

**JESS AARONS' CHARACTER CHANGING AS SEEN IN
PATERSON'S *BRIDGE TO TERABITHIA***

A Thesis

**Presented as Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Language and Literature**



By

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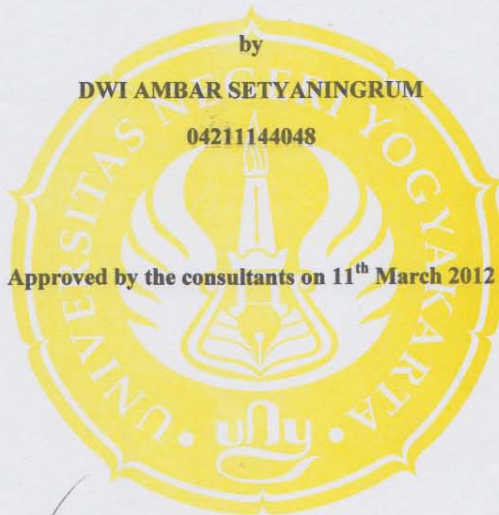
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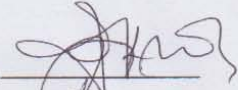



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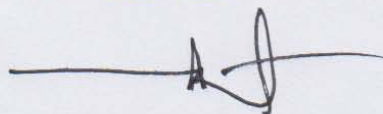
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menyatakan bahwa karya ilmiah ini adalah hasil dari pekerjaan saya sendiri dan sepanjang pengetahuan saya tidak berisi materi yang dipublikasikan atau ditulis oleh orang lain atau telah digunakan sebagai persyaratan penyelesaian studi di Perguruan Tinggi lain kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

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MOTTO

“All religions, arts and sciences are branches of the same tree.”

(Albert Einstein)

DEDICATION

This research is fully dedicated to:

My beloved parents (Saliro Multiyanto, S.Pd. and Suningsih, S.Pd.)

for everything.

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The Researcher,



Dwi Ambar Setyaningrum

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A. Plot Summary of *Bridge to Terabithia*

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JESS AARONS' CHARACTER CHANGING AS SEEN IN PATERSON'S

BRIDGE TO TERABITHIA

A THESIS

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ABSTRACT

This research is a study on Paterson's *Bridge to Terabithia* based on Psychological Development approach. The objective of the study is to identify the character changing of Jess Aarons through some stages to finally pursuit maturity of life in the novel entitled *Bridge to Terabithia*.

This research is qualitative with content analysis method. The object of the study is Jess Aarons' character changing in Paterson's *Bridge to Terabithia*, and the data are words, phrases, and sentences found in the novel. To get credibility and validity of the finding, the researcher provided descriptive data as clearly and efficiently as possible. The researcher reread the novel to get dependability and consulted her research findings to her thesis consultants to achieve the conformability.

The results of the analysis show three significant points. First, character of a man is begun to develop since they were infant. They experience stage by stage to finally achieve maturity. The development between one person to another is different, it depends on certain factors. Second, friends' relationship is having significance role in developing one's characters. Besides, environment in school and family are also charging essential role in the development. What had been experienced by Jess Aarons is a blend among friend, school and family's role in his further character development. From being inferior, shy, weak, jealous, hypocrite developed became more courageous, positive, sophisticated, open-minded, imaginative and moving on. Third, there is a fact that children's stage of life is as important as adult's to be concerned. Childhood may determine the future life of someone. A child who has passed the stage of development successfully is having a great chance to live maturely in the future.

CHAPTER I

INRODUCTION

A. Background of the Study

A literary work is a language composition which has a structure defintilely constructed so as to become a complete and intact world in itself. However, aspects depicted in the work can be similar to those of the world outside the work. This is the reason why a work of literature is often referred to as mirroring reality. Events of the real world may happen in the world created by a work of literature.

It is convenient to state that a literary character may or may not exist in the real world based on the notion above. However there is still a possible example of certain character in a literary work that can be adopted in our real life as a source of contemplating.

Furthermore, literature is the principal element of culture, which expresses human's life. It can be transmitted through written or the spoken words. By studying literary works, one will be able to learn the values of life, ideas, opinions, problems, and conflicts that are faced by human being who are depicted in the characters of the literary works.

This thesis focuses on novel as one of the prose form. Even though each of literary genres has its own characteristic, the researcher prefers to choose a novel because its form is clearer than other based on the researcher's humble opinion.

It is concluded from a little statement “Novel is a lengthy fictitious prose narrative portraying characters and presenting an organized series of events and setting” (Shaw, 1972, p.190). A novel can portray the setting, the characters and the plot clearly that it can engage the readers into their imaginative world. It can fascinate the readers to grasp the situation and the message which can extend our appreciation toward our personal life. Sometimes, a novel with its length will be more real for the reader than the real life. The readers who read the novel will dwell with the character until they exhaust the meaning.

In the novel entitled *Bridge to Terabithia*, the author frankly has a concern of children psychological development through life. It shows how the life of such a fifth grader boy is told in a very beautiful and inspiring work of literature. As the researcher highly believes that even a child does have an important stage of life that is not less crucial to finally be a mature living person. Actually that is the trigger of this research beyond the question of why is the character development important to study.

The researcher chooses Katherine Paterson’s *Bridge to Terabithia* as a subject in this research with three main reasons. First, the novel *Bridge to Terabithia* by Katherine Paterson written in 1977, tells a fascinating story of friendship. This novel is a heart warming story of two children who combine each other's strength to conquer and overcome many of their own weakness. Paterson's vivid details of the characters, setting, language, and lifestyle give the reader the opportunity to actually join in the cast of characters. Indeed, the main conflict of the novel; the death of Leslie is believed as a true story and inspired

by the death of Katherine Paterson's son best friend. Second, *Bridge to Terabithia* has won many awards, the most prestigious of which is the 1978 John Newbery Medal. This award is given annually to the author of "the most distinguished contribution to American literature for children" published the preceding year. The selection is made by fifteen librarians on the American Library Association's Newbery Committee. Third, *Bridge to Terabithia* shows how the courage of friendship affects the character development of the main character. Children's books usually describe a fantasy life, but Paterson chooses to combine the reality and children fantasy at the same time in her book. This novel brings a difficult subject, the death of the love one. Death is something difficult to discuss with children, but Paterson able to shows what children must do when they have to face the death of the love one. Through the characters in *Bridge to Terabithia*, she taught children, her readers, to always open their mind, how to use their imaginations to create a imaginary world of their own, and also how to face the real life with the courage that came from their imaginary world. The third reason is that *Bridge to Terabithia* had been a subject of debate soon as it was published. Katherina Patterson, its author, was attacked for many reason, one of which is because of, for instance, her depiction of Burke's family as people who don't go to church. Some readers may worry about satanic content within the book. Even so it neither change nor reduce the researcher's believe that *Bridge to Terabithia* is a great novel and worth. Moreover a film of it had been produced and launched some early years. It gives certain conviction about the significance content of the story for adult people even children. Indeed, the

main theme of the novel is Jess and Leslie's friendship. An intriguing adventure of a young independent boy, Jess Aarons, and a witty young girl, Leslie Burke imagine a creation of their own private place, Terabithia. The journey emulates Leslie's positive influence on Jess, allowing him to see the beauty of not only life, but his own unlimited imagination.

Jess and Leslie's friendship is delightful on a simple level, their childish exploits fraught with amusement and joy. It allows them to rejoice in childhood and to escape the rest of the pressures that bear down on them so heavily in the rest of their lives. Jess, in particular, leads a life full of everyday hardship and dissatisfaction. Before Leslie came along, he was in danger of sinking under the weight of these combined pressures and reluctantly accepting conformity. (<http://www.sparknotes.com/lit/terabithia/themes.html>)

The friendship allows both Leslie and Jess, particularly Jess, to find their true selves. This seems to be Paterson's central point about friendship—that it allows friends to expand, to explore new dimensions of one's character as a result of the other person's pushing one in new directions. For example, Jess's artistic abilities are strengthened by Leslie's imagination, which provides perfect fodder for new and innovative artwork, and Leslie's strength and courage are tested and developed when Jess encourages her to help Janice Avery. Jess discovers in himself an aptitude for invention and creativity; Leslie uncovers a desire for spirituality when Jess brings her to church. Therefore the focus of the research is Jess' character since Jess is the most dynamic character in the story.

B. Research Focus

Novel is one of work of literature which imitates the values of what the real world teach. A mirroring reality is always found within this kind of work. There is a statement “Novel is a lengthy fictitious prose narrative portraying characters and presenting an organized series of events and setting” (Shaw, 1972, p.190). It is sure works of literature dynamically represent the beauty of human life.

A novel entitled *Bridge to Terabithia* portrays the fascinating friendship of two young boy and girl in rural Virginia, US. The boy is at first a usual farmer boy with all his milking stuff. At school he also finds some pain caused by his friends, even we could bet that is the worst of all. That kind of torture forwardly doesn't annoy him much anymore as Leslie came in his life. Leslie is somehow an imaginative young girl with her sparkling ideas. Those are her sparkling thoughts which change Jess' view of life and world they belong to. Even though, the death of Leslie which must be the unbearable incident for a fifth-grader boy can be maturely faced. Indeed, many people believe that friendship has significant role in the development of human life.

The novel has some facts about how a fifth grader boy develops his character significantly. One of the main character in the novel; Jess Aarons undergoes its development. He develops from being inferior, weak and shy become more courage, stronger and active in living his life. Other character in the novel may experiences the development but it is not as visible as Jess Aarons experiences. He is the most dynamic character depicted in the novel. Therefore

this study focuses on the development that is experienced by Jess Aarons in the novel *Bridge to Terabithia*.

C. Research Objective

The objective of the research is to identify the character changing of Jess Aarons through some stages to finally pursuit maturity of life in the novel entitled *Bridge to Terabithia*.

D. Significance of the Research

The writer believes that this thesis has several important contributions for the readers, especially for the student of English Department. The significances that are found such as:

1. This research may help to strengthen reader's understanding about character changing in a work of fiction.
2. This research is hopefully able to help other researcher researching similar type of work determines how a character changed in a work of fiction.
3. This research may help to promote the multidisiplinary approach in analyzing a work of literature.

CHAPTER II

LITERATURE REVIEW

In this chapter, the writer tries to provide several literary approaches which are appropriate with this thesis. It is done as one of manner to analyze the thesis intensely. The approaches that are used are Erik Erikson's theory of psychological development as the literary criticism in order to analyze the main character of the novel and its developments. The researcher also uses theory of characterization to reveal the main character's trait, Jess Aaron's character's traits, whereas by knowing his characters traits later the researcher can conclude of which character traits are becoming the reason of his change. Furthermore, the researcher also uses several theories that support the analysis deeply.

A. Theoretical Review

1. Characterization

Characterization can be considered as an important element of a literary work, since by characterization, the readers are able to know the person or they will know and understand him or her. Characterization is also important because it is closely related to the plot and without it the novel can not be built and is meaningless. As Graham Little says "The best plot arises naturally from the characters in action" (Little, 1967: 89). Character is the people in a story and they can be seen through their action. There are two types of character: developing and flat or static character. Developing character undergoes a permanent change in some aspects of his character, personally, or outlook. Permanent change here

means that the change will remain in the character at the end. The change may be for better or for worse. In flat or static character is the same sort of person at the end of the story as he was at the beginning (Perrine, 1959: 87). The thesis writer observes that Jess Oliver Aarons is categorized as the developing character, or round character for some theorist.

It is also fundamental to understand the character for without a character there would be no plot, thus, no story. Besides, describing a character is more difficult than describing a plot since a character is more complex, variable and ambiguous (Perrine, 1959: 83). Many people can understand the whole story of a novel just by reading it once, but understanding even one character needs considerable skill.

In addition, characterization is very helpful to analyze the main character's development. In "Enhancing Literature Experience Through Deep Discussions of Character" Karen Smith writes that "Great characters in children's literature entertain us. They fill our lives with laughter, mystery, and wonder. But equally important, these characters validate who we are and offer us possibilities for whom we may become" (132). By using characterization, the writer will get clear understanding of the main character's progress and changes by analyzing how main character's traits progress and change during the story. Moreover, the analysis of character trait is important in order to reveal the process that Jess Aaron undergoes to become a much better person.

2. Adolescence Psychological Development

There are many things that could be studied about adolescents: how their bodies work, how they behave in various contexts, how they solve problems and make decisions, how they relate to each other, how they learn new skills and ideas, what attitudes they have about various issues, what factors affect their attitudes and abilities, and so forth. Investigation reveals that adolescents are an extraordinarily diverse group of people.

One thing common to all adolescents, however, is their engagement in a process of psychological development. Understanding that process is fundamental to understand adolescents. Thus the researcher focuses on adolescent psychological development.

The researcher provides stages of the development based on some psychological theorists. There are Jean Piaget's theory of formal operation, Lawrence Kohlberg's theory of principled moral development, and Erik Erikson's theory of identity formation as enlarged by James Marcia.

a. Jean Piaget's Theory of Formal Operation

The original empirical basis for Piaget's theory of formal operations was psychological research by his associate Barbel Inhelder on what came to be known as the Inhelder tasks, in which children and adolescents attempted to explain a variety of physical phenomena associated with balance scales, pendulums, and other sorts of apparatus. In addition, many researchers extended the study of formal operations to focus more directly on specific forms of

advanced logical reasoning central to Piaget's theoretical account of Inhelder's tasks and results.

There are now hundreds of published studies intended to test or extend Piaget's theory of formal operations and hundreds more presenting data directly relevant to the theory. In general, the research shows that there are indeed important forms of reasoning of the sort Piaget identified as formal operational that are rarely seen before about age 11 but become increasingly common beyond that age. Research, however, does not support the original Piagetian claim that formal operational reasoning is consolidated by age 14 or 15 and used spontaneously and consistently beyond that age.

In the original series of the experiments, Moshman and Franks (1986) presented fourth graders, seventh graders, and college students with a variety of valid and invalid arguments varying in form, content, truth of premises, and truth of conclusion. The intent was to see whether they could systematically distinguish valid arguments, in which the conclusion follows logically from the premises, from invalid arguments, in which it does not. This required hypothetico-deductive reasoning in that validity did not always correspond to truth. Recall, for example, the two arguments presented a couple of pages back:

Elephants are bigger than mice.
Dogs are bigger than mice.
Therefore, elephants are bigger than dogs.

Mice are bigger than dogs.
Dogs are bigger than elephants.
Therefore, mice are bigger than elephants.

The first of these arguments is invalid because the conclusion does not follow logically from the premises, despite the fact that the premises and conclusion are true. The second argument, in contrast, is valid because the conclusion follows logically from the premises, despite the fact that the premises and conclusion are false. To recognize the validity of the second argument requires hypothetico-deductive reasoning to determine what follows from premises known to be false.

Conditions were systematically varied with respect to whether or not students received an initial explanation of the concept of validity and whether or not they received regular feedback regarding the correctness of their responses. Fourth graders, as expected on the basis of the theory of formal operations, showed little or no understanding of the distinction between valid and invalid arguments regardless of whether they received explanations and/or feedback. College students generally did show such understanding regardless of condition, although many were inconsistent in applying that understanding.

Seventh graders turned out to be the group most affected by experimental condition. Without explanation or feedback, their performance was highly variable, with some reasoning at the level of the fourth graders and others at the level of the best college students. With explanation or feedback, however, seventh-grade performance improved to the level of the college students.

These results are consistent with Piaget's claims about the initial appearance of formal operations but not with his view about its relatively rapid consolidation. Fourth graders, who were 9 and 10 years old, showed little or no

ability to use hypothetico-deductive reasoning even in conditions carefully designed to facilitate this. Seventh graders (aged 12 and 13), on the other hand, often did apply such reasoning spontaneously; most were at least able to profit from explanation and feedback. Even college students, however, were far from consistent in their use of formal reasoning. Formal operational reasoning, it seems, does begin to develop about age 11, but the resulting formal competence is not consistently applied even by adults.

In a systematic extension of this research with 220 children in Grades 3 through 5 (ages 8 to 11), Anne Morris (2000) examined in more detail the capacities of children just below what Inhelder and Piaget (1958) proposed as the usual onset of formal operational reasoning about age 11 or 12. On the basis of a systematic analysis of how people comprehend and apply the concept of inferential validity, Morris devised experimental tasks that ingeniously directed children's attention to several key considerations. Children were pretested and post tested on validity tasks from Moshman and Franks (1986), with additional delayed post testing in some cases.

Research on selection task thus supports other findings that formal operational competence appears, as Piaget suggested, at the transition to adolescence. Application of that competence to various tasks and situations, however, although increasing over the course of adolescence, remains difficult and inconsistent even in adulthood.

Cognitive development, according to Piaget, is the construction of increasingly sophisticated forms of logic, culminating in the formal operational

logic of the adolescent. Although research shows that adolescents and adults often fail to use formal operational reasoning, extensive evidence supports Piaget's assumption of forms of logical reasoning that are common among adolescents and adults but rarely seen much before age 11. One might wonder, however, whether adolescents and adults also construct and use forms of reasoning and rationality different from those proposed and investigated by Piaget.

b. Kohlberg's Theory of Principled Moral Development.

Kohlberg (1981, 1984) proposes that morality develops through a sequence of stages, each representing a higher level of moral rationality. The stages are defined abstractly based on the form of reasoning involved. Consistent with the Piagetian tradition, Kohlberg maintained that morality is neither innate nor learned, that its development involves active construction of a succession of cognitive structures, each able to resolve conflicts and contradictions produced by previous ways of thinking about moral issues.

Assessment of moral development is based on how individuals reason about moral dilemmas rather than on specific moral beliefs or conclusions. Such assessment involves a standard set of dilemmas and interview questions, and evaluation of responses on the basis of a detailed scoring manual. Since the 1950s, Kohlberg, his associates, and subsequent researchers have tested and refined the theory through research involving thousands of children, adolescents, and adults. The evidence has confirmed that males and females of all ages from

diverse cultural and religious backgrounds can be classified into Kohlberg's stages. (D. Moshman, 2005: 54). The six stages are as follow:

Stage 1: Heteronomous Morality

For the young child, according to Kohlberg, morality is construed as *heteronomous* rather than *autonomous*. That is, it is construed to be a matter of following externally imposed rules. Neither the rules themselves nor the expectation of obedience are deemed to require justification. Rather, the child has an intuitive sense that immoral actions are punished because they are immoral and are immoral because they are punished. What is moral, in other words, is what does not get punished.

Central to this moral orientation is a sense that goodness and badness are inherent in acts, and that knowledge of what acts are good and what acts are bad is held by parental and other authorities whose role it is to pass such *knowledge* on to children. Asked why it is wrong to tell on someone, a child may say, "Because it's tattling." Tattling is seen as inherently wrong because the child has been told by an authority that it is wrong. No further analysis or justification is contemplated. (D.Moshman, 2005: 54)

Stage 2: Individualism and Exchange

Over the course of their cognitive development, children increasingly recognize the existence of social perspectives other than their own, and become increasingly capable of understanding and coordinating a variety of such perspectives. Recognizing that others have interests different from—and often conflicting with—their own, Stage 2 children show a substantial degree of

enlightened self interest. They understand that to get what they want they must acknowledge and respond to the needs of others.

Stage 2 morality, then, involves some degree of respect for the rights of others to pursue their own interests. As a Stage 2 moralist, however, my concern is not your welfare but my own. I recognize that if I interfere with you, you are likely to interfere with me. A willingness to make fair deals and equal exchanges benefits us both.

Stage 2 may be regarded as a higher level of moral insight in that it enables me to justify and refine Stage 1 moral rules on the basis of a need to mediate conflicting social perspectives. I don't tattle on you because I wouldn't want you to tattle on me. The morality, however, is strictly "tit for tat." Kohlbergian research suggests that Stage 2 moral reasoning is predominant by age 10, though Stage 1 thinking remains common at this age, and some Stage 3 thinking can already be seen in some individuals. (D.Moshman, 2005: 55)

Stage 3: Mutual Expectations

Further social-cognitive development involves increasingly sophisticated perspective taking. Whereas the Stage 2 individual can see situations from the perspective of another individual, the Stage 3 individual can understand social interactions from the perspective of the relationship between or among the individuals involved. Thus, there is a greater understanding of social roles and expectations.

Stage 3 reasoning transcends that of Stage 2 in that it places Stage 2 considerations within a broader framework. The (Stage 2) consideration of

multiple perspectives continues, but now takes place from the (Stage 3) standpoint of social relationships. Kohlbergian research indicates that Stage 3 moral reasoning, which can be seen in some individuals as early as age 10, becomes increasingly predominant over the course of adolescence. Stage 2 reasoning shows a corresponding decline, and Stage 1 reasoning disappears. (D.Moshman, 2005: 55)

Stage 4: Social System

Stage 4 represents a still broader social perspective where moral determinations are made from the perspective of society as a whole. Rather than accept moral conventions on the basis of one's direct interactions with others, such conventions are now understood and refined based on an abstract understanding of social institutions. The social system defines appropriate roles, rules, and relationships. Personal relationships remain important but are reconsidered from whatever legal, religious, or other perspective is deemed central to the social system. Preserving that system is one's fundamental moral obligation.

Stage 4 justifies and refines the Stage 3 concern for relationships by rooting this concern in a newly constructed abstract conception of one's society. Cross-cultural research suggests that individuals whose lives are focused within traditional cultures are less likely to construct moral understandings beyond Stage 3 than are individuals active in societies with more complex governments, legal systems, and other such institutions. Consistent with the Piagetian conception of *development via equilibration*, Kohlbergians argue that progress

beyond Stage 3 is facilitated by experience with social institutions that cannot be understood on the basis of Stage 3 conceptions of face-to-face relationships. The point is not that such societies teach Stage 4 morality but that they make its construction helpful. In societies such as the United States, Kohlbergian research indicates that Stage 4 reasoning becomes increasingly common over the course of adolescence, and is the predominant mode of moral understanding for most adults, although Stage 3 reasoning remains common and even Stage 2 reasoning can be found in adolescents and adults. (D.Moshman, 2005: 56)

Stage 5: Social Contract

Stage 5 involves a further shift of perspective. Rather than construe moral issues exclusively from the perspective of the social system, Stage 5 involves the evaluation of social systems from a *prior-to-society perspective*. Society, at this very abstract moral level, is viewed as a rational contract for mutual benefit. Laws must be determined through fair procedures and with respect for individual rights. Thus, laws and entire social systems can now be morally evaluated on the basis of *post conventional moral principles*.

Kohlbergian research suggests that Stage 5 moral reasoning is most likely to develop in complex societies where there is a clash of cultures. Conventional moral reasoning, even at the sophisticated level of Stage 4, cannot mediate conflicting social systems. The individual is thus motivated to construct post conventional reasoning that transcends any particular culture and permits cross-cultural analyses. Even in societies where such reasoning develops, however, it is

virtually never seen before adulthood, and remains rare at any age. (D. Moshman, 2005: 57)

Stage 6: Universal Ethical Principles

Kohlberg believes that certain self-conscious moral systems may be construed as Stage 6 morality in that they provide for the metaethical evaluation, reconstruction, and justification of Stage 5 ethical principles. Outside the abstruse realm of moral philosophy, and related areas such as law and theology, there is no evidence of human reasoning at this level. (D. Moshman, 2005: 57)

c. Erik Erikson's Theory of Identity Formation

Self-conceptions change across the lifespan, and some of these changes are developmental. Adolescents and adults, operating at levels of rationality not seen in childhood, often construct reflective self-conception of a sort that have come to be referred to as identities. Erik Erikson is among the first to use the term identity in this way and to provide a theory of how identities develop.

From early childhood people wonder and worry about them. Young children typically see themselves as defined by their names, homes, families, physical characteristics, abilities, and so forth. As development progresses, however, individuals are increasingly likely to define themselves with respect to personality, ideology, and other such abstract characteristics. Moreover, as they move through adolescence, many increasingly see identity as something they can and must create for themselves. For adolescents, identity is both a matter of determining who one is and a matter of deciding who one will be.

Identity is generally seen as related to the self, with the understanding that neither term is easy to define and that the relationship of the two concepts is far from clear. Psychological theorizing on consciousness of the self dates back at least to William James, who devoted a 111-page chapter to this topic in his classic *Principles of Psychology* (1890/1950). Psychological theory and research specifically focused on adolescent identity formation is more recent, and generally seen as originating with the work of Erik Erikson (1902-1994). In this chapter, the researcher summarizes Erikson's (1950/1963, 1968) theory of personality development, including his highly influential conception of identity, and present James Marcia's (1966) reformulation of the identity concept.

1) Erikson's Theory of Personality Development

The centrality of identity formation in adolescence is a key insight in Erik Erikson's (1968) theory of personality development. Although Erikson's theory was highly influenced by Sigmund Freud's psychoanalytic theory of personality development, Erikson differs from Freud in three crucial respects.

Erikson also highlights the role of social and cultural contexts in development. In his classic *Childhood and Society* (1950/1963), for example, he addressed child development in two Native American (American Indian) tribes—the Oglala Sioux of the Midwest and the Yurok of the Pacific coast—as an interaction of biological forces and social forces (the specific cultural histories and circumstances of these particular tribes). Erikson proposes eight stages of development, described shortly, that incorporate biological and sexual considerations from Freud, yet are generally construed as *psychosocial* rather than *psychosexual*.

Second, whereas Freud emphasizes the role of unconscious and irrational forces, Erikson believed that conscious interpretations and adaptive choices also play important roles in development. Although Freud acknowledges a role for the *ego*, or self, as a mediator of biological drives (represented by the *id*) and cultural constraints (internalized as the superego or conscience), he typically presents the ego as engaged in a desperate effort to manage psychological forces largely beyond its control. Without denying the partial validity of that picture, Erikson presents a more positive conception of the ego as a conscious, rational coordinator of the personality. Erikson's version of psychoanalytic theory thus provides more room than does Freud's for Piagetian and Kohlbergian conceptions of the person as a rational and moral agent.

Finally, whereas Freud believes the personality is largely formed in early childhood, Erikson believes that personality development continues throughout the lifespan. In this regard, he postulated eight developmental stages—four associated with childhood, one with adolescence, and three with adulthood.

Each of Erikson's stages is presented as a crisis or turning point in development. The first stage, associated with infancy, involves developing, or failing to develop, a basic sense of trust in the world. The second, associated with toddlerhood, involves development of a sense of oneself as an autonomous agent. The third, associated with the preschool years, involves development of a sense of initiative and ambition. The fourth, associated with the elementary school years, involves development of a sense of industry and competence.

To the extent that childhood goes well, in Erikson's scheme, the adolescent approaches identity formation, the fifth stage, with a sense of self as an autonomous, active, and competent agent in a relatively secure world. To the extent that there are developmental problems in one or more of the first four stages, the adolescent may be hindered by feelings of mistrust (a lack of trust), *shame and doubt* (the alternatives to *autonomy*), *guilt* (the alternative to *initiative*), and/or *inferiority and futility* (the alternatives to industry). Identity formation is a challenging process even under the best circumstances; problems in earlier development may render it even more difficult and decrease the likelihood of positive outcomes.

Erikson posited three additional stages associated with adulthood. The central task of early adulthood, in his view, is development of a capacity for intimate relationships. Middle adulthood focuses on the development of generativity, a commitment to future generations. Finally, later adulthood is concerned with formation of a sense of integrity with respect to one's life. Negative outcomes in adulthood involve feelings of isolation (as opposed to intimacy), stagnation (as opposed to *generativity*), and *despair* or disgust (as opposed to *integrity*). Although nothing can guarantee positive developmental outcomes in adulthood, Erikson believed the formation of a strong identity in adolescence helps set the individual on the right course.

2) Erikson's Theory of Adolescent Identity

Having discussed the nature of identity in many publications, Erikson acknowledged, in *Identity: Youth and Crisis* (1968), the difficulty of specifying exactly what an identity is:

So far I have tried out the term identity almost deliberately—I like to think—in many different connotations. At one time it seemed to refer to a conscious sense of individual uniqueness, at another to an unconscious striving for a continuity of experience, and at a third, as solidarity with a group's ideals. In some respects the term appeared to be colloquial and naive, a mere manner of speaking, while in others it was related to existing concepts in psychoanalysis and sociology. And on more than one occasion the word slipped in more like a habit that seems to make things appear familiar than as a clarification. (p. 208)

There is a summary of Erikson's multifaceted conception of identity as consisting of the following 12 elements and their various interrelations:

(a) Identity is an explicit or implicit answer to the question, Who am I?; (b) that consists of achieving a new unity among the elements of one's past and one's expectations for the future, (c) such that it gives origin to a fundamental sense of sameness and continuity, (d) The answer to the identity question is arrived at by realistically appraising oneself and one's past; (e) by considering one's culture, particularly its ideology, and the expectations that society has for oneself, (f) while, at the same time, questioning the validity of both culture and society and the appropriateness of the perceptions that others have of oneself. (g) This process of integration and questioning should occur around certain fundamental areas, such as one's future occupation, sexuality, and religious and political ideas. (h) It should lead to a flexible but durable commitment in these areas, (i) that guarantees, from an objective perspective, one's productive integration into society, and (j) subjectively, a basic sense of loyalty and fidelity, (k) as well as deep, subconscious feelings of rootedness and well-being, self-esteem, confidence, and sense of purpose. (l) The sensitive period for the development of identity are the adolescent years, even

though its outline may become more precise and acquire age specific expressions throughout one's life. (pp. 405–406).

More briefly, Erikson's view was that adolescent exploration of alternatives ideally results in a sense of individuality, a role in society, an experience of continuity across time, and a commitment to ideals. By the standards of modern academic psychology, Erikson's formulation of this theory was vague and unsystematic, and his evidence for it was largely anecdotal. Nevertheless, a great deal of research has followed up on Erikson's conception of identity formation as central to adolescence. Much of the credit for this goes to the influential work of James Marcia (1966), who transformed Erikson's observations and reflections into a clear, testable.

d. Marcia's Theory of Identity Formation

Central to Marcia's (1966) approach is the concept of *identity commitments*. Mature identity, in his view, is a matter of having strong, self-conscious, and self-chosen commitments in matters such as vocation, sexuality, religion, and political ideology.

Marcia suggested that individuals entering adolescence typically fall in one of two categories. The *identity-diffused* individual has no strong commitments and is not seeking any. Such individuals are satisfied to live day by day and simply see where life takes them. The *foreclosed* individual, by contrast, does have clear commitments. Those commitments have been internalized from parents and other agents of culture; they are not self-chosen, in that no alternatives have been seriously considered. It is possible for an individual in

either of these identity statuses to move into the other. As adolescence proceeds, a diffused individual may accept the ideas of those she or he is close to with regard to matters of vocation, sexuality, religion, and politics. If these commitments become sufficiently strong, without being purposely chosen from a set of genuine alternatives, the individual now has a foreclosed identity. Alternatively, a foreclosed individual may become increasingly dubious of his or her commitments, yet have little or no interest in replacing these commitments with others. Such a decrease in concern with identity commitments would constitute a transition to identity diffusion.

It is possible, however, for an individual who is either foreclosed or identity- diffused to move into an *identity* crisis, which Marcia (1966) referred to as a state of moratorium. For the foreclosed individual, this would consist of questioning the specific commitments one has learned, seriously considering alternative possibilities, and seeking to construct new commitments of one's own. For the diffused individual, although there are no current commitments to be displaced, the transition to moratorium also involves an active effort to consider possibilities and form central commitments. Regardless of how one gets there, moratorium is a state where one has no current identity commitments, but is seeking to make such commitments. Unlike identity diffusion and foreclosure, which may continue indefinitely, moratorium is a relatively unstable state. The individual is likely to resolve his or her identity crisis in one of two ways. The positive outcome would be to make commitments, thus leading to the status known as *identity- achieved*. The negative outcome would be to give up the

search for identity, thus becoming identity-diffused. According to Marcia's original formulation, however, the individual can not go back to foreclosure. Once one has genuinely considered identity alternatives, foreclosure is no longer a possible status. One either makes commitments and becomes identity achieved or fails to commit and becomes identity-diffused. Identity-achieved is a relatively stable state. An individual who makes new commitments on a weekly or monthly basis is not making genuine identity commitments, and should not be considered identity-achieved. Nevertheless, it is possible for an identity-achieved individual to begin questioning his or her commitments, and seriously considering alternatives, thus moving again into moratorium status. This may be a key component of a midlife crisis, for example. It is also possible for identity commitments to lose their vitality, thus leading to a state of identity diffusion. The four identity statuses are not simply stages of development; their potential interrelationships are quite complex. Current evidence suggests that the most active period for identity formation is the period from adolescence through early adulthood.

B. Previous Studies

There are two researches that analyze the novel entitled *Bridge to Terabithia* at the Study Program of English Language and Literature in Yogyakarta State University. The two research are Sunarti's thesis entitled "*Moral Message in Bridge to Terabithia*" and "*An analyzis of structure shift in Bridge to Terabithia*" written by Astuti. The first research focuses on moral messages

found in the novel, while the second research is likely focusing on the structure changing by the view of linguistic study.

This research also uses the novel entitled *Bridge to Terabithia* as a subject of the study. However, the objective of the research is not similar to those previous thesis. So, it will be different thesis focusing on the novel *Bridge to Terabithia*. This research explores the character development of the main character; that is a teenage boy who undergoes stages of development which at the end of the story he becomes more tough, wise and mature one.

C. Background

1. Katherine Paterson

Katherine Paterson was born on October 31, 1932, in Huayin (formerly Qing Jiang), China. Her parents, George and Mary Womeldorf, were in China working as missionaries, doing religious and charitable work, on behalf of the Presbyterian Church.

When war broke out between China and Japan in 1937, Katherine and her family was forced to leave China. They relocated to North Carolina. Between the ages of five and eighteen, she moved eighteen times and attended thirteen different schools. "I remember the many schools I attended in those years mostly as places where I felt fear and humiliation. I was small, poor, and foreign. I was a misfit both in the classroom and on the playground," Paterson has said.

The author remembers that when she was in first grade she came home from school on February 14 without a single valentine. Years later, her mother asked her why she never wrote a story about the time she didn't get any

valentines. Paterson recalls responding, “But, Mother, *all* my stories are about the time I didn’t get any valentines.” Memories of being left out are woven throughout Paterson’s writing.

When Katherine was in fifth grade she earned her classmates’ respect by writing plays for them to act out. She still didn’t want to be a writer, however. “When I was ten,” Paterson has said, “I wanted to be either a movie star or a missionary.”

Katherine graduated from high school in 1950 and went on to earn a bachelor’s degree in English literature from King College in Bristol, Tennessee, in 1954. She then taught sixth grade for one year in rural Lovettsville, Virginia (the future setting of *Bridge to Terabithia*), before going on to earn a master’s degree in Christian education.

During graduate school, a teacher suggested to Paterson that she ought to become a writer. She was shocked, she did not want to add another mediocre writer to the world. The teacher told her that if she wasn’t willing to risk mediocrity, she would never accomplish anything. But Katherine didn’t pursue writing. Instead, following in her parents’ footsteps, she became a missionary. A friend suggested she go to Japan, and Paterson ended up falling in love with the people and the country. In fact, she set her first children’s novels in Japan.

In 1961 she went back to school at Union Theological Seminary in New York City for further study in Christian education. There Katherine met and fell in love with a fellow student, John Paterson, a Presbyterian minister. The couple

married in 1962, and Katherine Paterson received her second master's degree in religious education that same year.

Paterson taught at the Pennington School for Boys in Pennington, New Jersey, until her first son was born in 1964. The Paterson family grew quickly: Within several years, the Patersons had one more son and adopted two daughters.

The year of her first child's birth was also the year Paterson accepted her first professional assignment as a writer. She was asked to create Sunday school curriculum units for the Presbyterian Church. Paterson once said that, became a writer, without ever formulating the ambition to become one. When the curriculum assignment was completed, she turned to fiction, because that is what she most enjoy reading.

Paterson didn't become an overnight success. "I didn't know that wanting to write fiction and being able to write fiction were two quite separate things," she has said. "In the cracks of time between feedings, diapering, cooking, reading aloud, walking to the park, . . . I wrote and wrote, and published practically nothing." Paterson does not feel the time was wasted. "All those years when I couldn't sell my stories," she has said, "I was learning how to write."

Paterson's persistence proved that practice makes perfect, or pretty close. In 1973 she published her first novel, *The Sign of the Chrysanthemum*. In 1977 her third book, *The Master Puppeteer*, won the National Book Award in Children's Literature. Paterson's fourth and most popular book, *Bridge to Terabithia*, was published in 1977 and won the 1978 John Newbery Medal.

Since then, Paterson has written more than thirty books. She has twice won both the National Book Award and the American Library Association's John Newbery Medal. And in 1998 the International Board on Books for Young People awarded Paterson the Hans Christian Andersen Medal—considered the world's most prestigious award in children's literature.

Paterson lives in Barre, Vermont, with her husband of more than forty years. In her free time she loves to read and to sing. She plays both the piano and tennis badly, but still like to do them. She has a wonderful family.

And, in some occasion she said. "My gift seems to be that I am one of those fortunate people who can, if she works hard at it, uncover a story that children will enjoy."

2. *Bridge to Terabithia*

Bridge to Terabithia is a highly symbolic story that deals with fantasies, romance, and death. Pat Cunningham (1979, p. 217) In *The Reading Teacher* states that *Bridge to Terabithia* is: "truly magical. The special friendship between a preadolescent boy and girl is impossible to describe and memorable to experience". *The School Library Journal* (1977, p. 61) states that *Bridge to Terabithia* is: "Unusual because it portrays a believable relationship between a boy and a girl at an age when same-sex friendships are not the norm. It also represents an unromantic realistic and moving reaction to personal tragedy. Jess and Leslie are so effectively developed as characters many young readers might feel that they were their classmates."

One of the many strengths of this book is the author's strong sense of plot. Paterson began writing this story as the result of a tragedy endured by her son when one of his young friends was suddenly killed by a bolt of lightning. As the novel progressed, Paterson began to come to terms with her own mortality, which helped her add honesty and sincerity to the story.

Horn Book Magazine (1978, p. 48) calls the characters in *Bridge to Terabithia* magnificent. It further adds that the book abounds in descriptive vignettes, humorous sidelights on the class cultures, and realistic depictions of rural school life. The symbolism of falling and building bridges forms a theme throughout the story which is one of remarkable richness and depth.

Bridge to Terabithia provides the reader with in-depth views on friendships, family structures, school life, fantasies, and death. Paterson does a wonderful job of weaving each of these sub-plots in and out to make the master plot magnificent. *Horn Book Magazine* (1978, p. 368) in a review calls *Bridge to Terabithia* "a beautiful book encompassing all of the themes and nuances of deep feeling. All the entanglement lovers feel with each other's sensitive interpretations of life". *Bridge to Terabithia* "is not a love story of physical encounters but a fusion of souls and minds. There is a truth, a realism to the childlike expression of fear, love, and friendship."

When Paterson introduces death into the story initially it does not seem logical. However, as one thinks about the events that lead up to Leslie's accidental death one very quickly realizes that the author has used her magical writing skills to introduce another symbol into the story. Paterson has one believe

that death was inevitable and very quickly proceeds to show the reader that life can proceed after death and that an individual can grow both mentally and spiritually as the result of losing a loved one. After hearing of Leslie's death, Jess becomes withdrawn and moody. Shortly thereafter, however, remembering how Leslie broadened his thinking and helped him become more sure of himself, he begins to improve relationship with his parents and sisters. Coincidentally, his parents and sisters begin to view Jess in a different manner after Leslie's death.

This book is a must read for all young adults. *Journal of Reading* (1978, p. 184) calls *Bridge to Terabithia* a Newbery award book a book that will be read. It also states that *Bridge to Terabithia* "combines the accuracy and literally truthfulness expected of realism with another kind of power usually associated with ethics and religion."

Paterson wanted the readers to know that life can contain romance, friendship, fantasies, and death. None of these situations are all good nor are they all bad. In fact, in most cases each can be both good and bad. The idea for the young adult readers are to recognize the fact that good and bad can come from each of these yet we need to enjoy the good times that each of these represent, and not dwell on the bad times. *Bridge to Terabithia* is truly a moving story designed to complement and enhance the understanding of young readers (*Journal of Reading*, 1978, p. 28).

D. Analytical Construct

This research analyzes the issue of adolescence psychological development experienced by an American fifth grader boy and focuses on what kind of

developments does the character undergo as the process of psychological maturity. This research uses Patterson's novel and the setting of the novel is in rural Virginia, US in the middle 1970's.

The researcher uses Erik Erikson's stages of development, Jean Piaget's formal operation, Lawrence Kohlberg's theory of principled moral development as the main theory. The researcher scrutinizes whether, firstly, the character in the story experiences those sort of development. Secondly, the researcher finds out in what stage of development does the character undergo based on those theories. Finally, the researcher depicts the psychological maturity achieved by Jess Arons.

CHAPTER III

RESEARCH METHOD

A. Research Method

The researcher used descriptive qualitative method approach to analyze the data. According to Bogdan and Taylor in Moleong (1999: 3), a qualitative method is a research procedure that produces descriptive data in the form of written or oral words, sentences, phrases, and clauses that are related with topic. The research method is a content analysis method. Krippendorff (1993:15) states that content analysis is a research technique to make replicable inferences and valid data with its context concern. He says further inference here means how the data are connected to its context and context means the data situation (1993:20&74). The data source in the qualitative research can be in the form of picture, film, video tape, and even music. In this research, the dominant data were words.

B. Subject of Research

The subject of the research is the novel entitled *Bridge to Terabithia* written by Katherine Paterson. The novel was first published at 1977. It won the 1978 John Newbery Medal and was about her most popular book. The book consists of 142 pages. Besides, there were also other supporting resources taken from other related books, encyclopedia, and websites on internet.

C. The Instrument of the Research

As a qualitative research, the researcher was the main instrument. The researcher took the role as research designer, data collector, data analyst, data interpreter, and result reporter of the research. The researcher also used tables and the computer to facilitate his work during data processing.

D. Data Collection

The data are in the form of words, phrases, clauses, sentences, which are related to the topic of the research. In collecting the data, the researcher read and re-read the novel carefully and comprehensively. It was aimed for finding the characteristics and elements in the situation based on the problem of the research. Besides, she made notes of her findings on data cards. The form of the data cards could be seen in Figure 1.

No.	Data/ Quotation	Page Number	Category

Figure 1. An example of the Table

E. Trustworthiness

Trustworthiness in qualitative research relies on four criteria i.e. credibility, transferability, dependability, and conformability (Bradley, 1993). In order to achieve the credibility, the researcher applied triangulation technique which is used to check, recheck, and compare trustworthiness of the data by using other

observer to verify the data. In this research, the researcher conducted triangulation by consulting the data with her consultants, Dr. Widyastuti Purbani, M.A and Rahmat Nurcahyo, S.S., M.A. to gain proper interpretation and to avoid bias. Besides, the researcher invited her colleagues to have discussion and re-check the data as well.

Transferability refers to “the extent to which researcher’s working hypothesis can be applied to another context (Bradley, 1993). Transferability means that the research is be able to be easily understood by the readers and can be used by other researchers.

Dependability is determined by checking the consistency of the process of the research (Bradley, 1993) while conformability refers to “the extent to which the characteristic of the data can be confirmed by others who read or review the research result” (Bradley, 1993). Related to dependability and conformability, the researcher scrutinized and analyzed the data carefully to be able to establish good inferences and interpretation under the supervising of consultants and review from her colleagues.

The researcher read and reread the data until she got a certainty of the data with a valid interpretation. The purpose of doing this technique was to keep the consistency of the data.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter contains two sub-chapters. The first sub-chapter contains the findings related to the characters of Jess Aarons before meeting Leslie Burke. The second sub-chapter includes the findings related to the changing characters of Jess Aarons after meeting Leslie Burke.

Jess' Characters before Meeting Leslie



Jess' Character after Meeting Leslie

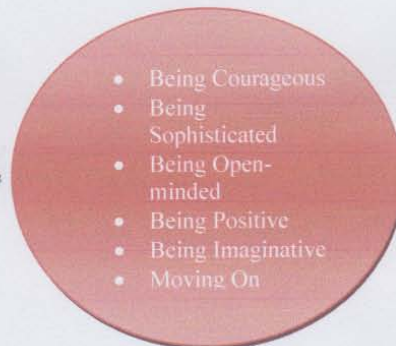


Figure 2. Jess' Characters Changing

A. The Characters of Jess Aarons before Meeting Leslie Burke

Character is one of the first concerns to judge whether a person is mature, bad-temperament or wise, but it is not always related to the age of person. The older age of person cannot be straightforwardly concluded that they are mature or wise, so that in returns. Indeed character of a person is better developed as they are in the age of adolescence.

The novel *Bridge to Terabithia* written by Katherine Paterson (1977) is a novel that narrates how a fifth-grader boy named Jess Aarons, who is in the age of early adolescence, undergoes the development of character to the stage of maturity. Characters of Jess Aarons before he met Leslie Burke who is believed as the trigger of Jess' character development.

1. Being Inferior

Based on Erickson's stages theory of psychological development, the researcher identifies Jess Aarons' character before meeting Leslie Burke is categorized as the stage of Industry vs Inferiority.

In this stage, completion and the pleasure become crucial. This is greatly influenced by the introduction to school beyond day care. It is the coming together of mental and physical capabilities as well. Parents need to encourage their child to handle the different experiences of a home atmosphere and the atmosphere at school among others.

Jess was made to feel inferior mostly by his parent who as individual caused him to feel inadequate. Jess really wanted to paint but his father's constant criticism caused him to feel inadequate.

“He would like to show his drawings to his dad, **but he didn't dare**. When he was in the first grade, he had told his dad that he wanted to be an artist when he grew up. He'd thought his dad would be pleased. He wasn't. ‘What are they teaching in that damn school?’ he had asked. ‘Bunch of old ladies turning my only son into some kind of a —’ He had stop on the word, but Jess had gotten the message. It was one you didn't forget, even after four years.” (Paterson, 1977: 19-20)

Authority of parent upon their children within a family is obviously occurred in that situation. What has been experienced by Jess in the family leads him to feel inadequate as a part of the family. Being inferior leads him to be abandoned and feeling of powerless. Yet Jess has wonderful capacity in drawing but never get proper appreciation.

2. Being Shy

Children at the age of school is always having problem. One to another must be having different problem. Jess is the only son among four daughters in his family. But he is shy and silent at school so that he definitely gets some trouble at school.

“‘Watcha drawing?’ Gary Fulcher was leaning way over his desk. **Jess covered the page with his arm. ‘Nothing.’** ‘Ah, c'mon. Lemme see.’ Jess shook his head.” (Paterson, 1977: 29)

A child who is shy and silent is often hard to do school. They become the object of bullying by the other kid. It can be dangerous for kids' development. Kids who bullied possibly turns to a depressed and withdrawal people.

Jess is absolutely shy and passive in school. He feels safe if he keeps silent so he doesn't need to take any risk to be embarrassed. As the first day Leslie comes to the school, she has only space to sit in teacher's desk and Jess thinks it is totally an embarrassing moment.

“He couldn't help feeling sorry for her. **It must be embarrassing** to sit in front when you find yourself dressed funny on the first day of school. And you don't know anybody.” (Paterson, 1977: 28)

In the age of adolescent is acceptable to be shy sometimes. But it has to be conquered to avoid harmful effect to their future social life. Adolescent should be brave and active to achieve their life. In the quotation above Jess is shown as a shy and unconfident with his social environment. He gives too much trouble upon what other people might think.

3. Being Weak

Jess might as well depressed by his father's dissatisfaction of whatever Jess tries to do. His father expects Jess to be a real man like he is. Mr Aarons often treats him hard that causes him lives in under pressure and uncomfortable to have state of self even in his school life.

“Jess put both arms over the paper and brought his sneaker heel crashing down on Gary Fulcher's toe.

‘Ye-ow!’

‘Boys!’ Mrs Myers’s face had lots its lemon-pie smile.

‘He stomped my toe.’

‘Take your seat, Gary.’

‘But he – ‘

‘Sit down!’

‘Jesse Aarons. One more beep from your direction and you can spend recess in here. Copying the dictionary.’

Jess’s face was burning hot. He slid the notebook paper under his desk top and put his head down. **A whole year of this. Eight more years of this. He wasn’t sure could stand it.”** (Paterson, 1977: 30)

Jess looks that he does not have any bargaining power upon himself. He is always letting someone else making fun of him. At this stage he is quite weak to stand on his own strength to defend himself. That condition can be caused by the situation he has in home. He has been suffered from his father’s pressure of being a real man, while his four sisters are freaking annoying.

He does not realize yet that his life is far more worthy to fight. He shouldn’t give too much sorry for himself for any situation he deals with. At this stage Jess seems to place himself in the untouched side of society where a weak person usually hides himself.

4. Being Coward

A child who lives under the pressure of his parent comes easily to be a coward. He scares easily of things and has little faith of self ability. The development of people can be interrupted by worrying of many things in life. Feeling of scare usually came because of weakness.

“Mrs Myers’s sharp voice cut Leslie’s sentences into funny little phrases, but even so, the power of Leslie’s words drew Jess with her under the dark water. Suddenly he could hardly breathe. Suppose you went under and your mask filled all up with water and you couldn’t get to the top in time? He was choking and sweating. He tried to push down his panic. This was Leslie Burke’s favourite hobby if it wasn’t so. That meant Leslie did it a lot. That she wasn’t scared of going deep, deep down in a world of no air and little light. Lord, he was such a coward. How could he be all in tremble just listening to Mrs Myers read about it? He was worse a baby than Joyce Ann. His dad expected him to be a man. **And here he was letting some girl who wasn’t even ten yet scares the liver out of him by just telling what it was like to sight-see under water. Dumb, dumb, dumb.**” (Paterson, 1977: 43)

Jess has been shocked by Leslie’s paper telling her extraordinary hobby. He wonders how a girl could barely breathe under the water. He cannot think how to stay under the deep water with no light. Just by listen to Mrs Myers’ voice he trembles and sweats.

5. Being Hypocritical

People should be proud of themselves in every way they are. They should be ready to be hated for what they really are in spite of pretending to be what they are not. That is not a simple problem to deal with. Sometimes, people, even adult hide their true self in public to avoid certain reason. It also becomes a concern with Jess Aarons development. He is kind of hypocrite

sometimes in school for ridiculous reason. He hears other people too much than himself and let it controls his mind.

“It started with Mrs Myers reading out loud a composition that Leslie had written about her hobby. Everyone had had to write a paper about his or her favourite hobby. **Jess had written about football, which he really hated**, but he had enough brains to know that if he said drawing, everyone would laugh at him. Most of the boys swore that watching the Washington Redskins on T.V. was their favourite hobby. The girls were divided: those who didn’t care much about what Mrs Myers thought chose watching game shows on T.V., and those like Wanda Kay Moore who were still aiming for A’s chose reading Good Books. But Mrs Myers didn’t read anyone’s paper out loud except Leslie’s.” (Paterson, 1977: 42)

He should not need to fake himself being love to drawing. Jess is seen as if he is afraid when people would laugh at him. He does not have any gut to show people that he is an artist. Here he is still unable to have faith inside himself. He does not have his identity yet. He needs someone who really understands arts like Miss Edmunds. Jess feels appreciated and being proud as Miss Edmunds adores one of his works.

There is also a moment as Jess tries to save Leslie when she headed straight to the corner of long back seat – right to seventh graders’ seat.

“Leslie glanced back as they sat down, and then leaned over.

‘She’s going to get you for that, Jess. Boy, she is mad.’

Jess warmed to the tone of respect in Leslie’s voice, **but he didn’t dare look back. ‘Heck.’ He said. ‘You think I’m going to let some dumb cow like that scare me?’** (Paterson, 1977: 47)

The quotation above is quite depicting how Jess sometimes being hypocritical. He counterfeits what he truly feels about something. At the

situation above Jess looks like he doesn't want Leslie caught him being scare with Janice Avery.

6. Being Jealous

Indeed something that is not less important in the family is caring each other. But in some way the researcher finds Jess is lack of love in his own home. He often feels jealous with his sisters, include May belle as how often May belle grabs and kiss their father. What has been felt by Jess is stated below:

“‘Daddy!’ May Belle screamed with delight and started running for the road. Jess watched his dad stop the truck, lean over to unlatch the door, so May Belle could climb in. he turned away. Durn lucky kid. She could run after him and grab him and kiss him. **It made Jess ache inside to watch his dad grab the little ones to him that he had been thought too big for that since the day he was born.**” (Paterson, 1977: 24)

Once again the quotation above representatively shows the inferiority of a kid. Regardless to the parent's way of loving their kid it still should carefully concern with the kid's feeling. Thus the character of Jess is structured strictly at the beginning of the story.

Nevertheless Paterson successfully depicts different scene in the school. One of Jess' favorite teacher, Miss Edmunds has frankly adores Jess' natural talent of drawing. The evidence quotation from the novel is stated below:

“One day last winter he had given her one of his pictures. Just shoved it into her hand after class and run. The next Friday she had asked him to stay a minute after class. She said he was “unusually

talented”, and she hoped he wouldn’t let anything discouraged him, but would “keep it up.” (Paterson, 1977: 20)

As stated by Erikson’s Stage Theory of Psychological Development, at the stage Industry vs Inferiority highly lightens the needs of parents and school attention upon a child. Both roles are perfectly required in determining whether the children success in school. Success leads to a sense of competence, while failure results in feelings of inferiority. Seen from the evidences above the roles of parent are less supporting, while the roles of teacher are quite encouraging Jess.

B. The Characters of Jess Aarons after Meeting Leslie Burke

Remembering the stage development undergoes by the age of Jess, social and school living are the most powerful influences of his character development. In this case Leslie is both social and school’s active influence upon Jess. Almost every day both in school and in his social life Jess apparently can’t be separated from Leslie’s. It isn’t like Jess dependent with Leslie, but their friendship is rather mutually beneficial.

1. Being Courageous

Jess and Leslie are kind of having two types of life. They live differently between in school and their private life in Terabithia. Both lives teach Jess to be more brave and wise in facing problems. Leslie seems never giving up encouraging Jess in facing the problems.

In Terabithia Jess perfectly learns so much principal things in life. Though he is still a young boy to be brave is surely important. He always

learns it from Leslie and her parents sometimes. Jess feels lucky to get all those wonderful lessons of life.

“He believed her because there in the shadowy light of the stronghold **everything seemed possible**. Between the two of them they owned the world and no enemy, Gary Fulcher, Wanda Kay Moore, Janice Avery, Jess’ own fears and insufficiencies, nor any of the foes whom Leslie imagined attacking Terabithia, could ever really defeat them.” (Paterson, 1977: 51)

It is also seen when Jess was forced to walk home by the trick of Janice Avery on the bus. Jess did not mind to walk that much but Leslie saw that differently. Later Jess will learn how to react to some situation fairly both for him and for other people.

“**It don’t matter. I don’t mind walking all that much.**” What was a little hike compared to what Janice Avery might have chosen to do?

‘It’s the principle of the thing, Jess. That’s what you’ve got to understand. You have to stop people like that. Otherwise they turn into tyrants and dictators.’” (Paterson, 1977: 52)

In the story Jess really got so much inspiration to let his fear of everything behind. Katherine Paterson as the author of the novel seems so emphasize the guts stuff earlier on a young people in facing future problems.

“I used to think this place was haunted,’ Jess had confessed to Leslie the first afternoon he had revved up his courage to bring her there.

‘Oh, but it is,’ she said. “But you don’t have to be scared. It’s not haunted with evil things.’

‘How do you know?’

‘You can just feel it, Listen.’

At first he heard only stillness. **It was the stillness that had always frightened him before, but this time it was like the moment after Miss Edmunds finished a song, just after the chords hummed down to silence. Leslie was right.** They stood there, not moving, not wanting the swish of dry needles beneath their feet to break the spell. Far away from their former world came the cry of geese heading southward.” (Paterson, 1977: 57)

The quotation above depicts how Leslie at the very beginning has frankly changes Jess’ point of view. Indeed Jess has become brave and tough young boy at his age. He does not have fear as much as he was before met Leslie. It does help him a lot to be a courageous man.

2. Being Sophisticated

As stated by Jean Piaget’s theory about cognitive development, it is the construction of increasingly sophisticated forms of logic, culminating in the formal operational logic of the adolescent. That’s also found such condition within Jess character. He is really good learner of life. He seems like having interest on what anybody’s thought of everything. So he could face the problem whether in school or in his home maturely.

“Jess listened wonderingly as Bill explained things that were going on in the world. If Momma could hear him, she’d swear he was another Walter Cronkite instead of ‘some hippies’. **All the Burkes were smart.** Not smart, maybe, about fixing things or growing things, but smart in a way Jess had never known real live people to be. Like one day while they were working, Judy came down and read out loud to them, mostly poetry and some of it in Italian which, of course, Jess couldn’t understand, **but he buried his head in the rich sound of the words and let himself be wrapped warmly around in the feel of the Burkes’ brilliance.**” (Paterson, 1977: 80-81)

Here Jess looks like he has developed his cognitive ability quite well. As Piaget's theory states that cognitive development is the construction of increasingly sophisticated form of logic, culminating in the formal operational logic of adolescent. Jess also learns numerous things he has never knew before from books Leslie borrowed him.

3. Being Open-minded

Jess and Leslie are usually discussing some problems they find in each family. Jess thinks that is weird Burkes family move to a small town since they seem to have everything to live in a modern and wonderful city. It shows in the dialogue below:

““They decided they were too hooked on money and success, so they bought that old farm and they’re going to farm it and think about what’s important.”

Jess was staring at her with his mouth open. **He knew it, and he couldn’t help himself. It was the most ridiculous thing he had ever heard.**

‘But you’re the one that’s gotta pay.’

‘Yeah.’

‘Why don’t they think about you?’

‘We talked it over,’ she explained patiently. ‘I wanted to come, too.’ She looked pass him out the window.

‘You never know ahead of time what something’s really going to be like.’” (Paterson, 1977: 41)

Jess is less more confused with the idea that money is not the problem of people. However he tries to understand and at least he doesn't talk about money with Leslie. It seems that Jess opens his mind about one's opinion upon something and it leads him to enrich his knowledge.

"You can't make a go of a farm nowadays, you know," he said finally. "My dad has to go to Washington to work, or we wouldn't have enough money..."

"Money is not the problem."

"Sure it's the problem."

"I mean," she said stiffly, "not for us."

It took him a minute to catch on. He did not know people for whom money was not the problem. "Oh." **He tried to remember not to talk about money with her after that.** (Paterson, 1977: 42)

It is always hard and interesting for the first time to learn something new in life. It is hard for Jess to understand how Burkes family lives so much differently from his. All the things Leslie's telling about her family is strange in his ear and interesting at the same time.

4. Being Positive

Friend is absolutely worth full teacher of life. That is what Leslie always does for Jess. In other worlds Jess is always inspired many things from Leslie and periodically changes the way he thinks of something.

"Her words stirred inside of him. He'd like to be a ruler of something. Even something that wasn't real. 'O.K.," he said. 'Where could we have it?'"

‘Over there in the woods where nobody would come and mess it up.’ (Paterson, 1977: 49)

Thinking positively as Jess tries to do, have successfully converted the old Jess to be a new young boy. He is brave to show his dream and imagine what kind of person he'd like to be. There is no need to fear no more. He gets more faith inside his heart to live the beautiful life.

“Jess didn’t concern himself with what would ‘become of it’. **For the first time in his life he got up every morning with something to look forward to.** Leslie was more than his friend. She was his other, more exciting self-his way to Terabithia and all the worlds beyond.

Terabithia was their secret, which was a good thing, for how could Jess have ever explained it to an outsider? Just walking down the hill towards the woods made something warm and liquid steal through his body. **The closer he came to the dry creek bed and the crab apple tree rope the more he could feel the beating of his heart.** He grabbed the end of the rope and swung out towards the other bank with a kind of wild exhilaration and landed gently on his feet, taller and stronger and wiser in that mysterious land.” (Paterson, 1977: 56)

Having positive way of thinking surely indulges self to look forward and live the life wisely. At this step Jess has at least trying to think and act positively upon sequences problem in his daily life. It does bring a lot of advantages for himself and his family either.

“He had received a racing-car set, which he tried to run to please his father. It wasn’t one of those big sets that they advertised on T.V., but it was electric, and he knew his dad had put more money into it than he should have. But the silly cars kept falling off at the curves until his father was cursing at them with impatience. **Jess wanted it to be O.K. He wanted so much for his dad to be**

proud of his present, the way he, Jess, had been proud of the puppy.” (Paterson, 1977: 74)

Being mature is not merely like growing old by the age. An adult person is also often immature in the manner. Age is not the boundaries of being mature at all. At the quotation above Jess has visibly showed how he behaves more wisely than his father. Jess does not matter how expensive or cheap the present his father gives, but he is already pleased just receiving the present. He knows the feeling of giving present for someone, so he perfectly knows why his father so upset with that durn racing-car set. However Jess appreciates it whole hearted.

5. Being Imaginative

He shows how much he now believes in dreams and comprehends that life is worth to fight. Jess becomes more imaginative and it shows as he asks May Belle to be the queen of Terabithia.

“And when he finished, he put flowers in her hair and led her across the bridge – the great bridge into Terabithia – which might look to someone with no magic in him like a few planks across a nearly dry gully.

‘*Shhh*,’ he said. ‘Look.’

‘Where?’

‘Can’t you see ‘um?’ he whispered. ‘All the Terabithians standing on tiptoe to see you.’

‘Me?’

‘*Shhh*, yes. There’s a rumour going around that the beautiful girl arriving today might be the queen they’ve been waiting for.’ (Paterson, 1977: 142)

He seems try to teach his sister the way Leslie taught everything to him. In the quotation above Jess definitely has high imaginative ability in the way he creates the story. He tells May Belle that she will be the queen of Terabithia.

6. Moving On

Although Jess feels so deep lost he keeps moving on by himself. He does not let himself mourning so long. He believes Leslie was dead but not the spirit she loaned to him. He keeps living the world as he used to live with Leslie. It is the way he thanks to what has been Leslie giving to him.

“It was Leslie who had taken him from the cow pasture into Terabithia and turned him into a king. He had thought that was it. **Wasn’t king the best you could be?** Now it occurred to him that perhaps Terabithia was like a castle where you came to be knighted. **After you stayed for a while and grew strong you had to move on.** For hadn’t Leslie, even in Terabithia, **tried to push back the walls of his mind and make him see beyond to the shining world** – huge and terrible and beautiful and very fragile? (Handled with care – everything – even the predators.) (Paterson, 1977: 140)

Someone who always supports Jess is Miss Edmunds and Leslie. They keep telling Jess to open his mind and never let anyone stop him. He must keep that in mind although one of them is gone. Jess remembers exactly everything Leslie had inherited for him. Therefore he doesn’t stop as Leslie dead, but continue his life with rich imagination and knowledge he learned from Leslie.

“**Now it was time to him to move out.** She wasn’t there, so he must go for both of them. It was up to him to pay back to the world in beauty and caring what Leslie had loaned him in vision and strength.

As for the terrors ahead – for he did not fool himself that they were all behind him – well, you just have to stand up to your fear and not let it squeeze you white.

Right, Leslie?

Right.” (Paterson, 1977: 140)

Jess might be the luckiest boy in Lark Creek to learn many things from Leslie Burke. He has almost magically transformed himself into a bright, brave and optimistic boy from being stupid and weird.

All of those changes are clearly proved that Jess has developed his character. He left his old stupid life behind. He thinks straight forward and fights all the grief away. He finally realizes not only that his family values him more than he can imagine, but he understands Terabithia better. Even as a king in Terabithia he is sure it will flourish in the future.

“He thought about it all day, how before Leslie came, he had been a nothing – a stupid, weird little kid who drew funny pictures and chased around a cow field trying to act big – trying to hide a whole mob of foolish little fears running riot inside his gut.” (Paterson, 1977: 139-140)

People’s lives are unpredictable like when Jess must deal with Leslie’s death and the world. Except now he has to do it alone. Leslie’s death is the hardest obstacle Jess has ever had to overcome. But in dealing with Leslie’s death, Jess realizes how much strength and courage he has gained from Leslie. Leslie and Terabithia were essential for Jess to evolve into the character he is at the end of the story. They were important for him to overcome his fears and make him realize that he does not need to depend on anyone else to make his life more

exciting. He realizes that he doesn't need Leslie to protect him anymore. He does not need to take refuge in Terabithia because he can face his obstacle.

In the end, Jess builds a bridge to Terabithia and takes May Belle there, and he becomes to May Belle whom Leslie was for him. Jess does not need Leslie to enter Terabithia because although Leslie is gone, Terabithia will remain and live on with May Belle.

CHAPTER V

CONCLUSION

Character change undergoes by Jess Aarons in Paterson's *Bridge to Terabithia* is analyzed based on Jean Piaget's theory of formal operation and Erik Erikson's stages theory of development. Based on the novel, Jess Aarons is an inferior, coward and weak young boy at the beginning of the story. He often feels insufficient in his own home and in school. At home, he is likely having pressure by his father. What his father says are surely what he has to obey. Moreover his father always complaining Jess' interest to draw and called it to be something unmanly to do. While at school he almost depicted as an invisible student under the bullying by his classmate Gary Fulcher. No one realize Jess' talent in drawing except his art teacher Miss Edmunds. She always supports Jess and asks him to keep drawing.

Things are significantly changing after the presence of Leslie. Jess starts to learn different things he never knew before. He surprises by Leslie's opinion that money is not the problem of her family. While in his family money is completely the most concerned of all. He sees frankly when Leslie is mocked since she doesn't have TV in her home, but the reaction does not seem bother her. From that occurrence Jess learn not too worrying with anybody's opinion all the time. Jess definitely needs to open his mind in facing his problem both in school and home. By the time Jess begins to be more less courage and confidence. In *Terabithia* Jess is also taught to fight and defend with imaginary foe. What he learns in *Terabithia* is

what he ought to deal in his real life. Therefore he feels prepared and confidence in every problem he faces in his life since after.

Regarding Erikson's stages theory of development, human being does not stop develops along life span. The age does not limit the development of one's. In the novel Jess undergoes sequences developments that could be experienced by adult age. He deals with dreadful moments as he is told that Leslie is dead. At first Jess denies the reality but finally he perceives it wisely. Although Leslie has gone forever, but the wonderful lessons she left remain in his life. Jess believes the magic kingdom he built with Leslie. It shows when Jess builds the bridge to across Terabithia. He asks May Belle to come with him and promises her that she will be the next queen of Terabithia.

Analyzing Jess' characters from the first chapter until the last chapter of the novel obviously found the development significantly. As stated by Erik Erikson' theory of development, people do change through life span. Jess has experienced the development at the stage of his age. In the beginning of the story Jess Aarons is hindered by feelings of mistrust (a lack of trust), shame and doubt (the alternatives to autonomy), guilt, and inferiority. According to Erikson, the central task of early adulthood is development of a capacity for relationship. In line with that statement as the sequence time Jess Aarons spends with Leslie Burke, he develops his character simultaneously. Although nothing can guarantee positive developmental outcomes in adulthood, Erikson believes the formation of a strong identity in adolescence helps set the individual on the right course.

Important connection of the adult stages to the child stages with respect to relationship across generations. In particular, positive outcomes in the early stages require generative adults who are concerned with, and supportive of, their own children and the future of their society.

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APPENDICES

A. Plot Summary of *Bridge to Terabithia*

The protagonist of this story is Jess Aarons. Jess Aarons is an eleven-year-old boy living in a rural area of the South who loves to run. He dreams of being the fastest boy in the fifth grade when school starts up in the fall, feeling that this will for once give him a chance to stand in the spotlight among his five sisters, and might win him the attention of his preoccupied father. Jess is quite insecure in his identity. He loves to paint and draw, but he knows very well that this labels him a "sissy" in the eyes of most of the world, particularly his father. In addition, his family is stretched so tight by poverty that he has little chance to really explore his own identity during this crucial period of adolescence. He has therefore built up the importance of winning in his mind, feeling that here, at least, is something that he is good at which won't win him an undesired label of "sissy" or "girl" in the eyes of his father or schoolmates, and which will allow him to shine in his own right. He practices each morning, always dreaming of his upcoming victory. However, when the races come around at recess, a new girl, Leslie Burke, who just moved next door to Jess, boldly crosses to the boys' side of the playground and beats everyone.

A rather unpromising beginning, but Jess and Leslie become fast friends. They build a secret fantasyland across the creek in the woods, called Terabithia,

where they play all the time. There they forget the rest of the world, such as the kids at school or Jess's less-than-satisfactory family. The time they spend in Terabithia, in fact, seems to strengthen them for these trials of everyday life: it is there that they map out a plan of revenge on the school bully when she steals May Belle's Twinkies, and it is there that they discuss Jess's feelings of insecurity when Leslie begins to draw closer to her father. Leslie also introduces Jess to the world of imagination and creativity, telling him the stories of such classics of literature as *Moby Dick* and *Hamlet*. All this also strengthens Jess's artistic talent and ability, as Leslie supports his ambition and, through the stories she tells, provides him with great subject matter. But much of the time they play wonderful games of their own invention—defeating intruders on Terabithian territory, praying to the Spirits of the Grove to end a long spell of rain, and numerous other fantasies.

However, Jess and Leslie's friendship, though centered in Terabithia, is not limited to Terabithia. They see each other at school, where they take a good deal of ribbing for their cross-gender friendship, but by now that sort of teasing has lost the power to hurt Jess, and Leslie has never been particularly bothered by what others think. At home, they celebrate holidays together, such as Christmas, when Jess gives Leslie a puppy and she gives him an expensive art set to develop his artistic talent, and Easter, when Leslie goes to church for the first time with Jess. Leslie is impressed by the beauty of the story of Christ. Jess and his little sister May Belle, cowed by negative and unforgiving religious training, are convinced that nonbelievers such as Leslie are doomed to hell, and find the whole experience disturbing. Nevertheless, Jess and Leslie remain the best of friends,

and Jess finds a purpose in his life through Leslie's company that he's never had before.

One day the music teacher at school, Miss Edmunds, whom Jess has long had a crush on, invites him to spend a day with her touring the art galleries in Washington. This trip does much to expand his mind and make him feel as if he is special, a feeling he has previously only had in Leslie's company. Jess has a perfect day, but when he gets home he is told that Leslie drowned in the creek that morning trying to swing into Terabithia on the rope that they used for that purpose. Jess is completely devastated and goes through the stages of grief—denial, anger, fear, and sorrow—all incredibly painful to suffer and, indeed, to read about. Initially, he does not see how he is to go on initially. Leslie has raised him to new heights as the king of Terabithia, and now he feels that without her, he has no choice but to revert to the old Jess, plagued by fear and insecurity. However, eventually he realizes that he can only keep Leslie's memory, and his own newfound sense of self, alive by continuing the fantasy of Terabithia. He brings his little sister May Belle there and makes her its new queen, assuring that a part of Leslie will live on as well.

B. Data Collections of *Bridge to Terabithia*

1. Jess' Characters before Meeting Leslie Burke

No	Data/ Quotation	Page Number	Category
1	He would like to show his drawings to his dad, but he didn't dare. When he was in the first grade, he had told his dad that he wanted to be an artist when he grew up. He'd thought his dad would be pleased. He wasn't. 'What are they teaching in that damn school?' he had asked. "Bunch of old ladies turning my only son into some kind of a –" He had stop on the word, but Jess had gotten the message. It was one you didn't forget, even after four years.	19-20	Inferiority
2	Daddy!' May Belle screamed with delight and started running for the road. Jess watched his dad stop the truck, lean over to unlatch the door, so May Belle could climb in. he turned away. Durn lucky kid. She could run after him and grab him and kiss him. It made Jess ache inside to watch his dad grab the little ones to him that he had been thought too big for that since the day he was born.	24	Being jealous
3	'Watcha drawing?' Gary Fulcher was leaning way over his desk. Jess covered the page with his arm. 'Nothing.' 'Ah, c'mon. Lemme see.' Jess shook his head.	29	Being shy

4	<p>Jess put both arms over the paper and brought his sneaker heel crashing down on Gary Fulcher's toe.</p> <p>'Ye-ow!'</p> <p>'Boys!' Mrs Myers's face had lots its lemon-pie smile.</p> <p>'He stomped my toe.'</p> <p>'Take your seat, Gary.'</p> <p>'But he – '</p> <p>'Sit down!'</p> <p>'Jesse Aarons. One more beep from your direction and you can spend recess in here. Copying the dictionary.'</p> <p>Jess's face was burning hot. He slid the notebook paper under his desk top and put his head down. A whole year of this. Eight more years of this. He wasn't sure could stand it.</p>	30	Being weak
5	<p>Mrs Myers's sharp voice cut Leslie's sentences into funny little phrases, but even so, the power of Leslie's words drew Jess with her under the dark water. Suddenly he could hardly breathe. Suppose you went under and your mask filled all up with water and you couldn't get to the top in time? He was choking and sweating. He tried to push down his panic. This was Leslie Burke's favourite hobby if it wasn't so. That meant Leslie did it a lot. That she wasn't scared of going deep, deep down in a world of no air and little light. Lord, he was such a coward. How could he be all in tremble just listening to Mrs Myers read about it? He was worse a baby than Joyce Ann. His dad expected him to be a man. And here he was letting some girl who wasn't even ten yet scares the liver out of him by just telling what it was like to sight-see under water. Dumb, dumb, dumb.</p>	43	Being coward

6	It started with Mrs Myers reading out loud a composition that Leslie had written about her hobby. Everyone had had to write a paper about his or her favourite hobby. Jess had written about football, which he really hated, but he had enough brains to know that if he said drawing, everyone would laugh at him. Most of the boys swore that watching the Washington Redskins on T.V. was their favourite hobby. The girls were divided: those who didn't care much about what Mrs Myers thought chose watching game shows on T.V., and those like Wanda Kay Moore who were still aiming for A's chose reading Good Books. But Mrs Myers didn't read anyone's paper out loud except Leslie's.	42	Being hypocritical
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2. Jess' Characters after Meeting Leslie Burke

No	Data/ Quotation	Page number	Category
1	He believed her because there in the shadowy light of the stronghold everything seemed possible. Between the two of them they owned the world and no enemy, Gary Fulcher, Wanda Kay Moore, Janice Avery, Jess' own fears and insufficiencies, nor any of the foes whom Leslie imagined attacking Terabithia, could ever really defeat them.	51	Being courageous

2	At first he heard only stillness. It was the stillness that had always frightened him before, but this time it was like the moment after Miss Edmunds finished a song, just after the chords hummed down to silence. Leslie was right. They stood there, not moving, not wanting the swish of dry needles beneath their feet to break the spell. Far away from their former world came the cry of geese heading southward.	57	Being courage
3	Jess listened wonderingly as Bill explained things that were going on in the world. If Momma could hear him, she'd swear he was another Walter Cronkite instead of 'some hippies'. All the Burkes were smart. Not smart, maybe, about fixing things or growing things, but smart in a way Jess had never known real live people to be. Like one day while they were working, Judy came down and read out loud to them, mostly poetry and some of it in Italian which, of course, Jess couldn't understand, but he buried his head in the rich sound of the words and let himself be wrapped warmly around in the feel of the Burkes' brilliance.	80-81	Being Open minded

4	<p>‘You can’t make a go of a farm nowadays, you know,’ he said finally. ‘My dad has to go to Washington to work, or we wouldn’t have enough money...’</p> <p>‘Money is not the problem.’</p> <p>‘Sure it’s the problem.’</p> <p>‘I mean,’ she said stiffly, ‘not for us.’</p> <p>It took him a minute to catch on. He did not know people for whom money was not the problem. ‘Oh.’ He tried to remember not to talk about money with her after that.</p>	42	Being Open minded
5	<p>‘They decided they were too hooked on money and success, so they bought that old farm and they’re going to farm it and think about what’s important.’</p> <p>Jess was staring at her with his mouth open. He knew it, and he couldn’t help himself. It was the most ridiculous thing he had ever heard.</p> <p>‘But you’re the one that’s gotta pay.’</p> <p>‘Yeah.’</p> <p>‘Why don’t they think about you?’</p> <p>‘We talked it over,’ she explained patiently. ‘I wanted to come, too.’ She looked pass him out the window.</p> <p>‘You never know ahead of time what something’s really going to be like.’</p>	41	Being open-minded

6	<p>Her words stirred inside of him. He'd like to be a ruler of something. Even something that wasn't real. 'O.K.,' he said. 'Where could we have it?'</p> <p>'Over there in the woods where nobody would come and mess it up.'</p>	49	Being positive
7	<p>Jess didn't concern himself with what would 'become of it'. For the first time in his life he got up every morning with something to look forward to. Leslie was more than his friend. She was his other, more exciting self-his way to <i>Terabithia</i> and all the worlds beyond.</p> <p><i>Terabithia</i> was their secret, which was a good thing, for how could Jess have ever explained it to an outsider? Just walking down the hill towards the woods made something warm and liquid steal through his body. The closer he came to the dry creek bed and the crab apple tree rope the more he could feel the beating of his heart. He grabbed the end of the rope and swung out towards the other bank with a kind of wild exhilaration and landed gently on his feet, taller and stronger and wiser in that mysterious land.</p>	56	Being positive

8	<p>He had received a racing-car set, which he tried to run to please his father. It wasn't one of those big sets that they advertised on T.V., but it was electric, and he knew his dad had put more money into it than he should have. But the silly cars kept falling off at the curves until his father was cursing at them with impatience. Jess wanted it to be O.K. He wanted so much for his dad to be proud of his present, the way he, Jess, had been proud of the puppy.</p>	74	Being positive
9	<p>It was Leslie who had taken him from the cow pasture into <i>Terabithia</i> and turned him into a king. He had thought that was it. Wasn't king the best you could be? Now it occurred to him that perhaps <i>Terabithia</i> was like a castle where you came to be knighted. After you stayed for a while and grew strong you had to move on. For hadn't Leslie, even in <i>Terabithia</i>, tried to push back the walls of his mind and make him see beyond to the shining world – huge and terrible and beautiful and very fragile? (Handled with care – everything – even the predators.)</p>	140	Moving On
10	<p>Now it was time to him to move out. She wasn't there, so he must go for both of them. It was up to him to pay back to the world in beauty and caring what Leslie had loaned him in vision and strength.</p> <p>As for the terrors ahead – for he did not fool himself that they were all behind him – well, you just have to stand up to your fear and not let it squeeze you white.</p>	140	Moving On

	<p>Right, Leslie?</p> <p>Right.</p>		
11	<p>And when he finished, he put flowers in her hair and led her across the bridge – the great bridge into <i>Terabithia</i> – which might look to someone with no magic in him like a few planks across a nearly dry gully.</p> <p>‘<i>Shhh</i>,’ he said. ‘Look.’</p> <p>‘Where?’</p> <p>‘Can’t you see ‘um?’ he whispered. ‘All the Terabithians standing on tiptoe to see you.’</p> <p>‘<i>Me?</i>’</p> <p>‘<i>Shhh</i>, yes. There’s a rumour going around that the beautiful girl arriving today might be the queen they’ve been waiting for.’</p>	142	Moving On
12	<p>He thought about it all day, how before Leslie came, he had been a nothing – a stupid, weird little kid who drew funny pictures and chased around a cow field trying to act big – trying to hide a whole mob of foolish little fears running riot inside his gut.</p>	140	Moving On

13	<p>“And when he finished, he put flowers in her hair and led her across the bridge – the great bridge into Terabithia – which might look to someone with no magic in him like a few planks across a nearly dry gully.</p> <p>‘<i>Shhh</i>,’ he said. ‘Look.’</p> <p>‘Where?’</p> <p>‘Can’t you see ‘um?’ he whispered. ‘All the Terabithians standing on tiptoe to see you.’</p> <p>‘Me?’</p> <p>‘<i>Shhh</i>, yes. There’s a rumour going around that the beautiful girl arriving today might be the queen they’ve been waiting for.’</p>	142	Being Imaginative
14	<p>He thought about it all day, how before Leslie came, he had been a nothing – a stupid, weird little kid who drew funny pictures and chased around a cow field trying to act big – trying to hide a whole mob of foolish little fears running riot inside his gut.</p>	139-140	Moving On