

CHAPTER I INTRODUCTION

In this chapter, the writer explains the introduction of the research that consists of Background of the Study, Identification of the Study, Scope of problem, Research question, Objective of the Study, Significance of the Study, and Sequence of the Writing.

1.1 Background of the Study

As time progresses, the building of children's character from an early age is increasingly becoming an important thing to pay attention to for every parent. Children as future successors carry the hope of a qualified and civilized society, so it is important to foster their character from an early age. As Budiman & Suva (2018: 135-136) said that early age is the right growth period to carry out the formation of children's character because early age is a phase where children develop and absorb information so that parents need to provide direction and limit it to become civilized individuals. There are many factors that can influence children's character building, including parenting, the surrounding environment, social interaction, education, and many more. The environment becomes the nearest factor people do whether good or bad habits (Arafah & Hasyim, 2022; Manugeran et al., 2023). But apart from environment, parenting is also the huge factor that influences the children's character. This is because parents are the first educators who provide the foundation of life values to the child before they are able to interact with the outside world. Parents educate their children on proper behavior from infancy (Arafah et al., 2024).

Parents, in family dynamics, play an essential role in guiding children towards healthy development. From an early age, parents already teach their child how to behave nicely including manner, life lesson, skill, and moral lesson (Hasanah et al., 2021). Interactions between parents and children not only shape children's values, morality, and attitudes to life, but also create patterns of behavior that will shape their character in the future. Offering a supportive learning environment and high-quality education can contribute to the development of a child's positive character (Mokoginta & Arafah, 2022). Good attention will have a great influence on children for their future; therefore, it is necessary for parents to have the knowledge to nurture, guide, direct, and educate children as much as possible (Imroatun, et al., 2020: 62). Parents must choose their children's behaviors with intelligence and self-discipline (Lebba et al., 2023). But nowadays, not all parents are aware of good parenting. Many parents are too busy with their own affairs so they are not well educated about proper parenting that suits their children's needs. As Samho (2024: 861-862) says that family members tend to be busy with their own activities both outside the home and at home. When at home they tend to only focus on their gadgets, which causes a lack of interaction between family members. This is because today we live in digital



and the way the world community think and behaves (Hasyim & also in line with Fimansyah's statement (2019: 2) which says, modern parents today spend very little time interacting with and to only focus on their gadgets. It is one of the effects of gy has changed the way people interact with others in their daily proven to be one of the reasons why someone has a problem sah et al., 2019). The lack of interaction between parents and

children is what makes parents unable to apply parenting patterns that suit their children's needs.

The urgency of parents' role in children's character building and the complexity of parenting are not just issues that can only be found in real life, but these issues are also portrayed in literary works. It is known that literary works are generally a reflection of the life at one period (Arafah et al., 2021). Through literary works, for instance in the novel, readers would be able to gain insights into various aspects of the characters' lives within the depicted world, including their feelings, thoughts, beliefs, traditions, and customs (Arafah, 2018). Through literature, authors express reflections of social life with the sharpness of feelings and thinking power so that it can capture great values and thoughts that are more widely-viewed than the general ordinary view (Imron & Nugrahani, 2017: 2). Literary works are divided into three main forms: prose, poetry, and drama and those are distinguished by the content, intricacy, and use of symbolic language (Arafah et al., 2024). Prose is the form of literature that is closest to everyday language and is narrative in nature. One example of prose is the novel. Prose, specifically novels, usually tells about the characters' life in any particular order, time, and place, including conflicts and problem-solving capabilities (Yudith et al., 2023). Poetry is any kind of verbal or written language that is structured rhythmically and meant to tell a story or express any kind of emotion, idea, or state of being (Mutmainnah et al., 2022). Meanwhile drama can be defined as a wide range of texts written to be performed orally in front of audiences which could be presented in various forms such as role-playing, story-telling, dialogues, and so on (Arafah et al., 2021).

Considering that the novel, as a form of prose, effectively represents life and social issues in depth, this study specifically analyzes Anne Brontë's *Agnes Grey* novel to explore how children's character and behavior are formed from an early age through the influence of their parents' interactions and parenting. Anne Bronte herself was a novelist from England during the Victorian era, and she was the youngest sister of two other great writers of that era, Charlotte Bronte and Emily Bronte. Anne Bronte's *Agnes Grey*, first published in 1847, is centered on the journey of the main character, Agnes Grey herself, in working as a governess in several wealthy families in the Victorian era. In general, the novel provides a realistic depiction of the challenges and difficulties faced by a governess at that time. These challenges include mistreatment of workers, social inequality, and injustice experienced by women. In addition, the novel also portrays how Agnes faced challenges as a governess to educate the unruly children of two upper-class families, the Bloomfields and the Murrays, who had different parenting styles towards their children. Agnes, as a governess, has directly witnessed the various parenting styles of both families, ranging from neglect, indifference, over-indulgence, to over demands. This affected the characters of Agnes' students, who grew up with a lot of bad characters. In contrast, Agnes, who was raised with a positive parenting style, grew up with a positive character.



uses a structuralism approach, a literary approach that focuses on the structure and relationship between intrinsic elements in a literary work. In this research, the structuralism approach is applied to examine the influence of parenting patterns on children's character building. The intrinsic elements in the novel *Agnes Grey* by Anne Brontë, such as characterization, plot, setting, and theme. This study also uses Diana Baumrind's parenting patterns concept to provide a strong conceptual framework for analyzing the types of parenting pattern displayed by the parental

figures in the novel. This research is expected to not only present literary reflections on parenting issues, but this research is expected to be a reference to emphasize awareness to today's parents to pay more attention to parenting because parents play an important role as the first educators for their children. Based on these things, the writer raises research entitled *The Influence of Parenting on Children's Character Building in the Bronte's Agnes Grey*.

1.2 Identification of Problems

After reading the novel *Agnes Grey* by Anne Bronte, the writer identified some of the problems that can be analyzed in this novel as follows:

1. Parents' parenting and its influence on their children's character building.
2. Social inequality between employers and workers and the mistreatment of workers.
3. Gender injustice experienced by women in getting a job at that time.
4. Emotional management in the role of governess.

1.3 Scope of the Problem

As described in the identification of the study, there are several interesting issues that can be analyzed in the novel *Agnes Grey* by Anne Bronte. However, the writer must determine the main focus that will be discussed so that the research can be carried out in depth and directed. Thus, the writer limits the scope of this research to the parenting patterns and its influence on children's character building.

1.4 Research Questions

Based on the background of study, identification, and scope of the problem, the writer formulates several research questions as follows:

1. What kind of parenting patterns applied by the families in Bronte's *Agnes Grey*?
2. How are the influences of parenting pattern by parents on children's character building in the novel?

1.5 Objectives of the Study

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

1. To present kind of parenting patterns applied by the families in Bronte's *Agnes Grey*.
2. To describe the influences of parenting pattern by parents on children's character building in the novel.



the Study

, this research is expected to contribute to literary studies, analyzing how intrinsic elements of a literary work, such as plot, setting, and theme, can reflect parenting patterns and their children's character building. It also enriches the application of and Diana Baumrind's parenting concept in literary analysis.

2. Practically, this research is expected to increase awareness among parents, educators, and readers about the importance of applying appropriate parenting patterns in shaping children's character. The study provides reflections that can inspire parents today to pay more attention to their parenting style as the first educators of their children.

1.7 Sequence of the Writing

This study is composed of five chapters. Chapter one is the Introduction that consists of the Background of the Study, Identification of Problems, Scope of Problem, Research Questions, Objectives of the Study, Significance of the Study, and Sequence of the Study. Chapter two is Literary Review consists of the Previous Study, Structuralism Approach, and the Concept of Parenting. Chapter three is Methodology which contains Methodological Design, Method of Collecting Data, Method of Analyzing Data, and Research Procedure. Chapter four is about discusses data of collection and the results of research related to the *Agnes Grey* novel by Anne Bronte. And Chapter Five is the closing chapter that consists of a conclusion of the research and suggestion from the writer.



CHAPTER II LITERATURE REVIEW

In this chapter, the writer discusses literary review, which consists of Previous Study, Structuralism Approach, and Concept of Parenting.

2.1 Previous Studies

Relevant research is used to find out researches or other studies related to the topic of this research. Relevant research aims to show that the research conducted by the writer has a strong basis, as well as to distinguish and highlight the new contributions made by this research. In connection with the problems that the writer raises above, there have been other writers who have conducted research with objects, issues, and research approaches that are relevant to this research. There are four relevant studies that the writer found. Although there are similarities, these studies also have differences with the research conducted by the writer.

The first study is written by Saputri (2017) entitled *Gender Oppression in Anne Bronte's Agnes Grey*. This study uses a Marxist feminist approach to analyze the forms of gender oppression experienced by the main character in the novel *Agnes Grey*. This study has similarities with the study conducted, that is in terms of the object of study, namely the novel *Agnes Grey* by Anne Brontë. However, there are differences in the focus of the issues raised. This study highlights the issue of gender oppression in the context of social class, society, and the world of work, with the center of attention on the main character. Meanwhile, the study conducted by the writer focuses on the influence of parenting on children's character building, with the main attention on the relationship between parent and child characters in the novel.

The second is written by Giordano (2023) entitled *Investigating the Role of the Governess in Agnes Grey from a Psychoanalytical Perspective*. This study is based on Sigmund Freud's Psychoanalytic approach. This study of the governess role in *Agnes Grey* from a psychoanalytical perspective reveals that the character Agnes Grey faces psychological conflicts, emotional struggles, and a sense of alienation in her role as a governess, which reflects the challenges experienced by women in this position during the Victorian era. This research has similarities with the research conducted, which is in terms of the object of research. Both examine the novel *Agnes Grey* by Anne Bronte. However, this research is different from the research conducted in terms of the issues studied. This research analyzes the role of the governess from a psychoanalytic perspective to better understand the psychological and social problems of Victorian governesses. While the research conducted by the writer analyzes the influence of parenting on children's character building based on structuralism approach perspective.

The third is written by Sheva (2023) entitled *Parenting Styles in Dahl's Danny the Champion of the World*. Based on Diana Baumrind's parenting theory, this study



parenting styles applied by the father to his son in the novel and parenting styles on his son's character building. The results of the father in the novel applies positive parenting, namely according to Baumrind's theory, so that his son grows up with mellowly, compliance, openness to communicate, enthusiasm in learning. The similarity between this research and the research conducted by the writer is that both examine parenting patterns and their influence on children's character building through the lens of literary works. The difference lies

in the object of literary works used, where this research analyzes Dahl's *Danny the Champion of the World* while the writer analyzes Bronte's *Agnes Gray*.

The fourth is written by Putri et al. (2024) entitled *The Influence of Parenting Patterns on the Character Development of Fishermen's Children in Ujungalang Village, Kampung Laut District, Cilacap*. This study aims to analyze the influence of parenting patterns on the character development of fishermen's children in Ujungalang Village, Cilacap. The results show that democratic parenting supports positive characters such as independence, while authoritarian and permissive parenting tends to produce suboptimal characters. The similarity with the research conducted by the writer is that both focus on the influence of parenting patterns on children's character. For the difference, this research takes the object of a fishing community with empirical data, while the writer's research explores the same issue in a fictional context through the analysis of the novel *Agnes Grey* by Anne Bronte.

2.2 Structuralism Approach

Structure comes from the Latin "structum" which means "arrangement". In the context of literature, structure refers to the arrangement, affirmation, and description of all elements and parts that are components of the literary work which together form an aesthetic whole (Abrams in Nurgiyantoro, 2018: 36). In other words, the structure of literary works is defined as the relationship between the elements that build literary works, also called intrinsic elements, which are interconnected with each other in forming a unified entity.

The study of the relationship between the elements that build literary works is known as the structuralism approach (Nurgiyantoro, 2018: 37). This approach solely focuses on the relationship between the building blocks of literary texts without linking them to external factors, such as the author's background, social context, reader response, and others. This is in line with Endraswara (2013: 50) who states that the basic idea of structuralism is to reject mimetic theory (which treats literary works as imitations of reality), expressive theory (which considers literary works as expressions of the author's character and feelings), and against the notion that literary works are a medium of communication between authors and readers. In other words, structuralism views literary works as autonomous objects, which means that its analysis refers to the text alone without involving the context outside the text.

The structuralism approach has a long and complex developmental background. However, many literatures say that this approach has strong foundation in structural linguistics of Ferdinand de Saussure who was a Swiss linguist. Saussure introduced concepts such as *langue* and *parole* as well as the relationship between sign and meaning or also known as sign (signifier) and meaning (signified) (Endraswara, 2013: 50). Structuralism is said to adapt Saussure's concepts. As Saussure viewed language as a sign system consisting of sign and meaning where meaning does not stand alone but is formed from the relationship between signs in the language system, so do literary works considered as a sign system consisting of elements that are interrelated in forming a meaning. In later developments, this approach has been widely adapted by literary scholars who expand this



description of the definition of structuralism approach above, it can be applied to analyze literary works by analyzing the elements from within that build the structure. Panambunan et al. (2022: 1418) states that the elements of the structure of literary works include theme, story facts (plot,

characterization, and setting). Theme is the core of the main idea or concept that underlies the story. The plot is a series of events that form the structure of the narrative. In the story, characters and characterizations provide psychological and relational dimensions, while the setting provides a time and space context, which enhances the atmosphere and socio-cultural values. All these elements do not stand alone, but are systematically interrelated and mutually reinforcing to build a totality of meaning. Because of the cohesion between various intrinsic elements, a literary work has a form (Nurgiyantoro, 2018: 37).

In this study, the writer uses a structuralism approach to analyze the influence of parenting on children's character development in the novel *Agnes Grey* by Anne Brontë. The analysis focuses on intrinsic elements such as character and characterization, plot, setting, and theme in the story. The character and characterization elements are analyzed to identify the characters of parents and children in the story and how the relationship between them reflects the influence of parenting on children's character. The plot analysis aims to reveal the plot stages that show the transformation of children's character due to the influence of parenting. As for the setting, the analysis focuses on understanding the physical and social settings that reinforce these dynamics. The last element, theme, becomes the main framework that connects all these elements to describe the influence of parenting on children's character development in the narrative.

Based on the description above, the writer concludes that the structuralism approach is a literary approach that works by analyzing the intrinsic elements, such as characters/ characterizations, plot, setting, and theme of literary works and how these elements are interconnected to form a coherent meaning. By analyzing the relationship between these intrinsic elements, this research seeks to reveal how *Agnes Grey's* novel structurally illustrates the issue of the influence of parenting on children's character building.

2.2.1 Character and Characterization

Character and characterization are one of the vital intrinsic elements in a literary work because they bring a story to life. Without character and characterization, there is no way a story can run. However, there is often an overlapping understanding of the terms character and characterization. Baldic in Nurgiyantoro (2010: 247) said that character is the person who is the actor in a fictional story or drama, while characterization is the presence of a character in a fictional story or drama by direct or indirect means and invites readers to interpret their qualities through their words and actions. In short, character is the individual who plays a role in the story while characterization is the way the author describes the individual's behavior in the story.

Characters in literary works are classified based on their complexity. When viewed from how important the character's role is in a story, character can be divided into the central character or the main character or protagonist and figures subordinate (Irmawati et al., 2020). The main character is the character who leads a story. This is in line with Arafah et al. (2023) who states that depicts the main character's personality. The main character is told the most, both as the actor of the incident and the one who is the incident. Because the main character appears from the beginning of the story and the main character is always related to other characters, the main character is said to determine the overall plot development (Sukarto 2017: 10). Supporting characters are characters who are presented to



support the main character in developing the story conflict. Although their role is insignificant, supporting characters are also a tool to advance the storyline.

Furthermore, when viewed from the function and position in a story, the characters can be divided into three: protagonist, antagonist, and tritagonist. The protagonist is the main character who is the center of attention in a story. In a story, protagonists are characters who are often described as experiencing a conflict or challenge in the story. The protagonist is a character who is admired because the protagonist displays something in accordance with the views of readers and their expectations (Rahimah & Jannah 2022: 430). The antagonist is a character who is opposite to the protagonist. The antagonist comes as a character who opposes and becomes an obstacle for the protagonist to achieve their goals. Antagonists are identical with negative traits and attitudes. The last is the tritagonist. This is the mediating character between the protagonist and the antagonist. Although it acts as a supporting character, its existence is quite important in developing the plot and mediating the conflict that occurs.

Based on the description above, it can be concluded by the writer that character and characterization are intrinsic elements that play a role in bringing a story to life and developing conflicts in the story. Characters are actors in the story while characterization is a description of how the actor's behavior is interpreted by the reader through scenes, dialogue, physical descriptions, and interactions with other characters.

2.2.2 Plot

Plot is the storyline of a literary or prose work that tells the beginning of an event, the arising of problems (conflicts) to problem solving that ends with the end of the character's journey (Rahimah & Jannah 2022: 429-430). In other words, plot is a sequence of events from the beginning to the end of a story. However, plot is not just a sequence of events, it is a sequence of events that has a causal relationship and its development is influenced by the behavior and interactions between characters in a story.

Plot is an important element in a work of fiction. Even though it is said that characters and characterizations are the elements that bring a story to life, if an author cannot create a good plot, then the story will not be captured clearly by the reader. The same thing is expressed by Sukarto (2017: 51-52) who states that plot is the most important fictional element because the clarity of the plot is the clarity of the relationship between events that are told linearly and chronologically, so that it will make it easier for us to understand the story that is displayed. Thus, a good plot is one that presents events coherently so the story has a strong unity.

The plot is not formed randomly by the author because the plot has its own structure. There are many experts who have described the structure of the plot, one of which is Freytag (1863). Freytag in Aini (2024: 22) divided the plot into five parts,



1. Rising action, climax, falling action, and denouement or resolution.
2. Beginning part that contains introductions about characters, early situation of a story.

3. Inciting incident: the part where conflicts begin to appear and create tension in the

4. Point of no return: the point of the conflict where the main character in the story will make a decision that will determine the end of the story.

4. Falling Action, is the part where the conflict begins to subside and the consequences of the decision taken at the climax are starting to appear.
5. Resolution, is the final part of the story where all conflicts have been resolved. This section usually contains a lesson or moral for the reader.

Apart from having a structure, plots also have various types. There are many classifications of plots, but the most common is the division of plots based on time sequence. Plots based on time sequence criteria are divided into straight plots (progressive), backward plots (regressive), and mixed plots. Straight plot (progressive) is when the author in sequencing the events uses a forward and straight time sequence (Nurgiyantoro in Purba et al., 2021: 4). The backward plot (regressive) is when the story starts from past events and then moves backwards to reveal the initial events. Meanwhile, a mixed plot is a combination of the two previous plots. A mixed plot is when events are told by jumping between the present, the past, and vice versa.

Thus, the writer concludes that plot is an intrinsic element that is no less important because plot is a coherently connected sequence of events from the beginning to the end of the story that determines whether the reader can understand the story well or not. Plot and character are interconnected because the plot develops with the interaction between characters in the story. A well-designed plot will take readers on a deep emotional journey, helping them understand the message or theme of the story more deeply.

2.2.3 Setting

The setting is the environment that surrounds an event in the story, the universe that interacts with the events that are taking place (Stanton in Panambunan et al., 2022: 1419). The setting is an element that plays a role in providing an overview of the world created by the author equipped with characters as residents with all their problems. So through the setting, the reader's image of the events in the story will feel more real. The setting in a work of fiction is not only limited to space and time but also involves social life. This is as explained in Sukarto (2017: 54) that the setting not only refers to place, time relationships, but also refers to the social environment in the form of procedures, customs and values that apply in the place concerned.

The setting refers to the physical location where an event takes place in the story. The setting in a story can be found in the real world and can also be a fictional place. However, the presence of a place setting allows the reader to imagine the location of the events so that the reader can be more immersed in a story. The time setting refers to the period or duration of time when the story takes place. The time setting can cover a certain era or century, or it can be a day, month, year, or season. The presence of the time setting adds depth to the atmosphere that can be felt by the reader. Last but not least is the social setting. Social setting refers to the social conditions of a society that influence the characters and plot of the story. Social setting adds depth to the story.

The writer concludes that setting is an intrinsic element in the story time, and social conditions in the world created by the author. In the fiction of the setting of a story, the deeper the reader can imagine the events in the story.



2.2.4 Theme

Theme is the central or primary idea that forms the basis of a story. Theme is also called the main idea or main purpose (Nurgiyantoro in Sholihah 2021: 62). Theme is the most basic element in a story and acts as an element that connects other elements to become a coherent whole. An author generally raises themes based on universal issues such as romance, friendship, family, and so on. However, there are also many authors who raise themes that are more specific to an issue such as the struggle against discrimination, or the search for identity, and so forth. Whatever it is, the themes raised in a work of fiction are always relevant to real life. This is in line with Rahimah & Jannah (2022: 429) who state that literature is a reflection of people's lives, so themes can be moral, ethical, religious, socio-cultural, technological, traditional issues that are closely related to life problems.

In literary works, themes are often not conveyed explicitly by the author but are depicted through character actions, dialog, and conflicts and it is the reader's job to interpret the main idea that the author is trying to convey. Even though theme is said to be the main idea, in fact, a story can have more than one theme. This is where you need to know that themes are divided into two, namely the main theme (major) and additional themes (minor). The major theme is the main meaning of the story which is the basis or general basic idea of the literary work, while the meaning that is only found in certain parts of the story can be identified as additional meanings (Gunani 2015: 42). The existence of additional themes serves to support the main theme and enrich the story. Thus, additional themes do not stand alone but are interrelated with the main theme.

The writer concludes that theme is the main idea or main foundation in a story that connects other elements to become a united whole. Through theme, the author conveys ideas or messages to the reader implicitly. A story can contain many themes but there is only one main theme while the others become additional themes that are still related to the main theme.

2.3 Concept of Parenting

Parenting is the process of educating and guiding children in their physical, emotional, social, and intellectual development. Parenting is a pristine job and requires high dedication and patience (Sunyoto et al., 2022). It is very important for parents to pay attention to their parenting because parents are the first place for children to learn. Parenting is a process of interaction between parents and their children and the process provides a change, both for parents and children (Syofiyanti, 2016: 69).

Good parenting will indirectly encourage the formation of children's character well. This is in line with Hikma et al. (2022) which states that parents or adults play important roles in shaping the child's character. Sa'diah et al., (2023) said that the relationship between children and parents is the most important thing in shaping children's cognitive abilities, emotional intelligence, independence, and vice versa, if parents do not have good parenting, it will affect children's character. In a study conducted by Farrington, it was found that parental attitudes, deviant parental behavior, cold relationships between parents and between fathers and mothers, divorced parents, and other conditions are the main factors that encourage children to behave in a certain way (Syofiyanti, 2016: 72).



There are several experts who theorize the types of parenting patterns. Each of them has their own classification. The first is Elizabeth B. Hurlock, a developmental psychologist. Hurlock classifies parenting patterns, which she calls disciplinary techniques, into three patterns: Authoritarian, Democratic, and Permissive (Hurlock, 1956: 386-387). In her book, Hurlock explains that the authoritarian pattern is characterized by strict control from parents to children, lack of freedom for children, and one-way communication from parents to children. While the permissive pattern is the opposite of the authoritarian style, where the permissive style is characterized by the freedom given by parents to children without clear boundaries so it tends to cause children to grow without sufficient discipline. The democratic pattern, as in Hurlock's book, is the most balanced parenting style where parents give freedom to children but remain under clear control and boundaries, and parents are open to two-way communication with children.

Furthermore, Diana Baumrind, a clinical and developmental psychologist who in the 1960s came up with types of parenting patterns that she obtained from her observations of the interaction between parents and children. In her article entitled Effects of authoritative parental control on child behavior (1966), Baumrind reviewed and compared findings from a number of studies on topics relevant to child development. From the results of his analysis of these studies, Baumrind highlighted the dimensions of parental control and their impact on child development. The dimensions of control consist of; 1) Punitive vs. nonpunitive disciplinary practices, 2) Use vs. non-use of withdrawal of love, 3) Explanations offered and give and take encouraged vs. rigid maintenance of status distinctions, 4) High vs. low demands for household responsibilities and orderly behavior, 5) Restricts vs permits autonomy, 6) Uses high vs. low power assertion, 7) Firm vs lax control. Each of these control dimensions contributes to the building of children's character. From this observation, Baumrind identified three basic parenting patterns, namely Authoritarian, Authoritative, and Permissive (Baumrind, 1966: 889-892). In general, Baumrind's three parenting patterns are in line with Hurlock's three parenting patterns. Baumrind considers the authoritative pattern or in Hurlock's theory called the democratic pattern, is the most ideal pattern to applied because it combines emotional warmth and balanced discipline (Baumrind, 1991: 72-73). In contrast, the authoritarian style is considered rigid because it tends to demand without giving children room for discussion. As for the permissive style, it is letting children go without clear control and boundaries.

In later developments, Baumrind's parenting pattern concept was refined by Eleanor E. Maccoby and John A. Martin. They simplified Baumrind's dimensions of parental control into two main dimensions namely responsiveness, the level of parental demands and control over children, and demandingness, the level of warmth and emotional involvement with children (Maccoby & Martin in Darling & Steinberg, 2017: 491-492). Based on these two dimensions, Maccoby and Martin developed Baumrind's parenting patterns from three to four parenting patterns, including demanding and high responsive), authoritarian (high demanding and low responsive), permissive (low demanding and high responsive), and neglectful (low demanding and low responsive) (Maccoby & Martin in Darling & Steinberg, 2017:



and Martin developed Diana Baumrind's parenting pattern by categories of parenting patterns from three to four, namely authoritarian, permissive, and neglectful. In further developments, Maccoby and Martin tested and compiled these developments into her theoretical

framework. This is evident in her subsequent studies, where she began to introduce four parenting patterns that more specifically reflect the influence of control and responsiveness dimensions in parent-child relationships. Based on this, the writer chose to use the parenting pattern concept developed by Diana Baumrind as the basis for analyzing the patterns of parenting in this research. This is because the writer considers Baumrind's concept to be more complex, clear, and relevant to the issue being studied compared to the theory proposed by Elizabeth B. Hurlock. Although Hurlock was the first to propose a parenting pattern concept, her findings are still too general and not in-depth in examining the impact of parenting patterns on the formation of children's character. The following is a further explanation of the four parenting styles by Diana Baumrind: authoritative, authoritarian, permissive, and neglectful.

2.3.1 Authoritative Parenting

Authoritative parenting is a parenting pattern that has high demands and responses from parents towards children (Baumrind, 1991: 62). The meaning of high demands and responses is that in parenting, parents are firm, controlling, applying rules but still warm, supportive, and open with two-way communication so that children are given space to discuss. In the practice of this parenting pattern, parents will use a more educational approach than punishment in enforcing discipline but also do not hesitate to use sanctions if necessary (Anisah, 2011: 74).

Based on the characteristics of authoritative parenting above, it can be seen that this parenting is a positive parenting pattern so that it tends to have a positive influence on the building of children's character. Children raised with authoritative parenting effectively shape the behavior of children who are not only able to socialize well, but also have their own will and are able to act independently (Baumrind, 1966: 887). This is in line with Suteja & Yusriah (2017: 11) who say that authoritative parenting will form children with good self-control, high self-confidence, critical thinking skills, and good social skills. With a balanced combination of demands and emotional support, authoritative parenting is effective in shaping children into responsible, independent, empathetic, and confident individuals.

2.3.2 Authoritarian Parenting

Authoritarian parenting is a parenting pattern that has high demands from parents towards children, but low responses (Baumrind, 1991: 62). In this parenting pattern, children's obedience to parents' orders and wishes is considered the main thing. For this reason, parents tend to apply pressure, both physically and verbally, to children to enforce discipline without explaining the reasons behind the rules made. Parents with authoritarian parenting are obedience-oriented and expect their orders to be obeyed without any explanation (Baumrind, 19991: 62). In addition, this parenting



ed by one-way communication, from parents to children, with children's feelings or emotional needs. As a result, children tend to punishment, not because they understand the underlying moral with the opinion of Anisah (2011: 73) who says that parents parenting apply strict control with strict rules and high expectations space to children to discuss or express their opinions.

characteristics of authoritarian parenting, it can be seen that this negative sides so it tends to have a negative influence on

children's character as well. Although this parenting pattern in practice tends to be able to make children disciplined and obedient to the rules set by parents, it often only applies in front of parents (Fitriyani, 2015: 104). This is in line with Talib et al. (2011: 19) who state that children who grow up in authoritarian parenting only follow the rules made by their parents, but when children are in a new environment where their parents are not around, then children do not know how to act or respond to the new environment, for example when in the classroom.

Furthermore, authoritarian parenting makes children experience difficulties in building healthy social relationships due to weak communication and social interaction skills (Maccoby & Martin in Bosca & Cojocaru, 2023: 68). In addition, authoritarian parenting can give children a tendency to be harsh and lack empathy. Being often demanded or ordered by parents to do things that the child does not really want to do can potentially make children have a defiant attitude, do not want to hear what others say, and tend to want to look stronger than others (Siahaan, 2020: 148).

2.3.3 Permissive Parenting

Permissive parenting is a parenting pattern where parents have high responses and low demands (Baumrind, 1991: 62). It is the opposite of authoritarian parenting. In this pattern, parents tend to avoid confrontation and let children make their own decisions without much guidance or firm rules. Permissive parents are also referred to as indulgent parents (Maccoby & Martin in Darling & Steinberg, 1993: 491). Permissive or indulgent parents tend to spoil their children, fulfill all their wishes, and rarely apply strict discipline. As a result, children can grow into individuals who lack discipline, have difficulty controlling themselves, and have high expectations that everything will be given easily without effort (Pravitasari, 2013: 3).

Permissive parenting is also often referred to as an open parenting style, which means that parents give children the freedom to do what they want (Fadlillah & Fauziah, 2022: 2130). With such an open and demanding parenting style, children will potentially have more space to organize their thoughts and develop their creativity and talents. However, in practice, especially for preschool children, this parenting pattern tends not to have a positive impact and quite the opposite (Baumrind, 1971). In Baumrind's research, which took 146 preschool children and their families as research subjects, it was found that children raised by permissive parents were less responsible and did not show an independent attitude.

2.3.4 Neglectful Parenting

Neglectful parenting is parenting where parents have low responsiveness and demandingness (Maccoby & Martin in Darling & Steinberg, 1993: 490). It is the opposite of authoritative parenting. The low responsiveness dimension means that



ide attention or emotional support to children, and the low dimension means that parents do not also provide limits, rules, or in any case. Neglectful parents do not provide direction, do not behavior, do not provide emotional support, and they even tend to abilities as parents (Baumrind, 1991: 62).

is parenting pattern are usually busy with their own affairs so clear rules, and also do not care much about the needs or en. The absence of the parents' role in the child's life will have

a very bad influence on the building of the child's character. Children with neglectful parenting tend to be poor at socializing, poor self-control, low self-esteem and potentially aggressive children (Suryandari, 2020: 28).



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