

CHAPTER I INTRODUCTION

In this chapter, the writer explains the introduction of the research, consisting of the Background of The Study, Identification of The Study, Research Question, Objective of The Study, and Sequence of The Writing.

1.1 Background of The study

Moral and moral character play essential roles in shaping individuals' ethical behavior, ultimately influencing social cohesion and order within communities. As Cohen and Morse (2014) state, "*Moral character can be defined as an individual's disposition to think, feel, and behave in an ethical versus unethical manner. It can also be defined as the subset of individual differences relevant to morality*" (p. 44). Moral character encompasses a range of traits and tendencies that guide an individual's ethical decision-making and behavior. In their words, "*Moral character encompasses individual differences in motivation, ability, and identity that influence whether a person engages in moral behavior (e.g., helping) versus immoral behavior (e.g., harming)*" (Cohen & Morse, 2014, p. 45). In addition, morality involves behaviors guided by ethical principles such as fairness, empathy, and altruism. These behaviors are crucial for maintaining social order and cohesion in communities.

Morality describes an individual's inclination to think, feel, and act in ways that are either moral or immoral. It reflects the unique traits and dispositions that shape a person's capacity to make ethical choices and engage in moral actions. As a framework for decision-making, morality encompasses values such as justice, compassion, and selflessness, which guide behavior and encourage prosocial conduct. In a broader sense, morality represents the principles that sustain social harmony by promoting fairness and discouraging destructive behavior. In this way, morality and moral character complement one another, working together to ensure peaceful social interactions within communities and shaping individual behavior.

In literature, morality plays a crucial role as it provides a lens through which social ideals, ethical dilemmas, and human behavior can be examined. Authors often employ moral themes to explore the complexities of human nature and the consequences of individual choices, encouraging readers to reflect on what is right and wrong. By themes, literature not only inspires personal growth and empathy
ness of social injustices. The presence of moral dilemmas in literary
ders to reconsider their own beliefs, deepening their understanding
ng lessons that extend beyond the text. In this sense, literature
irror of society and as a guide for navigating the moral challenges
that serve as guidelines for readers in shaping their behavior and
responsibility. This view aligns with Pantić's (2010) argument that



literature contributes to moral education by presenting complex ethical situations that allow readers to reflect on and develop their own moral judgments.

In this study, the writer focuses on morals in *A Study in Scarlet* by Arthur Conan Doyle, where morality serves as a central theme, with the narrative exploring justice, revenge, loyalty, and ethical responsibility through its intricate characters and compelling story. By weaving these themes into the plot, Doyle invites readers to contemplate the complexities of morality and its profound implications in real-life situations.

A Study in Scarlet introduces Sherlock Holmes and Dr. John Watson, whose partnership forms the foundation of the narrative. Holmes, with his unparalleled deductive reasoning and unyielding commitment to uncovering the truth, represents an ideal of rational justice. His actions throughout the novel demonstrate a moral clarity that is often at odds with the flawed systems of law enforcement he encounters. In contrast, the character of Jefferson Hope embodies the darker side of morality and revenge. Hope's actions, though rooted in personal loss and a desire for justice, challenge readers to question the ethical boundaries between retribution and justice.

One of the central moral dilemmas in the novel revolves around the concept of justice. Holmes' pursuit of justice is methodical and aligned with legal systems, reflecting his belief that truth must be established through evidence and logic. In contrast, Jefferson Hope's quest is deeply personal and driven by loyalty to Lucy Ferrier, whose tragic fate shapes his sense of morality. Yet this individual struggle is closely tied to the broader settings of the novel. The oppressive environment of the Mormon community in Utah illustrates how power can distort ethical values, while the streets of Victorian London represent Holmes's impartial logic and reliance on institutional justice. By contrasting these contexts, Doyle shows how both personal motives and societal structures shape moral choices, underscoring the thin boundary between legitimate justice and revenge.

Structuralism plays a significant role in analyzing Arthur Conan Doyle's *A Study in Scarlet* because it provides a framework for examining how meaning is constructed through the relationships among the elements of the text. Structuralism does not focus merely on individual characters or isolated events, but rather on the underlying structures such as binary oppositions, patterns, and narrative functions that shape the story. In this context, the tension between justice and revenge can be understood as a structural opposition, where Holmes embodies rational, legal justice, while Jefferson Hope represents personal, emotional vengeance. The contrast between these two forces is not accidental but is deliberately constructed to highlight the moral dilemmas at the core of the narrative.



alism allows the study to explore how cultural and social codes are novel. For example, the oppressive Mormon community and the Victorian London operate as two distinct social structures, each oices of the characters. Through this lens, the narrative becomes story. It is a system of signs reflecting broader cultural values and

conflicts. By applying a structuralist approach, this study reveals how Doyle's work uses patterns, oppositions, and symbolic structures to communicate deeper meanings about morality, justice, and revenge.

1.2 Identification of The Study

After thorough reading, the following background related issues were discovered as in the following:

1. Conflict Between Justice and Revenge in Doyle's *Sherlock Holmes: A Study In Scarlet*.
2. Ethical Implications of the Mormon Community's Role in the Story.
3. Characterization and Moral Development in Doyle's *Sherlock Holmes: A Study In Scarlet*

1.3 Scope of The Problems

From the identification of the study, this research is limited to the issue of the conflict between justice and revenge in Doyle's *Sherlock Holmes: A Study in Scarlet*. The study does not focus on the ethical implications of the Mormon community or the general characterization and moral development, but specifically analyzes the moral motives for justice and revenge and how the main character resolves these issues in the narrative.

1.4 Research Questions

To achieve the objectives of this study, the research is guided by the following questions:

1. What are the moral motives for justice and revenge presented in Doyle's *Sherlock Holmes: A Study in Scarlet*?
2. How does the main character solve the issues of justice and revenge in Doyle's *Sherlock Holmes: A Study in Scarlet*?

1.5 Objective of The Study

In connection with the problem formulation above, the writer concludes that some of the objectives of the researcher are:

1. To describe the Moral Motives For Justice and Revenge in Doyle's *Sherlock Holmes: A Study In Scarlet*.
2. To Analyze how the main character solves Justice and Revenge in Doyle's *Sherlock Holmes: A Study in Scarlet*.



Study

here are five interconnected chapters to discuss the main topic of t chapter serves as an introduction that includes the background of

the problem, identification of problems, research questions, objective of the study, as well as the sequence of writing. In the second chapter, which contains a literature review, the writer will review relevant previous studies, explain the structuralism approach used, and present the theoretical framework underlying this research. The third chapter describes the methodological design, data collection and analysis techniques, and research procedures used to obtain valid and accountable results. The fourth chapter presents the research results obtained along with an in-depth discussion of the findings. Finally, the fifth chapter contains conclusions that summarize the results of the analysis in chapter four, as well as providing recommendations for further research. Thus, each chapter in this study complements each other to achieve the predetermined analysis objectives.



CHAPTER II LITERATURE REVIEW

In this chapter, the writer discusses literature review, which consists of previous study, Structuralism Approach, and concept of the moral motives.

2.1 Previous Related Studies

Previous study is used to know about the other thesis and to know about the thesis that related to this thesis. Some data can be obtained from the relevant or nearing with the research conducted previously. Based on observations made by the writer in various sources, there are several other writers who have discussed the issue and the same approach from what the writer analyzes. The writer finds some theses related to this thesis. They are Maslihah (2013), Munadia (2016), Fajar (2017) and. There are three theses having similarity and differently to this study.

The first study is from Maslihah (2013), a student of the English Department Faculty of Cultural Science Indonesia University. Her research entitled Sherlock Holmes' Characterization in A Study of Scarlet Novel: A Psychological Approach discusses Sherlock Holmes' eccentric but brilliant personality. The similarity of this research with the writer's research is the two researches are using the same object, that is the novel Sherlock Holmes: A Study in Scarlet by Arthur Conan Doyle. On the other hand, the differences of this research with the writer's research are the issue. Maslihah explains the characterization of Sherlock Holmes, on the other hand, the writer explains about the moral value.

The second previous study of this research is Munadia (2016), a student of the English Education Department Faculty of Tarbiyah and Teachers Training Antasari State Institutes For Islamic Studies. Her research entitled An Analysis of Implicatures in Study in Scarlet Sherlock Holmes Novel by Sir Arthur Conan Doyle describes and explores the implications that are conveyed in the novel Sherlock Holmes: A Study in Scarlet by Arthur Conan Doyle. Through her research, she found five hundred fifty implicatures in A Study in Scarlet Novel, there are seven conversational implicatures found in A Study in Scarlet Novel and there are fifty hundred forty three conventional implicatures found in A Study in Scarlet Novel. The similarities of this research and the writer's research are the two researches are using the same object, a novel by Arthur Conan Doyle, Sherlock Holmes: A Study in Scarlet. On the other hand, the difference of these two researches is the issue. The Munadia issue has implications, while this research explains moral value.



Optimized using
trial version
www.balesio.com

is study of this research is Fajar (2017) student of the English of Education and Teacher Training State Islamic University Ar-entitled Moral Value Analysis in The Rainbow Troops Novel Written cusses the portrayal of women in the novel The Rainbow Troops. are several moral values presented explicitly by the author in The arms of human relationship with themselves, the major type of moral aspect of human relationship with others in society, including their

relationship with nature, the dominant moral value is friendship, and regarding human relationship with God, the most presented type of moral value is obedience. The similarity of this research and the writer's research is that the two research explained the same issue, that is moral value. On the other hand, the differences of these two research are the object of research. Syamsul used Andrea Hirata's *The Rainbow Troops* as object and the writer used Doyle's *Sherlock Holmes: A Study in Scarlet* as object.

2.2 Structuralism Approach

The development of structuralism cannot be separated from formalism. In 1950 and 1960, Ferdinand de Saussure used the terminology of structural approach for the first time in describing the way to appreciate a literary work. In the 19th century, linguists were interested in the historical aspects of literature. On the other hand, Saussure concentrated on the structure of literature. It is one of literary works that start from an assumption that the literary work is composed of several elements which are bound as a unity, influence each other and finally work as an autonomous structure. Therefore, the structural approach is the first step that has to be taken by every reader in analyzing and appreciating the literary work before it continues to relate other supporting aspects. In this case, close reading is the most important process.

Structural approach is a method or searching method for fact whose target is not only aimed at one element as an individual who stands alone outside his unit, but also aimed at the relationship between elements. Structural approach is being able to see the literary work objectively. This approach is also named an objective approach. Structural is a round whole, that is, the parts that make it cannot stand alone outside of that structure. Structural approach is an intrinsic approach, namely discussing the work on the elements that build literary work from within. As Sevia and Satria (2024) explain, "Intrinsic criticism focuses on analyzing the literary work itself, emphasizing examination of formal elements, structure, language, and style" (p. 2). This means that structural analysis treats a literary work as a unified whole, in which its elements such as plot, character, theme, setting, and style cannot be separated from each other. Each element has meaning only in relation to the others, and therefore the intrinsic approach emphasizes objectivity by examining how these internal components interact to create the totality of the work.

Based on this understanding, it becomes clear that structural analysis not only recognizes the unity of a literary text, but also seeks to examine in detail the functions and interrelationships among its elements so that the overall meaning of the work can be fully understood. As Nurgiyantoro (2018) and Teeuw (2013) state, "Structural analysis basically aims to describe carefully the functions and interrelationships between work that together produce a whole." This indicates that the purpose is not only to examine literary elements separately, but also to work together in creating a comprehensive meaning. Therefore, ried out carefully, objectively, and in as much detail as possible. ch, literary works are viewed as independent creations, each



element connected to one another within the overall structure, producing an organic and holistic unity.

In relation to this, it is important to note that the novel as a literary genre provides a concrete example of how structural elements function together, since its narrative form is built upon the interconnectedness of characters, plot, setting, and theme that reflect human life and experiences. Novel is one of the forms of literary works that describes the story intrinsically as detailed as possible. As a genre, the novel is structured through various intrinsic elements such as characters, plot, setting, and themes, which are often inspired by real life. According to Abrams, "The novel is an extended fictional prose narrative, usually in story form, which represents character and action with some degree of realism" (Abrams, 1988, p. 120). From this quotation, the writer concludes that the novel is a narrative form that combines imagination with representations of real human experiences, capturing what people see, hear, feel, and undergo. A novel usually contains some conflicts. These conflicts may come from various sources, including the characters themselves, the environment, or even the personality of a character. The movement of the story can be the resolution of a conflict, such as a clash between one character and another, between the character and their environment or personality, a clash of processes in the universe, or even a struggle for meaning on the part of the reader who engages with the novel.

Building upon this understanding of the novel as a literary form, it becomes necessary to examine more closely the intrinsic elements that constitute its internal structure, since these elements serve as the foundation through which the narrative operates and achieves unity. Intrinsic elements are the fundamental components that construct the internal structure of a literary work. As Utami (2023) states, "Intrinsic elements, which include theme, plot, setting, characters and characterization, point of view, language style, and moral message". This classification shows that a novel is built upon several interconnected aspects. The theme represents the central idea or message conveyed in the narrative. The plot refers to the sequence of events that form the storyline and guide the reader through conflict and resolution. The setting provides the background of time, place, and social environment where the story occurs. Characters and characterization are the actors within the narrative, whose traits, actions, and development shape the progress of the story. The point of view determines the perspective from which the story is told, influencing how readers perceive the events and characters. Language style refers to the author's choice of diction, expressions, and stylistic devices that give the narrative its unique voice. Finally, the moral message conveys the values, lessons, or reflections intended for the reader. These intrinsic



elements harmoniously, and each gains meaning only in relation to the overall structure, forming a complete and coherent literary work.

For example, *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson is a structure that consists of many structures of intrinsic elements and most of them are based on the author's life and experience. Those intrinsic elements include characters, plot, setting, and theme.

2.2.1. Character

Character is people who have appeared in a narrative prose or novel and it is interpreted by the readers as a person who has moral quality and certain tendencies such as being expressed in what they say and what they do (Abrams, 1988: 76). A character is a creature or a thing that appears and is involved in a work. The other definition of character explained by Gill (1995: 129), a character is someone in literature who has some sort of identity (need to be strong one), an identity which is made up by appearance, conversation action, name and possibly thoughts going on the need.

The functions of the characters, story characters are divided into two, namely protagonist and antagonist character. The protagonist character is a character that gives positive values. Most of the readers admire the protagonist character. An antagonist character is a character that gives negative values. The antagonist character is the character that causes the conflicts in the story. The antagonist character is also sometimes called the villain because of its opposite role to the protagonist character. The role or level of importance of characters are divided into two, namely main character and support character. It is explained by Perrine in Mohammad as:

Each of the characters has his or her different role. The character that has a significant role in a story is called the main character of the mayor character. Whereas characters that have less support for the main character are called minor characters (2013: 12). Both characters have his or her influence on the whole story. The main character is important because it is displayed continuously so that the main character dominates most of the story. Because the main character most widely displayed is always in touch with other characters, he or she greatly determines the overall development of the plot. The support character also has his or her role in the story. From the explanation above, the writer concludes that a character is someone or something in a story that has an identity that is made by name, conversation, action, and role. A character is not always a human. It is usually in the form of an animal, plant, or inanimate object. Each of the characters have different roles in a story.

2.2.2. Plot

The author uses a plot to arrange the story structure. According to Martin (2018), the plot can be understood as a sequence of interrelated events that fundamental element in constructing a literary work. This element is interpret and comprehend the development of the story because re arranged in a connected and coherent manner. Therefore, the presents a chronological sequence of happenings but also reveals fact relationships that drive the narrative, from the emergence of their resolution. The conflict can come from outside, such as an disaster, or it can also come from within, such as revenge, anger, or



jealousy. Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence (Stanton, 1965:14). The other definition of plot also explained by Abrams, "Plot is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects" (1988:224).

There are five main elements in plot, as follow:

- A. Exposition is the beginning part where the author introduced the story, explained the characters in the story, necessary background information set the scene, establishes the situation, and dates the actions.
- B. Rising action is the part where the conflict appears and breaks the existing equilibrium and introduces the characters and underlying or inciting conflict.
- C. Climax is the peak of the conflict; the main character is stated at the top of the crisis, the moment at which the plot reaches its point of greatest emotional intensity. It is the turning point of the plot, directly precipitating its resolution.
- D. Falling action is the part where the conflict begins to calm down before it reaches the resolution. The moment which once in the crisis, or turning point has been reached, the tension subsides, and the plot moves toward its appointed conclusion.
- E. Resolution is the final section of the plot. It is the part where the conflict is resolved and the end of the story. It records the outcome of the conflict and establishes some new equilibrium or stability.

From the explanation above, the writer concludes that plot is the chronology of events that arrange the story structure. Generally, there are five main parts of the plot, namely exposition, rising action, climax, falling action and resolution.

2.2.3. Setting

Setting is one of the intrinsic elements that describes the time, place and atmosphere of the story. The setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of an episode or scene within a work is the particular physical location in which it takes place (Abrams, 1988:172). Setting also explained the history, weather, and status. Setting can also be in the form of particular time (days, months and years), weather, or one historical period. It is probably real, fiction,



and fiction. Kenny (1966: 40) lists the elements of setting under four follows:

The Actual Geographical Location The actual geographical location includes topography, scenery, and detail of the room's interior. Topography describes place and distinctness. Then scenery describes the environment of the place that carries on the truth of

the story. And the last is a description of the detail of the room's interior.

- B. The Occupation and Models of Day-to-Day Existence of the Characters Readers can get information about how the characters live and do in their daily activities and environment through this occupation and models of the day-to-day existence of the characters.
- C. Time of action that is related to the time in which the action takes place, e.g., historical period, season of the year. Here, the readers invite themselves as if in the current time 14 in the story. The writer makes them follow the event that had happened and gives them the information when the event takes place.
- D. Religious, Moral, Intellectual, Social, and Emotional Environment of Characters. The writers of fiction need to describe the spiritual and social values that exist in the character's environment so that the story becomes logical and life-like.

In conclusion, the writer concludes the elements of geographical setting, character occupation and daily life, the time of action, and the religious, moral, intellectual, social, and emotional environment are all crucial for creating a compelling and immersive narrative. These components help to build a world that allows readers to visualize the setting, understand the characters' routines and roles, experience the events as they unfold, and connect with the values that influence the characters. By incorporating these elements thoughtfully, the story becomes richer, more authentic, and deeply engaging for the reader.

2.2.4. Theme

Theme is the main subject of the story that is being discussed and described many times, as Abrams said, "Theme is a salient abstract idea that emerges from literary works' treatment of its subject-matter; or a topic recurring in a number of literary works" (1988: 25). Theme is the reason for the author's purpose to write a story to become a main idea of the story. The plot, characters, setting, symbols and the other elements of unifying point of work can be provided by a theme to organize.

Themes can be identified through the character, setting, plot and other elements that unify. It also can be identified by topics that emerge many times in a literary work. Another definition of theme explained Daemmrich (1985), the literary work can be understood as the unifying idea that connects all and elements of the story. This central concept provides coherence and structure, linking characters, plot, and other literary components, and helps to grasp the deeper meaning or moral intended by the author. In addition, theme serves as a guiding thread that gives structure and coherence to the work as a whole. Based on the quotation above, theme can



be understood as the central idea that unifies all elements within a literary work, including characters, setting, plot, and other intrinsic components. The theme is not always stated explicitly but can often be identified through recurring topics or motifs throughout the story. Its primary function is to provide coherence to the narrative, enabling readers to grasp the deeper meaning or moral intended by the author.

From the explanation above, the writer concludes that theme in a literary work can be understood as the central idea that unifies all elements of the story, including characters, plot, setting, symbols, and other intrinsic components. Although the theme is not always explicitly stated, it can often be inferred through recurring topics, motifs, and the way these elements interact throughout the narrative. The theme serves as the backbone of the story, providing coherence and structure while reflecting the author's intended meaning or moral message. By connecting events, characters, and other narrative elements, the theme ensures that the literary work functions as a cohesive and meaningful whole, guiding readers in understanding the deeper purpose behind the story.

2.3 Concept of the Moral Motives

Rai and Fiske (2011) propose a relational model of moral psychology, arguing that moral motives are fundamentally rooted in the ways humans regulate social relationships. Their framework identifies four distinct moral motives. Unity emphasizes care, protection, and a sense of belonging within close-knit groups. It involves nurturing relationships through acts of compassion, support, and inclusion. Behaviors that create solidarity and protect group members are seen as moral, while actions that lead to exclusion or neglect are viewed as moral violations. Hierarchy is based on relationships that involve rank, responsibility, and respect. It highlights the importance of fulfilling one's duties according to social position, such as a parent guiding a child or a leader directing a team.

Morality in this context involves showing loyalty, honoring authority, and maintaining social order. Equality is centered on fairness, mutual respect, and shared obligations among individuals of equal status. It values balance in giving and receiving and sees moral behavior as ensuring that everyone is treated justly without favoritism or exploitation. The fourth motive, Proportionality, concerns merit and accountability. It supports the idea that rewards and punishments should correspond to effort and contribution and defines moral behavior in terms of justice based on performance or outcomes.



are not just culturally shaped but are understood as universal. It is people who use to navigate moral decision-making across different theory challenges traditional utilitarian approaches, which focus on biological theories, which emphasize rules. Instead, Rai and Fiske's thinking is deeply connected to the nature of social relationships and they carry. This perspective provides a valuable way to understand

moral behavior in different cultures or institutions, where certain relational models may be more prominent than others. It also explains how people can disagree morally not because they have opposing values, but because they are drawing from different assumptions about what kind of relationship is at play.

