use direct comments to define a character's personality and create a clear picture of the character's personality. The author may offer a brief description of a character's personality in some circumstances. The safest technique to accurately show a character's personality is to observe his or her personality through direct author's comments.

d) Reactions

The way a character reacts to various situations reveals his or her personality. A character's reaction to a significant difficulty may be positive, while his or her reaction to a bit of difficulty may be adverse. When it comes to revealing a character's personality and

characteristics, the way he or she reacts to particular situations may be the most crucial factor.

e) Conversation of others

The conversations of other characters might show a character's personality. Other characters in the story frequently describe a character's personality through their conversation. In the novel, one of the ways the author gives clues about a character's nature through dialogue with others is through gossip or a rumor.

f) Past life

The past life of a character can be used to aid the reader in deducing a character's personality. The author might reveal a character's past life by a direct statement from another character. The things that the characters did in the past or their conduct in the past have an impact on the personalities of the characters in the present.

g) Speech

Characters' personalities can be seen by their speech towards given conditions. Character's speech under specific conditions can reveal their character easily. The manner in which the character responds to conditions with his speech gives a vivid perspective on their character.

h) Character seen by others

The character and the portrayal of a character can be seen from another character's perspective or opinions. The writer of a novel regularly uncovers a

character's personality by showing how different characters see another character. By using other characters' perspectives or opinions, the writer gives the reader more scope of the character's personality.

i) Personal description.

The characters' personalities can be dictated by their appearance of the characters. The body kind of the character, the shade of eyes, hair, skin, and the clothes worn by the character can decide their character. By giving a vivid picture of the character's appearance, the writer attempts to show the character's personality to the readers.

As indicated by Kenan (2002), Characterization is a literary element that depicts the attributes of a character. These tendencies are studied to determine how a character is portrayed in a story. Kenan's categorization is broken into two categories. The first category is the direct definition, and it is a portrayal interaction that presents the naming of a character's characteristics through what's written in the content. The next category is indirect presentation, and it is a portrayal that presents the talk of the creator straightforwardly. Something else, indirect presentation is a portrayal to show the depiction of the character quality. Indirect presentation is one of the pointers inside portrayal that shows the personality of the character. Kenan partitioned four pointers of circuitous show. They are environment, external appearance, speech, and action. Activity is an attribute that shows a presentation of the character. These activities are attached to one of three classes they are the contemplated act, the act of omission, and the act of commission.

C. Theory of Plot

A plot is a series of events that occur in a story. Staton (2007) stated that a plot is a sequence of events in a story. The impact of one incident on another is something that cannot be overlooked since the event will have an impact on the entire plot. The plot is pretty near to the character's existence. The plot will be more tight and simple if the story only has a few characters. Nevertheless, if the story has numerous characters, the plot will be more convoluted. The plot also supports the reader in comprehending the novel's story. The plot's clarity engages the reader's comprehension of the story. A good or popular novel usually has a basic plot. Therefore the novel's power is also determined by the plot.

The plot is a literary phrase that refers to the series of events that make up a story, especially as they connect to one another in a pattern, by cause and effect, or by chance. This pattern of events is generally considered from the point of view of its ability to accomplish some distinctive style or emotional impact. Stanford (2003) describes the plot as the sequence of events and actions in a literary work. Most readers begin by describing exterior acts, those that we can see and hear according to the writer's description.

There are five aspects that make a plot a whole and complete body of work in any novel. The plot, according to Freytag (1863), is a narrative framework that separates a story into five sections, similar to the five acts of a play or drama. The following are some plot element definitions:

1. Exposition

The exposition is the initial part of a plot. The beginning, also known as exposition, is where the people and location are introduced. The conflict or primary dilemma is also introduced in this section of the story. The exposition is the first part of the story, and it is here that the reader is introduced to the characters. The setting of the story is also discussed in the exposition so that the reader may obtain a mental picture of where the story is taking place. These aspects are significant since they include all of the background information required to comprehend the story and the plot's direction. (Griffith, 2001)

The exposition introduces all of the story's main characters. It reveals how people interact with one another, their motives and aspirations, and the type of person they are. The audience may have questions on any of these topics, which will be answered, but if they do, they will be specific and well-focused. The audience learns about the main character in the exposition, and the protagonist learns about his or her major objective and what is at stake if he or she fails to achieve it, as well as what is at stake if he or she achieves it. The exposition is the part of a story when the readers are given significant background information, such as information about the setting, events that occur before the main plot, character backstories, etc.

2. Rising Action

The rising action is the second part of the plot. The reader may see where the problem or conflict develops in the story, as well as the tension that occurs as a direct result of the conflict, which includes the motive and hurdles of each of the

key characters in the story, in the next part. A plot's rising action is a sequence of events that builds up and creates tension and suspense. This tension is a product of the underlying conflict that exists and makes the story fascinating. The factors that complicate issues in a plot are known as rising action. Any story, from a complicated novel to a simple little story, will have growing action.

3. Climax

The climax is the third part of the plot. The climax is the most thrilling and significant moment in the story. This is the part of the story that gets the reader curious about what will happen next, and it is also when the story's significant action comes to a climax. Every good story takes the reader on a trip, gradually advancing the plot and the reader's interest. The climax occurs when the action or conflict in a story reaches a height, and this moment in the story leads to the story's resolution. A good climax demands more than simply a compelling conflict with plenty of drama. A climax, on the other hand, is most thrilling when the story contains a constant, escalating conflict or action that pulls the reader in.

The climax of a story is the moment at which the main character takes the main character's decision that determines the story's ending and who he or she is as a person. The dramatic phase named the climax by Freytag is the third of the five stages and takes place in the center of the story. As a result, the climax might refer to either the climax or the drama's third part.

4. Falling Action

The falling action is the fourth part of the plot. The actions and events that occur soon following the climax are known as falling actions. This is when the difficulties start to unravel at this point in the story. In the sense that the loose ends are being wrapped up, Freytag named this phase falling action. However, because this is the phase in which everything goes wrong the most, it is frequently the source of the most overall strain.

5. Resolution

The resolution, which is effectively the end of the story, is the fifth and last part of a plot. At this time, all of the characters' difficulties from earlier in the novel have been resolved, and the story has come to a close. The resolution, also known as a denouement, is the story's end. The story concludes with either a happy or sad ending with all problems settled and all loose ends wrapped up.

D. Character Development

Each person has a distinct character that evolves through time. This personality will evolve to mold a person's behavior by creating a pattern of perpetual change. Character development is described as the consequence of that transformation, and it is the effect of a person's prior conduct in terms of how he or she reacts to situations. As a people evolve in progress, it continues to expand. (Vivekananda, 1999).

According to Lukens (1995), character development is about showing a character's complexity as a human being, whether it be a person, animal, or object.

Moreover, Lukens additionally elaborated on the correlation between character and action. In actual life, we frequently say that a kid has grown up; this expression suggests a contrast between the past and the present. We can determine a person's character transformation by contrasting who they are today with who they were yesterday. Character and event combined with the potential for change.

There is always space for character change and development in stories. Some factors may also have an impact on how the characters alter and develop during the narrative. Individual characters in the story should constantly adhere to portrayed stories, and the moment described in the story is supposed to be sufficient for the development of the character and still be reliable, according to Perrine. These conditions include that the development of the character must be affected by the events and conditions experienced at the character's place of beginning. (Arp, 2001)

CHAPTER III

RESEARCH METHOD

The research framework used in this study is presented in this chapter. Research design, data source, data collection, and data analysis are all included.

A. Research Design

The writer uses literary criticism to analyze this research because the writer discusses social phenomena of the support of conflict to the main character's development happens in a work of literature. The writer uses some theories to reach the objectives of this study, which are character and characterization theory, plot theory, and character development theory. To understand and analyze more profound about this study, the writer uses a structuralism approach.

B. Data Source

In this research, the researcher dissected the novel entitled *Flipped* by Wendelin Van Draanen as the data source. This novel was distributed by Knopf Book in 2001. This is a teen adult novel set from 1994-2000. This light but the profound novel has received much praise from various groups, not only introducing a young romantic story but also the character and family learning, a heartwarming story.

C. Data Collection

To collect data, researchers find out what is a structural theory, plot, character, and character development. Then the researcher chooses a novel that

contains the problem to be studied. Researchers need to read the novel that will be sifted through it. In reading the novel, the researcher knows the plot of the story and the impact of the development of the character. Furthermore, the researcher uses a structural approach to analyze the data of the study.

D. Data Analysis

The data from this study were taken from the *Flipped* novel by Wendelin Van Draanen. Researchers take this novel because it contains the character development of the main character, which can be analyzed. Before doing research, the researcher knows what the structural approach is and how it is applied. To analyze more deeply, researchers must also know what is meant by character and character development. Researchers also read previous research structural approaches before applying them to their research.

CHAPTER IV

ANALYSIS

The writer would like to discuss the study's problems in this chapter. Character development theory can assist the problem analysis, and it is critical to discuss the problems posed in the previous chapter about Bryce's character from the beginning of the story through the plot, and Bryce's character development. At the beginning of the story, Bryce is described as a man with some terrible characteristics. He was a prejudice, a coward, and irresponsible. As the story advances, the conflict makes him transform into a different person with a better character. He transformed into an open-minded man, had courage, and responsible.

A. Bryce's Characters

Based on the theories that have been explained in chapter two, Bryce is the main character. All of that can be seen from how much Bryce appears throughout the story and the importance of his role in the plot. Furthermore, like the main character in general, Bryce is a round character because his character can change.

1. Prejudice

Bryce is a man who likes to prejudice someone. Referring to Hanes and Rudd (2007), prejudice refers to negative behavior, feeling, or attitudes shown toward other people based on a preconceived judgment about those people without experience and prior knowledge.

Since Bryce first became Juli's neighbor, he has been annoyed by her and was always looking for ways to avoid her. Even from the first sentence of this novel,

the reader can indirectly know that Bryce hates Juli. Even though what Juli does is normal, helping her new neighbors. However, Bryce was prejudice against her.

The first evidence is found in the “*Diving Under*” chapter. The readers must know that Bryce hated Juli by his thought.

“All I’ve ever wanted is for Juli Baker to leave me alone. For her to back off – you know, just give me some space.” (p, 1)

In the quotation above, the writer reveals Bryce’s character through his thought. Juli’s presence was a nuisance for Bryce since she could not leave him alone and had just snuck into his life uninvited. From the beginning, it is clear that Bryce has rejected Juli.

Everything Juli did always look wrong in Bryce's eyes. Like when Juli wanted to help him on the first day of his move, he thought she was doing it to show off. His emotions was always negative when dealing with Juli.

“She didn’t just barge into my life. She barged and shoved and wedged her way into my life. Did we invite her to get into our moving van and start climbing all over boxes? No! But that’s exactly what she did, taking over and showing off like only Juli Baker can.” (p, 1)

In the quotation above, the writer reveals Bryce’s character through his thought. For Bryce, Juli was a pretentious student; that girl always raised her hand first and always turned in the assignments early.

“Juli Baker is the kind of annoying person who makes a point of letting you know she’s smart. Her hand is the first one up; her answers are usually complete dissertations; her projects are always turned in early and used as weapons against the rest of the class. Teachers always have to hold her project up and say, “This is what I’m looking for, class. This is an example of A-plus work.” Add all the extra credit she does to an already perfect score, and I swear she’s never gotten less than 120 percent in any subject.” (p, 8)

In the quotation above, the writer revealed Bryce's character through his action. It can be seen that in the words that Bryce had in mind, there was envy over her. Because Juli is a smart and diligent student.

Because he hated Juli so much, even the tree that Juli liked looked bad in his eyes. For him the sycamore tree that Juli likes is the ugliest tree he has ever known.

"One day last year I'd finally had enough of her yakking about that stupid tree. I came right out and told her that it was not a magnificent sycamore, it was, in reality, the ugliest tree known to man. And you know what she said? She said I was visually challenged. Visually challenged! This from the girl who lives in a house that's the scourge of the neighborhood. They've got bushes growing over windows, weeds sticking out all over the place, and a barnyard's worth of animals running wild. I'm talking dogs, cats, chickens, even snakes. I swear to God, her brothers have a boa constrictor in their room. They dragged me in there when I was about ten and made me watch it eat a rat. A live, beady-eyed rat. They held that rodent up by its tail and gulp, the boa swallowed it whole. That snake gave me nightmares for a month." (p, 21)

In the quotation above, the writer reveals Bryce's character through his thought.

Here is additional evidence that Bryce hates Juli and his own bad thoughts about Juli. Anything related to Juli still looks terrible to him.

"Don't get me wrong here, okay? The tree was an ugly mutant tangle of gnarly branches. The girl arguing with those men was Juli – the world's peskiest, bossiest, most know-it-all female. But all of a sudden my stomach completely bailed on me. Juli loved that tree. Stupid as it was, she loved that tree, and cutting it down would be like cutting out her heart." (p, 25)

In the quotation above, the writer reveals Bryce's character through his thought. He thought that Juli was a pesky, bossy, and know-it-all girl. He also thought of Juli as a stupid girl who loves trees.

When his grandfather asked about Juli, Bryce did not admit that Juli was his friend. Even though the girl was his classmate who was the same age as him, moreover she was his neighbor.

"Tell me about your friend Juli Baker."

"Juli? She's not exactly my friend...!" (p, 27)

In the quotation above, the writer reveals Bryce's character through his thought. After not admitting that Juli is his friend, Bryce even slandered Juli in front of his grandfather.

"An iron backbone? Granddad, you don't understand! That girl is a royal pain. She's a show-off, she's a know-it-all, and she is pushy beyond belief!"

"Is that so."

"Yes! That's absolutely so! And she's been stalking me since the second grade!" (p,28)

Bryce hates his older sister, Lynetta. He thinks Lynetta is very annoying even though he thinks that Lynetta is the antagonist in his life.

"My sister, on the other hand, tried to sabotage me any chance she got. Lynetta's like that. She's four years older than me, and buddy, I've learned from watching her how not to run your life. She's got ANTAGONIZE written all over her. Just look at her – not cross-eyed or with your tongue sticking out or anything – just look at her and you've started an argument." (p, 4)

From the quotation above, the writer reveals Bryce's character through his thought.

2. Coward

Bryce had realized that he hated Juli, but he never had the courage to say it. In fact, he preferred to avoid him in various ways. He even agreed to his father's orders even though he knew that his father was only deceiving to avoid Juli. The bad character of Bryce's father indirectly has an impact on his character. From the

beginning of the chapter, his father indirectly teaches Bryce how to avoid someone. Though it could have been done in a better way to drive little Juli away, instead, he chose to deceive her. It was such a cowardly act.

“My father looks to where she’s pointing and mutters, “Oh boy.” Then he looks at me and winks as he says, “Bryce, isn’t it time for you to go inside and help your mother?”

“I knew right off that this was a ditch play. And I didn’t think about it until later, but ditch wasn’t a play I’d run with my dad before. Face it, pulling a ditch is not something discussed with dads. It’s like, against parental law to tell your kid it’s okay to ditch someone, no matter how annoying or muddy they might be.”

“But there he was, putting the play in motion, and man, he didn’t have to wink twice. I smiled and said, “Sure thing!” then jumped off the lift gate and headed for my new front door.” (p, 2)

In the quotation above, the writer reveals Bryce’s character through his action.

It was not just once or twice that Bryce tried to avoid Juli because the girl kept coming up to him and asking him to play.

“My troubles were far from over, though. Every day she came back, over and over again. “Can Bryce play?” I could hear her asking from my hiding place behind the couch. “Is he ready yet?” One time she even cut across the yard and looked through my window. I spotted her in the nick of time and dove under my bed, but man, that right there tells you something about Juli Baker. She’s got no concept of personal space. No respect for privacy. The world is her playground, and watch out below – Juli’s on the slide!” (p. 4)

In the quotation above, the writer reveals Bryce’s character through his action and thought.

In the *Buddy, Beware!* chapter, Bryce is surprised with himself, and he should be happy because Juli is no longer bothering him. However, he instead felt terrible for not helping her. He wanted to apologize to Juli, but he didn’t have the courage to do so, and the sorry words just stuck on his tongue.

"I told myself I should be glad about it – it was like she wasn't even there, and isn't that what I'd always wanted? But still, I felt bad. About her tree, about how she hurried off to eat by herself in the library at lunch, about how her eyes were red around the edges. I wanted to tell her, Man, I'm sorry about your sycamore tree, but the words never seemed to come out." (p, 30)

In the quotation above, the writer revealed Bryce's character through his thought.

In the *Bryce: Braawk-Brawk-Brawk* chapter, Bryce's sister, Lynetta, mocked Bryce as a chicken, and chicken means a loser or coward. She said it was because Bryce had been stalking Juli's backyard for answers to his father's little questions.

"Lynetta came back from rinsing the Romano sauce off her seven and a half noodles, then reached for the salt and scowled at me, saying, 'You're the chicken.'"

"Lynetta!" my mother said. "Be nice."

"Lynetta stopped shaking the salt. 'Mother, he spied. You get it? He went over there and looked over the fence. Are you saying you're okay with that?'" (p, 56-57)

In the quotation above, the writer reveals Bryce's character by using *the conversation of others* and *the character seen by others* characterization because it came from the conversation between Lynetta and his mother and also Lynetta's view of Bryce.

It was not just Lynetta, someone who said Bryce was a loser. His father, Steven Loski, also said that Bryce was a loser; he even said it twice.

"I don't know, Patsy. I'm more concerned that our son is a coward."

"A coward! Rick, please. Bryce is no such thing. He's a wonderful child who's—"

"Who's afraid of a girl."

"Dad, I'm not afraid of her, she just bugs me!" (p, 58)

"What, that you're afraid of salmonella poisoning?"

"Me? Aren't you a little concerned, too?"

"Patsy, that's not the point. The point is, I will not have a coward for a son!" (p, 59)

In the quotation above, the writer reveals Bryce's character by using *the conversation of others* and *the character seen by others* characterization because it came from the conversation between his father and his mother and also his father's view of Bryce.

In the *Bryce: Get a Grip, Man* chapter, Bryce has learned that what he did in July was wrong. He wanted to apologize but did not have the guts, and he just looked at Juli from the window.

"And what I wound up doing was looking out the stupid window at Juli and my grandfather. It was a totally lame thing to do, but that's what I did.

I got nailed doing it, too. By my grandfather. And he, of course, had to point me out to Juli, which made me feel another two inches shorter. I dropped the curtain and blasted out the back door and over the fence. I had to get out of there.

I swear I walked ten miles that day. And I don't know who I was madder at – my grandfather, Juli, or me. What was wrong with me? If I wanted to make it up to Juli, why didn't I just go over there and help? What was stopping me?" (p, 87)

In the quotation above, the writer reveals Bryce's character through his action.

In the *Bryce: Looming Large and Smelly* chapter, Bryce told Garret about the eggs incident. However, Garrett's response was not what he expected, and he even insulted Juli's disabled uncle. Bryce wanted to be angry, but his tongue was numb; he was still a loser. What he did was the exact opposite of what he had in mind. His id still overwhelms him; subconsciously, he still thinks about his image.

"Garrett gives me a real chumpy grin and says, "A retard? Well, that explains a lot, doesn't it?"

"I couldn't believe my ears. "What?""

"You know," he says, still grinning, "about Juli."

"My heart started pounding and my hands clenched up. And for the first time since I'd learned to dive away from trouble, I wanted to deck somebody." (p, 127)

In the quotation above, the writer reveals Bryce's character through his reaction. Bryce did not like what Garrett said, but his reaction was reversed; he even confirmed Garret's words.

3. Irresponsible

In the *Diving Under* chapter, Bryce could not afford to refuse his mother's orders to accompany Juli around the house, so he reluctantly agreed. However, Bryce does not really carry out his mother's orders and chooses to hide from Juli.

"I didn't exactly give her a tour. I locked myself in the bathroom instead. And after about ten minutes of yelling back at her that no, I wasn't coming out anytime soon, things got quiet out in the hall. Another ten minutes went by before I got the nerve to peek out the door." (p. 4)

In the quotation above, the writer reveals Bryce's character through his action. He did not carry out his responsibility to accompany Juli around the house.

4. Apathetic

In the *Bryce: Diving Under* chapter, when Shelly and Juli got into a fight, Bryce did nothing to stop them. Even though, at that time, Shelly was his girlfriend.

"In no time Juli and Shelly got into some kind of catfight, and while Shelly was recovering from that, my supposed friend Garrett – who had been totally behind this plan – told her what I was up to. He's always denied it, but I've since learned that his code of honor is easily corrupted by weepy females. That afternoon the principal tried cross-examining me, but I wouldn't cop to anything. I just kept telling her that I was sorry and that I really didn't understand what had happened. Finally she let me go." (p,8)

In the quotation above, the writer reveals Bryce's character through his action.

When Juli asked Bryce for help because her favorite tree was about to be cut down, he ignored her and just walked away. McCrackens (2013) defined apathy as an emotional condition in which a person is less enthusiastic and passionate about his surroundings. This feature may cause a person to feel so divorced from their feelings that they become less aware of their surroundings. Someone with these qualities has typically given up on understanding other emotions and has lost the drive to experience happy emotions.

"Everyone tried to talk her down. Even me. But she said she wasn't coming down, not ever, and then she tried to talk us up. "Bryce, please! Come up here with me. They won't cut it down if we're all up here!"

"For a second I considered it. But then the bus arrived and I talked myself out of it. It wasn't my tree, and even though she acted like it was, it wasn't Juli's, either." (p, 23)

In the quotation above, the writer reveals Bryce's character through his action. It is shown in Bryce's reaction to Juli, who is asking for help.

In the *Julianna: The Eggs* chapter, after seeing the eggs thrown away, Bryce, in Juli's view, changed completely. He thought what Bryce was doing was outrageous and heartless.

"He put down the trash can, then did something that made my brain freeze. He held me by the shoulders and looked me right in the eyes. "Mrs. Stueby's your neighbor, isn't she? So's Mrs. Helms, right? Why be neighborly to us and not them?""

"What was he trying to say? Was it still so obvious how I felt about him? And if he knew, how could he have been so heartless, just throwing my eggs away like that, week after week, year after year?" (p, 80)

In the quotation above, the writer reveals Bryce's by using *character seen by others* characterization because it came from Juli's view of Bryce.

B. The Plot of Draanen's Flipped

The writer analyzes the plot in *Flipped* in this part, and then the writer applies the plot to Freytag's theory.

1. Exposition

As the story begins, Bryce Loski moves into a new house across the street from the Bakers. While Juliana Baker has been looking forward to seeing her new neighbors for weeks, ever since she knew that a kid her age would be living there. Bryce was a youngster who was seven years old and the same age as her. Juli wants to go away to visit her new playmate as soon as she knows that the moving truck has just arrived.

"All I've ever wanted is for Juli Baker to leave me alone. For her to back off – you know, just give me some space. It all started the summer before second grade when our moving van pulled into her neighborhood." (p,1)

"She didn't just barge into my life. She barged and shoved and wedged her way into my life. Did we invite her to get into our moving van and start climbing all over boxes? No! But that's exactly what she did, taking over and showing off like only Juli Baker can." (p,1)

As stated in Freytag's theory, the characters and setting begin to be introduced in this part. From the quote above, it can be seen that Bryce has hated Juli since the first time they met, at the beginning of his move to become her neighbor. It also shows how Bryce's character, where Juli, who helps him lift the box, looks annoying in his eyes. For him, Juli was only helping him because she wanted to show off, and she was not even invited.

"I knew right off that this was a ditch play. And I didn't think about it until later, but ditch wasn't a play I'd run with my dad before. Face it, pulling a ditch is not something discussed with dads. It's like, against parental law to tell your kid it's okay to ditch someone, no matter how annoying or muddy they might be." (p,2)

Bryce did everything he could to avoid the annoying little girl, Juli. From this part also emerged the character of Bryce's father. Besides Bryce, his father hates Juli, and he even taught Bryce to lie to help him avoid Juli.

"I didn't like the implication. And even though my dad had been tossing me the same sort of look all week, I could tell – he didn't like this girl either. "Hey! Don't do that," he warned her. "There are some really valuable things in that box." (p,2)

When Juli had done with the box lifting, Juli rushed back to get closer to Bryce. In Bryce's house, Juli met his mother, Bryce's mother was a kind and warm person.

"My mom came out of the house and immediately got the world's sappiest look on her face. "Well, hello," she says to Juli."

"And what's your name, honey?" "Julianna Baker. I live right over there," she says, pointing with her unoccupied hand. "Well, I see you've met my son," she says, still grinning away." (p,3)

Bryce spends the following two weeks doing all he can to escape his new neighbor, who follows him constantly. Every day Juli comes to Bryce's house to take him out to play. Bryce was distraught, and he felt that what Juli was doing was disturbing, and she also did not respect his privacy. Luckily, his father sometimes lied to Juli and said that Bryce was busy or that he was asleep. For Bryce, his father was a lifesaver.

"I was making this big windmill motion to break away from her, but somehow on the downswing my hand wound up tangling into hers. I couldn't believe it. There I was, holding the mud monkey's hand!"

"My troubles were far from over, though. Every day she came back, over and over again. "Can Bryce play?" I could hear her asking from my hiding place behind the couch. "Is he ready yet?" One time she even cut across the yard and looked through my window. I spotted her in the nick of time and dove under my bed, but man, that right there tells you something about Juli Baker. She's got no concept of personal space. No respect for privacy. The world is her playground, and watch out below – Juli's on the slide!"

"Lucky for me, my dad was willing to run block. And he did it over and over again. He told her I was busy or sleeping or just plain gone. He was a lifesaver." (p,4)

On the other hand, Bryce also has an older sister who is four years older than him and he hates her. To Bryce, his sister was the antagonist in his life, she was a mischievous person. Her name is Lynetta, and she really likes to tease Bryce.

"My sister, on the other hand, tried to sabotage me any chance she got. Lynetta's like that. She's four years older than me, and buddy, I've learned from watching her how not to run your life. She's got ANTAGONIZE written all over her. Just look at her – not cross-eyed or with your tongue sticking out or anything – just look at her and you've started an argument."

"I used to knock-down-drag-out with her, but it's just not worth it. Girls don't fight fair. They pull your hair and gouge you and pinch you; then they run off gasping to mommy when you try and defend yourself with a fist. Then you get locked into time-out, and for what? No, my friend, the secret is, don't snap at the bait. Let it dangle. Swim around it. Laugh it off. After a while they'll give up and try to lure someone else." (p,5)

Things get worse when they move to second grade, there is a misunderstanding between Bryce and Juli. Juli lunged at him and it looked like they were embracing. Mrs. Yelson tried to help explain that the incident was a welcome hug. But his friends still jeered him and even make jokes about singing for them.

"Unavoidably dangerous, as it turns out. The minute I walked into Mrs. Yelson's second-grade classroom, I was dead meat. "Bryce!" Juli squeals. "You're here." Then she charges across the room and tackles me."

"Mrs. Yelson tried to explain this attack away as a "welcome hug," but man, that was no hug. That was a front-line, take-'em-down tackle. And even though I shook her off, it was too late. I was branded for life. Everyone jeered, "Where's your girlfriend, Bryce?" "Are you married yet, Bryce?" And then when she chased me around at recess and tried to lay kisses on me, the whole school started singing, "Bryce and Juli sitting in a tree, K-I-S-S-I-N-G..." (p,7)

Bryce spends the same amount of time attempting to avoid Juli. Because of his flaw, Juli's obsession persists without him addressing it directly. From grade two to grade four it didn't get any better, it was still the same. But when he was in fifth grade, Bryce began to take an action. He uses an impulsive strategy to get rid of the bothersome little girl from his life. He holds hands with another girl in front of her in fifth grade, named Shelly who is known as Juli's deadliest nemesis.

“Third grade wasn’t much better. She was still hot on my trail every time I turned around. Same with fourth. But then in fifth grade I took action.”

“It started out slow – one of those Nah-that’s-not-right ideas you get and forget. But the more I played with the idea, the more I thought, What better way to ward Juli off? What better way to say to her, “Juli, you are not my type”?”

“I asked Shelly Stalls out.”

Bryce purposely dated Shelly Stalls, because he knew Juli hated the girl. Bryce didn't understand why Juli hated that girl. In addition, to Bryce, Shelly is a kind and friendly girl, she also has beautiful hair. Bryce thought the idea was a pretty brilliant solution.

“To fully appreciate the brilliance of this, you have to understand that Juli hates Shelly Stalls. She always has, though it beats me why. Shelly’s nice and she’s friendly and she’s got a lot of hair. What’s not to like? But Juli hated her, and I was going to make this little gem of knowledge the solution to my problem.” (p,7)

What Bryce thought about dating Shelly was that they would only have lunch together. If Juli saw him, all he had to do was closer to Shelly. But Shelly considers that their relationship is a serious relationship. She tells everyone, including Juli, that she and Bryce are in love.

“What I was thinking was that Shelly would eat lunch at our table and maybe walk around a little with me. That way, anytime Juli was around, all I’d have to do was hang a little closer to Shelly and things would just naturally take care of themselves. What happened, though, is that Shelly took things way too seriously. She went around telling everybody – including Juli – that we were in love.” (p,7)

One day Shelly and Juli got into a catfight. Not long after that, Garrett, Bryce's friend told Shelly that Bryce was dating her only because he wanted to avoid Juli. Shelly was crying loudly that even the principal called Bryce. Bryce only said that he was really sorry, and he also did not understand what had happened.

“In no time Juli and Shelly got into some kind of catfight, and while Shelly was recovering from that, my supposed friend Garrett – who had been totally behind this plan – told her what I was up to. He’s always denied it, but I’ve since learned that his code of honor is easily corrupted by weepy females.”

"That afternoon the principal tried cross-examining me, but I wouldn't cop to anything. I just kept telling her that I was sorry and that I really didn't understand what had happened. Finally she let me go." (p,8)

For several days after the incident knowing Bryce was only using him, Shelly followed him sniffing. It made Bryce feel like someone was an asshole, and this was worse than being followed by Juli. But a week later Shelly was dating a guy named Kyle Larsen. This made Juli feel that she had a chance and look at Bryce again with goo-goo eyes.

"Shelly cried for days and followed me around school sniffing and making me feel like a real jerk, which was even worse than having Juli as a shadow."

"Everything blew over at the one-week mark, though, when Shelly officially dumped me and started going out with Kyle Larsen. Then Juli started up with the goo-goo eyes again, and I was back to square one." (p,8)

Since the sixth grade, things have gotten even harder for Bryce. Juli's behavior towards him was getting worse, she even sniffed Bryce. All because of Mrs. Mertins, their teacher moved Juli right beside Bryce.

"Now, in sixth grade things changed, though whether they improved is hard to say. I don't remember Juli actually chasing me in the sixth grade. But I do remember her sniffing me."

"Yes, my friend, I said sniffing."

"And you can blame that on our teacher, Mr. Mertins. He stuck Juli to me like glue. Mr. Mertins has got some kind of doctorate in seating arrangements or something, because he analyzed and scrutinized and practically baptized the seats we had to sit in. And of course he decided to seat Juli right next to me." (p,8)

Juli was still a bitch in Bryce's eyes. She raised her hand high during the quiz to show that she was smart. Juli also always collects the given project early. The teachers also always praised the answers she gave or even her projects. According to her teacher Juli's answer is the perfect answer. Her grades were always well above average, never even dropped.

“Juli Baker is the kind of annoying person who makes a point of letting you know she’s smart. Her hand is the first one up; her answers are usually complete dissertations; her projects are always turned in early and used as weapons against the rest of the class. Teachers always have to hold her project up and say, “This is what I’m looking for, class. This is an example of A-plus work.” Add all the extra credit she does to an already perfect score, and I swear she’s never gotten less than 120 percent in any subject.” (p,9)

Since Juli was by his side, Bryce took advantage of the situation by copying his answer. Juli's perfect answer looks very clear just from an eye-shot. After the cheating he did, he started to get good grades.

“But after Mr. Mertins stuck Juli right next to me, her annoying knowledge of all subjects far and wide came in handy. See, suddenly Juli’s perfect answers, written in perfect cursive, were right across the aisle, just an eye-shot away. You wouldn’t believe the number of answers I snagged from her. I started getting A’s and B’s on everything! It was great!” (p,9)

Mr. Mertins moves Bryce right in front of Juli's seat, this is where she started sniffing his hair. It also makes Bryce no longer able to see Juli's perfect answer. Juli kept sniffing Bryce behind her back, but at one point the sniffing stopped. Juli notices Bryce struggling with spelling. He started to stop sniffing Bryce and whispered the answer right in his ear.

“But then Mr. Mertins pulled the shift. He had some new idea for “optimizing positional latitude and longitude,” and when the dust finally settled, I was sitting right in front of Juli Baker.” (p,9)

“Then one time, during a test, Juli’s in the middle of sniffing my hair when she notices that I’ve blown a spelling word. A lot of words. Suddenly the sniffing stops and the whispering starts. At first I couldn’t believe it. Juli Baker cheating? But sure enough, she was spelling words for me, right in my ear.” (p,10)

Juli is a lovely little girl who is talkative and kind. Since her mother said that she would have a new neighbor who was her age, Juli got very excited and couldn't wait to meet her. Juli rushed to introduce herself to Loskis as they unloaded their truck. When she first met, she was attracted to a charming little boy with stunning blue eyes, Bryce Loski.

“The first day I met Bryce Loski, I flipped. Honestly, one look at him, and I became a lunatic. It’s his eyes. Something in his eyes. They’re blue and framed in the blackness of his lashes, they’re dazzling. Absolutely breathtaking.”

“Two days before the second grade is when it started, although the anticipation began weeks before— ever since my mother had told me that there was a family with a boy my age moving into the new house right across the street.” (p,11)

Seeing that Bryce was very tired, Juli helped him to replace his task of pushing the box. Even though Bryce's father refuses her help, Juli persists in helping him.

“When I got to his side to help him shove a box forward, the poor boy was so exhausted that he just moved aside and let me take over. Mr. Loski didn’t want me to help, but at least I saved Bryce.” (p,13)

Juli always followed Bryce to be close to him from second to third grade. In fourth grade, Juli was trying to learn to control her feelings, so as not to get too close to her. All Juli did was let the feelings in her heart, watched, thought, and dreamed. In the fifth grade, Juli had a friend named Shelly Stalls. For Juli, Shelly is a bad person, she is talkative, whiny, and likes to gossip, she is also called a diva of drama.

“By the fourth grade I’d learned to control myself. The sight of him—the thought of him—still sent my heart humming, but my legs didn’t actually chase after him anymore. I just watched and thought and dreamed.” (p,15)

“Then in the fifth grade Shelly Stalls came into the picture. Shelly Stalls is a ninny. A whiny, gossipy, backstabbing ninny who says one thing to one person and the opposite to another. Now that we’re in junior high, she’s the undisputed diva of drama, but even back in elementary school she knew how to put on a performance. Especially when it came to P.E. I never once saw her run laps or do calisthenics. Instead, she would go into her “delicate” act, claiming her body would absolutely collapse from the strain if she ran or jumped or stretched” (p,16)

All Juli did to Shelly was to ignore her. But unexpectedly in the middle of fifth grade, Juli saw Shelly holding hands with Bryce. Not only holding hands in front of her eyes, Shelly even came to her, confronts her and says that Bryce is hers and she won't let him go.

"My solution to Shelly Stalls was to ignore her, which worked just dandy until about halfway through the fifth grade when I saw her holding hands with Bryce." (p,16)

"I didn't even bother checking around for other candidates—I had her off of him in two seconds flat. Bryce ran away the minute he was free, but not Shelly. Oh, no-no-no! She came at me, scratching and pulling and twisting anything she could get her hands on, telling me that Bryce was hers and there was no way she was letting him go." (p,17)

Not only confronted Juli, Shelly also attacked her. Juli really hopes that there are teachers who pass by so they can see Shelly's action, then she can get away from her. But a teacher came a bit late. Juli also told Mrs. Shultz, a principal about the real thing. Lucky for Mrs. Shultz already knows Shelly's character, and tells Juli that she is grateful that Juli can control herself.

"I was hoping for herds of teachers to appear so they could see the real Shelly Stalls in action, but it was too late by the time anyone arrived on the scene. I had Fluffy in a headlock and her arm twisted back in a hammerlock, and no amount of her squawking or scratching was going to get me to unlock her until a teacher arrived." (p,17)

"In the end, Shelly went home early with a bad case of mussed-up hair, while I told my side of things to the principal. Mrs. Shultz is a sturdy lady who probably secretly appreciates the value of a swift kick well placed, and although she told me that it would be better if I let other people work out their own dilemmas, she definitely understood about Shelly Stalls and her hair and told me she was glad I'd had the self-control to do nothing more than restrain her." (p,18)

Time passed, Bryce and Juli were already in sixth grade. Mr. Mertins put Juli to sit next to Bryce. Juli felt that Bryce had become friendlier and she also greeted him every morning. They also talked to each other more.

"Sitting next to Bryce was nice. He was nice. He'd say Hi, Juli to me every morning, and once in a while, I'd catch him looking my way. He'd always blush and go back to his own work, and I couldn't help but smile. He was so shy. And so cute!" (p,18)

"We talked to each other more, too. Especially after Mr. Mertins moved me behind him. Mr. Mertins had a detention policy about spelling, where if you missed more than seven out of twenty-five words, you had to spend lunch inside with him, writing your words over and over and over again." (p,18)

2. Rising Action

This part contains the understanding of the characters and the setting around the characters of the story after the exposition is given. The conflict then starts to rise in rising action. The characters in this section start off by making things difficult for one another. The story's main character begins to experience conflict not just because of the actions of other characters but also because of that character's own actions.

When Bryce was in seventh grade, Duncan, his grandfather came to live with him. None of his family really got along with him except his mother. Bryce also very rarely spoke or discussed with his grandfather. Until one day his grandfather read the news about Juli and her sycamore tree on the front page of the newspaper.

"Seventh grade brought changes, all right, but the biggest one didn't happen at school – it happened at home. Granddad Duncan came to live with us." (p,20)

"Mom says he stares like that because he misses Grandma, but that's not something Granddad had ever discussed with me. As a matter of fact, he never discussed much of anything with me until a few months ago when he read about Juli in the newspaper." (p,20)

"Now, Juli Baker did not wind up on the front page of the Mayfield Times for being an eighth-grade Einstein, like you might suspect. No, my friend, she got front-page coverage because she refused to climb out of a sycamore tree." (p,21)

Bryce couldn't understand why Juli was so obsessed with the sycamore tree. For him, the sycamore was a big and ugly tree, even the ugliest tree he had ever known. When other people wanted to cut down the sycamore tree, Juli is the first and only one to speak up in its defense. Bryce narrates the story of Juli, who is deeply in love with the tree and enjoys climbing it every day. Even someone like Bryce, who wasn't care about Juli Baker's whereabouts, was cautious of how much

that sycamore tree meant to Juli and how heartbroken and upset she would be if it were to be taken down.

“So this tree, this sycamore tree, was up the hill on a vacant lot on Collier Street, and it was massive. Massive and ugly. It was twisted and gnarled and bent, and I kept expecting the thing to blow over in the wind.” (p,21)

“One day last year I’d finally had enough of her yakking about that stupid tree. I came right out and told her that it was not a magnificent sycamore, it was, in reality, the ugliest tree known to man.” (p,21)

The fact that Juli tried to stop people from felling the tree shows how much she loves nature and how she usually stands up for what she believes to be right. She can see all the colors of the sky and also how lovely it is as she climbs the tree. She began to feel and look about everything differently because of the tree, so when she learned that the sycamore tree will be cut, she was unable to suffer in silence or do nothing.

“My heart was crazy with panic. I didn’t know what to do! I couldn’t leave and let them cut down the tree! I cried, “You can’t cut it down! You just can’t!”” (p, 41)

For Bryce the Bakers' home was a scourge to other neighborhoods. Bushes and weeds grow around it, besides that many animals grow there. Even Juli's brothers Mike and Matt have a boa constrictor in their room. They once dragged Bryce to see their boa constrictor eat a rat, and it haunted him for a month.

“This from the girl who lives in a house that’s the scourge of the neighborhood. They’ve got bushes growing over windows, weeds sticking out all over the place, and a barnyard’s worth of animals running wild. I’m talking dogs, cats, chickens, even snakes. I swear to God, her brothers have a boa constrictor in their room. They dragged me in there when I was about ten and made me watch it eat a rat. A live, beady-eyed rat. They held that rodent up by its tail and gulp, the boa swallowed it whole. That snake gave me nightmares for a month.” (p,21)

When the sycamore tree was about to be cut down, Juli climbed it. Everyone tried to persuade her to come down, but she remained in the tree. She even asked

Bryce to come up for the tree. Bryce briefly considers helping her, but the school bus arrives. Bryce took off on the bus, but he couldn't stop thinking about Juli.

"Everyone tried to talk her down. Even me. But she said she wasn't coming down, not ever, and then she tried to talk us up. "Bryce, please! Come up here with me. They won't cut it down if we're all up here!" (p,25)

"For a second I considered it. But then the bus arrived and I talked myself out of it. It wasn't my tree, and even though she acted like it was, it wasn't Juli's, either." (p,25)

"We boarded the bus and left her behind, but school was pretty much a waste. I couldn't seem to stop thinking about Juli. Was she still up in the tree? Were they going to arrest her?" (p,25)

Bryce looked at the sycamore tree, a strange feeling coming over him. He even wanted to cry just by looking at it, the tree he hated. By the time Bryce got home, he was still thinking about it, should he join Juli up in the tree? Bryce even thought of calling Juli that he felt sorry about the sycamore tree incident. The next day Bryce was waiting for her at the bus stop, but she didn't come.

"We watched them work for a little while, the chain saws gunning at full throttle, smoking as they chewed through wood. The tree looked lopsided and naked, and after a few minutes I had to get out of there. It was like watching someone dismember a body, and for the first time in ages, I felt like crying. Crying. Over a stupid tree that I hated." (p,26)

"I went home and tried to shake it off, but I kept wondering, Should I have gone up the tree with her? Would it have done any good?" (p,26)

"I thought about calling Juli to tell her I was sorry they'd cut it down, but I didn't. It would've been too, I don't know, weird." (p,26)

"She didn't show at the bus stop the next morning and didn't ride the bus home that afternoon, either." (p,26)

One day Bryce's grandfather called him with the newspaper on his lap. He asked about his friend Juli Baker, and he replied that Juli wasn't really his friend. Then his grandfather asked him why he said that, and she told him about Juli's bad behavior.

"When I went in to see him, those big hands of his were woven together, resting on the newspaper in his lap. I said, "Granddad? You wanted to see me?"

"Have a seat, son."

"Tell me about your friend Juli Baker."

"Juli? She's not exactly my friend...!"

"He folded it up but didn't hand it over. 'Why isn't she your friend, Bryce?'"

"Because she's..." I shook my head and said, "You'd have to know Juli."

"I'd like to."

"What? Why?"

"Because the girl's got an iron backbone. Why don't you invite her over sometime?"

"An iron backbone? Granddad, you don't understand! That girl is a royal pain. She's a show-off, she's a know-it-all, and she is pushy beyond belief!"

After telling him what he thought about Juli, Bryce felt there was something wrong. He just remained sitting still and did not dare to move from his place. He began to wonder if his grandfather was angry with him, but he didn't feel like he had done anything wrong. Then his grandfather gave the newspaper to Bryce, and asked him to read it without prejudice.

"I couldn't just stand up and leave, even though that's what I felt like doing. Somehow I knew if I left like that, he'd quit talking to me at all. Even about salt. So I sat there feeling sort of tortured. Was he mad at me? How could he be mad at me? I hadn't done anything wrong!" (p,28)

"When I looked up, he was sitting there holding out the newspaper to me. 'Read this,' he said. 'Without prejudice.' (p,28)

A few days after the sycamore incident, Bryce was still noticing Juli didn't get on the bus. She wasn't the Juli he knew, she didn't even raise her hand during class like she usually did. All Juli did in class was sit and be quiet, and the corners of her eyes were red. Bryce should have been happy about that, but that wasn't how

he felt. Bryce even still thought about telling her he was sorry about the sycamore tree, but he never did.

"Juli wasn't at the bus stop the next morning. Or Friday morning. She was at school, but you'd never know it if you didn't actually look. She didn't whip her hand through the air trying to get the teacher to call on her or charge through the halls getting to class. She didn't make unsolicited comments for the teacher's edification or challenge the kids who took cuts in the milk line. She just sat. Quiet." (p,30)

"I told myself I should be glad about it – it was like she wasn't even there, and isn't that what I'd always wanted? But still, I felt bad. About her tree, about how she hurried off to eat by herself in the library at lunch, about how her eyes were red around the edges. I wanted to tell her, Man, I'm sorry about your sycamore tree, but the words never seemed to come out." (p,30)

The sycamore tree is more than just a tree for Juli. From the top of the tree he could feel the sights, sounds, colors, and the wind blending together, she felt like she was flying. The sensation of being on a sycamore tree felt like magic for her.

"So I told him about the sycamore tree. About the view and the sounds and the colors and the wind, and how being up so high felt like flying. Felt like magic." (p,39)

When Juli starts growing chickens and selling their eggs, she offers Bryce free eggs since she believes he is a friend. When Bryce's family found out, they advised him to return Juli's eggs since they were worried about salmonella. Bryce has been secretly throwing the eggs for two years since he is scared to tell Juli about them or return them.

"You know ... my chickens? The ones I hatched for the science fair last year?"

"Oh, right. How could I forget."

"They're laying eggs!" She pushed the carton into my hands. "Here, take these! They're for you and your family." (p, 47)

The conversation mentioned above tells us about Juli's first time giving Bryce her chicken eggs. Bryce wanted Juli to return the eggs when she gave them

to him, but when he saw the happiness on Juli Baker's face, he felt terrible if he did. So, despite not really wanting the eggs, he takes them.

When Bryce's family discovered that the eggs originated from Juli's chicken, they instructed him to return the eggs to Juli because they were concerned that they would become ill with Salmonella due to the condition of Juli's home yard. Then, out of fear for Juli, he decided to throw the eggs in the garbage before his family discovered them.

3. Climax

The climax of this story describes how the characters' perspectives begin to change and cause them to perceive things differently when they reach that moment. The story's turning point is the climax. The climax is the most exciting portion of the story, the one that draws readers in and piques their curiosity about what will happen next. It brings all of the key actions in the story to a head. Every excellent story takes the reader on a journey while gradually advancing the plot and piquing their interest. A story's climax, which occurs when the action or conflict reaches its height in the narration, sets up the resolution of the story.

Juli visits Bryce's house one day to deliver some more eggs, but instead of leaving right away, Juli stays there for a few minutes looking at the entrance. She then turned around to see Bryce throwing the eggs away. Bryce attempted to claim that the eggs were broken when Juli questioned him about it, but when Juli opened the trash can, she discovered that he had been lying. She found that Bryce had been throwing her eggs away all this time, even though she could have sold them.

"God must've been sleeping in. Juli tackled the trash and pulled out her precious little carton of eggs, and she could tell right off that they weren't broken. They weren't even cracked." (p, 61)

Everything is getting worse because Bryce decides to throw the eggs away in the garbage before giving them back to Juli. When Juli learned that Bryce's family often threw away eggs because their yard was messy, Bryce explained that his family was frightened about salmonella and that he was only trying to spare her emotions.

"So I told her we were afraid of salmonella poisoning because her yard was a mess and that we were just trying to spare her feelings. I told it to her like we were right and she was wrong, but I felt like a jerk. A complete cluck-faced jerk".

"Then she tells me that a couple of neighbors have been buying eggs off her. Buying them. And while I'm coming to grips with this incredible bit of news, she whips out her mental calculator. "Do you realize I've lost over a hundred dollars giving these eggs to you?" Then she races across the street in a flood of tears." (p, 61)

But upon hearing that, Juli became disappointed, sad, and mad. Because Juli is aware that she could have sold the eggs around the neighborhood for \$100 if she had not given them to Bryce's family. Juli runs across the street while crying as soon as Bryce starts to feel like a true jerk. Bryce may have done it out of fear for Juli or just out of not wanting to spoil Juli's heart, but what he did only served to validate how cowardly he is and put their relationship in a worse scenario.

"And then Garrett laughed and said, "A retard? Well, that explains a lot, doesn't it? You know... about Juli?""

"For a second, there was silence. And at that moment I was sure they must be able to hear my heart pounding in my chest, but then Bryce laughed and said, "Oh, right." (p, 143)

Juli overheard Bryce and his friend Gerret talking about something. Juli learned that Bryce felt terrible and guilty after the event involving the eggs, but she also knew that Gerret had labeled her uncle an idiot and that Bryce had just agreed with him. Hearing Bryce insult her uncle, Juli obviously became angry. After all,

given what had happened previously and the way he was acting now, Juli had every right to be mad.

"It was what Bryce and Garrett had said that I couldn't forget. How could they be so cruel? And so stupid? Is this what my father had gone through growing up?"

"The more I thought about it, the angrier I got. What right did Bryce have to make fun of my uncle? How dare he!" (p, 144)

Juli is unaware that Bryce didn't want to concur with Gerret at the time when he was laughing and calling Juli's uncle retard. He wants to tell Gerret that Juli's family is an adorable group of people and stop him from thinking that way, but he is unable to do so. This is the additional factor or issue that is causing Juli and Bryce's relationship to worsen.

"I went down to my room to pack my stuff for school, feeling like the biggest jerk to ever hit the planet. I'd been sneaking around throwing out eggs for over two years, avoiding her, avoiding my father – what did that make me? Why hadn't I just stood up and said, No thanks, don't want 'em, don't need 'em, don't like 'em.... Give them to the snake, why don't you? Something!"

"Was I really afraid of hurting her feelings? Or was I afraid of her?" (p, 62)

After doing everything he has ever done, Bryce begins to reflect on his actions and feels bad about them. He comes to the realization that he has been treating Juli Baker like a coward and a jerk the entire time. He was just being a coward, which put him in this type of situation right now, to genuinely stand up for what he wanted, thought, or truly felt.

"I can't remember what I said. He was looking into my eyes, holding my hands tight, and then he began pulling me toward him. My heart was racing and his eyes were closing and his face was coming toward mine.... Right there, in front of all the other basket boys and their dates and the adults, he was going to kiss me." (p, 204)

Bryce thought back on the recent happenings, regretted his actions, and started to doubt his feelings. The Boys' Basketball Auction event was held one day, but Juli chose another boy. As Bryce starts to feel envious, he begins to realize his

feelings. His feelings lead him to kiss Juli impulsively. As the situation grew more chaotic and Juli's anger increased, he regretted her actions even more.

4. Falling Action

After the climax, the remainder of the story is given to describing the characters' lives following the significant change in their conditions. All of the issues or conflicts that arise in rising activity may be handled one at a time in falling action. Falling action often includes a last suspenseful moment that brings the story to a finish. These passages of the story reveal the conclusion of the climax. The characters in the story begin to discover their personality after the conflict and after their perception is turned, and they attempt to put a stop to everything that occurs.

"At first I didn't know what to say to this man. It was very strange to be getting his help, but from the way he was acting, it was as though I shouldn't have thought a thing of it. Clip-clip-clip, he went, like this was something he really enjoyed doing." (p, 107)

After knowing that Bryce consistently threw away the eggs she provided him out of fear of salmonella and awareness of the filth in her yard, Juli began to urge her parents to fix up and clean up their yard. After receiving her parents' permission, Juli began repairing her front yard on her own. However, Bryce's grandfather (Chet), who frequently knows Juli is working alone, begins to help her. Every day they work to keep the yard cleaner and more good-looking. Juli didn't want their family to be judged by the public because of their dirty and untidy yard.

"He nodded, then said, "Because you remind me of my wife."

"Your wife?"

"That's right." He gave me a little smile and said, "Renée would've sat up in that tree with you. She would've sat there all night." (p, 109)

While Juli and Chet were working on a better garden in their house, they often talked and became closer. Chet even talks about his past wife, who has passed away. He told Juli that she reminded him about his wife and how much he missed her. Besides that, Juli also told about her uncle's situation and the problems between her and Bryce these days. After that, Chet responded by giving Juli some advice about the problems she had.

"I felt fire burn in my cheeks and a cold, hard knot tighten in my heart. And in a flash I knew—I was through with Bryce Loski. He could keep his brilliant blue eyes. He could keep his two-faced smile and... and my kiss. That's right! He could keep that, too. I was never, ever going to talk to him again!" (p, 144)

Juli stopped talking to Bryce and avoided him. She even stopped taking the bus to school and started riding her bicycle instead. Juli Baker finds it impossible not to despise Bryce Loski after what he did. She begins to shun him and loses touch with her feelings for him. She feels that Bryce doesn't deserve her true love because he frequently causes her to get sad, mad, and disappointed her. She was even more upset when Bryce Loski made the negative statement about Juli's yard, her uncle, and also her family. It was enough for her to put Bryce out of her mind.

"Thanks, Dad," she says with a smile, then tells Lynetta and me, "Of course I'm serious, and yes, if Juli and the boys want to come, they'll be invited." (p, 119)

Garrett put both hands up, but moved in at me. "Dude, you have flipped, you know that?" "Just back off, would you?"

Juli's family was invited to dinner at the Loski family's home by Bryce's mother. Bryce's mother had the idea to invite Juli's family over for supper after feeling so bad about the eggs incident. This isn't merely because of the eggs incident. Bryce's mother also hopes they may bring the two families closer together. Bryce's mother even prepared various special dishes for Juli and her family.

"And still he wouldn't leave. He didn't say anything, he just stood there, listening. Then when Mrs. Loski announced that dinner was ready, Bryce held my arm and whispered, 'Juli, I'm sorry. I've never been so sorry about anything in my whole life. You're right, I was a jerk, and I'm sorry.'" (p, 163)

Juli pretended not to listen to Bryce's efforts to apologize and ignored him. Every member of Juli's family attends dinner that night at Bryce's house. Even though Juli still doesn't want to go, she forces herself to go in order to avoid upsetting her mother. Bryce is still Juli's main target to dodge. Juli looks at Bryce, who really regrets everything he has ever done to hurt Juli. However, Juli ignores him since she is still angry with him.

"He blocked my path. 'I can't believe this! Two hours ago you were the man. The man! The whole school was on their knees before you! Now look at you. You're, like, a social hazard.' He snorted and said, 'And, dude, the truth is, if you're gonna be like this, I don't need the association.'"

"I got right in his face and said, 'Good! 'Cause you know what? Neither do I!'"

"I shoved him aside and ran." (p, 184)

Gerret abandons Bryce after impulsively trying to kiss Juli. Bryce is unable to avoid his friend's dump after trying to kiss Juli Baker in front of his classmates. However, he doesn't care what Gerret says about him this time. He wants to stand up for what he wants for the very first moment in his entire life, and Gerret can't stop him. He doesn't need a friend who constantly humiliates him for doing something well, and he will quit agreeing with anything Gerret says.

5. Resolution

The resolution, often known as the conclusion, refers to the point where the protagonist is open to new possibilities, eliminates opposition, finds true love, and lives in peace and harmony ever after. The main characters in *Flipped* work together to resolve their conflicts. They are far apart at the beginning of the story in many

respects, divided by hatred and misunderstanding. But in the end, their distance closes and lays the groundwork for a sincere and developing relationship.

"I'd never felt like this before. Ever. And just admitting it to myself instead of hiding from it made me feel strong. Happy. I took off my shoes and socks and stuffed them in the basket. My tie whipped over my shoulder as I ran home barefoot, and I realized that Garrett was right about one thing—I had flipped." (p, 185)

Bryce ultimately flipped with each conflict that came between him and Juli. He avoided Juli for so long, and now he is beginning to experience emotions that he has never felt before. And for the first time, he expressed that he liked Juli, which made him happy. We can also notice that Bryce Loski's initial impression of Juli has been entirely flipped by the end of the story.

"My mother knew I needed time to think, but Bryce wouldn't leave me alone. He kept calling on the phone and knocking on the door. He even snuck around the house and tapped on my window! Every time I turned around, there he was, pestering me." (p, 209)

It's becoming more difficult for Bryce to communicate with Juli after the kiss incident. Every time and every opportunity he had to talk to her, she shied away. But Bryce continues to try to convince Juli that he has already changed. He never stops looking for a means to win Juli's forgiveness. Bryce has all the power to make that happen. Not only does he see that he is at fault, but he also wants a new beginning for their relationship. He wants to get to know Juli deeper and change Juli's perception of him.

"I didn't really need to ask, though, and he knew he didn't need to answer. I could tell from the shape of the leaves, from the texture of the trunk. This was a sycamore tree." (p, 211)

Therefore, another day, he made the decision to plant a sycamore tree in Juli's front yard. He chose to plant the tree as proof that he had changed and that he

wanted a new beginning with Juli because he knew she truly liked that tree and had been deeply hurt when it had been chopped down.

"I've been sitting here for hours now, just staring out the window at the tree. It may be little now, but it'll grow, day by day. And a hundred years from now it'll reach clear over the rooftops. It'll be miles in the air! Already I can tell—it's going to be an amazing, magnificent tree." (p, 211)

Whenever Juli saw that Bryce had planted a sycamore tree in the front yard of her home, she immediately began to picture what the tree would look like when it had grown for several years. Bryce eventually succeeds in capturing her interest by planting the sycamore tree. After seeing Bryce plant a sycamore tree for her, she began to change her perspective since she could see Bryce's efforts. Perhaps it's time to get to know the real Bryce, wonders Juli. He might not be all that horrible after all.

"So maybe I should go over there and thank him for the tree. Maybe we could sit on the porch and talk. It just occurred to me that in all the years we've known each other, we've never done that. Never really talked."

"Maybe my mother's right. Maybe there is more to Bryce Loski than I know. Maybe it's time to meet him in the proper light." (p, 212)

The author leaves it up to readers to speculate on what will occur between Bryce and Juli at the novel's end. But, when the readers read how Juli responds after Bryce plants the sycamore tree in her front yard, readers can assume that the story finished with them beginning a new phase of their relationship. It's something stronger than before.

From the previous plot analysis, it is clear that Draanen's novel *Flipped* has an awareness of others' perspectives as its central topic. The novel's plot is centred

on the many points of view that the characters have on practically every event that arises.

This novel helps the readers realize that not everyone interprets events the same way. Sometimes, for various reasons, readers have a different point of view or thoughts regarding anyone or anything than other people do. Conflict occasionally changes from those differences. But suppose the readers truly attempt to open their eyes or give themselves an opportunity to view the differences in other ways. In that case, it could bring about new insights that can help them stop being hateful people and become more understanding.

C. Bryce's Character Development

According to Lukens' theory of character development, Bryce's character changed, as he has grown up and some of the events he had that depicted in the plot.

1. Prejudice to Open Minded

At the beginning of the story, Bryce uses prejudice. But as time goes by, he through it with Juli, he becomes someone who is an open mind. After getting some advice from his grandfather, his mind moved even more violently. He becomes thinking about Juli a lot, and he realizes that he and his heart are completely reversed.

The first advice he got from his grandfather was when his grandfather gave him a newspaper in which the front page had Juli and the sycamore tree. His grandfather asked him to read the newspaper without prejudice.

"When I looked up, he was sitting there holding out the newspaper to me. "Read this," he said. "Without prejudice."" (p, 28)

In the chapter *Bryce: Get a Grip, Man*, Bryce who once hated Juli so much now couldn't take his eyes off her. Moreover, he showed his love by giving attention and praise for the little things she did.

"“Yeah, whatever. Well, good luck with the grass. I’m sure it’ll come up great.” Then I totally surprised myself by saying, “Knowing you, you’ll get ‘em all to hatch.” I didn’t say it mean or anything, I really meant it. I laughed, and then she laughed, and that’s how I left her—sprinkling her soon-to-be sod, smiling.”

"I hadn’t been in such a good mood in weeks. The eggs were finally behind me. I was absolved. Relieved. Happy.” (p, 89)

The data above is included in the category of character development based on its action. The response Bryce gave to Juliana changed for the better. This means that Bryce's character, which is reflected in his action, has developed.

In the *Bryce: Looming Large and Smelly* chapter, Juli no longer bothered him, but what happened was that Bryce could not take his eyes off the girl. Even when all the students paid attention to the teacher, he only looked at Juli. For him, Juli with her hair is wonderful, like a picture.

"I found myself looking at her in class. The teacher’d be talking and all eyes would be up front...except mine. They kept wandering over to Juli. It was weird. One minute I’d be listening to the teacher, and the next I’d be completely tuned out, looking at Juli.”

"It wasn’t until Wednesday in math that I figured it out. With the way her hair fell back over her shoulders and her head was tilted, she looked like the picture in the paper. Not just like it – the angle was different, and the wind wasn’t blowing through her hair – but she did look like the picture. A lot like the picture.” (p, 123-124)

Bryce who didn't pay attention to Juli before even prejudiced and rejected her, this time he started to pay attention to her. He began to pay attention to

everything that Juli did and every detail that was in him. He wanted to know more about that girl, Juliana.

2. Coward to Courage

The eggs incident put Bryce in big conflict with Juli, and he learned a lot from it. Bryce apologized to Juli, and admitted that what he did was stupid and crossed the line.

"I... I don't know. It was dumb. I should have. And I shouldn't have said anything about the yard, either. It was, you know, out of line." (p, 88).

From the data above, it is known that Bryce, who used to be a coward, has now admitted his mistake. It took courage to do this, and he was able to control himself. This change regarding his character can be categorized as a character development.

3. Irresponsible to Responsible

The act of becoming a more responsible person by Bryce is a sign that he has grown to be better. At the beginning of the plot he is impressed as someone who is irresponsible. However, as many events in his life, Bryce had many changes for the better.

In the *Bryce: Get a Grip, Man!* chapter, after telling about his mess due to the egg incident, Bryce got an advice from his grandfather.

"He pulled my curtain aside and looked across the street. "One's character is set at an early age, son. The choices you make now will affect you for the rest of your life." He was quiet for a minute, then dropped the curtain and said, "I hate to see you swim out so far you can't swim back."

"Yes, sir."

"He frowned and said, "Don't yes-sir me, Bryce." Then he stood and added, "Just think about what I've said, and the next time you're faced with a choice, do the right thing. It hurts everyone less in the long run." (p, 85)

From the quote above, Bryce's grandfather's words implied the message that Bryce did not have to accept his grandfather's advice but did. His grandfather said that Bryce had gone too far with his bad attitude and that it would be difficult to fix it. After that, in the following days, Bryce started wrestling with his thoughts.

In the chapter *Juliana: The Basket Boys*, Bryce realizes that what he did at school after he forcibly kissed Juli was a very big mistake. He was again in conflict with Juli, and he felt very sorry. Though his relationship with Juli had just improved. The cymbal tree incident in the past caused Bryce to experience many internal conflicts. He thought that he had to take responsibility for it and thought of how to make up for his fatal mistake. Bryce made every effort to get an apology out of Juli. He even asked Juli's father for permission to plant a sycamore tree, a tree that Juli loved so much.

"It was torture seeing him dig up my grass. The hole he was making was enormous! How could my father let him do this to my yard?"

"Bryce knew I was there, too, because he looked at me once and nodded. No smile, no wave, just a nod."

"He dragged over some potting soil, pierced the bag with the spade, and shoveled dirt into the hole." (p, 210)

Besides noticing Juli's attitude, Bryce also took action. Bryce knew he had hurt Juli's feelings a lot, and he already knew that his attitude was a mistake. Thus, he made amends his mistake by taking responsibility for what he had done.

4. Apathetic to Initiative

After experiencing several conflicts in his life, Bryce, who used to be apathetic and did not care about other people's circumstances, is now a person who takes the initiative. Bryce used to be so apathetic that even when Juli begged him for help, he just walked away. Nevertheless, a few moments later, he experienced an internal conflict because Juli began to change. Moreover, after he had his next conflict with Juli made him struggle with his mind. Then he took the initiative to apologize to Juli.

In the *Bryce: Flipped* chapter, Bryce takes the initiative to meet Juli again to gain her apologize, but she avoids him.

"Before school was out, I tried to talk to her again, but every time I got close, she'd dodge me. And then when the final bell rang, she disappeared. I looked everywhere for her, but she was just gone". (p, 183)

The data above is included in the category of character development based on its action. Instead of being someone who is apathetic, Bryce has become someone who takes initiative in his actions. He realized that by taking the initiative to be better, everything would be better too.

In the *Juliana: The Basket Boys* chapter, Bryce did not arbitrarily plant a sycamore tree in July's yard. He knew that Juli was still mad at him. So he took the initiative to ask Juli's father for permission to get approval before doing so.

"Calm down, Julianna," he said, and eased me back inside. "I gave him permission."

"Permission! Permission to do what?" I flew back to the window. "He's digging a hole."

"That's right. I told him he could." (p, 210)

Many changes have occurred in Bryce's character. One of them is what is in the data above, where he started to take the initiative to take action in planting sycamore trees. This indicates that the apathy that was in him has slowly disappeared, and has turned into initiative.

CHAPTER V

CONCLUSION AND SUGGESTION

The writer concluded and made suggestions related to the previous chapter after analyzing the data. In this chapter, the researcher presents the study's conclusion and suggestions for future studies.

A. Conclusion

The purpose of this part is to explain the study's conclusion. The objective of this study is to find out Bryce's character development through the plot. Bryce is the main character of the novel entitled *Flipped* by Wendelin Van Draanen. Bryce's character, in the beginning, was so terrible. He was prejudice, coward, irresponsible, and apathetic.

As the plot goes by, Bryce got experiences a lot of character development. He who used to be prejudice becomes someone who is open-minded, cowardly becomes someone who has courage, irresponsible becomes someone who is responsible, and apathetic becomes someone who takes the initiative.

B. Suggestion

For future literature researchers, future research should be able to conduct research more perfectly, both related to this research and related to other problems in research with these objects. Someone must properly research literary works with an adequate understanding and knowledge of literature. Besides that, it is also supported by other sciences outside of literature. The writer hopes this research can increase the reader's appreciation of literary works because research carried out using literary works can often be useful for readers. Besides that, the hope of further

researchers in researching *Flipped* novels and this research can be the material reference for readers who want to explore literary works with the same approach.

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