

**CARING MORAL DEVELOPMENT OF VICTOR FRANKENSTEIN  
AND HIS MONSTER IN MARY SHELLEY'S *FRANKENSTEIN***



**THESIS**

*Submitted to the Faculty of Cultural Sciences of Hasanuddin  
University as a Partial Fulfillment of the Requirements to Obtain the  
Sarjana Degree in English Literature Study Program*

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**HASANUDDIN UNIVERSITY**

**MAKASSAR**

**2023**

LEGITIMATION

THESIS

CARING MORAL DEVELOPMENT OF VICTOR FRANKENSTEIN AND HIS  
MONSTER IN *FRANKENSTEIN'S MARY SHELLEY*

BY

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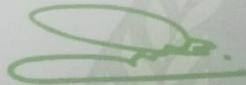
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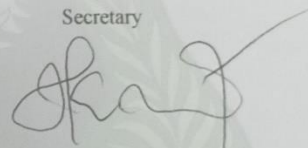
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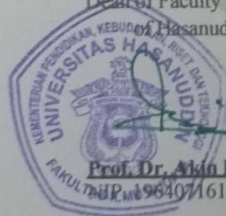
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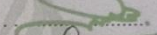
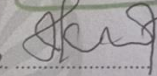
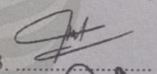
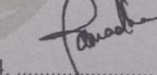
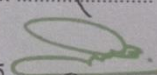
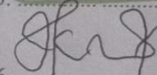
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**AGREEMENT**

On Tuesday, June 9<sup>th</sup> 2023, the Board of Thesis Examination has kindly approved a thesis by **SITTI AISYAH BINTI M. IKHWAN** (F041191073) entitled *Caring Moral Development of Victor Frankenstein and His Monster in Frankenstein's Mary Shelley* submitted in fulfillment of one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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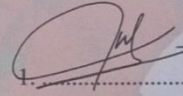
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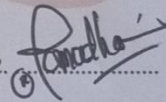
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APPROVAL FORM

With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No.1775/UN.4.9.1/KEP/2022 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Sitti Aisyah binti M. Ikhwan (F041191073) to be examined at the English Literature Study Program of Faculty of Cultural Sciences.

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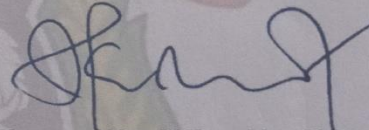
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### STATEMENT OF ORIGINALITY

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Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotations and references.

Makassar, 13<sup>th</sup> June 2023

The Writer,



Sitti Aisyah binti M. Ikhwan

## ACKNOWLEDGEMENT

First and foremost, the researcher would like to thank and praise Allah SWT, the Most Beneficent and the Most Merciful, for all the blessing and guidance that has given the researcher to successfully complete this thesis entitled *Caring Moral Development of Victor Frankenstein and His Monster in Frankenstein's Mary Shelley* which is submitted to fulfill the requirements for a sarjana degree (S1) in English Literature Study Program, Hasanuddin University.

Second, the researcher would like to express her most immense gratitude and appreciation to her supervisors, Prof. Drs. H. Burhanuddin Arafah, M.Hum, Ph.D., and Dra. Herawaty Abbas, M.Hum., M.A., Ph.D., who have given the researcher suggestions and guidance in carrying out this thesis.

Third, the researcher would also like to give her deepest thankfulness to her examiner, Dr. M. Amir P., M.Hum and Rezky Ramadhani, S.S., M.Litt, for all the corrections and revisions during the exam period in order to improve this thesis. It was a priceless experience to learn new knowledge from both examiners as this study was being completed.

Forth, special thanks to the writer's beloved parents, Muh. Ikhwan dan Junaeda, for all the sacrifice and support. All words cannot express how grateful the researcher is as their daughter. Their prayer and love for the researcher are the reason she completes this thesis.

Fifth, the researcher would like to give sincere thanks to her best friends, Nurfadillah Maulidini, Muh. Vicri Fahreza. M. and Fauziah Eva, who have made her college life more colorful and fun. Thank you for being part of the researcher's admirable story in the English Department.

Next, the researcher would like to give the deepest thanks to the researcher's favorite person, Annisa Dewi Shapira, who has been the first person in helping the researcher emotionally and keep her stay sane in completing her almost four years of study.

Finally, the researcher would say her apology and thanks to all the other unnamed who helped her in accomplishing this thesis.

Makassar, 14 May 2023

The researcher,

Sitti Aisyah binti M. Ikhwan



## ABSTRAK

**Sitti Aisyah binti M. Ikhwan.** 2023. Caring Moral Development of Victor Frankenstein and His Monster in Mary Shelley's *Frankenstein*. (Dibimbing oleh **Burhanuddin Arafah dan Herawaty Abbas**)

Skripsi ini bertujuan untuk mengetahui perkembangan moralitas kepedulian dari kedua karakter utama, Victor Frankenstein dan Monsternya dalam novel *Frankenstein* karya Mary Shelley.

Penelitian ini menggunakan metode kualitatif deskriptif. Sumber data utama penelitian ini berasal dari novel *Frankenstein* dan data sekunder diperoleh dari beberapa buku dan artikel. Teknik analisis yang digunakan dalam penelitian ini didasarkan pada pendekatan psikoanalisis, teori perkembangan moral kepedulian dari Carol Gilligan dan pendekatan strukturalisme sebagai pendukung penelitian ini.

Hasil penelitian ini menunjukkan bahwa perkembangan moral kepedulian Victor Frankenstein berada di Level 2: Conventional/Goodness as Self-Sacrifice, yang berarti Victor mampu mengorbankan dirinya untuk kebaikan orang lain. Sementara, Monsternya bisa jadi, tetapi bisa jadi juga tidak berada di level 3: Post-Conventional/The Morality of Nonviolence. Ini karena novel memiliki akhir cerita terbuka. Jika Monster berakhir dengan membunuh dirinya sendiri, maka tingkat moralitas Monster berada di level 2: Conventional/Goodness as Self-Sacrifice. Namun, jika dia memilih untuk hidup dengan tidak melukai manusia, maka Monster berhasil ke level 3: Post-Conventional/The Morality of Nonviolence.

Kata Kunci: psikoanalisis, strukturalisme, perkembangan moral kepedulian, Frankenstein, Victor Frankenstein, Monster.

## ABSTRACT

**Sitti Aisyah binti M. Ikhwan.** 2023. Caring Moral Development of Victor Frankenstein and His Monster in Mary Shelley's *Frankenstein*. (Supervised by oleh **Burhanuddin Arafah** and **Herawaty Abbas**)

The aim of this thesis is to find out the caring moral development from the two main characters, Victor Frankenstein and his Monster in Mary Shelley's novel *Frankenstein*.

This study used a descriptive qualitative method. The main data source of this study is the novel *Frankenstein* and the secondary data source is obtained from several books and articles. The analytical technique used in this study is based on the psychoanalytic approach, the moral theory of caring created by Carol Gilligan, and the structuralism approach as a support for this research.

The results of this study indicate that Victor Frankenstein's caring moral development is at Level 2: Conventional/Goodness as Self-Sacrifice, which means that Victor is able to sacrifice himself for the good of others. Meanwhile, the Monster might be, but also might not be at level 3: Post-Conventional/The Morality of Nonviolence. This is because the novel has an open ending. If the Monster ends up killing himself, then the Monster's morality level is at level 2: Conventional/Goodness as Self-Sacrifice. However, if he chooses to live without harming humans, the Monster can successfully develop to level 3: Post-Conventional/The Morality of Nonviolence.

Keywords: psychoanalytic, structuralism, caring moral development, Victor Frankenstein, Monster, Mary Shelley.

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background

Literature is a term that refers to the aggregation of written work, and it is also used to refer to writings that are considered to be art forms. The word "literature" comes from the Latin, *literatura/litteratura*, which is derived etymologically from "littera," or letter, the lowest element of alphabetical writing. Eagleton (1996:2) also defines literature as a particular organization of language that contained specific laws, structures, and devices that had to be studied independently rather than being shrinkage into something else. Thus, literature can be considered as written work that should be independently studied and made up of a collection of letters that make sense and are cohesive.

There are three forms of classical literature: epic, drama, and poetry. Epic is a precursor of the modern novel (i.e., prose fiction) because of its structural components, including plot, character portrayal, and narrative perspective. However, the term "epic" was often dropped during this period and rather introduced "prose," "fiction," or "prose fiction" for the literary genres of the novel (Eagleton, 1996: 3).

Moreover, Rainsford (2014: 43) describes that there are several subgenres of prose fiction. Some of these are frequently quite simply described by length. The novel and the short story are the two main genres of prose fiction. Another subgenre

is novella. Klarer (2004: 14) defines novella or novelette occupies a central way between the novel and the short story because of its length and narratological characteristics, which makes it difficult to categorically belong to the novel or short story genre.

Every subgenre of prose fiction tells the story of a character's life and the people around them by emphasizing the characterization and personality of each character. In each character, many traits represent him. One of these traits is the moral of the characters.

In simple terms, moral is the guideline of right and wrong behavior and the goodness or badness of human character. Furthermore, Walker explains that:

Morality is a fundamental and pervasive aspect of human functioning with both interpersonal and intrapsychic components; more specifically, it refers to voluntary behaviours that have, at least potentially, some social and interpersonal implications and that are governed by internal psychological (i.e., both cognitive and affective) mechanisms (2004: 547).

In this case, three viewpoints need to be taken into consideration based on Walker's definition of morality. First, morality encompasses both the interpersonal components of life (in that it governs our interactions, organizes our relationships, and advocates our conflicts) as well as intrapsychic (in that it also references our fundamental goals and values, lifestyle, and identity). Second, morality asserts that moral functioning is dynamically intertwined and involves multiple dimensions, including thought, emotion, and behavior. For instance, moral feelings like guilt or empathy always come with some associated cognitions. Third, it is unwise (both

conceptually and practically) to define morality in an extremely restrictive way because morality is a widespread aspect of human functioning (Walker, 2004: 547).

Consequently, moral psychology becomes crucial for developmental research since morality permeates human functioning. Moral psychology is relevant to a wide range of theoretical perspectives, processes, and content areas across developmental psychology. It has the potential to significantly improve parenting, education, corrections, and other areas of intervention because morality is crucial for broader society as it is necessary for the human condition (Walker, 2004: 546).

In the field of psychology, Kohlberg argues that morality is neither innate nor learned. Instead, its growth includes the active development of a series of cognitive structures, each able to reconcile the contradictions and conflicts brought about by earlier ways of thinking about moral dilemmas (Moshman, 2011: 70). Thus, moral and morality are cognitive expressions of choice that are frequently categorized as good or terrible, right or wrong (Reischil, 2009: 15).

Thus, the development of morality occurs in the human cognitive structure from the psychological perspective. This development of morals refers to changes in a person's mental process rather than merely their growing understanding of societal norms, which usually leads to good-bad and right-wrong judgments (Kohlberg, 1977: 54). Therefore, morality is not limited to how a person acts or behaves towards others. But, beyond the fact that people have different characteristics, it is important

to comprehend and analyze why each person behaves well or badly and why something is considered good or bad.

In this research, the researcher mainly focuses on the novel *Frankenstein* by Mary Shelley. This story focused on Victor's life path from he was a child until the point where he was able to create a "monster" that caused him a lot of problems for the rest of his life. According to Nishiura et al. (1991: 718), Mary Shelley started writing her first and most well-known novel in June 1816 when she was 18 years old and still unmarried. *Frankenstein* was first released in 1818. Debbihi (2020: 23) also states that the second edition of *Frankenstein* was released in 1823, and a revised version that the author referred to as her "hideous progeny" was released in the novel's third edition, which was released in 1831.

Moreover, Hoeveler (2003: 45) warns us as the Latin epigram, *cave ab homine unius libri*, which means: "beware the author of one book." *Frankenstein* has so completely overshadowed Mary Shelley's other works that many readers mistakenly think she is a one-book author. It's because *Franskenstein* is one of the most difficult literary works ever written and Mary Shelley's finest literary accomplishment (Munteanu and Shelley, 2004: 9).

In addition, *Frankenstein* is also one of the important works that represents the English Romantic period, even though it has different ideology and principles than most of the Romantics' works. As said by Munteanu and Shelley (2004: 9), unlike



the majority of Romantic writers, Mary Shelley seems more intrigued by the dark, destructive aspects of human reality and the human spirit.

Furthermore, *Frankenstein* is a book that not only challenges or undermines the vast majority of Romantic ideologies' principles but also foreshadows the profound existential concerns about human nature and existence that characterize Modernism. The Monster's ambiguous character is therefore particularly effective in conveying the unsettling idea that every living thing and every creative act has the capacity for both good and bad (Munteanu and Shelley, 2004: 9). Sherly (2020: 63) also states that Shelley presents the two opposing personalities in the characters that stand for their good and bad aspects.

To understand one's morality, especially the character morality of Victor Frankenstein and his monster in *Frankenstein*, a theory of moral development is needed. Several theories can be used to analyze moral development, such as Kohlberg's and Piaget's theory of moral justice and Gilligan's theory of moral care.

In this research, the researcher uses morality as a care theory created by Gilligan. According to Kalsoom et al. (2012: 16), Gilligan started a study and questioned women's development because of the lack of attention, especially research in the field of psychology on women and girls. In her book, *In a Different Voice: Psychological Theory and Women's Development*, Gilligan argues that men and women develop differently and that none can be claimed to be more or less morally mature than the other. She contends that men and women are taught distinct values as they grow up.

Besides, women have a way of reasoning in “different voices”. Women are close to the term "moral of care" while men are attached to the term "moral of justice". The moral of care and moral of justice in Gilligan's view is fundamentally different. Morality as justice holds that the requirements of equality, impartiality, and universality fully encompass the moral world. The representation of justice holding balanced scales while wearing blinders serves as a symbol for these standards. In contrast, "morality as care" finds moral significance in forms of human connection and responsiveness that develop between human beings who are regarded by each other as precisely the distinctively unique human beings whom they are, rather than as abstractly defined rights bearers (Sharpe, 1992: 296).

Therefore, this study attempts to analyze the caring moral development of the character Victor Frankenstein and his creation and uses the title *Caring Moral Development of Victor Frankenstein and His Monster in Frankenstein's Mary Shelley*. The researcher hopes this study can help us understand the level of morality of the two characters and know the reason that characters behave in certain ways.

## **1.2 Identification of Problems**

After reading Frankenstein by Mary Shelley, the researcher finds and identifies some problems contained in the novel, such as:

### 1.2.1 The psychological instability of Victor Frankenstein

- 1.2.2 The social conditions that influenced Victor Frankenstein's obsession with creating life
- 1.2.3 Self –alienation of Victor Frankenstein during his experiments
- 1.2.4 Victor Frankenstein's loss of parental responsibility for his creation
- 1.2.5 The social rejection experienced by Frankenstein's Monster because of his appearance
- 1.2.6 Caring moral development of Frankenstein’s Monster
- 1.2.7 The moral values of each character in Frankenstein's novel
- 1.2.8 Monster's cruelty to Frankenstein and the people he loves

### **1.3 Scope of Problems**

The scope of problems is used to narrow down the issues studied to be more focused. In this study, the researcher limits the problem to the caring moral development of the character Victor Frankenstein and his Monster.

### **1.4 Research Questions**

Based on the identification of the problem and scope of problems, the research questions in this study are as follows:

- 1. 4.1 How is the moral development of Victor Frankenstein presented?
- 1. 4.2 How is the moral development of Frankenstein’s Monster presented?

## **1.5 Objectives of Research**

Based on the research questions, the research objectives in this study are as follows:

1.5.1 To explain Victor Frankenstein's caring moral development

1.5.2 To explain Monster's caring moral development

## **1.6 Sequence of Writing**

This study is divided into five chapters. Chapter 1 consists of an introduction, background, problem identification, scope of problem, research question, objectives of research, and sequence of writing. Chapter 2 deals with an overview of the relevant previous studies and the theoretical basis. Chapter 3 contains research method. Chapter 4 consists of an analysis. Finally, Chapter 5 consists of conclusions and suggestions from the study that has been done.

## CHAPTER II

### LITERATURE REVIEW

#### 2.1. Previous Study

This study takes several studies that have been published previously. The first study is carried out by Brännström (2006) entitled *an analysis of the theme of alienation in Mary Shelley's Frankenstein*. This study aims to analyze the theme of alienation in Mary Shelley's *Frankenstein*. The researcher uses a variety of meeting places as a method to demonstrate the character's alienation. The result of this study is that the theme of alienation is undoubtedly one of the most critical themes in *Frankenstein*. Alienation is the common denominator between the three main characters. 1) Victor Frankenstein is perhaps the only character that more or less chooses alienation by himself because of his desire for knowledge. In the end, Victor becomes a prisoner of his creation. 2) The Monster is forced into alienation to survive and becomes the savage that humankind believes it is. By giving the Monster his perspective, the reader can sympathize with the pain and suffering those humans because. 3) Robert Walton represents the healthy human being with bad and good sides and represents the balance between Victor and the Monster.

The second study was by Webster (2011) entitled *Mary Shelley's Frankenstein: The Creature's Attempt at Humanization*. This study delves into what makes something human and what makes Frankenstein's Monster inhuman. The researcher

employs a careful reading of Mary Shelley's book to study chosen scenes. This study finds that the creature cannot be acknowledged as a human being since he is a singular individual who cannot be a community member. He is unusual both in look and in the manner in which he was created. Because of his unusualness, the creature is unable to relate to humans. He can't be human if he can't connect to others. The creature's capacity to comprehend and speak prevents him from assimilating into human society. He is excluded since he does not have a physically identical creature to him.

The third study was by Fakhruddin (2015) entitled *the internal conflict faced by Victor Frankenstein in Mary Shelley's Frankenstein*. This research aims to discover some of Victor's internal issues in the novel and how his personality structures influence his inner conflicts. This study analyses Mary Shelley's Frankenstein using Sigmund Freud's personality structure theory to determine the types of internal conflict and the impact of Victor's personality structures on his inner conflicts. This study shows that there are four internal conflicts based on Lewin's idea of conflict approach and avoidance in Frankenstein: approach-approach conflict, avoidance-avoidance conflict, approach-avoidance conflict, and multi-approach-avoidance conflict. This research also discovers that every internal struggle he faces depends on Victor's personality structure and has different terms. Each internal conflict leads to another option when confronted with a problem, which affects the outcome of problem-solving.

The fourth study was written by Septiaji & Nisya (2019) entitled *Gilligan's Perfective Morality Toward Women in Short Stories Which Published in Kompas From 2010-2015*. This study uses Gilligan's concept of morality which is related to three aspects, namely, pre-conventional (individualist), conventional (willing to sacrifice), and post-conventional (determine of decision) using content analysis methods. The data used are from 23 of the 130 short stories published by Kompas. The results of this study indicate that women's individualistic attitudes are caused by their ego, sense of security, and anxiety. Self-sacrifice is caused by compassion and care; Decision making is caused by a causal relationship supported by feelings of guilt, happiness, doubt, toughness, despair, and hopelessness.

Based on four relevant previous studies, it can be concluded that the research *Caring Moral Development of Victor Frankenstein and His Monster in Frankenstein by Mary Shelley* has similarities with the four previous studies; the first to third research uses the same object of study, the novel Frankenstein, while the fourth research uses the same theory, Gilligan's theory of moral care. That uses the same research object. What distinguishes the four earlier studies from this research is that the first study discusses the analysis of the theme of alienation in Mary Shelley's Frankenstein. The second study discusses what makes Frankenstein excluded from humanity. The third study discusses Victor's internal problems using Sigmund Freud's theory of personality structure. The fourth study used 23 short stories published by Kompas as the object of study.

## **2.2. Theoretical Background**

### **2.2.1 Psychology and Literature**

According to Yimer, psychology and literature are two scientific studies that focus on the human mind and soul. Psychology is trying to comprehend the mental work, brain proceeds, and behavior of humans; On the other hand, literature is a human product that portrays human life and mind through literature works (2019: 159). One thing that correlates between literature and psychology is literary works.

The reason for this is that literary works study humans and explore their inner world in all of its aspects. Literary works also support psychology in form of portraying human psychological conditions. Literary works benefit from psychology in that it presents characters more effectively, accurately conveys their moods, and immerses the reader in the psychological side of human existence. The psychological condition can be found in a variety of literary genres, from poems to short stories, dramas, and novels. The most overt references to the human mind, however, can be found in psychological novels that explore people's innermost experiences, thoughts, sensations, emotions, and introspections (Yimer, 2019: 159).

Moreover, Aras (2015: 252) explains that besides literary works, the author's perceptions, dreams, conscious or unconscious thoughts, and the contrasts between the author's real-life personality and the author in the text are



taken into consideration. The author and the writing process are also subjected to psychoanalytical techniques.

In addition, Hossain (2017: 43) states that psychoanalytic in literary can concentrate on any of the following:

2.2.1.1 The author: The author, his or her life, and the literary work are all examined using this idea.

2.2.1.2 The characters: This theory is used for the analysis of one or more of the characters, and the psychological theory is utilized to explain the motivations and actions of the characters.

2.2.1.3 The audience: The theory is utilized to explain why people find the work appealing.

2.2.1.4 The text: The theory is applied to examine the text's use of language and symbolism.

Considering all of these, Aras (2015: 252) concludes that the term "psychology of literature" refers to the psychological study of the writer as a type and as an individual, the study of the creative process, the study of the psychological types and laws present in literary works, and finally the study of the effects of literature on readers (audience psychology).

The term psychology of literature is often called psychoanalysis. According to Yimer (2019: 160), psychoanalysis existed in the earlier centuries as Aristotle made a concept called Catharsis. It is a concept that brought literature and

psychology together (psychological or mental purification of feelings). Since then, different authors, philosophers, and critics have made connections between literature and the human psyche using a variety of methodologies or movements. The elements of psychology and literary creation were not only united in tragedy, but also in the book, the poem, the short story, and even in some psychoanalytical ideas.

However, Hossain (2017: 41-42) argues that psychoanalysis originated in the medical field. It began in psychology, moved to other fields of study, and eventually ingrained literary studies as one of the various approaches to literature. The first one who advanced psychoanalytic theory was Sigmund Freud.

According to Holland (1993: 5), psychoanalysis has three passes. The first phase started in 1897 until 1923 when Freud made his great original discoveries of free association, unconscious processes, the Oedipus complex, infantile sexuality, and the relationship between conscious and unconscious. The second phase began when Freud rethought the model he made on his original discoveries, and he and his colleagues in the 1920 and '30 in Vienna developed the structural id—ego—superego model, the principle of multiple functions, and what we consider as ego-psychology. The third phase started in the 1950s to the present. This phase replaces the prior theories based unconscious—unconscious or ego—nonego with self and others. These are called self-psychoanalyses.

Furthermore, the studies of psychology's relationship to literature, literary works, and writers that Freud began continued by other notable psychologists, like Adler, Jung, Lacan, Fromm, Reich, and Klein. The psychology of literature has also been influenced by authors and literary theorists like N. Holland, Lev Tolstoy, Fyodor Dostoevsky, and Virginia Woolf (Yimer, 2019: 159).

### 2.2.2 Moral Definition

Moral is the value regarding the good and bad of human behavior. In Kamus Besar Bahasa Indonesia (KBBI) (2016), moral is defined as good and bad actions, attitudes, obligations, morals, characters, honors, and ethics accepted by society.

The assessment of a certain behavior as good or evil, or as right or wrong, is known as moral judgment. Mascarenhas (2019: 227) argues that moral judgements convey a conclusion or choice regarding a specific action or a person's character based on our knowledge of moral theories and/or the values they stand for. Most of the time, people has no trouble deciding whether to be truthful, whether a particular choice is morally right or wrong, whether there is a conflict of interest, and other moral decisions. Typically, our moral life is made up of an intricate combination of rules, lessons learned, parables, vignettes, and virtues that serve as our reliable moral judgements.

Moral reasoning is a process of making moral judgments (Mascarenhas, 2019: 227). Bucciarelli & Johnson (2008: 126) states “moral reasoning is just normal reasoning about deontic propositions that happen to concern morality.”

Moral reasoning is a crucial aspect of human development and an essential aspect of human societies' evolution over time. It helps people to realize when change is necessary. People becoming aware of inconsistent moral standards or unfair treatment of others cause this. To make a case for change, one must explain why treating others unfairly or unequally is undesirable. At its foundation, moral reasoning requires that one understand that it is wrong to cause suffering or treat other people unfairly (Killen & Dahl, 2021: 2).

Furthermore, individuals must also consider the flaws in dominant attitudes, such as stereotypes and biases, in order to bring about change. Reasoning helps people fight against deeply rooted prejudices and other attitudes by identifying their mistakes in this and other ways (Killen & Dahl, 2021: 2).

However, Individuals do not always protest unfairness in situations since the relationship between reasoning, judgments, and decisions to act is complicated; it can be very expensive to dispute unfair actions. To overcome this, we have to understand the significance of moral reasoning as a tool for promoting social change that starts in early childhood. Therefore, moral reasoning has the ability to change society because it is a natural course of human development (Killen & Dahl, 2021: 2).

### 2.2.3 The Moral Theory of Caring by Carol Gilligan

Gilligan was born on November 28, 1936, in New York City. She is the only child of a lawyer, William Friedman, and a nursery school teacher, Mabel Caminez (Mauthner, 2019: 2). Gilligan graduated from Swarthmore College with a bachelor's in English literature in 1958, Radcliffe with a master's in clinical psychology in 1961, and Harvard with a doctorate in social psychology in 1964 (Gottschalk, 2007: 66). She holds honorary degrees from Regis, Swarthmore, and Haverford colleges in addition to an A.B. from Swarthmore College and an M.A. from Radcliffe College. She previously held the Blanche, Edith, and Irving Laurie New Jersey Chair in Women's Studies at Rutgers University as well as a Mellon Fellowship from the Wellesley Centre for Research on Women (Gilligan, 1990: 254).

Five years after earning her Ph.D., in the late 1960s, Gilligan went back to Harvard to teach part-time. Fortunately, she was given the chance to co-teach Lawrence Kohlberg's course on moral and political decision-making and Erik Erikson's course on the human life cycle (Gilligan, 2005: 729). She was attracted to people like Erikson and Kohlberg because of their keen interest in the relationship between psychology and political decision-making, literature, and philosophy (Goldberg, 2000: 701). As stated by Pegler (2007: 89), Gilligan and Kohlberg collaborated frequently, and the two of them even co-wrote the 1971

paper *The Adolescent as a Philosopher: The Discovery of the Self in a Post conventional World*.

Duska and Mariellan (1975: 42) argue that Lawrence Kohlberg is arguably the most significant psychologist of moral development. Kohlberg, an American professor of education and social psychology at Harvard University, is currently doing and supervising a large body of research on the evolution of morality. He received his education at the University of Chicago, where he later returned as a child psychology teacher and researcher following a brief stint at Yale and the Institute for Advanced Studies in the Behavioural Sciences, Palo Alto, California. He moved from Chicago to Harvard in 1967, where he now runs an institute that aims to familiarize other professionals with his beliefs and research methods in addition to conducting research and teaching.

In Kohlberg's research, there are considerable differences in people's moral outlooks when one examines the reasons they make for their moral judgments or behaviors. Kohlberg does not focus on moral behavior. He doesn't pay any attention to what someone else is doing. Rather than examining a person's behavior or simply listening to what they claim is wrong, he examines the reasons they believe a certain activity is bad (statement) (Duska and Mariellan, 1975: 43).

However, Pegler (2007: 89) in *The Praeger Handbook of Education and Psychology* states that Gilligan started to feel uncomfortable utilizing Kohlberg's standards to evaluate moral progress due to the way women were viewed. The average female scores were one stage lower than the average male score according to Kohlberg's model, suggesting that women had less moral development than males. This is confirmed by Gilligan's statements below:

... In the research from which Kohlberg derives his theory, females simply do not exist. Kohlberg's six stages that describe the development of moral judgment from childhood to adulthood are based empirically on a study of eighty-four boys whose development Kohlberg has followed for a period of over twenty years. (Gilligan, 1993: 18)

Furthermore, Gilligan began a study and re-examined the development of women due to a lack of attention, particularly a study on women and adolescent girls in the field of psychology. Gilligan wrote an essay titled *In a Different Voice: Women's Conceptions of Self and of Morality* that was published in the Harvard Educational Review in 1997. This article inspired her to write a book titled *In a Different Voice*. Gilligan's *In a Different Voice* (1982) has drawn audiences from all over the world. The book has been translated into seventeen other languages and has sold more than 750,000 copies, a remarkable achievement for academic work (Pegler, 2007: 89-91).

In *In A different Voice*, Gilligan offered a unique philosophy of women's personal and moral growth, in contrast to the traditions of Sigmund Freud, Jean Piaget, and Lawrence Kohlberg, who believed that women were morally and

developmentally inferior to males. Gilligan argued that the experiences of men and women are essentially diverse and call for independent techniques in their research rather than designating one gender as superior or inferior (Gottschalk, 2007: 67).

Consequently, Gilligan distinguishes between a masculine ethic of justice and a feminine ethic of care. Men judge themselves guilty if they do something wrong according to a justice ethic. Men typically think in terms of rules, individual rights, and fair play as a result. So it can be said that justice is impersonal since all of these goals can be achieved without any connection to other people. On the contrary, in of ethic of care, women who permit others to experience pain hold themselves accountable for not doing the action to stop or lessen the suffering. Women are more likely to think in terms of empathy, loyalty, responsibility, making peace, and sacrifice. Therefore, the ethic of care requires interpersonal interaction since it is rooted in connection (Pegler, 2007: 90).

Additionally, according to Gilligan, these differences in moral stances are brought on by different self-images. The primary caregivers who provide physical and emotional support during early childhood and adolescence help to shape individual identities. Both sexes can develop whichever perspective, according to Gilligan. As a result, whereas some males base their moral judgments on an ethic of care, some women interpret moral challenges in terms



of justice. In Gilligan's opinion, there are two distinct, complementary approaches to thinking about moral issues (Pegler, 2007: 90).

Moreover, Gilligan outlines her moral development stages and, like Kohlberg, her theory divides moral maturity into three main categories: pre-conventional, conventional, and post-conventional (Pegler, 2007: 90). Gilligan put forward the three stages of moral development as follows:

Level 1: Pre-conventional/Orientation to Self-Survival: Men/women are initially focused on safeguarding their own self-interests to get to level II. They must undergo a period of adjustment where they acknowledge that acting in their best interests and acting responsibly may sometimes conflict (Kalsoom et al., 2012: 18). Thus, there is a selfish tendency to individual survival in the initial stage of pre-conventional morality. They don't feel linked to one another. They look out for themselves, yet are unable to look beyond themselves (Pegler, 2007: 90).

Level 2: Conventional/Goodness as Self-Sacrifice: At this stage, men/women make an effort to act responsibly, avoiding harming others when at all feasible, even if this means sacrificing themselves in the process (Kalsoom et al., 2012: 18). In this stage, morality is characterized by selflessness and goodness. Women put their moral worth on their capacity to show concern for others. They look for ways to solve problems so that nobody gets hurt, but they

soon find that they often have to decide who will get hurt, and that person is usually themselves. Particularly when those others are viewed as dependent or vulnerable, they feel obligated to provide for their needs (Pegler, 2007: 90).

Level 3: Post-conventional/The Morality of Nonviolence: Post-conventional morality reflects the responsibility for the consequences of choice. At the core of moral decision-making are the exercise of choice and the willingness to take responsibility for that choice. Men/women in this stage realize that there are no easy answers, and so they make an effort to take control of their lives by admitting the seriousness of the choice and considering the whole range of their conflicting responsibilities (Pegler, 2007: 90). At this stage, men/women accept the idea of nonviolence as the foundation for all moral behavior, and when making moral decisions, they now prioritize preventing injury to themselves just as highly as preventing harm to others (Kalsoom et al., 2012: 18).

#### 2.2.4 Structuralism Approach

The researcher uses a structuralism approach to support the analysis of this thesis. In general, structuralism is the study of structure in language. According to Gough (2010: 1), Ferdinand de Saussure's *Course in General Linguistics* was one of the initial sources of structuralism. Saussure only used structural analysis to analyze linguistic systems, but many Continental intellectuals and philosophers chose to use his reasoning more broadly. As a result, his

assumptions and techniques were later changed and expanded to include non-linguistic phenomena and other fields. By the 1960s and 1970s, structuralism had been adopted to such an extent in such as anthropology, psychoanalysis, literary theory, and architecture that it had emerged as a significant intellectual movement.

Moreover, in its initial appearance, as exemplified by Lévi-Strauss and other writers in the 1950s and 1960s, structuralism transcends the traditional disciplinary boundaries of the humanities and social sciences by attempting to provide an objective review of all social and cultural practices, in an area that contains mythical narratives, literary texts, advertisements, fashions in clothing, and social behavior patterns (Abrams, 1999: 300).

As a literary approach, Abrams (1981: 87) states that "structuralist criticism stands free from the poet, audience, and its environment. It describes the literary work as a self-sufficient object". What Abrams tries to point out here is that literary works are considered independent objects and are analyzed without counting the author, reader, and environment of the literary work.

In addition, literary works are viewed by structuralisms as a whole which is cogently constructed by its building elements. It is one of the literary theories that place more emphasis on the relationships between the elements that shape

literary works from within. It is called intrinsic element which included theme, plot, setting, point of view, and character and characterization.

Thus, the analysis of structuralism essentially aims to accurately explain the purpose and relationship of the various literary elements as explained by Abrams (1999: 301) that the purpose of classical structuralism isn't to offer interpretations of any particular book but rather to make explicit, in a quasi-scientific manner, the tacit grammar (the system of rules and codes) that determines the shapes and meanings of all literary productions.

#### 2.2.4.1 Theme

The term "idea" describes one or more results of general and abstract thought. The consideration of ideas in literary analysis pertains to meaning, interpretation, justification, and significance. Most stories have a lot of ideas. An idea that appears to be the main one and recurs frequently throughout the work is called "theme". The terms "theme" and "main idea" are often used similarly (Roberts & Zweig, 2012: 371).

Kennedy & Gioia (1995: 189) also explain that theme in literary literature is rarely as obvious since writers usually don't set the theme and show it clearly in the story. The theme doesn't have to be a moral or a message; it could simply be the sum of the events or the issue of the story

#### 2.2.4.2 Plot

The plot is the sequence of incidents or events that an author uses to build a story is referred to as the plot. A plot summary may include character dialogue and actions, but it omits description and analysis in favor of a focus on the main events (Arp and Johnson, 2016: 97).

According to Allen and Arthur (2008: 24), any plot revolves around a struggle or conflict between opposing forces. Conflicts can either be internal or external. An internal conflict is a conflict taking place inside a character's head. Usually, the character's struggle revolves around a choice or decision. An external conflict is a conflict between a character and an outside entity, such as another character, society, or a natural force. A conflict is typically introduced at the start of a narrative, whether it is internal or external.

Furthermore, Allen and Arthur (2008: 24) divide the plot into five parts, as follows:

- 2.2.4.2.1 Exposition: introduces the setting, the characters, and the conflict.
- 2.2.4.2.2 Rising action: presents obstacles that make the conflict more serious; creates suspense.
- 2.2.4.2.3 Climax: is the pivotal point and the most suspenseful moment; clearly shows the outcome of the conflict.

2.2.4.2.4 Falling action: shows how the main character resolves the problem; eases the suspense; speculates on the conclusion of the story's climax.

2.2.4.2.5 Resolution: identify the outcome; ties up any remaining conflicts.

### 2.2.4.3 Setting

The term "setting" refers to the location of the place, time period, and social context in which a text's action takes place. Robert in *Literature: An introduction to reading and writing* explains that the idea of the setting of place encompasses a wide range of information regarding objects and locations of human manufacture, construction, and maintenance. It's also important to take into consideration the natural environment, and any living things around, as well as the periods, seasons, and weather patterns that may affect and interact with the character, motivation, and conduct (2011: 208-209).

In addition, another crucial aspect of the setting, besides place, is time—whether it is an hour, a year, or a century. Setting can also include the weather, which in some stories may be very important (Kennedy & Gioia, 1995: 110-111). Just as the setting of place and time, characters are also influenced by historical and cultural presumptions (Roberts & Zweig, 2012: 209). Additionally, the setting may consist of psychological or moral traits that are typical of a certain era, location, or set of circumstances.

#### 2.2.4.4 Point Of View

Point of view is the term used to describe the speaker, narrator, character, or voice that authors create to tell stories, make observations, offer arguments, and express personal opinions and judgments (Roberts & Zweig, 2012: 119). In addition, Arp and Johnson (2016: 240) state that there are four basic points of view, as follows:

##### 2.2.4.4.1 The omniscient point of view

The story is told in the third person by an omniscient narrator, whose knowledge and authority are unlimited. Such narrators are free to wander wherever they like, to see inside the hearts and minds of characters of their choice, and to inform us of their thoughts and feelings. These narrators have the ability to analyze actions and, if they so choose, offer commentary on the stories' importance. They know all and are free to disclose any information they want to us.

##### 2.2.4.4.2 The third-person limited point of view

The story is delivered in the third person but from the perspective of just one character. The character serves as lenses through which writers perceive the events—their eyes and minds. While using this perspective, the author can move inside and outside of this character without ever leaving their sides. They describe what this character sees,

hears, thinks, and feels; they may also provide an interpretation of the other characters' attitudes and actions. They are omniscient about the characters that serve as their point of view, frequently knowing more about them than the characters do. However, they are limited to these characters' views and don't directly reveal what other characters are actually thinking, feeling, or doing outside of what the point-of-view character already knows or may deduce about them. The chosen character may be a prominent or minor character, a participant, or an observer, and this decision will also be crucial to the plot.

#### 2.2.4.4.3 The first-person point of view

The author turns into one of the characters in the first-person point of view, who then tells the story in the first person. Again, this character may be a big or small character, the protagonist or an observer, and whether the protagonist tells the story or someone else does will make a significant impact.

#### 2.2.4.4.4 The objective point of view

The narrator turns into a roving sound camera from the objective point of view. Although this camera is movable, it can only record what is visible and audible. It is not permitted to analyze, speculate, or enter the mind of a character. With this point of view, which is also sometimes referred to as the dramatic point of view, readers are



put in the role of audience members in a play or movie. They observe what the characters do and hear what they say, but they must draw their own conclusions about what they are like and how they feel. The purpose of the authors is not to elucidate. As soon as authors add their own words, they start to interpret through the very choice of words, therefore a story told purely in dialogue would be the clearest example of one delivered from the objective point of view.

#### 2.2.4.5 Character and characterization

In literature, a character is a verbal portrayal of a human with all the good and bad traits of being human. Therefore, despite the author's endeavours to convey the illusion of realism, a character in a novel or play is not a real person and has no existence outside of the literary work. A character is only a construction of words meant to communicate an idea or view of experience. Before its entire significance can be appreciated, a character must be viewed in relation to other elements of the composition, such as action and setting (Taylor, 1981: 62).

There are two types of characters: flat characters and round characters. Arp and Johnson (2016: 144) explain that flat characters is who typically only have one or two defining characteristics and may be summed up in one sentence or two. Meanwhile, the rounded character is multifaceted and complex character with a three-dimensional quality similar to real people.

Furthermore, a round character is frequently referred to be the hero or heroine since they play a significant role in the story. However, some heroic characteristics are lacking in round characters, hence it is preferable to adopt the more neutral term, the protagonist (the "first actor"). The protagonist plays a key role in the story and engages in conflict with an antagonist (the "opposing character") (Roberts & Zweig, 2012: 161).

In addition, fictional characters can be divided into two categories: static and developing. The static character is essentially the same individual from the start of the story to its ending. On the other hand, a developing (or dynamic) character goes through a clear change in personality, outlook, or character. The shift could be big or small, positive or negative, but it has to do with something fundamental and important, not just a small tweak in behavior or viewpoint (Arp and Johnson, 2016: 145)