

**THE INTERNAL CONFLICT FACED BY VICTOR  
FRANKENSTEIN IN MARY SHELLEY'S *FRANKENSTEIN***

**THESIS**

Presented to

Maulana Malik Ibrahim State Islamic University

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**By:**

**Rohmat Anang Fakhruddin**

**11320019**

**ENGLISH LANGUAGE AND LETTERS DEPARTMENT  
FACULTY OF HUMANITIES  
MAULANA MALIK IBRAHIM STATE ISLAMIC  
UNIVERSITY MALANG**

**2015**

## APPROVAL SHEET

This is to certify that Rohmat Anang Fakhruddin's thesis entitled **THE INTERNAL CONFLICT FACED BY VICTOR FRANKENSTEIN IN MARY SHELLEY'S *FRANKENSTEIN*** has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, November 10, 2015

Approved by  
The Advisor,

Head of the English  
Language and Letters  
Department

Dra. Andarwati, M.A.

NIP 19650805 199903 2 002

Dr. Syamsudin, M.Hum.

NIP 19691122 200604 1 001

The Dean of

The Faculty of Humanities,

Dr. Hj. Istiadah, M.A.

NIP 19670313 199203 2 002

## LEGITIMATION SHEET

This is to certify that Rohmat Anang Fakhruddin's thesis entitled **THE INTERNAL CONFLICT FACED BY VICTOR FRANKENSTEIN IN MARY SHELLEY'S *FRANKENSTEIN*** has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S.).

The Board of Examiners

Signatures

1. Muzakki Afifuddin, S.S., M.Pd. (Chairman)

NIP197601011 201101 1 005

2. Miftahul Huda, S.Hum., M.Pd. (Main Examiner)

NIP19840329 201101 1 009

3. Dra. Andarwati, M.A (Advisor)

NIP 19650805 199903 2 002

Approved by

The Dean of the Faculty of Humanities

Maulana Malik Ibrahim State Islamic University, Malang

Dr.Hj. Istiadah, M.A.

NIP 19670313 199203 2 002

## STATEMENT OF AUTHENTICITY

Herewith, I

Name : Rohmat Anang Fakhruddin

ID : 11320019

Faculty : Humanities

Department : English Language and Letters

Certify that the thesis written to fulfill the requirement for the degree of *Sarjana Sastra* (S1) entitled **THE INTERNAL CONFLICT FACED BY VICTOR FRANKENSTEIN IN MARY SHELLEY'S *FRANKENSTEIN*** is truly my original work. It does not incorporate any materials previously written by another person, except those indicates in questions and bibliography. Due to the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, November 10, 2015

The Writer,

Rohmat Anang Fakhruddin

## DEDICATION

This thesis is dedicated to; my beloved parents, Badarman and Tutik Purwati for their loves, effort and support. My two brothers, Fakhrol Azzami and Muflikh Arfani who always support me.



## MOTTO

“Those who have believed and whose hearts are assured by the remembrance of Allah. Unquestionably, by the remembrance of Allah hearts are assured.”

-Quran 13:28-

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*Bismillahirrahmanirrahim*

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Rohmat Anang Fakhruddin



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## ABSTRACT

Fakhruddin, Rohmat Anang. 2015. The Internal Conflict Faced by Victor Frankenstein in Mary Shelley's *Frankenstein*. Thesis. English Language and Letters Department Faculty of Humanities. Maulana Malik Ibrahim State Islamic University, Malang.

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Keywords: Id, Ego, Superego, Internal conflict.

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This thesis discusses the main character Victor Frankenstein in Mary Shelley's novel *Frankenstein*. The researcher concerns on the interaction and reaction of the main character while he faces some internal conflicts. The researcher assumes that each personality structure influences the development of internal conflicts. In this thesis, the researcher formulates two questions that appear to discuss: 1)What kinds of internal conflict faced by Victor? 2)How are Victor's internal conflicts influenced by his personality structure?

The researcher chooses personality structure theory by Sigmund Freud for discovering the kinds of internal conflict and the influence of Victor's personality structures toward his internal conflicts.

This study uses Sigmund Freud's personality theory to analyze Mary Shelley's *Frankenstein*. This study only discusses the kinds of internal conflict happening in the story and the influence of Victor's personality toward his internal conflicts. This study only focuses on analyzing one of the main characters, Victor Frankenstein. However, this study can be developed by next researchers. There are many aspects that can be analyzed from *Frankenstein* novel, like the analysis on monster as the main character, the intrinsic aspect of the novel, or the personality of Victor and the monster.

Having collected and analyzed the data, the researcher classifies the internal conflict into four types based on Lewin's concept of approach and avoidance; *approach-approach conflict*, *avoidance-avoidance conflict*, *approach-avoidance conflict*, and *multi approach-avoidance conflict*. The researcher also finds that every internal conflict which is faced by Victor has various terms depending on Victor's personality structure. Each internal conflict makes different decision in facing a problem and it automatically changes the result of problem solving.

## ABSTRAK

Fakhruddin, Rohmat Anang. 2015. Konflik Internal yang dihadapi Victor Frankenstein dalam novel *Frankenstein* karya Mary Shelley. Skripsi. Jurusan Bahasa dan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dra. Andarwati, M.A.

Kata Kunci: Id, Ego, Superego, Internal conflict.

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Skripsi ini membahas tentang Victor Frankenstein, tokoh utama, dalam novel *Frankenstein* karya Mary Shelley. Peneliti memperhatikan interaksi dan reaksi dari tokoh utama ketika dia menghadapi beberapa konflik internal. Peneliti mengasumsikan bahwa setiap struktur kepribadian mempengaruhi perkembangan konflik internal. Dalam skripsi ini, peneliti merumuskan dua pertanyaan yang muncul untuk mendiskusikannya: 1) Apa saja jenis konflik internal yang dihadapi oleh Victor? 2) Bagaimana konflik internal yang dihadapi oleh Victor dipengaruhi oleh struktur kepribadiannya?

Peneliti memilih teori struktur kepribadian yang dikembangkan oleh Sigmund Freud untuk menjelajahi jenis-jenis konflik internal dan pengaruh dari struktur kepribadian terhadap konflik internalnya.

Penelitian ini menggunakan teori kepribadian untuk menganalisa novel *Frankenstein*. Penelitian ini hanya mendiskusikan jenis-jenis konflik internal yang terjadi dalam cerita dan pengaruh kepribadian Victor terhadap konflik internal yang dihadapinya. Penelitian ini hanya memfokuskan pada analisa salah satu tokoh utama, Victor Frankenstein. Namun, penelitian ini dapat dikembangkan oleh peneliti selanjutnya. Ada banyak aspek yang bisa diteliti dari novel *Frankenstein*, seperti analisa tokoh monster sebagai tokoh utama, unsur intrinsik dari novel, atau kepribadian dari Victor dan si monster.

Setelah mengoleksi dan menganalisa data, peneliti mengklasifikasikan konflik internal kedalam empat jenis berdasarkan konsep dari Lewin tentang pendekatan dan penghindaran konflik; *approach-approach conflict*, *avoidance-avoidance conflict*, *approach-avoidance conflict*, and *multi approach-avoidance conflict*. Peneliti juga menemukan bahwa setiap konflik internal yang dihadapi Victor memiliki berbagai macam bentuk tergantung pada struktur kepribadian Victor. Setiap konflik internal membuat keputusan yang berbeda dalam menghadapi suatu masalah dan itu secara otomatis mengubah hasil dari penyelesaian masalah.

## المخلص

واجهه 2015. الصراع الداخلي فيكتور فرانكنشتاين في رواية عمل. فخر الدين، رحمة اناج  
قسم اللغة الإنجليزية وآدابها، كلية الآداب. أطروحة. فرانكنشتاين ماري شيلي  
جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانج. والعلوم الانسانية

Dra. Andarwati, M.A. المشرف:

كلمات البحث: إيد، الأنا، الأنا العليا، والصراع الداخلي

تتناول هذه الأطروحة حول فيكتور فرانكنشتاين، الشخصية الرئيسية، وعمل  
دفع الباحثين الانتباه إلى التفاعل وردود الفعل الشخصية. فرانكنشتاين رواية ماري شيلي  
افتراض الباحثون أن كل بنية. الرئيسية كما انه يتعامل مع بعض الصراعات الداخلية  
في هذه الورقة، فإننا نقترح اثنين من الأسئلة. شخصية يؤثر على تطور الصراع الداخلي  
التي تطرح للمناقشة: ١) ما هو نوع من الصراع الداخلي عن طريق فيكتور واجهتك؟ ٢)  
كيف يمكن للصراع الداخلي عن طريق فيكتور تواجه تتأثر بنية شخصيته؟

واختار الباحثون نظرية بنية الشخصية التي وضعتها سيغموند فرويد لاستكشاف  
أنواع من الصراع الداخلي وتأثير هيكل شخصية الصراع الداخلي

هذه الدراسة يناقش. تستخدم هذه الدراسة نظرية شخصية لتحليل فرانكنشتاين رواية  
فقط أنواع الصراعات الداخلية في القصة وتأثير شخصية فيكتور للصراع الداخلي التي  
وتركز هذه الدراسة فقط على تحليل واحد من الشخصية الرئيسية، فيكتور. تواجهها  
هناك العديد من. ومع ذلك، فإن هذه الدراسة يمكن تطويرها من قبل الباحث. فرانكنشتاين  
الجوانب التي يمكن دراستها من فرانكنشتاين رواية مثل تحليل الشخصية الوحش والشخصية  
الرئيسية والعناصر الجوهرية للرواية، أو شخصية فيكتور والوحش

بعد جمع وتحليل البيانات، يصنف الباحثون الصراع الداخلي إلى أربعة أنواع على  
أساس مفاهيم وين على نهج وتجنب الصراع؛ الصراع نهج نهج والصراع المكروهين  
ووجد الباحثون أيضا أن أي. والصراع نهج تجنب، والصراع المتعدد نهج فسخ العقد  
صراع داخلي واجه فيكتور لديها مجموعة واسعة من الأشكال اعتمادا على هيكل شخصية  
تتكون كل الصراعات الداخلية قرارا مختلفا في مواجهة المشكلة، وسوف تتغير. فيكتور  
تلقائيا نتيجة لتسوية المشكلة

# CHAPTER I

## INTRODUCTION

This chapter provides background of the study, research questions, objectives of the study, scope and limitation, significance of the study, research method, and definition of key terms.

### 1.1. Background of the Study

*Frankenstein* is a horror novel written by the British novelist, Mary Shelley, in 1816. This novel tells about a scientist, Victor Frankenstein, who creates a strange creature in his scientific experiment. When he is five years old, his mother visits His mother adopts a poor Italian girl named Elizabeth Lavenza. After his mother's funeral, Victor plans to study at Ingolstadt. His curiosity of science leads Victor asserting his scientific discoveries to create life out of the inanimate (Lall, 2013). He creates a horrible monster in his scientific experiment, but when he succeeds to create it, he shocks and gets ill several days. The monster, then, seeks revenge on his creator's family to avenge his own sorrow. Victor tracks the monster ever northward into the ice. In a dogsled chase, Victor almost catches up with the monster, but the sea beneath them swells and the ice breaks, leaving an unbridgeable gap between them. The monster then departs for the northernmost ice to die ([www.sparknotes.com](http://www.sparknotes.com)). The story comes up with the feelings of suffering, loss, grief, and regret. It leads to various conflicts which happening in the story.

After exposing the synopsis, this study explains the author of this novel. Mary Shelley (Mary Wollstonecraft Godwin) was the daughter of William Godwin, a journalist, philosopher and novelist, and Mary Wollstonecraft, educator and feminist philosopher. Her mother passed away because of puerperal fever on September 10<sup>th</sup>, 1797. After his wife's death, Godwin began to collect and assemble some of Wollstonecraft's unfinished work such as *Memoirs of the Author of a Vindication of the Rights of Woman* which is published in 1798 (Garrett, 2002). Her experiences with parenthood, from the death of her mother to the deaths of her own children, have assured several critical interpretations of her most famous novel, *Frankenstein* (Lall, 2013). Mary Shelley's *Frankenstein* has been translated in many languages, including Indonesian Language. Many publishers, for example Kesaint Blanc, create its simplified novel and it is also one of bestseller novel since 1816. Mary Shelley's *Frankenstein* is still discussed widely among psychoanalytic critics because of the longevity of its psychological implications.

Psychoanalytic criticism has a significant role in analyzing a literary work. It has some advantages, such as to deeply investigate the characteristics aspect, to give a feedback for some researchers about the development of characteristics, and to analyze certain literary work which has many psychological problem in its story. Freud (as cited in Smith, 2010: 1929) states that a creative writer evokes his emotional effect to create his literary work. It means that literary work has significant correlation with the psychological condition of the author. In line with Freud, Endraswara (as cited in Minderop, 2013) states that literature and

psychology related each other toward human life. They have similar function which relate to human being as individual and social creatures.

This study examines the internal conflict faced by Victor Frankenstein as the main character. As the main character, Victor, more or less, reflects the author's personal life. However, this study does not expose this relationship aspect. The writer concerns on the interaction and reaction of the main character while he faces some internal conflicts. Briefly, in this novel, Victor has an urge to create a monster which unexpectedly reflects his own Id. During his experiment, Victor faces many internal conflicts that the researcher tries to relate it into the basic personality concept based on Freud's theory about the personality structure. Besides, the researcher chooses this topic since the novel is the first gothic novel in 19<sup>th</sup> century and it has many psychological values that the researcher can take in order to analyze the main character internal conflicts and its influence of personality structure.

Studies of similar topic have been carried out by some researchers on different objects, such as in *The Great Gatsby* (Gholipour & Sanahmadi, 2013; Wang, 2011; Moder, 1977) and *Hamlet* (Coursen, 1982). In addition, the previous researchers have analyzed literary text based on some psychoanalytic perspectives, such as Freud's perspective (Wang, 2012; Moder, 1977, Bangerter, 2003; Gholipur & Sanahmadi, 2013), Jung's perspective (Wang, 2012; Coursen, 1982), and Lacan's perspective (Kotze, 2000). However, Shelley's *Frankenstein* has recently little been analyzed only in the form of article (Bangerter, 2003), Kotze (2000) investigated *Frankenstein* focusing on the symbolic analysis.



Another previous studies, such of Brannstorm (2006), Baranoglu (2008), and Lall (2013), are able to assist the researcher to analyze Mary Shelley's *Frankenstein*. Nevertheless, this study focuses on the internal conflict of the main character in *Frankenstein* based on Freud's perspective.

In his article, Bangerter (2003) analyzes *Frankenstein* focusing on the relationship between Victor Frankenstein and his monster. Bangerter uses Freud's psychoanalytic criticism in relation with the personality structure. However, the scope of the analysis is only limited between the main character and his monster. Whereas, Kotze (2000) concerns on the feminist - psychoanalytic criticism of the author and her literary work. Kotze uses Lacanian criticism which is focused in the literary text in form of the interrelated aspect of language, gender, desire, and power. Meanwhile, Brannstorm (2006) tries to explore the theme of alienation in Shelley's *Frankenstein* using Lacanian Criticism. Brannstorm relates between the author's background and the fictional characters to find out how the alienation theme revealed in the novel.

The study of Baranoglu (2008) compares Mary Shelley's *Frankenstein* and Robert L. Stevenson's *DR. Jekyll and Mr. Hyde* using Lacanian Criticism on the main concept of alienation, desire, and sexuality. Baranoglu finds that these concepts are structured with the effect of the Lacanian symbolic order and the language. On the other hand, Lall (2013) examines Mary Shelley's *Frankenstein* focused on the relationship of parent-child between Shelley's personal life and those found in the novel. She tries to analyze the novel based on Freud's perspective of self-identification.

Therefore, based on the information obtained from several studies above, this study attempts to analyze internal conflict on *Frankenstein* novel from different viewpoint of psychoanalysis using Freud's personality structure.

### **1.2. Research Questions**

According to the background of the study above, this study tries to answer the following questions:

1. What kinds of internal conflict faced by Victor?
2. How are Victor's internal conflicts influenced by his personality structure?

### **1.3. Objectives of the Study**

The aims of this study are:

1. To find out some of Victor's internal conflicts in the story.
2. To discover the way of Victor's internal conflicts are influenced by his personality structures.

### **1.4. Scope and Limitation**

This study examines internal conflicts faced by Victor Frankenstein as the main character, how the main character interacts and reacts to some conflicts, and how each conflict works in the story. The study focuses on how Id, Ego, and Superego are provided in the story through Victor's internal conflicts and how the main character faced these internal conflicts. The researcher admits that this study has its limitation as it this study only examines one of the main characters, Victor Frankenstein, and his internal conflicts. There are several aspects that can be

explored from this novel, such as comparing personality structures of two main characters. Therefore, the next researchers can use both characters as the object of analysis to optimize their study.

### **1.5. Significance of the Study**

Grounded on the objective of the study, the researcher formulates the significance of the study into two points: (1) Theoretically, this study is expected to increase and enrich literary studies, especially the analysis on *Frankenstein* novel using psychoanalytic criticism, and (2) practically, this study is expected to give additional information for the readers in understanding the content of *Frankenstein* novel, especially about the psychological characters and internal conflict through psychoanalytic criticism. Besides, the result of this study is expected to give contribution to several undergraduate students of UIN Maulana Malik Ibrahim Malang as the reference of literary studies, especially in psychoanalysis viewpoint.

### **1.6. Research Method**

#### **1.6.1. Research Design**

This study uses literary criticism as the theory to analyze the novel. According to Frye (2005: 3), “*the subject-matter of literary criticism is an art, and criticism is evidently something of an art too*”. He assumes that criticism is a *parasitic* form of literary expression. Many scholars engaged in a scientific procedure related to literary criticism. They use literary criticism to analyze the novel scientifically. The evidence is examined scientifically and several previous studies are used to lead their analysis. Therefore, this study uses literary criticism

to do critical interpretation toward the literary work. Sigmund Freud's perspective on personality structure is used as the approach to analyze the novel. In his psychoanalysis, Sigmund Freud divides the personality structure into three parts, *id*, *ego*, and *superego*. According to Freud (as cited in Smith, 2010: 3127), the personality structure is divided into three parts, they are *id*, *super-ego*, and *ego* based on the theory of instinct, the origin of conscience, and the sense of guilty. The *id* works as the pleasure seeker, while *superego* works to repress the *id* with its moral value, and the *ego* works as the mediation between the *id* and *superego* based on reality concept. In psychoanalytic criticism, the concept of Freud's personality structure is used to find out how the main character faced some internal conflicts in the story.

#### **1.6.2. Data Source**

The data source of this study is Shelley's *Frankenstein* novel. This study takes Mary Shelley's novel entitled *Frankenstein, or the Modern Prometheus* which was published in 1994. This novel is written by Mary Wollstonecraft Godwin, or well-known as Mary Shelley. *Frankenstein, or the Modern Prometheus* was firstly published in 1818. This novel is the third edition published by E-booksdictionary.com in 1994. It has 171 pages in the form of pdf. The researcher retrieved this novel from libgen.org. This novel takes the setting by beginning in Russia then transitions to Geneva, Switzerland where the events surrounding Victor Frankenstein and the Monster are chronicled. The setting switches often, but the majority is set in Europe. This novel has 9 characters, Victor Frankenstein, The Monster, and Elizabeth Lavenza as the main characters,

while Justine Moritz, William Frankenstein, Henry Clerval, Margaret Saville, De Lacey Family, Robert Walton as the supporting characters.

### **1.6.3 Data Collection**

Since this study uses psychoanalytic criticism on self- conflict, there are some steps that the researcher does during analyzing the novel. Firstly, the researcher reads the novel to get some conflicts which happened in the story. Then, the researcher reads the novel using scanning technique to identify the characteristic of the main character and to find out some internal conflicts in the novel. In this step, the researcher classifies internal conflicts which happened in every chapter based on Freud's perspective of Personality structure.

### **1.6.4 Data Analysis**

Grounding on the research design, the researcher analyzes how the main character interact and react with other characters. The researcher takes several interactions between Victor and other characters such as that happening happened in Ingolstadt University when Victor visits M. Krempe to tell about his passion in studying science. After analyzing the reaction and interaction of the main character, the researcher relates each conflict based on Freud's perspective of personality structure. In the previous interaction, the researcher classifies Victor's passion as *Id*, while M. Krempe's advice as *Ego*. This classification is based on the characteristics of every personality structure of Freud's perspective. Thus, based on the classification of conflicts, the researcher can specify how the personality structure influences the development of internal conflicts in the story.

## 1.7. Definition of Key Terms

To restrain misinterpretation between the researcher and the readers, this study provides some specific definition of key terms:

- a) **Internal Conflict:** man versus self-conflict. A conflict which is faced by a character in the story. The conflict is happened between a character and himself. A character must overcome his own nature or make a choice between two or more paths, between good and evil, logic and emotion.
- b) **Main Character:** A person which often appears in the story and has an important role to the development and resolution of the conflict.
- c) **Psychoanalysis:** One of literary criticisms which uses some techniques of psychoanalysis. This theory means focus on the relation between author and the literary work, the characteristic of the fictional character, or the impact of a literary work toward the audiences.
- d) **Id:** Human instinct that represses to fulfill the basic needs, such as eating, sexuality, and refusing emotional pain. It works as a pleasure seeker.
- e) **Ego:** It maintains between *id* and *superego* based on reality principle. *Ego* has a role to give a consideration, problem solving, and reasoning.
- f) **Superego:** It controls human's belief of right and wrong things or behaviors. It has a role to give consideration based on moral principle.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter provides some literary reviews that will support the analysis later. This chapter divided into six parts; the theory of psychoanalytic criticism, the unconsciousness theory, structure of personality, Freudian psychoanalysis in literary criticism, internal conflict, and related previous studies.

#### **2.1. Psychoanalytic Criticism**

##### **2.1.1. Definitions and Historical Development**

Psychoanalytic criticism is one of the literary criticism which applies psychoanalysis techniques as a tool to interpret or analyze a literary work. Psychoanalysis is the therapy that is used to cure some mental disorders ‘*by investigating the interaction of conscious and unconscious elements in the mind*’ (Concise Oxford Dictionary, as cited in Barry, 2002). This therapy works based on the mind, the instinct, and the sexuality principles.

The theory of psychoanalytic criticism comes from the Austrian therapist Sigmund Freud, whose principle based on the notion of the *unconscious*, which is the part of the humans’ mind beyond consciousness which nevertheless has a strong influence toward humans’ actions. Freud’s own literary analyses tend to apply his models of dream interpretation to literary texts. He, at the beginning, is interested to examine psychological dimension through the drama. Freud (as cited in Smith, 2010: 1607) argues that the drama has its purpose to open up sources of

pleasure in humans' emotional life. He analyzes Shakespeare's *Othello* and *Hamlet* using the *interpretation of dream*. In his analysis, Freud says that there is a connection between a *latent* content and *manifest* content to analyze the literary work. There is a relation between '*the authors on the relation of dreams with waking life and on the origin of the material of dreams.*' (Smith, 2010: 655).

Habib (2011: 233) argues that psychological dimension in literary works can be examined through the author's motivation and intentions to the effect of texts and performances on the audience. As the other literary criticism, this theory exists because some philosophers and critics want to examine the relation between psychological condition and its author.

### **2.1.2. Psychoanalysis and Literature**

Psychoanalysis is one of the literary criticisms which observes a literary work as a psychological activity. It means that a literary work has its same function as the psychology in case of describing a life within the human personality structure. Ratna (as cited in Minderop, 2010:54) argues that using psychology as the branch of literary analysis is expected to find out the unconsciousness aspects which is believed as the sources of psychological deviation and its therapies. She believes that the main factor which emerges the psychological deviation is the technologies and its negative impacts as well as the environment where the psychological deviation is happened.

Many people believe that psychology in literature has a role to solve the psychology problems. However, the main purpose of psychology in literature is understanding the psychological aspects that are contained in a literary work.



There is a relation between psychology and literature. Psychology learns about the human psychic, so that the human itself is the object of the psychology analysis. While literature is written by a human whom lived among the society. He also creates many characters based on his imagination. The characters, which are created by a human under his unconsciousness, have the psychological contents that emerge when the author tries to project his own imagination based on what he sees in his society. Ratna (as cited in Minderop, 2010:54) asserts that psychology in literature observes the fictional characters in the story based on the psychological aspects and its problems. The focus of analysis can be between the literary work and its author, the literary work's content, or the literary work and its audience.

Freud (as cited in Smith, 2010: 1925) states that the creative writer is motivated by his unsatisfied wishes to create a phantasy on his work. It means that an author creates his imaginative world through his creative writing. This relation can be identified by analyzing the author's psychosexual development. The researcher can analyze how the character's behavior in a story reflects the author's personal life.

On the other side, the researcher can analyze the literary work focusing on content. This kind of analysis is commonly used to analyze a literary work since it does not need to relate to external aspect. The researcher can analyze a literary work through its intrinsic aspects, such as theme analysis, conflict in the story, or psychological analysis on the main character.

Meanwhile, the researcher is also able to analyze between the literary work and its audience. Selden (2005:58) states that the reader applies the code in which the message is written and actualizes the potentially meaningful code. It means that every reader can have different viewpoints on the literary work. The reader interprets the literary text based on his background knowledge. Psychoanalysis can be used, in this case, to identify the reader's interpretation within his psychological background.

## **2.2. The Unconsciousness Theory**

Freud, in his work of *Creative Writers and Day-Dreaming*, states that a creative writer invokes his imaginative activity to create a literary work. There is a relationship between the children's play and poetic creation in language. The creative writer invests his emotion while separating it sharply from reality. The unrealistic world of the writers' imaginative activity has a significant role to his technique of art. The creative writer is motivated by his unsatisfied wishes to create a phantasy on his work (Smith, 2010: 1925).

There is a correlation between phantasies which are created on the unconscious mind with the literary work as the product of the phantasy. Linked with the concept of *repression* that Freud uses to express the ignoring of unresolved conflicts, unadmitted desires, or traumatic past events, so that they are forced out of conscious awareness and into the unconscious mind. He states that human mind is controlled by the *unconscious mind*. He demonstrates the human mind as an iceberg which the biggest part lies under the surface. It means that the *unconscious mind* has a significant role to control the human mind. Freud (as cited

in Minderop, 2013: 16) states that the *unconscious mind* is always active and it has an important role to influence the consciousness. The unconsciousness which is repressed by the consciousness comes from the humans' childhood.

Freud (as cited in Smith, 2010: 3949) states that the concept of unconsciousness comes from the repression theory. He divides the unconsciousness into two parts, the one which is *latent but capable of becoming conscious*, it is called *preconscious*, and the one which is repressed and which is not capable of becoming *conscious*. Therefore, Freud (as cited in Smith, 2010: 3949) classifies the concept of awareness into three parts, they are:

### **2.2.1. Consciousness**

According to Freud (as cited in Smith, 2010: 2994), only a minor from mental life (mind, perception, feeling, and thought) that enter become consciousness. This is the aspect of human mental processing that human can think and talk about rationally. The content of consciousness is only can keep ground in short time and it will move to preconscious and unconsciousness.

### **2.2.2. Preconscious**

Freud (as cited in Smith, 2010: 2997) states that preconscious contains thoughts and feelings that a person is not currently aware of. It is called by available memory because it became a bridge between consciousness and unconsciousness. It also can be called as memory recall. For example, dream, daydream, misspoken and mechanism self-ordering.

### 2.2.3. Unconsciousness

Freud (as cited in Smith, 2010: 2996) states that the unconsciousness is the deeply structure of consciousness and it very important of human's soul. Unconsciousness contains of behavior, attitude, or conduct from born and the trauma experiences. Among three of these parts, the unconsciousness is the mayor that influence human's behavior. Freud compare it like iceberg phenomena in the sea, which at up section that look above the sea level is the consciousness, preconscious is a part which up and down of water surface. Whereas, a big part is under water surface, that is unconsciousness.

### 2.3. Structure of Personality

In his psychoanalysis study, Freud (as cited in Smith, 2010: 3127) states that the personality structure is divided into three parts, they are id, super-ego, and ego based on the theory of instinct, the origin of conscience, and the sense of guilty.

#### 2.3.1. Id

The *id* is an important part of humans' personality because as newborns, it allows human to get their basic needs, drives, and wishes. Engler (2014:43) states that human cannot see the *id* in the real form, since this comes from their unconsciousness. It can be described by making its analogies and comparing it with the ego. Freud believed that the *id* works based on human's pleasure principle. It contains instinct, impulse, and drives. So that, the *id* seeks pleasure and avoids pain. It seeks to satisfy its needs partly through reflex action. It also

avoids pain through **the primary processes**, such as hallucinating or forming an image of the object that will satisfy its needs. For example, a baby needs breastfeeding from his mother, if this need cannot be satisfied, then the baby will seek another things and he will suck it in order to satisfy his need. In its relation to the *ego*, the *ego* can be assumed as the part of *id* which has been modified by the direct influence of the external world. It is proved by the *ego* process to bring or control the pleasure principle which comes from *id* to the reality principle. So, the *ego* represents reasons and common sense, while the *id* represents the passions.

### 2.3.2. Ego

The *ego* is the part of the personality that maintains a balance between the impulses and the conscience. It appears in order to fulfill human needs to build a contact with the external world or reality. It drives the more primitive *id* impulses and adapts them based on the reality principle. It works as the coherent organization and controls the constituents of human mental processes. The *ego* is the executor of what human thinks.

Engler (2014:44) assumes that the *ego* works to serve the *id*'s power by mediating it with some realistically decisions. It holds on the *id* and maintaining transactions with the external world in order to fulfill the personality's interest. While the *id* creates the fantasies and wishes through the primary process, the *ego* applies realistic thinking through the **secondary processes**, such as the cognitive and perceptual skills. The secondary processes help human to distinguish between their facts and fantasies. Thus, Engler concludes that the *ego* needs the

human's higher intellectual functions of problem solving to assist the *ego* in establishing suitable decision of action and test them for their effectiveness.

### 2.3.3. Superego

The *superego* is “an internal model to which the individual aspires or attempts to conform” (Bateman, 2001:35). It is the part of the personality that represents the moral part of human. The *superego* develops due to the moral and ethical restraints placed on human. It drives human mind based on the experience of guilt, perfectionism, indecision of what is the right or wrong thing to do, and it has an important role in the emergence of depression, obsessional disorders and sexual problems.

According to Engler (2014:44), the *superego* consists of two subsystems; the conscience and the *ego-ideal*. The **conscience** involves self-evaluation, criticism, and reproach. It creates a feeling of guilt to repress the *ego* for violating the moral codes. While the **ego-ideal** is “an ideal self-image consisting of approved and rewarded behaviors.” It creates the base concept of what is the right and wrong thing to do. It drives the human mind to consider what they should do and choose the right way to solve a problem.

Since the *superego* works based on the moral value, it prefers to consider the moralistic rather than realistic solutions. As a result, the *superego* has its main function in order to release its moral value. First, it controls impulse energy of *id* and replaces it to the right thing that can be accepted by the society. Second, it guides *ego*'s decision to the moral value than reality. It means that *superego* tends to oppose both *id* and *ego* and it creates its own ideal world.

Freud (as cited in Engler, 2014:45) states that there is no easy correlation between the unconsciousness-consciousness and the *id, ego, and superego*. He describes these correlation by analogizing as an iceberg. The surface of the water can be described as the boundary between consciousness and unconsciousness. While its line separates all three personality structure functions; *id, ego, and superego*. The *id, ego, and superego* take part as dynamic functions of personality, while the *consciousness* and *unconsciousness* show the qualities of personality that these functions may have.

#### **2.4. Freudian Psychoanalysis in Literary Criticism**

The Freudian psychoanalysts apply some of Freud major ideas, such as the notion of the *unconsciousness*, the idea of *repression* (ignoring an unsolved problem, unadmitted desires, or traumatic past events), three parts of *personality structure (id, ego, and superego)*, *infantile of sexuality, defense mechanism, and the interpretation of dreams*. This study applies some of these Freudian ideas to analyze Shelley's *Frankenstein*, such as the notion of the *unconsciousness*, three parts of personality structure, and *infantile of sexuality*. However, this study will divide the discussion into three main parts of the personality structure work on the *Frankenstein* novel.

According to Barry (2002), a Freudian psychoanalytic critic should observe some aspects. They should give the central importance in literary interpretation to distinguish between the conscious and the unconscious mind. The analysts should correlate the content of literary work coherently with the previous

studies and aiming to analyze the differences between their study and their previous ones.

They also should observe the unconsciousness motives and feelings, whether these be those of the author, or those of the characters described in the literary work. It will facilitate them to classify the conflict based on the unconsciousness concept. Another aspects is exhibiting the presence of classic psychoanalytic symptoms, conditions, or phases in literary work, such as the oral, anal, and phallic stages of emotional and sexual development in infants. They need to re-observe some of the psychosexual development to classify these evidences. The last, they identify a 'psychic' context for the literary work. It can be some conflicts between generations or siblings, or between competing desires within the same individual personality. It will assist them to find out some conflicts that emerge in the literary work and classify them into the main part that they have decided.

### **2.5. Internal Conflict (Man vs. Self)**

Conflict is one of the plot's structure. In literature, conflict is the central issue that makes the story more vivid. According to Abbott (2008:55), conflict was first described in ancient Greek literature as the *agon*, or central contest in tragedy. The *agon*, or act of conflict, involves the protagonist and the antagonist. It is also regarded as the hero and villain.

In a plot of story, conflict is created through a series of complications that lead to a moment of great tension. It may reach a climax that fixes the outcome, then it is resolved and sorted out. However, the conflict is not always resolved in



some stories, it is called as 'open ending' story. The creation of tension in the story makes readers more interested by leaving them uncertain which of the characters or forces will prevail. It will make them presume about the ending of the story, though some stories which end without resolved conflict will make readers feel dissatisfaction.

Conflict is classified into two types, internal and external conflict. These conflicts can appear both individually and together with one another, but one of them must exist in a story to make it more vivid. The external conflict deals with the external world, such as character against another characters, character against nature, character against society, and character against fate. It means that the character will face this conflict through his interaction toward surrounding. It is not as simple as internal conflict, the external conflict has a vary problem solving depending on what conflict that character faces. Man vs. man conflict may has struggle from moral, religious or social differences and it can be emotional, verbal, or physical conflicts.

On the other side, man vs. nature conflict emerges when a character struggles against any nature phenomenon. While, man vs. society conflict happens when a character struggle against the deviation of their culture and government. Last, man vs. fate conflict occurs when a character is forced to follow his unknown destiny. This conflict is believed as the breeding of internal conflict.

The internal conflict, also called as man vs. self-conflict, is a conflict between major character and his own mind. The debates occur in character's mind

about what to do or think. In a story, the internal conflict occurs within a character's emotion, whether his inner need, desire, belief, or turmoil (www.cityschools.com). This conflict is central to the character/s and must be resolved by the character himself. In line with the following explanation, Dollard and Miller (as cited in Engler, 2014, p.193) state that the definition of internal conflict in psychological view is "*a situation where the frustration arises from a situation in which incompatible responses are occurring at the same time.*"

They assume that conflicts is a result from an opposition process between individual's tendency to approach or avoid certain objects or goals. Therefore, they use Kurt Lewin's concept of approach and avoidance tendencies to classify some types of different conflict:

*Approach-approach conflict*, an individual faces two goals both have positive values but he must choose one of them. For example, when someone has two interesting job offers and he has to choose any one of them. This conflict is not so harmful, since both of them are positive choices. If he choose one of them, the other one will not be a negative impact to his life.

*Avoidance-avoidance conflict*, an individual faces two undesirable goals, both have negative values and he must choose one of them. For example, when someone works at a job that he dislike and he think that he can resign from that job but he will be unemployed. This kind of conflict makes him to choose one of them though he does not want it.

*Approach-avoidance conflict*, an individual is both attracted and repelled by the same goal object which may have negative or positive value. For example, when someone accept a job offer that has a high salary, but the job is very risky. This kind of conflict leads him to frustration and tension because he attracts with the high salary but he is unable to accept the job risk.

*Double approach-avoidance conflict*, an individual faces multiple goals that both attract and repel. For example, someone accepts a new job offer with high salary but has a great risk. On the other hand, his current job has a low salary but has a low risk. The resolution of this conflict depends on the situation that he deals. If he need a lot of money, he will choose the new job offer; otherwise if he do not want to work hard, he can choose his current job though has a low salary.

## **2.6. Previous Studies**

This study takes some previous studies that have similarities on the object of analysis, Mary Shelley's *Frankenstein*, to support the researcher on analyzing the novel. First, Kotze (2000) on her article *Desire, gender, power, language: a psychoanalytic reading of Mary Shelley's Frankenstein* concerns on the feminist - psychoanalytic criticism of the author and her literary work. She takes Gilbert and Gubar's statement as her reason for choosing her topic. Gilbert and Gubar state that Mary Shelley's background can be elaborated with her literary activities and sexual ones. "*Her developing sense of herself as a literary creature and/or creator seems to have been inseparable from her emerging self-definition as daughter, mistress, wife, and mother.*" (Kotze, 2000: 54). She focuses her analysis on interpreting texts from Lacanian psychoanalysis theory of novel's textual

dynamics. Her article aims to indicate how psychoanalysis as interpretative strategy can be adapted to certain issues of gender, power, and language.

Kotze divides her articles into some aspects; first aspect is about imaginary text to symbolic text. She finds that the monster is a motherless child and he tries to find a mother-figure. The monster replaces the imaginary of mother-figure with the natural object, the moon. Kotze provides the monster's statement when he narrates his history to Victor, "*Soon a gentle light stole over the heavens and gave me a sensation of pleasure. I started up and beheld a radiant form rise from among the trees. I gazed with kind of wonder. It moved slowly, but it enlightened my path. The only object I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.*" (Shelley, 1994:99).

Next, Kotze discusses about the symbolic figure of father. When in Imaginary aspect the dominant discussion is mother-figure, in the symbolic aspect the father is designated as the dominant figure. The symbolic father, based on Kotze's explanation, is Victor himself, since he creates the monster. Then, Kotze finds that the terror of Victor's monster happens because of his desire to find the mother-ideal. Another finding, Kotze argues that there is a femaleness and transgression that is manifested in *Frankenstein* novel. She finds that the birth of the monster is one of the transgression, since the monster is created by the use of forbidden knowledge than by the pregnancy of "the mother". Kotze relates this problem to a psychoanalytic perspective. She states, "*Victor's transgression is essentially based on the prohibited desire of the mother, and furthermore*

*articulated in female terms, it constitutes an infringement of the Law of the Father.*” (Kotze, 2000:63)

In conclusion, Kotze concludes that *Frankenstein* novel includes many tensions between the imaginary and symbolic orders that is represented by the Mother and Father-figure. And textually the tension between the prelinguistic and the linguistic. By reading *Frankenstein* novel using psychoanalytic perspective, Kotze finds that *Frankenstein* novel “*reveals the marginalized position of the woman*” and “*it uncovers certain basic prejudiced assumptions on the nature and position of the male and female within discourse.*” (Kotze, 2000:66).

Using Kotze’s research, this study finds that there are many psychoanalytic perspectives which can be used to analyze a literary work. Kotze uses psychoanalysis as interpretative strategy which can be used to analyze *Frankenstein* novel focusing on gender, power, and language issues. From this finding, this study uses personality theory to analyze *Frankenstein* novel focusing on the internal conflict faced by Victor Frankenstein. Not only supporting on deciding psychoanalytic perspective, Kotze’s research also helps this study in determining the characteristics of the main characters in the novel. For example, Kotze finds that the monster is a motherless child and he tries to find a mother-figure. This finding can be a significant clue to this study to decide how Victor Frankenstein treats his monster.

On other hand, Brannstrom (2006) analyzes *Frankenstein* novel focusing on the theme of alienation using Lacanian Criticism. In the introduction section of

her study, Brannstrom argues that *Frankenstein* novel is full of the alienation theme and the affection of the innocent victims. “*Victor and his monster are like two halves of a character that cannot be separated.*” (Brannstrom, 2006:4) She finds that the alienation theme is supported by the place that is taken by Victor in the story. The first place, based on Brannstrom’s exploration, is Victor’s laboratory that is set up “*in a solitary chamber, or rather cell, at the top of the house*” (Shelley, as cited in Brannstrom, 2006:9). It proves that Victor tries to alienate himself because of his scientific experiments. The only reason Victor tries to alienate himself is the secret of his creation. Brannstrom takes Victor’s statement, “*I must absent myself from all I loved while thus employed. Once commenced, it would quickly be achieved, and I might be restored to my family in peace and happiness.*” (Shelley, 1994:147)

Brannstrom also finds the alienation theme of the character. She finds that the monster isolated itself from the society. This alienation is happened because of the monster’s bad experience to the society. Brannstrom (2006:11) states that Victor’s rejection toward his creature is one of the alienation evidence of the character. Another evidences, the monster tries to contact with human in the village, but “*people are appalled and frightened of the creature and attempt to drive the creature away.*” (*Idem*).

Brannstrom tries to relate the theme of the alienation with the borderlines issue in *Frankenstein* novel. She believes that this correlation supports the alienation theme. One of her finding is Victor’s laboratory that can be related as the border toward the external world. “*The only one who can access to the*

*laboratory is Victor, while people around him are completely unaware of what he is about to create.” (Brannstrom, 2006:19)*

In conclusion, Brannstrom concludes that the theme of alienation is one of the most important theme in *Frankenstein* novel. Her findings about the alienation theme and supporting by many evidence proves that *Frankenstein* novel takes the alienation theme as the main theme of the novel. She also succeeds to prove the correlation between the alienation theme and the borderlines that Shelley constitutes in *Frankenstein* novel.

Through Brannstrom’s research, this study finds that the main theme of *Frankenstein* novel is the alienation of Victor and his monster. This study is able to determine the personality of Victor Frankenstein through the theme analysis that Brannstrom applied. This study is also able to find many conflicts faced by Victor Frankenstein through Brannstrom’s explanation of Victor’s reasons to alienate himself.

## CHAPTER III

### ANALYSIS

This chapter provides the analysis of data that this study obtains. It contains the descriptions of internal conflicts faced by Victor Frankenstein and the classification of internal conflict based on Freud's three parts of personality. This chapter discusses about (1) kinds of internal conflict and (2) the influence of Victor's personality structures toward his internal conflicts based on Freud's personality structures theory.

#### **3.1. Kinds of Internal Conflict**

In chapter 2, the researcher have expounded about what the internal conflict is. As a review, internal conflict is part of the conflict in a story. It happens when a character struggles against his own mind or emotion. The researcher considers to use psychological theory in order to analyze the main character's personality structure which will be associated with some internal conflicts as well as Ratna (as cited in Minderop, 2010:54) who argues that psychological theory is used to observe the fictional characters in the story based on the psychological aspects and its issues.

A fictional character is created based on the projection of a writer toward his surroundings. It means that a fictional character has a significant correlation with the writer's personality. Minderop (2010:9) argues that the author's personality will affect his literary work. A fictional character, more or less,



describes the author's personality. It is proved from the creation of Victor Frankenstein as one of major characters in *Frankenstein* novel. Victor is a scientist who creates a monster from his obsession of revealing the elixir of life. As a creator of his monster, he should have sense of compassion and concern for his creature. Instead of having sense of compassion, he leaves and hates his own creation. It can be related to Shelley's life where she never knew her mother since her mother was passed away two weeks after she was born. She only lived with her father without knowing her mother's love. It proves that there is a significant correlation between the author and the fictional characters in the story, however this study will not analyze that correlation. This study will focus the analysis on one of the major characters, Victor Frankenstein, who faces some conflicts in the story as the object of analysis.

This study classifies the internal conflict into four types based on Kurt Lewin's concept of approach and avoidance tendencies; *approach-approach conflict*, *avoidance-avoidance conflict*, *approach-avoidance conflict*, and *multiple approach-avoidance conflict*. Bateman (2001:36-37) states "*conflict occurs between the instinctual wishes under the sway of the pleasure principle and the demands of reality.*" It means that conflict occurs when the unconsciousness (*id*) tries to express his demand. When this conflict occurs, the wishes will be modified by the consciousness (*ego and superego*).

In line with Bateman, Dollard and Miller (as cited in Engler, 2014, p.193) state that conflicts is a result from an opposition process between individual's tendency to approach or avoid certain objects or goals. These statements have the

same meaning that the conflict occurs because an individual's desire needs to be fulfilled through an approach or avoidance way.

### 3.1.1. Approach-Approach Conflict

Victor Frankenstein is one of the major characters who is highlighted by the author as the figure that is most experienced inner turmoil in dealing with some conflicts. He deals with many conflicts that evokes his personality structures to make his decision of solving conflicts. Lewin (as cited in Engler, 2014, p.193) states that approach-approach conflict has two positive goals. These two goals are incompatible. Each of goal has different impact to an individual. However, choosing one of them will not be a harmful choice. If an individual choose one of the goals, the other will be subsided and has no impact to an individual's life. Victor faces some conflicts which can be classified into approach-approach conflict. The evidence is obtained in page 21:

*"In this house I chanced to find a volume of the works of Cornelius Agrippa. I opened it with apathy; the theory which he attempts to demonstrate and the wonderful facts which he relates soon changed this feeling into enthusiasm. A new light seemed to dawn upon my mind, and bounding with joy, I communicated my discovery to my father. My father looked carelessly at the title page of my book and said, 'Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash.' ...But the cursory glance my father had taken of my volume by no means assured me that he was acquainted with its contents, I continued to read with the greatest avidity." (p.21)*

From the evidence above, this study finds that there are two goals that Victor faces. The first goal is his desire to learn about Agrippa's theory. This goal has positive value since his curiosity is fulfilled in a positive way through reading a book. The second goal is following his father's advice to read other better

science books. This goal also has a positive value since his father gives him a good advice with responding Victor's curiosity to guide him to read other better books than Agrippa's book. Victor, then, prefers to follow his willingness to read about Agrippa's book to satisfy his curiosity rather than following his father's advice to find other better books. In this case, Victor will not get a negative impact from rejecting his father's advice since his father indirectly supports him to read a lot if he wants to fulfill his curiosity.

### 3.1.2. Avoidance-Avoidance Conflict

Avoidance-avoidance conflict, according to Lewin (as cited in Engler, 2014, p.193), involves two negative goals. This conflict makes an individual to choose between two unwanted goals. Both of goals can be in the form of two repelling threats, fears or situations. If an individual may not choose either of them and try to escape, the consequence of the escape also can be harmful. In *Frankenstein* novel, this study finds there are some evidence that is categorized as *avoidance-avoidance conflict*. The first evidence obtained when Victor meets his monster and negotiates about his monster's offer.

*"I was moved. I shuddered when I thought of the possible consequences of my consent, but I felt that there was some justice in his argument."* (p.108)

*"I paused some time to reflect on all he had related and the various arguments which he had employed. I thought of the promise of virtues which he had displayed on the opening of his existence and the subsequent blight of all kindly feeling by the loathing and scorn which his protectors had manifested towards him. His power and threats were not omitted in my calculations; a creature who could exist in the ice caves of the glaciers and hide himself from pursuit among the ridges of inaccessible precipices was a being possessing faculties it would be vain to cope with. After a long pause of reflection I concluded that the justice due both to him and my fellow*

*creatures demanded of me that I should comply with his request.”*  
(p.109)

In this monologue, Victor considers his monster's offer to create a female monster. There are two goals in the following monologue, the first goal is accepting his monster's offer to create a female monster and the second goal is rejecting his monster's offer by killing the monster. Both of them have negative impact to Victor's life. This situation tries to be repelled by Victor, however, if he does not choose one of them, his monster will spread a terror to his life. The first goal has a consequence that the female monster has a harmful attitude as his male monster and it will make Victor's life more sorrow. Otherwise, the second goal has a consequence that his monster has a great power to destroy Victor's life more than human has. Victor realizes that he cannot choose between both of them. However, he choose to accept his monster's offer to create a female monster since he has no power to kill his monster.

### **3.1.3. Apporach-Avoidance Conflict**

Approach-avoidance conflict is the most complex conflict that is very difficult to solve. According to Lewin (as cited in Engler, 2014, p.193), this kind of conflict has only one goal but it has two different impacts. The positive impact attracts an individual to reach this goal, otherwise the negative impact repels him to reach this goal. These two different impacts lead an individual to frustration and tension. This study finds several conflicts which can be indicated into approach-avoidance conflict. The first conflict happens when Victor is obsessed to kill his monster as influenced by his remorse toward his beloved death.

*“My abhorrence of this fiend cannot be conceived. When I thought of him I gnashed my teeth, my eyes became inflamed, and I ardently wished to extinguish that life which I had so thoughtlessly bestowed. When I reflected on his crimes and malice, my hatred and revenge burst all bounds of moderation. I would have made a pilgrimage to the highest peak of the Andes, could I when there have precipitated him to their base. I wished to see him again, that I might wreak the utmost extent of abhorrence on his head and avenge the deaths of William and Justine.” (p.64)*

From this monologue, this study observes that Victor tries to kill his monster because his monster had killed his beloved people. This goal has a positive value since Victor tries to escape from his monster terror and he wants to get his peaceful life. However, this goal also has a negative impact that makes Victor repel to reach this goal.

*“His power and threats were not omitted in my calculations; a creature who could exist in the ice caves of the glaciers and hide himself from pursuit among the ridges of inaccessible precipices was a being possessing faculties it would be vain to cope with.” (p.109)*

The negative impact of this goal is Victor realizes that his monster has a great power that someday can destroy Victor's life. In his statement, Victor says that his monster can live in *the ice caves of the glaciers* and also can hide among several inaccessible places. It makes Victor consider to kill his monster in order to get his peaceful life.

The next evidence is obtained when Victor tries to explain about the origin of the monster to his society.

*“I avoided explanation and maintained a continual silence concerning the wretch I had created. I had a persuasion that I should be supposed mad, and this in itself would forever have chained my tongue. But, besides, I could not bring myself to disclose a secret which would fill my hearer with consternation and make fear and unnatural horror the inmates of his breast.” (p.140)*

In this case, the goal that Victor tries to reach is explaining the origin of his monster to his society, so that he can be released from his fear and sorrow. The consideration that he faces is he tells his story about the monster to his society, so that he can be released from his fear and sorrow. On the other hand, if he tells his story, he will be considered as a mad man with his hallucination story. This goal leads Victor into frustration since he wants to attract the goal, on the other hand he will be considered as a mad man.

#### **3.1.4. Multi Approach-Avoidance Conflict**

The last category is multiple approach-avoidance conflict. This kind of conflict has two goals which both of them have a couple of different impact. The resolution of this conflict depends on how many negative or positive impacts that an individual will get when he choose one of them. In *Frankenstein* novel, there are several conflict that can be classified into multiple approach-avoidance conflict. The first conflict occurs when Victor negotiates with his monster about creating a female monster.

*“The being finished speaking and fixed his looks upon me in the expectation of a reply. But I was bewildered, perplexed, and unable to arrange my ideas sufficiently to understand the full extent of his proposition. He continued, ‘You must create a female for me with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do, and I demand it of you as a right which you must not refuse to concede.’*

*‘I do refuse it,’ I replied; ‘and no torture shall ever extort a consent from me. You may render me the most miserable of men, but you shall never make me base in my own eyes. Shall I create another like yourself, whose joint wickedness might desolate the world. Be gone! I have answered you; you may torture me, but I will never consent.’*  
(p.107)

The first goal is accepting his monster offer to create a female monster. This goal has two different impact to Victor's life; the positive impact that Victor will get is his monster will not spread a terror to Victor's life, it means that Victor can get his peaceful life. On the other side, he cannot expect that his female monster will not have a harmful behavior as his male monster. If the female monster has more harmful behavior than the male one, it will endangered Victor's life.

*“Had I right, for my own benefit, to inflict this curse upon everlasting generations? I had before been moved by the sophisms of the being I had created; I had been struck senseless by his fiendish threats; but now, for the first time, the wickedness of my promise burst upon me; I shuddered to think that future ages might curse me as their pest, whose selfishness had not hesitated to buy its own peace at the price, perhaps, of the existence of the whole human race.” (p.124)*

The second goal is refusing his monster's offer and sacrifice himself to be killed by his monster. Based on the monologue above, the positive impact that will Victor get is he can plan to escape from his monster terror and find his peaceful life, even though he will be tormented by his monster terror. In brief, the first goal has an impact to Victor's own life, however the second goal has an impact to his surroundings.

Another conflict emerges when Victor faces his father's demand to marry Elizabeth while he must keep his promise to his monster to create a female monster.

*“I revolved rapidly in my mind a multitude of thoughts and endeavored to arrive at some conclusion. Alas! To me the idea of an immediate union with my Elizabeth was one of horror and dismay. I*

*was bound by a solemn promise which I had not yet fulfilled and dared not break, or if I did, what manifold miseries might not impend over me and my devoted family!” (p.112)*

*“These feelings dictated my answer to my father. I expressed a wish to visit England, but concealing the true reasons of this request, I clothed my desires under a guise which excited no suspicion, while I urged my desire with an earnestness that easily induced my father to comply.”(p. 113)*

In these two monologues, Victor expresses his dilemma whether he will accept his father’s offer to marry Elizabeth and forget his monster’s terror or he leaves his family again and creating a female monster to avoid his family from his monster. If he chooses to marry Elizabeth, he will get his peaceful life for a while since his monster always spreads his terror to Victor’s life. Otherwise, if he chooses to go to England to create a female monster, his family will be safe and avoided from his monster terror but he will postpone his marriage which means that he will not get his peaceful life.

### **3.2. The Influence of Personality Structure on the Internal Conflicts**

This study finds that there is a significant correlation between the internal conflict and character’s personality structure. The internal conflict is happened between the character and his own mind. This conflict occurs within a character’s emotion. Minderop (2013, p.20) states that human’s behavior is formed as a result of the conflict between his personality structure. It means that human’s personality structure has a significant role on developing internal conflict among the parts of the mind as a result of forming his behavior and personality.

The conflict occurs when the *id* needs to be fulfilled while the *superego* tries to repress the *id*. The *ego*, in this case, tries to mediate both of them resulting



an appropriate behavior that can be accepted by the external world. Freud (as cited in Erwin, 2001, p.103) states that the *id* consists of drive tension that is formed from impulses, the *superego* consists of instinctual tensions that is formed by internalized image of parental figure, and the *ego* is formed to negotiate between the demands and requirements of the external world.

The considerations within personality structure are also reflected in *Frankenstein* novel. In page 21, Victor tries to communicate his discovery on Agrippa's book to his father.

*"In this house I chanced to find a volume of the works of Cornelius Agrippa. I opened it with apathy; the theory which he attempts to demonstrate and the wonderful facts which he relates soon changed this feeling into enthusiasm. A new light seemed to dawn upon my mind, and bounding with joy, I communicated my discovery to my father. My father looked carelessly at the title page of my book and said, 'Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash.' If, instead of this remark, my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded and that a modern system of science had been introduced which possessed much greater powers than the ancient, because the powers of the latter were chimerical, while those of the former were real and practical, under such circumstances I should certainly have thrown Agrippa aside and have contented my imagination, warmed as it was, by returning with greater ardour to my former studies. But the cursory glance my father had taken of my volume by no means assured me that he was acquainted with its contents, I continued to read with the greatest avidity."* (p.21)

This study categorizes Victor's desire to explore his curiosity toward the ruin science as the *id*, while his father's advice to read the other book as the *superego*. Victor's curiosity to explore Agrippa's book is repressed by his father's advice. His father knows that Agrippa's book is incompatible to be read by Victor since that book has an old information about science. His father advises him to

read the modern science book to fulfill Victor's curiosity. The ego, in this case, is repressed by the *id* since the ego cannot mediate between Victor's curiosity and his father's advice. As a result, Victor ignores his father's advice and he continues his reading until it becomes his obsession to reveal the secret of life.

Another evidence is obtained when Victor negotiates with his monster.

*"The being finished speaking and fixed his looks upon me in the expectation of a reply. But I was bewildered, perplexed, and unable to arrange my ideas sufficiently to understand the full extent of his proposition. He continued, 'You must create a female for me with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do, and I demand it of you as a right which you must not refuse to concede.'*

*'I do refuse it,' I replied; 'and no torture shall ever extort a consent from me. You may render me the most miserable of men, but you shall never make me base in my own eyes. Shall I create another like yourself, whose joint wickedness might desolate the world. Be gone! I have answered you; you may torture me, but I will never consent.'*  
(p.107)

In this case, the *id* is reflected from his monster's desire to have a spouse, while the superego is reflected from Victor's perception on creating a female monster. His monster demands Victor to create a female monster as a result of his abandonment to his monster. However, Victor tries to repress his monster desire by giving a statement that he cannot guarantee the behavior of his female monster will not be harmful to his life and his society. As a result, the ego gives the consideration that if Victor follows his monster desire to create a female monster, the female monster will be a threat to his life and his surroundings since he cannot guarantee the good of a female monster.

In another evidence, this study discovers that Victor, several times, uses his morality value to take a decision. The *superego* drives Victor's mind based on the experience of guilt and indecision of what is right or wrong to do. Bateman (2001:35) assumes that *superego* also has an important role in emergence of depression and obsessional disorders. First evidence obtained when Victor realizes that his father's letter told him about not to ignore his surroundings and he shall keep interact with his family.

*"I knew my silence disquieted them, and I well-remembered the words of my father: 'I know that while you are pleased with yourself you will think of us with affection, and we shall hear regularly from you. You must pardon me if I regard any interruption in your correspondence as a proof that your other duties are equally neglected.'*

*I then thought that my father would be unjust if he ascribed my neglect to vice or faultiness on my part, but I am now convinced that he was justified in conceiving that I should not be altogether free from blame. A human being in perfection ought always to preserve a calm and peaceful mind and never to allow passion or a transitory desire to disturb his tranquility.*

*Every night I was oppressed by a slow fever, and I became nervous to a most painful degree; the fall of a leaf startled me, and I shunned my fellow creatures as if I had been guilty of a crime."* (p.34)

In this case, Victor's *superego* tries to repress *id* not to extremely obsess to his wish on discovering science and creating a monster. It is proved from the expression he has to have *a calm and peaceful mind* when he finishes his work. His *superego* tries to direct Victor's mind that his passion and a transitory desire on science have detached himself from his human morality. The *ego*, on the other side, fails to modify Victor's desire and to reduce his *superego*'s repression. As a result, Victor is getting sick and he avoids his society as if he had done a crime.

The pain that is suffered by Victor and the sense of guilty that emerges in Victor's mind are the result of the *superego* repression to the *ego*. Engler (2014:44) states that *superego* creates a feeling of guilt to repress the ego for violating the moral codes.

From three evidences above, this study concludes that each personality structure makes different decision in facing a conflict and it automatically change the result of problem solving. The internal conflicts which are happened within a character are able to develop a character's personality. There is always a clash between *id*, *ego*, and *superego* for making a decision to solve a character's problem. It depends on how his personality structure responds on each conflict. Thus, the personality structure has an important role in forming a character's behavior through the development of internal conflict in a story.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1. Conclusion

This study classifies the analysis into two parts. First, this study analyzes kinds of internal conflict which occur in the story. The researcher finds that there are four types of internal conflicts faced by Victor Frankenstein. These conflict are classified based on Lewin's concept of approach and avoidance. The first conflict is *approach-approach conflict* which has two positive goals. It is obtained when Victor attempts to communicate his discovery of Agrippa's book to his father. The first goal is his desire to learn about Agrippa's book to fulfill his curiosity. The second goal is following his father's advice to read other better science books. Both of them have positive value since they do not harm Victor's choice.

The second conflict is *avoidance-avoidance conflict* which has two negative goals. This study finds that Victor has to choose two unwanted goals when he meets his monster and negotiates about his monster's offer. The first goal is he can accept his monster's offer to create a female monster, while he should alienate himself from his society. The second goal is he can reject his monster's offer and kill him, however he realizes that his monster has a greater power than him. Both of goals have negative value that can harm Victor's life. However, he should choose one of them even though he should sacrifice himself.

The third conflict is *approach-avoidance conflict* which has one goal but it has negative and positive impact. This conflict is faced by Victor when he attempts to kill his monster as the guilt of his beloved death. This goal attracts Victor to get his peaceful life by demolishing his monster, however Victor repels his desire since he realizes that his monster has a greater power than himself.

The last conflict is *multi approach-avoidance conflict* which has two goals and each has negative and positive impact. This study finds that Victor faces a dilemma when he should choose between accepting his father's offer to marry Elizabeth and fulfilling his promise to his monster to create a female monster. His father's offer can lead Victor to get his peaceful life by marrying Elizabeth, however he has to face his monster that wants to get a revenge. Otherwise, he has to fulfill his promise to his monster by traveling to England to create a female monster, however he should alienate himself from his family and society.

Second, this study investigates the influence of Victor's personality toward his self-conflicts based on Freud's personality theory. This study finds that every internal conflict which is faced by Victor has various terms. Its term based on Victor's personality structure. Pleasure principle makes Victor satisfy his desires and wishes. Reality principle influences Victor decision when he deals with his desire and his ethical value. On the other hand, morality principle considers Victor's decision when he tries to actualize his desire on his external world. Every Victor's personality related to each other and have an important influence in developing a conflict in the story. Each internal conflict makes different decision in facing a problem and it automatically change the result of problem solving.

#### 4.2. Suggestion

The analysis of a literary work can be observed from various approaches. This study uses Sigmund Freud's personality theory to analyze Mary Shelley's *Frankenstein*. The limitation of this study only discusses about kinds of internal conflict which are happened in the story and the influence of Victor's personality toward his internal conflicts. This study only focuses on analyzing one of main characters, Victor Frankenstein. However, this study can be developed for next researches. There are many aspects that can be analyzed from *Frankenstein* novel, for instance the analysis on monster as the main character, the analysis on intrinsic aspect of this novel, or the analysis of personality aspect on Victor and monster.

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## BIOGRAPHY

Name : Rohmat Anang Fakhruddin  
Place/ Date of Birth : Sidoarjo/ May 20<sup>th</sup>,1993  
Sex : Man  
Religion : Islam  
Marital Status : Single  
Parents : H. Dr. Badarman, M.A.  
Hj. Dra. Tutiek Purwati  
Siblings : Fakhrul Azzami Miftakhudin  
Ahmad Muflikh Arfani  
Address : Jln. Durian RT 35 RW 02 No.37 Geluran, Sidoarjo  
Email : anangfakhruddin20@gmail.com  
angle\_of\_d3athz@yahoo.co.id

### Educational Background:

- TK Aisyiyah Bustanul Athfal Taman, Sidoarjo
- SD Muhammadiyah 2 Sidoarjo
- Mts Muallimin Muhammadiyah Yogyakarta
- SMA Muhammadiyah 2 Sidoarjo

### Organizational Experience:

- Anggota Tapak Suci Putra Muhammadiyah cabang Muallimin Muhammadiyah Yogyakarta, masa bakti 2006-2007.
- Anggota Hizbul Wathan Muhammadiyah cabang Muallimin Muhammadiyah Yogyakarta, masa bakti 2006-2007.
- Koordinator Keintelektualan Organisasi Daerah Putra Delta Sidoarjo cabang UIN Maliki Malang, masa bakti 2011-2014.

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Name : Rohmat Anang Fakhruddin  
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Hj. Dra. Tutiek Purwati  
Siblings : Fakhrul Azzami Miftakhudin  
Ahmad Muflikh Arfani  
Address : Jln. Durian RT 35 RW 02 No.37 Geluran, Sidoarjo  
Email : anangfakhruddin20@gmail.com  
angle\_of\_d3athz@yahoo.co.id

### Educational Background:

- TK Aisyiyah Bustanul Athfal Taman, Sidoarjo
- SD Muhammadiyah 2 Sidoarjo
- Mts Muallimin Muhammadiyah Yogyakarta
- SMA Muhammadiyah 2 Sidoarjo

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- Koordinator Keintelektualan Organisasi Daerah Putra Delta Sidoarjo cabang UIN Maliki Malang, masa bakti 2011-2014.