

**ANALYSIS OF CHARACTER AND SETTING IN  
SIDNEY SHELDON'S "IF TOMORROW COMES"**



**THESIS**

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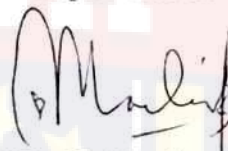
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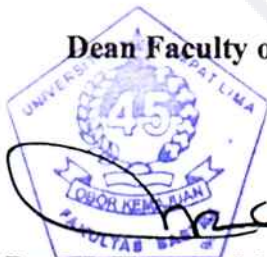
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The Writer

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## ABSTRAK

**SYARKIA UGAR.** Analysis of Character And Setting in Sidney Sheldon's "if Tomorrow Comes" (dibimbing oleh Drs. H. Herman Mustafa, M.Pd dan Dra. Nurhaerati)

Skripsi ini bertujuan untuk menganalisis karakter dan keadaan dalam novel "if tomorrow comes" oleh Sidney Sheldon, kejadian yang dialami oleh seorang wanita yang cerdas dan menawan yang diperankan oleh Tracy Whitney yang diperankan dalam novel ini ternyata menimbulkan perselisihan dan pertentangan yang pada akhirnya menimbulkan konflik. Adapun konflik tersebut yang mana datang dari ruang lingkup keluarga atau dari dalam diri tokoh itu sendiri dan dengan tokoh yang lainnya.

Metode yang digunakan dalam penulisan skripsi ini adalah metode penulisan deskriptif dengan berpanduan pada berbagai referensi yang berhubungan dengan novel "if tomorrow comes". Sedangkan berkaitan dengan konflik yang dibahas dalam novel ini adalah pendekatan intrinsik, pendekatan karya sastra dengan menerapkan teori dan kaidah sastra yang penelaahannya bertolak dari karya sastra itu sendiri.

Dari analisis penulis, dapat disimpulkan bahwa Tracy Whitney yang menjadi poros utama novel ini digambarkan mempunyai karakter yang sangat tegas dan benar-benar seorang wanita yang cerdas serta menawan.

## ABTRACT

**SYARKIA UGAR.** Analysis of Character And Setting in Sidney Sheldon's "if Tomorrow Comes" (dibimbing oleh Drs. H. Herman Mustafa, M.Pd dan Dra. Nurhaerati)

This thesis is aimed to analyse the characters and the settings in the novel 'If Tomorrow Comes' by Sidney Sheldon, a story experienced by an intelligent and adorable woman named Tracy Whitney, apparently creates a turbulent which turns to be a conflict. The conflict itself comes from the family's scope or from the character herself with other characters.

The method used is a descriptive writing method referred to several references relating to the novel 'If Tomorrow Comes'. However, the approach uses an intrinsic approach, a literature work approach by applying the literature theory and principle which the study is derived from the literature work itself.

Based on the researcher's analysis, it is to concluded that Tracy Whitney who is the main character in this novel is depicted as a very strict, intelligent and adorable woman.



# CHAPTER I

## INTRODUCTION

### 1.1 Background

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event of the story that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and their commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point of the story with the most action); resolution (the point of the story when the conflict is resolved); and moral.

Of course, as with any art form, the exact characteristics of a novel will vary by author. Due to this fact, the writer believes that analyzing some important elements of a novel, such as character and setting, which would be interesting to be developed. The English word "character" is derived from the Greek *charaktêr*, which was originally used of a mark impressed upon a coin.

Later and more generally, "character" came to mean a distinctive mark by which one thing was distinguished from others,

and then primarily to mean the assemblage of qualities that distinguish one individual from another. In modern usage, this emphasis on distinctiveness or individuality tends to merge "character" with "personality."

Therefore, the writer analyzes the character and setting in Sidney Sheldon's "If Tomorrow Comes", because the writer find the character and the setting in the story truly connect to one another.

### **1.2 Identification of the Problem**

The writer presents some problems in the short story.

1. The character in the novel
2. The conflict of the character in the novel
3. The connection between the character and the setting in the novel
4. The effects of social value to the character

### **1.3 Scope of The Problem**

Regarding to the amusing characterization in the story, the writer restricts the scope of problem as follows:

1. The character in the novel
2. The conflict of the character in the novel

3. The connection between the character and the setting in the novel

#### **1.4 The formulation of Problem**

To broaden the inner thoughts of this writing, the writer proposes some questions:

1. What is the role of the character in the novel?
2. What is the conflict of the character in the novel?
3. What is the relationship between the character and setting in the novel?

#### **1.5 Objective of The Research**

1. To describe how the character play her role in the novel
2. To explain how the character deals with the conflict in the novel
3. To elaborate the connection between the character and setting in the novel

## CHAPTER II

### LITERARY REVIEW

#### 2.1 Review of Literature

According to [en.wikipedia.org/wiki/Literature](https://en.wikipedia.org/wiki/Literature),

“Literature is literally "an acquaintance with letters" as in the first sense given in the Oxford English Dictionary (from the Latin *littera* meaning "an individual written character (letter)"). The term has generally come to identify a collection of texts. The word "literature" as a common noun can refer to any form of writing, such as essays or poetry; "Literature" as a proper noun refers to a whole body of literary work, world-wide or relating to a specific culture.”

Literature, in its widest sense, embraces all compositions in writing or print which preserve the results of observation, thought, or fancy; but those upon the positive sciences (mathematics, etc.) are usually excluded. It is often confined, however, to belles-lettres, or works of taste and sentiment, as poetry, eloquence, history, etc., excluding abstract discussions and mere erudition. A man of literature (in this narrowest sense) is one who is versed in belles-lettres; a man of learning excels in what is taught in the schools, and has a wide extent of knowledge, especially, in respect to the past; a man of

erudition is one who is skilled in the more recondite branches of learned inquiry.

Literary fiction is a term that has come into common usage since around 1970, principally to distinguish 'serious' fiction (that is, work with claims to literary merit) from the many types of genre fiction and popular fiction. In broad terms, literary fiction focuses more on style, psychological depth, and character, whereas mainstream commercial fiction (the 'pageturner') focuses more on narrative and plot.

What distinguishes literary fiction from other genres is subjective, and as in other artistic media, genres may overlap. Literary fiction is generally characterized as distinctive based on its content and style.

The term "literature" has different meanings depending on who is using it and in what context. It could be applied broadly to mean any symbolic record, encompassing everything from images and sculptures to letters.

In a more narrow sense the term could mean only text composed of letters, or other examples of symbolic written language (Egyptian hieroglyphs, for example). An even more narrow

interpretation is that text have a physical form, such as on paper or some other portable form, to the exclusion of inscriptions or digital media.

Furthermore, people may perceive a difference between "literature" and some popular forms of written work. The terms "literary fiction" and "literary merit" often serve to distinguish between individual works. For example, almost all literate people perceive the works of Charles Dickens as "literature", whereas some critics[citation needed] look down on the works of Jeffrey Archer as unworthy of inclusion under the general heading of "English literature". Critics may exclude works from the classification "literature", for example, on the grounds of a poor standard of grammar and syntax, of an unbelievable or disjointed story-line, or of inconsistent or unconvincing characters. Genre fiction (for example: romance, crime, or science fiction) may also become excluded from consideration as "literature".

## **2.2 Definition of Novel**

A novel (from French *nouvelle* Italian "novella", "new") is an extended, generally fictional narrative, typically in prose. Until the eighteenth century, the word referred specifically to short fictions of

love and intrigue as opposed to romances, which were epic-length works about love and adventure. Literary theory of genres has not yet managed to isolate a "single definite, stable characteristic of the novel" that holds without reservations.

Novel can be understood as cultural instrument designed to confront intellectual and social crisis. This conflict embodied in Richardson and Fielding, who according to this method can be understood as representing alternative methods of doing the same thing.

During the 18th century the novel adopted features of the old romance and became one of the major literary genres. It is today defined mostly by its ability to become the object of literary criticism demanding artistic merit and a specific 'literary' style or specific literary styles.

One meaning of the English word novel has remained stable: "novel" can still signify what is new owing to its "novelty". When it comes to fiction, however, the meaning of the term has changed over time:

- The period 1200-1750 saw a rise of the novel (originally a short piece of fiction) rivaling the romance (the epic length performance).

This development, which one could describe as the first rise of the novel, occurred across Europe, though only the Spanish and the English went one step further and allowed the word novel (Spanish: novela) to become their regular term for fictional narratives.

- The period 1700-1800 saw the rise of a "new romance" in reaction to the production of potentially scandalous novels. The movement encountered a complex situation in the English market, where the term "new romance" could hardly be ventured, after the novel had done so much to transform taste. The new genre also adopted the name novel: this new novel was a work of new epic proportions, with the effect that the English (and Spanish) eventually needed a new word for the original short "novel": The term novella was created to fill the gap in English; "short story" brought a further refinement.

The early novel was basically any story told for its spectacular or revealing incidents. The original environment living on with the typical frame settings was the entertaining conversation. Stories of grave incidents could just as well augment sermons. Collections of examples facilitated the work of preachers in need of such illustrations. A fable could illustrate a moral conclusion; a short



historical reflection could do the same. A competition of genres developed. Tastes and social status were decisive, if one believes the medieval collections. The working classes loved their own brand of drastic stories: stories of clever cheating, wit and ridicule levelled against hated social groups (or competitors among the storytellers). Much of the original genre is still alive with the short joke told in everyday life to make a certain humorous point in a conversation.

“The main advantage of the background story was the justification it put into the hands of the actual authors such as Chaucer and Boccaccio. Romances afforded lofty language and relied on an accepted notion of what deserved to be read as high style. Yet what if the taste in moral teachings and poetry changed? Romances quickly became outdated. Stories of cheats and pranks, illicit love affairs, and clever intrigues in which certain respectable professions or the citizens of another town were made fun of were, on the other hand, neither morally nor poetically justifiable. They carried their justification outside.” ([http://en.wikipedia.org/wiki/Literary\\_fiction](http://en.wikipedia.org/wiki/Literary_fiction)).

The quotation explains the storyteller would offer a few words explaining why he thought this story was worth telling. Again, Chaucer's Canterbury Tales afford the best examples: the real author could tell stories without any other justification than that this story gave a good portrait of the person who told it and of his or her taste, and that justification would remain stable throughout history

The early eighteenth century market for classics of prose fiction inspired living authors. Aphra Behn, writing in relative anonymity, became a celebrated author posthumously. Fénelon achieved the same fame during his lifetime. Delarivier Manley, Jane Barker and Eliza Haywood followed their famous French models who had dared to claim fame with their real names: the Madame d'Aulnoy and Anne Marguerite Petit du Noyer. Most novels had previously been pseudonymous; now they became the productions of famous authors.

The discourse necessary to appreciate such a move towards responsibility was yet underdeveloped. Journals discussing literature focused on "learning", literature in the strict sense of the word. So far, most discussion of novels and romances had taken place within the field itself. Literary criticism, a critical, external discourse about poetry and fiction, arose only in the second half of the eighteenth century. It opened an interaction between separate participants in which novelists would write in order to be criticized and in which the public would observe the interaction between critics and authors. The new criticism of the late eighteenth century offered a reform by establishing a market of works worthy to be discussed (whilst the rest

of the market would thus continue but lose most of its public appeal). The result was a market division into a low field of popular fictions and a critical literary production. The latter, privileged works those which rivaled ancient verse epics to be discussed as art, which played with the traditions of prose fiction (they opened an internal discourse about the history of literature), and which were of a clearly defined fictional status these alone could be discussed as works created by an artist who wanted this and no other story to be discussed by the audience.

### **2.3 Definition of Character**

Character can be revealed through the character's actions, speech, and appearance. It also can be revealed by the comments of other characters and of the author. Certain types of characters appear in many stories. Describe the following types if they appear in a book:

- The protagonist is the central character (person, animal, or personified object) in the plot's conflict.
- The antagonist is the force in conflict with the protagonist. It may be society, nature, or fate, as well as another person. It can also be the protagonist's own self, if he or she has an internal conflict.

- A character foil is a character whose traits are in direct contrast to those of the principal character. The foil therefore highlights the traits of the protagonist. The foil is usually a minor character, although if there are two protagonists, they may be foils of each other.
- A stereotype is a character who possesses expected traits of a group rather than being an individual. Using stereotypes is usually considered an indication of poor quality, especially in cases such as members of minority groups, people with disabilities, or women. However, stereotypes can be useful in furthering the story quickly and are acceptable in minor roles if they do not provide hurtful portraits of the groups in question.

Character development is showing the multitude of traits and behaviors that give the literary character the complexity of a human being. The amount of character development affects the quality of the story:

- A flat character is not fully developed; we know only one side of the character.
- A round character is fully developed, with many traits bad and good shown in the story. We feel that we know the character so well that

he or she has become a real person.

- Character development is a continuum with perfectly flat characters at one end and very round ones at the other. Every character lies somewhere on this continuum. Round characters are usually considered an indication of literary quality. However, characters in folktales are almost always flat, and flatness is appropriate for minor characters in modern literature for children. A character foil is often flat, even if the protagonist is round.

The amount of change in a character over the course of the story also affects its quality:

- A static character is one who does not experience a basic character change during the course of the story.
- A dynamic character is one who experiences a basic change in character through the events of the story. This change is internal and may be sudden, but the events of the plot should make it seem inevitable.
- There is also a continuum of character change in a story, with very static characters at one end, and very dynamic ones at the other. Every character lies somewhere on this continuum. Dynamism in the protagonist is usually considered an indication of quality, but

many characters, especially in stories for younger children, have only the mild amount of change which can be expected from growing and maturing from day to day.

- A character may thus be round and dynamic, round and static, or flat and static. A flat character cannot usually be dynamic, because you do not know enough about the flat character to notice a change. If a character seems flat and yet seems to change, it is usually because the characterization is not well written.

Therefore, flat characters cannot be dynamic and flat, because in a flat character we do not know enough about them for them to recognize a change. If a flat character seems to change, it is usually due to poor writing. In very simple books, or in fairy tales, the protagonist may be flat and static. Also appropriate for minor characters in other books.

## **2.4 Setting**

Setting, quite simply, is the story's time and place. While setting includes simple attributes such as climate or wall décor, it can also include complex dimensions such as the historical moment the story occupies or its social context. Because particular places and times have their own personality or emotional essence (such as the

stark feel of a desert or the grim, wary resolve in the United States after the September 11th attacks), setting is also one of the primary ways that a fiction writer establishes mood. Even in short stories, however, readers should become sensitive to subtle shifts in setting. For example, when the grieving Mrs. Mallard retires alone to her room, with "new spring life" visible out the window, this detail about the setting helps reveal a turn in the plot. Setting is often developed with narrative description, but it may also be shown with action, dialogue, or a character's thoughts.

"The environment is which the action of a fictional work takes place. Setting includes time period (such as the 1890's), the place (such as downtown Warsaw), the historical milieu (such as during the Crimean War), as well as the social, political, and perhaps even spiritual realities. The setting is usually established primarily through description, though narration is used also." ([home.cfl.rr.com/eghsap/apterms.html](http://home.cfl.rr.com/eghsap/apterms.html), 2009).

Therefore, setting can also mean the environment in which the events of a story take place. The elements which go to make up a setting are a) the geographical location, the scenery; b) the time in history when the action takes place, the season, etc.; and c) the social, moral, and emotional conditions surrounding the characters.

You discuss what difference the setting of the story makes to the conflicts and characters. The setting could be the place of the

story, the time of the story, or the type of society that dominates the story.

- What significance does it have that Enkidu comes from the wild, goes into the city, and leads Gilgamesh back into the wild? What significance does it have that Gilgamesh then has to go back into the wild to discover how to be a civilized king in Uruk, the city?
- What kind of place is Osaka, where the story takes place? Is it a big city or a provincial town trying to pass for a big city?

Setting is a term in literature and drama usually referring to the time and location in which a story takes place. The term is relevant for various forms of literary expression, such as short stories, novels, dramas, and screenplays.

Broadly speaking, the setting provides the main backdrop for the story and often sets the overall tone for it as well. For example, many of William Faulkner's novels are set in the early 20th Century in Yoknapatawpha County, a fictional county in the American South. More specifically, the term "setting" can also refer to the time or location of a single scene in a larger story. In John Cheever's short story "The Swimmer", for example, the story's protagonist visits various swimming pools in his neighbourhood with each pool serving



as its own unique setting.

## **2.5 Synopsis**

Tracy Whitney is on top of the world. Young, beautiful, and intelligent, she is about to marry into wealth and glamour. A late-night phone call from New Orleans, informs her that her mother has committed suicide. Betrayed by her own innocence, Tracy winds up in prison, framed by a ruthless Mafia gang, abandoned by the man she loves, and facing a year as the "wife" of Ernestine Littlechap (Ernie), who later helps Tracy to take revenge against Pope Perry and the Judge.

Tracy enters a life of hardship and violence and vows revenge against all those who harmed her. In the end, she becomes the nanny for the prison warden's young daughter, a job that leads to her release from jail. Desperate, unable to find work as an ex convict, she turns to a well-known New York City jewelry store owner who helps her make some fast money in a jewel heist. Escaping with the goods, Tracy has an encounter with Jeff Stevens, a master con man.

## **2.6 Biography of The Author**

Sheldon was born Sidney Schechtel in Chicago, Illinois, to parents of Russian Jewish ancestry, Ascher "Otto" Schechtel (1894–

1967), manager of a jewelry store, and Natalie Marcus. At 10, he made his first sale, \$5 for a poem. During the Depression, he worked at a variety of jobs, attended Northwestern University and contributed short plays to drama groups. In 1937 he moved to Hollywood, California, where he reviewed scripts and collaborated on a number of B movies. Sheldon enlisted in the military during World War II as a pilot in the War Training Service, a branch of the Army Air Corps, However, his unit was disbanded before Sheldon could see any action. He then returned to civilian life and moved to New York where he began writing musicals for the Broadway stage while continuing to write screenplays for both MGM Studios and Paramount Pictures. He earned a reputation as a prolific writer; for example, at one time he had three musicals on Broadway: a rewritten *The Merry Widow*, *Jackpot*, and *Dream with Music*.

## CHAPTER III

### METHODOLOGY

#### 3.1 Collecting The Data

The writer uses the library research, to support her writing, by reading the novel, and to collecting as much as in formation trough such reading sources.

#### 3.2 Analyzing The Data

In the present thesis, the source or data analysis is taken from Sidney Sheldon's novel "If Tomorrow Comes". The writer has read the novel several times in order to grasp what it is about. Throu understanding the story as a whole has directed her to make up an analysis. In doing so, she selected some quotations as her data to prove her analysis to be true.

The selection of the quoted text from the novel is meant to strengthen her idea for the analysis. And the selection is taken randomly and selected for what is needed in the analysis.

Since the text of literature is mostly connotative, the interpretation is needed for the accuracy of the analysis. The way the writer interpreted is connected with what she thinks right in the text of

the novel. Thus her interpretation goes together with the analysis based on the quotations she has selected. After that, she describes her analysis is reference to one topic she chose in the Thesis.

Basically, in completing this analysis she applied both intrinsic and extrinsic approaches. Intrinsic approach is meant to deal with internal elements of literature such as plot, setting, character or point of view, while extrinsic one is related to external element of literature. In this thesis, she has focused on the character. That is female character and psychological problem of ambition through the female character. So, in discussing the contents of this thesis she uses both of approaches to make the analysis.

The way she applied the approaches is through description of one character. She describes her analysis the way she thinks right as proved by the quotations. Thus, the method of her analysis is better known as descriptive method of analysis.

## CHAPTER IV

### DATA ANALYSIS

Literature springs from human inborn love of telling a story, of arranging words in pleasing pattern of expressing in words some special aspect of human experience. It is usually set down in printed characters for the reader to read, though some forms of it are performed on certain social occasions.

There are a number of different branches of literature such as drama, poetry, and prose. Prose itself can be divided into novel, short stories, romance, etc. In this thesis; my main object to be discussed is novel. A novel is a story of book length written in prose. It is about imaginary people and events. Novel also is a part of literature or art. In general, novel reflects the author's experience or true story combined with author's imaginary to make the writing more alive, artistic, and interesting.

From the explanation above it can be summarized that novel is a reflection of man's life experience through the novelist's skill in expressing the ideas. These ideas could be social, political, economic, or even cultural matters. To say simply, those matters are related to human matter in wider scope. The matter the writer chooses in this

thesis is female character's ambition for better life and how she faces the ups and downs in putting her dreams to reality in Sidney Sheldon novel: "If Tomorrow Comes".

### 3.1 The Structure of The Novel

This is the story of Tracy. She is fantastically attractive, works at a bank, is engaged to a very rich man and is fantastically attractive, as the narrator likes to remind us every time Tracy does anything. That being said, *If Tomorrow Comes* is interesting at first. Tracy's time in jail is horrific, and readers would enjoy reading about her getting revenge on those who had deceived her. But in my opinion the rest of the book is lackluster. Here, the plot stops completely to give us every single detail of Jeff's life, because he's a handsome con man so *of course* he has to be important. The cons are imaginative enough but soon get old, especially as the plot seems to become an endless description of the different schemes Tracy comes up with.

Philadelphia, Friday 21<sup>st</sup> at 8 pm. Tracy Whitney stepped out of the lobby of her apartment building into a gray, sleety rain that fell impartially on sleek limousines driven down Market Street by uniformed chauffeurs, and on the abandoned and boarded up houses huddled together in the slums of North Philadelphia. The

rain washed the limousines clean and made sodden messes of the garbage piled high in front of the neglected row houses. Tracy Whitney was on her way to work. Her pace was brisk as she walked east on Chestnut Street toward the bank, and it was all she could do to keep from singing aloud. She wore a bright-yellow raincoat, boots, and a yellow rain hat that barely contained a mass of shining chestnut hair. She was in her mid twenties, with a lively, intelligent face, a full, sensuous mouth, sparkling eyes that could change from a soft moss green to a dark jade in moments, and a trim, athletic figure. Her skin ran the gamut from a translucent white to a deep rose, depending on whether she was angry, tired, or excited. Her mother had once told her, "Honestly, child, sometimes I don't recognize you. You've got all the colors of the wind in you."

Now, as Tracy walked down the street, people turned to smile, envying the happiness that shone on her face. She smiled back at them.

"It's indecent for anyone to be this happy, Tracy Whitney thought. I'm marrying the man I love, and I'm going to have his baby. What more could anyone ask?"

As Tracy approached the bank, she glanced at her watch. Eight twenty. The doors of the Philadelphia Trust and Fidelity Bank would not be open to employees for another ten minutes, but Clarence Desmond, the bank's senior vice president in charge of the international department, was already turning off the outside alarm and opening the door." (Sheldon, 1985:4).

Tracy enjoyed watching the morning ritual. She stood in the rain, waiting, as Desmond entered the bank and locked the door behind him.

In the novel Stevens steals the jewels from Tracy, who realizes she's been had. She then cons Jeff, taking back her prize, and decides that Jeff will become another future victim of her brilliant revenge schemes. Not long after, Tracy travels to England and is introduced to Gunther Hartog, a world-class fence for valuable stolen property. Thus begins her life as one of the world's cleverest criminals. Sheldon invents some brilliant schemes, filled with humor and ingenuity (although they likely wouldn't work in reality), that Tracy pursues as she encounters Jeff Stevens again and again. Although they "hate each other," we begin to see their growing appreciation, respect, admiration, and enjoyment of their mutual competition.



Interpol, the FBI, and police departments and insurance companies around the world are trying to prevent Tracy from stealing priceless jewels, paintings, or other prizes. In every case they fail. Only Daniel Cooper, a plain-looking sociopath and insurance investigator seems capable of matching Tracy's brilliance.

Unusually, the book presents the nominal "villains" -- Tracy and Jeff as sympathetic and kind-hearted, while the pursuing detective, Cooper, is presented as almost psychotic; this could be a reversal of the classic "bloodhound detective" chasing a smart and elusive enemy, as in *The Day of the Jackal*.

In the end, Tracy and Jeff plan to meet with each other, and live together in Brazil. The story ends with a stranger Maximilian asking to be with acquaintances with Tracy.

Tracy Whitney was in love with Charles Stanhope III, very happy and contented till she received the news that her mother had committed suicide. She went to her mother's town to avenge the people who were responsible for her mother's suicide, but she fails and ends up in jail. Stanhope refuses to help her, forgetting that she is innocent and pregnant.

“She decided to break the news to Charles after dinner one evening. She had prepared a cassoulet for him in her apartment, and in her nervousness she had burned it. As she set the scorched meat and beans in front of him, she forgot her carefully rehearsed speech and wildly blurted out, "I'm so sorry, Charles. I'm pregnant."” (Sheldon, 1985:6).

Tracy had met Charles Stanhope III at a financial symposium where Charles was the guest speaker. He ran the investment house founded by his great-grandfather, and his company did a good deal of business with the bank Tracy worked for. After Charles's lecture, Tracy had gone up to disagree with his analysis of the ability of third-world nations to repay the staggering sums of money they had borrowed from commercial banks worldwide and western governments. Charles at first had been amused, then intrigued by the impassioned arguments of the beautiful young woman before him. Their discussion had continued through dinner at the old Bookbinder's restaurant.

In the beginning, Tracy had not been impressed with Charles Stanhope III, even though she was aware that he was considered Philadelphia's prize catch. Charles was thirty-five and a rich and successful member of one of the

oldest families in Philadelphia. Five feet ten inches, with thinning sandy hair, brown eyes, and an earnest, pedantic manner, he was, Tracy thought, one of the boring rich.

Tracy is sexually abused and assaulted in the jail by her cell mates and unfortunately she loses her child. Tracy is sentenced to jail for 15 years, but she is given the responsibility to take care of the warden's daughter. One day Tracy saves her life and manages to win the warden's favor who recommends her pardon to the governor, and she is released from the prison.

After being released from the jail, she executes revenge against the people who conspired against her. When she is done with them she tries to move on with her life but could find a job because of her recent conviction. She somehow engages in burglaries and thievery, some of which are of the global level. In this so called new "career" of her she partners with Jeff Stevens, their relationship then develops into a happily ever after story.

The plot of the novel is excellent, descriptions of people and places are so well defined that the reader can actually visualize the novel and enjoys the novel even more. Sheldon's writing style has

always impressed me; he writes in such a simple and descriptive manner that the reader understands very easily.

In the end, Tracy and Jeff plan to meet with each other, and live together in Brazil. The story ends with a stranger Maximilian asking to be with acquaintances with Tracy. Whitney Tracey is like Cinderella except that she finds the wrong Prince who wrongfully leaves her in the dungeon until a more honorable and loving Robin Hood comes along and takes her to places after which they live happily ever after with the loot.

### **3.2 The Character in The Novel (Tracy Whitney)**



Sydney Sheldon is a fantastic story teller, for his books are not only a page turner but also with powerful emotions that make the story

achingly moving! Known for female centered stories, his narration is extremely gripping which addresses emotions such as revenge in a perfect manner.

If tomorrow comes, one of the best loved books of Sheldon is a story of lost innocence. Tracy is like Cinderella except that she finds the wrong Prince who wrongfully leaves her in the dungeon until a more honorable and loving Robin Hood comes along and takes her to places after which they live happily ever after with the loot.

Tracy Whitney, the protagonist of the story, is a young, beautiful, and intelligent woman working as a computer operator for a bank in Philadelphia. The story begins with a phone conversation between Tracy and her mother Doris Whitney, who lives in New Orleans and takes care of the business set up by her deceased husband. Tracey tells her mother about her planned marriage with a businessman, Charles Stanhope III.

"I feel like a princess in a fairy tale, Mother," Tracy said. "I never believed anyone could be so happy. Tomorrow night I'm meeting Charles's parents." She deepened her voice as though making a pronouncement. "The Stanhopes, of Chestnut Hill," she sighed. "They're an institution. I have butterflies the size of dinosaurs." "Don't worry. They'll love you, darling." "Charles says it doesn't matter. He loves me. And I adore him. I can't wait for you to meet him. He's fantastic." (Sheldon, 1985:2).

Doris commits suicide after the conversation and Tracy is notified about it by a Lieutenant of the New Orleans police department. Upon arriving at New Orleans, Tracey becomes aware of the circumstances that led to her mother's suicide. She learns that Joe Romano, the main assistant of New Orleans' mafia leader Anthony Orsatti, had framed her mother into a legal case relating to fraud Doris didn't have the money to fight the case and decided to commit suicide.

Doris Whitney looked around the bedroom for the last time to make certain that the pleasant room, grown dear over the past thirty years, was neat and tidy. She opened the drawer of the bedside table and carefully removed the gun. It was shiny black, and terrifyingly cold. (Sheldon, 1985:1).

The first of the "first impression" is really good with the death of Mrs. Whitney in the prologue. From that point there is no stopping the pace of the story. Tracy a gorgeous city girl felt her life was perfect, with her getting engaged to the man (the most eligible bachelor, Charles Stanhope III, a banker who owns the bank and whose family name reeks with money ) she loved and expecting his child soon.

However life takes a different turn for her when she realizes the grounds of her mother's suicide. Losing her rationality she hunts

for the man responsible for her mother's suicide, she pursues and attacks him and disappointingly, is unable to kill him. Tracy waits in jail for Charles to come to her rescue her, who prunes that he'll not marry a murderer completely forgetting to question Tracy's innocence, worst the fact that she was pregnant. Affairs worsen when she is tricked into accepting false charges are sentenced for 15 years in jail.

Tracey is filled with hatred for Romano, and naively decides to bring her mother's name in the clear by making Romano confess his misdeed. She purchases a gun, which she only intends to use to threaten Romano, and reaches Romano's house. Romano lets her in and offers her a drink, while she asks him to write out a confession letter. Romano refuses, snatches the gun and tries to rape Tracey. Tracey grabs the gun during the struggle and accidentally fires a shot at Romano. She is horrified, as she never intended to kill Romano. She calls for medical aid and then flees to the airport where she is arrested by two policemen.

“Somehow Tracy could not bring herself to tell Charles that it was suicide. She wanted desperately to cry out the whole terrible story about what they had done to her mother, but she stopped herself. It's my problem, she thought. I can't throw my burden on Charles. She said, "Don't worry I'm all

right, darling." "Would you like me to come down there, Tracy?"

"No. Thank you. I can handle it. I'm burying Mama tomorrow. I'll be back in Philadelphia on Monday." When she hung up, she lay on the hotel bed, her thoughts unfocused. She counted the stained acoustical tiles on the ceiling. One... two... three... Romano... four... five... Joe Romano... six... seven... he was going to pay." (Sheldon, 1985:17).

The quotation shows that Tracy knew only that she was not going to let Joe Romano get away with what he had done, that she would find some way to avenge her mother.

She learns that Romano was alive, only wounded by the shot. The plaintiff accuses her of attempted murder and stealing a costly painting from Romano's house. She is assigned an attorney named Perry Pope who, to her ignorance, works for the mafia. Pope convinces her to plead guilty in court before Judge Lawrence (who is also secretly a mafia man) and promises that she'll be given only a three month prison sentences. She follows his advice, and realizes in court that it was all a setup by Orsatti and Romano to destroy her. Lawrence sentences her 15 years of incarceration in Southern Louisiana Penitentiary for Women. Charles doesn't give her a chance to let her explain her version of the incident, and leaves her at her fate



with his unborn child in her womb. Tracy enters a life of hardship, sexual harassment and violence at the penitentiary and vows revenge against all those who harmed her and her mother. The title of the novel itself is from a melodramatic quote in the novel, where Tracy vows to take her revenge tomorrow, if tomorrow comes.

The news of Tracy Whitney's crime and sentencing appeared on the front page of the New Orleans Courier, accompanied by a police photograph of her. The major wire services picked up the story and flashed it to correspondent newspapers around the country, and when Tracy was taken from the courtroom to await transfer to the state penitentiary, she was confronted by a crew of television reporters. She hid her face in humiliation, but there was no escape from the cameras. Joe Romano was big news, and the attempt on his life by a beautiful female burglar was even bigger news. It seemed to Tracy that she was surrounded by enemies. Charles will get me out, she kept repeating to herself.

After Tracy loses her baby, and several other hardships in prison, good faith finally smiles on her when while trying to save the warden's child she closes misses death. The second part concentrates

on how she avenges her mother's death in a highly sophisticated manner. Satisfied, she turns to settle her upside down life. Tracey finds herself alone and unemployable after that. She does try hard however her last odd job being that of a cleaning maid but even that doesn't go too well. In desperation she engages in con games, using people's greed as a key to her cognizance. Soon, Jeff Stevens another con artist get involved with her personally and they made their moves for twice and outwitted the police. The story is a thriller as Tracy moves on from outwitting world chess champions to stealing paintings from museums. With delicate romance on its pages, the story truly enthralls the reader.

She was outside in a courtyard. A yellow prison bus with barred windows stood there, its engine idling. Half a dozen women already were seated in the bus, watched over by two armed guards. Tracy looked at the faces of her fellow passengers. One was defiant, and another bored; others wore expressions of despair. The lives they had lived were about to come to an end. They were outcasts, headed for cages where they would be locked up like animals. Tracy wondered what crimes they had committed and whether any of them was as

innocent as she was, and she wondered what they saw in her face. The ride on the prison bus was interminable, the bus hot and smelly, but Tracy was unaware of it. She had withdrawn into herself, no longer conscious of the other passengers or of the lush green countryside the bus passed through. She was in another time, in another place.

Tracy soon learned why inmates referred to a term in the penitentiary as "going to college." Prison was an educational experience, but what the prisoners learned was unorthodox. The prison was filled with experts in every conceivable type of crime. They exchanged methods of grifting, shoplifting, and rolling drunks. They brought one another up to date on badger games and exchanged information on snitches and undercover cops. In the recreation yard one morning, Tracy listened to an older inmate give a seminar on pick pocketing to a fascinated young group. "The real pros come from Colombia. They got a school in Bogotá, called the school of the ten bells, where you pay twenty-five hundred bucks to learn to be a pickpocket. They hang a dummy from the ceilin', dressed in a suit with ten pockets, filled with money and jewelry."

"What's the gimmick?" "The gimmick is that each pocket has a belt on it. You don't graduate till you kin empty every damn pocket without ringin' the bell." Lola sighed, "I used to go with a guy who walked through crowds dressed in an overcoat, with both his hands out in the open, while he picked everybody's pockets like crazy." "How the hell could he do that?" "The right hand was a dummy. He slipped his real hand through a slit in the coat and picked his way through pockets and wallets and purses." In the recreation room the education continued. "I like the locker-key rip-off," a veteran said. "You hang around a railroad station till you see a little old lady tryin' to lift a suitcase or a big package into one a them lockers. You put it in for her and hand her the key. Only it's the key to an empty locker. When she leaves, you empty her locker and split." (sheldon, 1985:31).

Tracy Whitney has become the representation of common women trough this novel. She tells how a woman must not give up for being framed. Because, a woman is not as weak as people may think.

### 3.3 The Settings in The Novel

#### The Louisiana State Penitentiary

The Louisiana State Penitentiary (LSP, also known as **Angola**, and nicknamed the "**Alcatraz of the South**" and "**The Farm**") is a prison farm in Louisiana operated by the Louisiana Department of Public Safety & Corrections. The prison is the largest maximum security prison in the United States with 5,000 inmates and 1,800 staff members. It is located on an 18,000 acre (73 km<sup>2</sup>) property that was previously the Angola and other plantations owned by Isaac

Franklin in unincorporated West Feliciana Parish, close to the Mississippi border. The prison is located at the terminus of Louisiana Highway 66, and the prison is about 22 miles (35 km) northwest of St. Francisville. Angola is surrounded on three sides by the Mississippi River. As of 2010 Burl Cain is the warden. The prison houses the State of Louisiana's death row for men and the state execution chamber.

Before 1835, state inmates lived in a jail in New Orleans. The first Louisiana State Penitentiary, located at the intersection of 6th Street and Laurel Street in Baton Rouge, was modeled off of a prison in Wethersfield, Connecticut. In 1844 the state leased the prison and its prisoners to Mc Hatton Pratt and Company, a private company. Union soldiers occupied the prison during the American Civil War. In 1869 Samuel Lawrence James, a former confederate major received the lease to the prison.

### **New Orleans**

New Orleans reached its most consequential position as an economic and population center in relation to other American cities in the decades prior to 1860; as late as that year it was the nation's fifth-largest city and by far the largest in the American South. Though New

Orleans continued to grow in size, from the mid-19th century onwards, first the emerging industrial and railroad hubs of the Midwest overtook the city in population, then the rapidly growing metropolises of the Pacific Coast in the decades before and after the turn of the 20th century, then other Sun Belt cities in the South and West in the post World War II period surpassed New Orleans in population. Consequently, New Orleans has periodically mounted attempts to regain its economic vigor and pre eminence over the past 150 years, with varying degrees of success.

By the mid 20th century, New Orleanians were observing with concern that the city was even ceding its traditional ranking as the leading urban area in the South.

By 1950, Houston, Dallas and Atlanta had surpassed New Orleans in size, and 1960 witnessed Miami's eclipse of New Orleans, even as New Orleans' population was recorded as reaching its historic peak by the 1960 Census. Like older American cities in this period, New Orleans' center city commenced losing inhabitants, though the New Orleans metropolitan area continued expanding in population just never as rapidly as its metropolitan peers in the Sun Belt. While the port remained one of the largest in the nation, automation and

containerization resulted in significant job losses. The city's relative fall in stature meant that its former role as banker and financial services provider to the South was inexorably supplanted by competing companies in its now larger peer cities. New Orleans' economy was always more of a trade based, commercial entrepot than manufacturing powerhouse, but the city's smallish manufacturing sector also shrank in the post World War II period.

Despite some economic development successes under the administrations of De Lesseps "Chep" Morrison (1946–1961) and Vic Schiro (1961–1970), metropolitan New Orleans' growth rate consistently lagged behind the more vigorous Sun Belt cities.

New Orleans was vulnerable to flooding even before the city's footprint departed from the natural high ground near the Mississippi River. In the late 20th century, however, scientists and New Orleans residents gradually became aware of the city's increased vulnerability. In 1965, Hurricane Betsy killed dozens of residents, even though the majority of the city remained dry. The rain-induced flood of May 8, 1995 demonstrated the weakness of the pumping system. After that event, measures were undertaken to dramatically upgrade pumping capacity. By the 1980s and 90s, it was worryingly clear that

extensive, rapid and ongoing erosion of the marshlands and swamp surrounding New Orleans especially that related to the Mississippi River Gulf Outlet Canal had left the city far more exposed to hurricane induced catastrophic storm surges than it had ever before been in its history.

Paris is considered today to be one of the most beautiful and vibrant cities in Europe. In order to alleviate social tensions in the inner suburbs and revitalise the metropolitan economy of Paris, several plans are currently underway. The office of Secretary of State for the Development of the Capital Region was created in March 2008 within the French government. Its office holder, Christian Blanc, is in charge of overseeing President Nicolas Sarkozy's plans for the creation of an integrated *Grand Paris* ("Greater Paris") metropolitan authority, as well as the extension of the subway network to cope with the renewed growth of population in Paris and its suburbs, and various economic development projects to boost the metropolitan economy such as the creation of a world class technology and scientific cluster and university campus on the Saclay plateau in the southern suburbs.

Meanwhile, in an effort to boost the global economic image of metropolitan Paris, several skyscrapers (300 m (984 ft) and higher)



have been approved since 2006 in the business district of La Défense, to the west of the city proper, and are scheduled to be completed by the early 2010s. Paris authorities also stated publicly that they are planning to authorise the construction of skyscrapers within the city proper by relaxing the cap on building height for the first time since the construction of the Tour Montparnasse in the early 1970s.

### **3.3.1 Women & Girls in the Criminal Justice System**

Female criminal behavior has been commonly perceived as a less serious problem than male criminal behavior. Historically, women have been more likely to commit minor offenses and have made up only a small proportion of the offender population. Although women remain a relatively small number of all prisoners, these facts have concealed a trend in the rising percentage of female offenders, their participation in violent crime, and have inhibited the development of gender-specific programs to address the issue

People commit crimes because that is what they want to do. Criminal behavior is a matter of choices. Today, there are many excuses cloaked as reasons for criminal behavior. The misguided nature of these assertions has a serious impact upon crime control strategies. The classical approach to crime control strategies deals

with direct intervention tactics. Law enforcement, within this rubric, takes an aggressive posture toward criminal acts. The delayed tactics of a reactionary position is relegated to the illusion of rehabilitation. In the classical view, deviance and crime are addressed in a proactive manner. This strives to be consistent with both legal and social aspects of constraint. Deviant behavior in the form of criminal activity must necessitate a punitive approach to behavior. Such an approach must come with speed, precision and certainty. For control sanctions to work, the systems of justice must work decisively. The attendant criminal justice systems must be capable of deploying the necessary resources. From an historic perspective, the classical school of criminology is often overlooked as a viable crime prevention strategy.

All available scientific, forensic and technical resources should press full force behind a more classical approach to criminology. This effort should be applied within the context of modern times. Following a doctrine of "psychological hedonism", the classical approach holds that people choose freely among alternatives of behavior. In this view, the perpetrator plans his or her criminal behavior before carrying out his or her actions. The individual creates the basis for their departure from socially, morally or legally

sanctioned aspects of behavior. A person calculates the "pain versus the pleasure of an act", or the gain minus the risk of doing a certain thing. Not unlike the rest of us, the perpetrator carries out his or her conduct as a result of personal calculations. Such acts of deviance stem from the pleasure being greater than the risk. In other words, they want to take something that someone else has. Criminals want the shortest distance between two points. The implication of the doctrine is that the societal reaction to crime should be the administration of a measured amount of pain. The general proposition of the classical school is that it is necessary to make undesirable acts painful. Attaching punishment is crucial to making an impact on behavior. Likewise, punishment requires re-education, so that criminals learn through painful costly consequence such behavior is counterproductive.

Accountability and responsibility are attached in definite ways, so the perceived loss will exceed the gain. Since the punishment must be one that can be calculated, it must be the same for all individuals. No one is excused regardless of age, mentality, social or economic status, political influence or other self indulgent conditions. People are held in absolute accountability to the actions they choose.

Deterrence and moral retribution replace rehabilitation. Preventing criminal behavior before it happens is part of the overall strategy of crime control objectives. This perspective presupposes that people will take advantage of opportunities. Since people freely decide their course of conduct, rapid societal interdiction is necessary. A concept of "free-will" criminology is necessary to ensure society does not disintegrate due to an obsession with behavioral excuses. Behavior is influenced by a decision making process that relies on consequences. As such, so is criminal behavior.

The motivation to commit acts of criminal behavior relate to basic internal desires of control, dominance, anger, revenge and display of personally perceived inadequacy. A quadrangle of self-motivated thinking transpires. Desire, opportunity, ability and gain merge to formulate the strategy of motivation. A multi-dimensional realm within the mind transforms into an outer expression of exploitation. As such, our crime control strategies and tactics must consider the inherent motivation of the criminal. The inherent motivation is the subjugation of another person for personal gain. Approaches based on hasty generalizations and politically correct agendas are counterproductive to the health, safety and welfare of the

community. We must consider what the individual criminal is like. He or she is not much different than the rest of us. Except that the criminal prefers "the short cut" in stead of the legitimate way of doing things. Forget about the pseudoscientific approaches that come up with impressive labels and complex diagnoses. And, forget about the short term fads or fetishes of quick fixes for long term problems. Fancy theoretical constructs do not solve crime. Instead, determined and dedicated hard working police officers do. They are the ones who solve criminal behavior issues affecting society. They do this through the collective interaction of public support and involvement. Not by politicians, media hype, fad or fiction.

People commit crimes as part of a selfish desire to get something for nothing. Their "private logic" focuses on their alleged "suffering" at the hands of an insensitive and cruel world. They selfishly desire to take advantage of opportunities, exploit their prurient interests, and assert their abilities. All this is done based on their individual capabilities to get what they think is rightfully theirs. The criminal is not a victim of society. Neither is he or she forced into a position of disadvantage by others. Criminals refuse to accept responsibility and accountability for their behavior. When caught, they

are quick to puppet excuses the social sciences, the media and politicians have preconceived for them. Criminals develop their thinking processes on the basis of "being owed" something. His or her behavior becomes connected to what they believe is "entitlement".

Personal choice dominates the motives of individual actions. We think, we fantasize and we act according to our underlying belief system. Through a process of rational conscious thought, we select the temptations of preference. Regardless of what comes into us from external sources, we pick what we want. We employ our learning history to do things we conjure in our own minds. Such is the rational process by which we pick and select the course of action we take. In a kind of "economic view" of the world, people balance the risks, or the costs, involved in doing a certain act. Upon validation that the "benefit" outweighs the cost, we decide to act. Then again, we might decide not to act. Crime, in a sense, holds a seductive quality and grips our attention. We are mesmerized by the darkness in the balance between good and evil. Good and evil is simply picture thinking about the scope of human nature. For some, crime pays, until caught. At the very least, we calculate a "pain versus pleasure" reality.

### 3.4 Crime Fiction

**Crime fiction** is the genre of fiction that deals with crimes, their detection, criminals and their motives. It is usually distinguished from mainstream fiction and other genres such as science fiction or historical fiction, but boundaries can be, and indeed are, blurred. It has several sub genres, including detective fiction, legal thriller, courtroom drama and hard boiled fiction.

The evolution of the print mass media in the United Kingdom and the United States in the latter half of the 19th century was crucial in popularising crime fiction and related genres. Literary 'variety' magazines like *Strand*, *Mc Clure's*, and *Harper's* quickly became central to the overall structure and function of popular fiction in society, providing a mass-produced medium that offered cheap, illustrated publications that were essentially disposable.

Like the works of many other important fiction writers of his day e.g. Wilkie Collins and Charles Dickens Arthur Conan Doyle's Sherlock Holmes stories first appeared in serial form in the monthly *Strand* magazine in the United Kingdom. The series quickly attracted a wide and passionate following on both sides of the Atlantic, and when Doyle killed off Holmes in *The Final Problem*, the

public outcry was so great, and the publishing offers for more stories so attractive, that he was reluctantly forced to resurrect him.





## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

One of Sidney Sheldon's most popular and bestselling titles, repackaged and reissued for a new generation of fans. Tracy Whitey is on top of the world. Young, beautiful, intelligent, she is about to marry into wealth and glamour until, betrayed by her own innocence, she finds herself in prison, framed by a ruthless mafia gang and abandoned by the man she loves.

Beaten and broken, but surviving with her dazzling ingenuity, Tracy emerges from her savage ordeal determined to avenge those who have destroyed her life. Her thirst for revenge takes her from New Orleans to London, from Paris to Madrid and Amsterdam.

Tracy is playing for the highest stakes in a deadly game. Only one man can challenge her he's handsome, persuasive and every bit as daring. Only one man can stop her an evil genius whose only hope of salvation is in Tracy's destruction.

Tracey Whitney has it all going for her - she's marrying her true love, who happens to come from one of Philadelphia's most predominant families, and she is carrying his baby. Then one day, she receives the news that her mother has killed herself and her world comes tumbling down.

This particular novel is split into two main parts that almost read like two different stories. In the first, he builds a picture of what makes our heroine who she is detailing her traumatic and dramatic change from a lady who seemingly has everything to one who has nothing but a deep rooted need to avenge herself. In the second he shows her as a powerful and creative woman who has used her traumas and the lessons she has learned to lead her as far away from her previous life as possible.

That said, the two separate sides of Tracey Whitney's story were excellently written and kept me gripped throughout. You can definitely see why Sheldon has the title of master of the unexpected he keeps you entertained and involved in the story from the first page to his signature, 'not quite sure what might happen next' ending.

## 4.2 Suggestion

The biggest key to his success though, is that he really makes you empathise with the main character, even when she is doing things that often aren't morally or legally acceptable. Regardless of what she does, you really are rooting for Tracey Whitney to come out on top, which for me is the thing that keeps you turning pages to the end.

The researcher suggests for those who are interested in the research of Sidney Sheldon's *If Tomorrow Comes* to analyze Tracy's effort on making an equal position between woman and man by using a feminist approach. The other researcher can use this approach because in this novel also tells about how Tracy Whitney tries to make an equal position between man and woman.

She is also tries hard to make all of her dreams becomes true by her own way as a woman who is known as a weak creature. She can prove to the world that woman also can do the same job as a man.

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