



**MARY MAKEBELIEVE'S PSYCHOSOCIAL DEVELOPMENT
AND PROBLEMS AS AN ADOLESCENT
IN JAMES STEPHENS' *THE CHARWOMAN'S DAUGHTER***

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any results from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, August 2019

Ulfaturroifah

MOTTO AND DEDICATION

We all have lots to pitch in.

There's no knowing what will come,
but hard work will get us somewhere.

BTS' Jeon Jungkook

This too, shall pass.

Attar of Nishapur

This paper is dedicated to

Myself and my beloved family

And those who helped me accomplished this paper

**Mary Makebelieve's Psychosocial Development and Problems
as an Adolescent in James Stephen's *The Charwoman's Daughter***

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Finally, I expect that this thesis will be useful to the reader who wishes to learn something about psychosociology development especially the problems that occurs to adolescents.

Semarang, August 2019

Ulfaturroifah

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ABSTRACT

This paper deals with the analysis of Mary Makebelieve's psychosocial development and problems as an adolescent in *The Charwoman's Daughter*, a novel by James Stephens. The writer uses Erik Erikson's theory of psychosocial development and problems which discusses stages of man's social and personality development. The main discussion of this paper will be focused on the adolescence stage namely identity vs role confusion. The purpose of this paper is to discuss the intrinsic and the extrinsic elements of the novel, along with the discussion of development, problems, as well as the problems solution within the stage. By using a psychology of literature as the study approach and library research as method of data collection, the writer found the result of how Mary as the main character undergoes several problems during her development stage and how she overcomes them under the circumstances of being an adolescent and from being the only daughter of a very poor family. The writer also found that her mother takes a big role on affecting Mary's psychosocial development in the story.

Keyword: psychosocial development, psychosocial problems, identity, adolescent

ABSTRAK

Skripsi ini membahas analisis perkembangan dan permasalahan psikososial Mary Makebelieve sebagai seorang *adolescent* dalam novel karangan James Stephens, *The Charwoman's Daughter*. Penulis menggunakan teori perkembangan psikososial milik Erik Erikson yang membahas tahapan perkembangan sosial dan kepribadian manusia. Bahasan utama akan berfokus pada tahap identitas vs kekacauan identitas pada *adolescent*. Tujuan paper ini adalah untuk membahas unsur intrinsik dan ekstrinsik novel, termasuk perkembangan, masalah, dan penyelesaian masalah dalam tahapan tersebut. Dengan menggunakan pendekatan studi psikologi sastra dan metode tinjauan pustaka untuk pengumpulan data, penulis menemukan bagaimana Mary mengalami beberapa permasalahan dan bagaimana ia menyelesaikannya sebagai seorang *adolescent* dan anak tunggal dari keluarga miskin. Penulis juga menemukan bahwa ibu Mary menjadi faktor penting yang mempengaruhi perkembangan psikososial Mary dalam cerita.

Kata kunci: perkembangan psikososial, permasalahan psikososial, identitas, adolescent

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

According to Steinberg in his book *Adolescence*, the term adolescence is derived from the Latin word *adolescere* which means “to grow into adulthood.” Adolescence is described as a period of transition from childhood to adulthood in which the immaturity of childhood is moving into the maturity of adulthood (1985: 4). In the society, adolescence is often associated with puberty and physical changes in relation to reproductive maturity. It is also generally acknowledged as a broader term that encompasses not only psychological, but also social and moral terrain as well as the physical aspects of maturation.

James Stephens in 1912 wrote a novel entitled *The Charwoman's Daughter* which tells a story about a sixteen-year-old girl named Mary Makebelieve, the only daughter of Mrs. Makebelieve. Mary is narrated to possess very clear characteristics: curious, attentive, smart, loving, and shy. She will develop those characteristics within the story. The poverty in which Mary and her mother live in makes her less confident about her appearance so that she tends to avoid any contact with other people. Also the fact that Mrs. Makebelieve has to go to work almost everyday leaves Mary unaccompanied and uneducated, thus she does not understand how to initiate a contact even if she wants to; Mrs. Makebelieve never teaches the way. The discussion about Mary's self development related to her

existence in the society later will take a big part in the story under the theme of her psychosocial identity stage.

Although this identity stage, according to Erik Erikson in *The Life Cycle Completed*, “... can, of course, appear surprising, confusing, and aggravating” (1982: 48), Mary is still required to overcome those difficulties and reach a stable psychosocial identity in the society life. This statement is align with Erikson’s say in *Childhood and Society* that the society demands a figure who can be a good follower, a good leader, and sometimes a figure that is good at both to cover different aspects of life (1993: 364).

Many studies examining *The Charwoman’s Daughter* have been conducted, for example a study by Jochen Achilles in the title of “*The Charwoman’s Daughter* and the Emergence of National Psychology” (1981) from *Irish University Review*. As Achilles assumes that many events happening within the story relates to Stephens’ political view that he adopts at that time, the overall discussion never mentions Mary Makebelieve as the main focus of the story. Therefore, the discussion about Mary as an individual and as the main character is considered necessary. The topic of the psychosocial development becomes important as this is related to every individual in the society, including adolescents. Thus this study is written with hopes of becoming an example how an individual’s identity could be achieved through certain development along with the problems, causes and effects to the society and to the individual itself.

1.2 Research Problems

The writer will discuss the problems as follows:

1. What is Mary Makebelieve's psychosocial development in James Stephens' *The Charwoman's Daughter*?
2. What is Mary Makebelieve's psychosocial problems in James Stephens' *The Charwoman's Daughter*?
3. What is Mary Makebelieve's psychosocial problems solution in James Stephens' *The Charwoman's Daughter*?

1.3 Objectives of the Study

The objectives of the study are presented as follow:

1. To explain the characteristics of Mary Makebelieve's psychosocial development in James Stephens' *The Charwoman's Daughter*.
2. To explain Mary Makebelieve's psychosocial problems James Stephens' *The Charwoman's Daughter*.
3. To explain Mary Makebelieve's solution and result of the psychosocial problems in James Stephens' *The Charwoman's Daughter*.

1.4 Methods of the Study

1.4.1 Study Approach

Based on the background of the study, the writer uses psychosocial approach as a sub of psychological approach. According to Wellek and Warren in *Theory of Literature*, psychology of literature may mean the psychological study of the writer, the study of the creative process, the study of the psychological types presents within works of literature, or the effects of literature upon its readers (1949: 75). In this thesis, however, the writer focuses on how the psychological types (psychosocial) is presented within the novel.

1.4.2 Method of Data Collection

In collecting the data, the writer uses method of library research. According to George, library research finds and chooses related information from various sources based on reliable experts' opinion to support an argument. It involves identifying and locating sources that provide factual information from personal or expert opinion on a research question. (2008: 6).

1.5 Organization of the Thesis

This thesis contains five chapters that later will be divided into subchapters. The five chapters are as follows:

CHAPTER 1: INTRODUCTION.

This chapter explains the background of the study, research problems, objectives and methods of the study that the writer uses.

CHAPTER 2: AUTHOR AND HIS WORKS.

This chapter presents the biography of the writer of the work and the short summary of the book.

CHAPTER 3: THEORITICAL FRAMEWORK.

This chapter consists of several theories that the writer uses to analyse the story.

CHAPTER 4: ANALYSIS.

This chapter consists of the discussion of the novel based on the previous theoritical framework the writer uses. This analysis is the answer of the research problems.

CHAPTER 5: CONCLUSION.

This chapter consists of the writer's conclusion of the study.

BIBLIOGRAPHY.

References are lists of books or works used as theoritical framework and used in the analysis.

CHAPTER 2

AUTHOR AND HIS WORKS

2.1 Biography of James Stephens

The following biography of James Stephens is summarized from *The Writings of James Stephens* by Patricia McFate in 1979.

According to *Dictionary of National Biography*, James Stephens was born in Dublin in February 9, 1880 to Francis Stephens and Charlotte Collins who came from a working class family. At the age of six he lived in the Meath Protestant Industrial School for Boys and attended the classes for ten years. In 1896 Stephens served as a junior clerk in the office of a solicitor. For the next sixteen years, he held the post clerk-typist in several solicitors' offices. Stephen

met George William Russell in 1907 who later encouraged him and helped him publish *Insurrections* in 1909.

In 1911, Stephens helped found the *Irish Review* and began writing the serial column that would eventually lead to his first novel, *The Charwoman's Daughter* (1912). Bringing the theme of a look of city life, his first novel along with his next book in title of *The Crock of Gold* (1912) established his fame and encouraged him to quit his job as a clerk and tried to make a living as a writer. He then moved his family to Paris. Like many of his contemporaries, Stephens was greatly affected by the Easter Rising (1916), a rebellion of Irish republicans against the British.

Stephen then returned to Dublin in 1915 and became increasingly invested in Irish independence. His works at the following year later were considered as contributions to a growing of literature in Irish culture. After moving to London in 1925, Stephen stopped writing and instead lectured widely and toured England and the United States. Stephens' honors and awards included the Irish Tailteann gold medal for service to literature and an honorary D Litt from Trinity College, Dublin. Due to several abdominal problems, he died on St. Stephen's Day on December 26, 1950.

2.2 Summary of the Novel

The Charwoman's Daughter is a story about Mary Makebelieve, the only daughter of a charwoman namely Mrs. Makebelieve. Mary was sixteen years old when she and her mother were narrated to live as a low class family who struggled with poverty. Mrs. Makebelieve left Mary everyday in their small dingy house in

Dublin to go to work. Being a curious and attentive girl she was, Mary chose to spend her day by walking around the town, following the same route she passed through everyday. Although she never talked to people that she saw on her way, Mary remembered their faces. She remembered every person and every animal she saw on the park, and she remembered every dress a store had in its displaying window and knew if it had already sold.

The conflict of the story started when Mary kept a secret from her mother in which she put an interest on a policeman. The policeman was the one who made an attempt to approach her. He initiated the conversation even though Mary did not respond to it quite well, and he took Mary to eat at a fancy restaurant and asked her to have a walk with him. In other words, the policeman dominated their relationship while Mary just kept receiving the attention. The policeman's name was never mentioned in the story, but Mary always kept her eyes on him until she saw him going to a theatre with another girl.

The state of Mary and the policeman's relationship went worse at this following event. Mary was substituting her mother's work at Mrs. O'Connor's house when she met a young girl who later she recognized as the same girl at the theatre. The girl was apparently the policeman's cousin. She also met the policeman at the house. Without knowing that Mrs. O'Connor was the girl's mother and was the policeman's aunt, Mary felt ashamed because she once claimed to the policeman that her mother was a dressmaker when the truth was Mrs. Makebelieve was just a mere chairwoman. She then decided to forget the policeman after that day due to her embarrassment and heartbreak.

The policeman, however, did not give up on Mary even after knowing that she was just a chairwoman's daughter. He came to her house and ask Mrs. Makebelieve's permission to marry her. The proposal eventually caused disappointment to the mother since she did not once hear about the policeman from Mary. Mary, felt guilty as she was, rejected the proposal due to her guilt and shameness. At the end, she pulled herself out of the effort to make a contact with the outside world solely because of her mother. While Mrs. Makebelieve thought that they had finally maintain their relationship as mother and daughter, Mary lost her chance to discover herself and become a part of the society. However, Mary's journey of developing her true identity might still be continued even when the story ended.

CHAPTER 3

THEORITICAL FRAMEWORK

3.1 Intrinsic elements

3.1.1 Characters and Characterization

According to Holman in *A Handbook to Literature*, character is “a brief descriptive sketch of a personage who typifies some definite quality” (1985: 74). A character in literary work can be defined as any person, animal, or figure of the story which become the figure that participates in the action and is expected to be natural or life like. The character later will be the one who lives the storyline and will develop a certain function in the literature work.

Furthermore, a character may be either static or dynamic. A static character is someone who changes a little or does not change at all in the progress of the story. Holman adds that, “*things happen to such a character without things happening within him. The pattern of actions reveals the character rather than showing the character changing in response to the actions*” (1985: 75). In other words, his/her personality within the story does not transform or evolve. Meanwhile, a dynamic character is one who changes over time as the result of the actions in which he/she involves in. The aims of the work in which the character appears is to reveal whether he/she can resolve central conflict and face a major crisis, and to see the consequences of these actions upon the character,

3.1.2 Setting

Holman states that a setting is “*the physical, and sometimes spiritual, background against which the action of a narrative takes place*” (1985: 413). There are four elements which form the setting within the story, namely (1) the geographical location or place, (2) the occupations and daily manner of living of the characters, (3) the time or period in which the action takes place, and (4) the general environment of the characters, including the social condition.

3.1.3 Conflict

Holman states that a conflict means “*the struggle which grows out of the interplay of the two opposing forces in a plot*” (1985: 98). Conflict plays an important role in any form of fiction to propel a narrative forward by providing the elements of interest and suspense within the work. The opposing forces can be in form of persons, animals, or inanimate objects which are treated as if they were a person.

This person may be involved in four different kinds of conflicts, namely (1) a struggle against the forces of nature; (2) a struggle against another person; (3) a struggle against society as a force; (4) a struggle for mastery by two elements within the person. While the struggle against his/her true self can be called as an internal conflict, the rest of the kinds can be classified as external conflicts.

3.2 Extrinsic Elements

3.2.1 Psychosocial Development Theory

Psychosocial development is a psychology concept which is related to one's psychology development in a social environment along with the interaction between the two. The term psychosocial involves both psychological and social aspects in human development.

The theory of psychosocial development was first brought by psychologist Erik Erikson and was one of the best known theory of personality in psychology. This thesis, however, will be focused by using the theory of psychosocial development in adolescence stage, namely identity vs role confusion. Identity development is better understood as an interrelated development that all involve changes in the way individual view themselves in relations to other and in relation to the broader society in which they live. Three approaches are taken as the result of how the individual's sense of identity develops over the course of adolescence: an approach to changes in self-conceptions, an approach on adolescent's self-esteem, and an approach on changes in the sense of identity. Each focuses on a different aspect of identity development.

The first approach in self-conception focuses on the change of individuals' various traits and attributes. Steinberg in his book *Adolescence* mentions that “*as individual's self-conceptions become more abstract and as they become more able to see themselves in psychological terms, they become more interested in understanding their own personalities and why they behave the way they do*” (1985: 243). The second approach being in the focus of adolescents' self-esteem—how positively or negatively individuals feel about themselves. Every adolescent in general undergoes different degree of fluctuation in self esteem and each one of them cannot be compared to the others. Girls apparently have a greater difficulty than the boys during adolescence in relation to the mixed attitudes that they have toward their sex roles as well as to their higher degree of concern about peer relationships—opposite sex relationship in particular (Steinberg, 1985: 246). The last approach emphasizes changes in the sense of identity, including the growing of a sense of purpose, the interpretation of one's long term plans and values, and the growing feeling of knowing one's true self.

Adolescents develop their personality by the help of a self identification that they formed over the years with people around them, including parents, siblings, teachers, and other significant models. Adolescents may imitate certain models and unconscious strivings to be like them because these models possess certain qualities they desire. Adolescents believe that by becoming like the admired figures, they will share some of the envied qualities. As the result, their personality and behaviour come to resemble the personalities and actions of the other individuals, and the attributes will incorporate into their personality as they

grow up. Furthermore, adolescents on establishing their sense of identity is also affected by the roles his/her society designates as acceptable pathways into adulthood.

Erikson mentions that an adolescent mind is essentially being a mind of the moratorium—a psychological stage between childhood and adulthood (1993: 236), which is also “*a timeout during adolescence from the sorts of excessive responsibilities and obligations that might restrict the young person’s pursuit of self-discovery*” (Steinberg, 1985: 253). During this psychosocial moratorium, the adolescents can do experiments with different roles and identities which is actually a prelude to help them establish a coherent sense of identity.

Adolescents in their identity seeking are faced with both physiological revolution within them and tangible adult tasks. They are also in need to concern with what they appear to be in the eyes of others compared with what they truly feel. At the end, adolescents have to refight battles they have mastered earlier, and are ready to install lasting idols and ideal guardians of a final identity.

3.2.2 Psychosocial Problems Theory

The problem of this identity development, however, is called role confusion. Some also call it as identity diffusion or identity confusion. Erikson states that it is “... *the inability to settle on an occupational identity which disturbs individual young people*” (1993: 235). The confusion is characterized by an incoherent, incomplete sense of self, and is marked by disruption’s in the individual’s sense of time, excessive self-consciousness to the point that it is difficult to make decisions, difficulties in forming intimate relationships with others, and concerns

over sexuality (Steinberg, 1985: 254-255). This identity confusion can vary from a mild state to a more severe condition that lasts beyond a normal period of exploration. Even worse, this stage can cause an adolescent to overidentify to the point of losing his/her identity.

In order to reach a lasting identity, adolescents are told to develop by the help of four things: “... *the parents’ personalities, their actions and ideals, the family atmosphere, the impact of the cultural setting as a whole*” (1982: 25).

Erikson also mentions that an identity

“cannot be completed without a promise of fulfillment which from the dominant image of adulthood reaches down into the baby’s beginnings and which, by the tangible evidence of social health, creates at every step of childhood and adolescence an accruing sense of ego strength” (1993: 221).

CHAPTER 4 DISCUSSION

4.1 Intrinsic Elements

4.1.1 Characters and Characterization

4.1.1.1 Mary Makebelieve

Mary Makebelieve, who is the daughter of Mrs. Makebelieve—a charwoman, is ensured as the main character of James Stephen’s *The Charwoman’s Daughter*. The story is also narrated from Mary’s point of view as an individual, thus it strengthen her position as the main focus of the story. Mary is a sixteen-year-old girl who lives with her mother in a small room of a dingy house in Dublin. Her physical appearance is presented explicitly within the story. Stephen mentions that, “*she had fair hair, and it was very soft and very thick; ... the ends of her hair were soft and loose as foam, and it had the color and shining of pure, light gold*” (1912: 29). It is also written that,

Her head was shaped very tenderly and softly; it was so small that when her hair was twisted up on it it seemed much too delicate to bear so great a burden. Her eyes were gray, limpidly tender and shy, ... She had a small white face, very like her mother’s in some ways and at some angles,... her nose withdrew timidly in the center (1912: 30).

Despite a wide elaboration of Mary’s physical appearance, such as when Stephen says about her hair that “... *when she walked about the room with her hair unloosened it curved beautifully about her head, snuggled into the hollow of her neck, ruffled out broadly again upon her shoulders ...*” (1912: 29), the description, in fact, can be shortened into several main points. For example, the

rest of Mary's physical appearance can be summarized into these following quotes:

Mary Makebelieve had small, slim hands and feet. Her slight, girlish figure was only beginning to creep to the deeper contours of womanhood, a half curve here and there, a sudden softness in the youthful lines, certain angles trembling on the slightest of rolls... (1912: 32).

Mary possesses several characteristics within the story which are shown through her actions in her daily life. First, she is an obedient and thoughtful daughter. The poverty that she and her mother goes through forces her to act wiser as a child. Since Mrs. Makebelieve has to go to work everyday, Mary holds the responsibility to do the domestic jobs. Mary wakes up at six o'clock every morning when her mother is still in a deep sleep to immediately start the fire. Despite all the difficulties, Mary always manages to lit the fire and then boil the water to make tea. She then "... *bring the two cups of the tea, the tin of condensed milk, and the quarter of a loaf over to the bed, and there she and her mother took their breakfast*" (1912: 9). Mrs. Makebelieve rushes to work right after that. Mary who is left alone in the house then takes her time to do her job: to arrange and to re-paper the room, to sweep the chimney, and to stop up the rat-holes (1912: 9). By doing such routines, Mary is reducing her mother's task so that Mrs. Makebelieve can focus on her tiring job only.

Second, Mary Makebelieve also has a curious trait of common children in her age. After her mother leaves for work, Mary always goes out to streets or goes to sit in the St. Stephen's Green Park. Upon seeing people and animals there, she would give her full attention to what she thinks is interesting—birds and their

chickens, ducklings following their mother, or hundreds eels which are swimming on the shady side of the big lake. Mary loves seeing these creatures—particularly the ducklings, and sometimes when nobody is looking, she would “... *cluck at them like their mother, but she did not often do this because she did not know duck language really well* ... “ (1912: 12). Her curious and imaginative mind also appear when she looks at the eels and the waters:

Mary Makebelileve thought that the latter kind had just heard their babies crying; she wondered, when a little fish cried, could its mother see the tears where there was already so much water about, and then she thought that maybe they cried hard lumps of something that was easily visible (1912: 13).

These thoughts are what keeps Mary, despite of the burden she carries as a poor, stays as her true self—a child.

Mary’s third trait is her excellent mind. She can easily remember everything she saw on her day out in detail. In the days when she walks back to her house after spending time at the park, Mary would take the left-hand side of the road, look at the shops at the side and is able to tell her mother at nighttime that “... *the black dress with Spanish lace was taken out of Manning’s window and a red gown with tucks at the shoulders and Irish lace at the wrists put in its place*” (1912: 14). She is also able to remember that “... *the diamond ring in Johnson’s marked One Hundred Pounds was gone from the case and that a slide of brooches of beaten silver and blue enamel was there instead*” (1912: 15).

Lastly, Mary’s attentive trait is narrated through the representation within the character—how she delivers her emotion through her opinion on what is interesting to her. When she looks into something, it appears that she puts more

effort to understand the detail and the characteristics of the object. For example, a common little girl may look at a flower and says that it is beautiful, but Mary would look at the flower-beds and notice that some of them were shaped like stars, some were round and the rest were square. Furthermore, she would make a list of her most and less favorite flowers-beds and make up stories about them (1912: 14).

At the end, the most visible trait that Mary possesses is her love towards her mother. Despite not being as affectionate as Mrs. Makebelieve, Mary understands that her mother cannot make a proper living for them and that the motherly love is the only thing her mother could give her fully. Hence, Mary tries to give back the love Mrs. Makebelieve pours her as best as she can. One of her effort is to “... *take her mother on her own breast and rock her to and fro, crooning soft made-up words and kissing the top of a head or the half-hidden curve of a cheek*” (1912: 35). Unfortunately, she is not able to do such favor since Mrs. Makebelieve will be jealous as a mother and will never let Mary to play at being one. Mrs. Makebelieve thinks that she was the only mother and Mary was forever the baby, and she could not bear to have her motherhood hindered even in a play.

Other times Mary returns her mother love by helping her doing the domestic jobs in the house. She is in no position to help her mother in her job, nor Mrs. Makebelieve let her doing the hard work. Hence, as a loving daughter, she does the best she can by giving her hands at the jobs she is allowed to. Her habits of walking along the street and staying at the park when she is left alone by her

mother result in how she develops her ability to look into things in details and to give more attention to her surroundings. Unfortunately, Mary still cannot make a friend or initiate conversations with people around her even when she owns those excellent attributes.

Mary Makebelieve is considered as a static character since there are no signs of characteristic's change or development. Her children attributes that have been discussed earlier stays until the end of the story. Those include her dependance to her mother which is shown in the process of decision making in relation to her conflict resolution in the upcoming discussion. Even at the end of the book, Stephen writes

as to Mary—even ordinary, workaday politeness frowns on too abrupt a departure from a lady, particularly one whom we have companioned thus distantly from the careless simplicity of girlhood to the equally careless but complex business of adolescence (1912: 262).

The quotation shows that Mary as an adolescent is equally careless when she is in her girlhood. The time passes but she remains the same. Furthermore, when Stephens adds “*she will have adventures, for everybody has. She will win through with them, for everybody does*” (1912: 262), he implies that Mary's characteristic development does not happen within the story, but to be happen in her future life through the unknown later circumstances.

4.1.2 Settings

4.1.2.1 Setting of Place

The Charwoman's Daughter was set in Dublin. Some events specifically take place in Mary Makebelieve and Mrs. Makebelieve's house. Their house is

described as a very small room of a boarding house in Dublin back street with a cracked-ceiling, mildew-spotted walls, and one grime-covered window. It is assumed that the detailed description of the house has a purpose of showing how Mary and her mother struggles with poverty. Inside the house both Mary and her mother were narrated to live as a poor, for example when Mary has to wake up early to make breakfast for both of them. For Mary to just lit up the fire, she has to substitute real sticks with “*scraps of paper twisted tightly into balls with last night’s cinders placed on them and a handful of small coals strewn on the top*” (1912: 8). Everyday they have to eat only a cup of tea or milk and a square of a loaf on their bed that they share to sleep together.

Other places that are considered important are Grafton Street and St. Stephen’s Green Park where Mary spends most of her leisure time. She wanders around those places and observes what she thinks is interesting, including the people, the ducks and their ducklings, the flowers, and the bridge over the big lake with hundreds of eels in it.

Mary and the policeman first meet under the tree with a circular wooden seat attached to it. Their first encounter after that happens at the Phoenix Park; “*he informed her why the Phoenix Park was called the Phoenix Park. He further informed Mary Makebelieve that this Park was the third largest in the world, but most beautiful*” (1912: 65). Although Mary’s meetings with the policeman later happen in many different places, such as a fancy restaurant, a spot near a big tree, random streets, the path following the River Dodder, and many more, the Phoenix

Park is considered important since it marks the beginning of their romantic relationship.

4.1.2.2 Setting of Time

There is no exact year mentioned in the novel, but the writer believes that the story written in *The Charwoman's Daughter* takes the same time set as the year the novel was published. The book tells a story of the way poor people live in Dublin in the 1910s. Mary and her mother live a story in which the government is at war with NEET—not in education, employment, or training. It is described in the book that,

“the number of women who are prepared to make ten million shirts for a penny is already far in excess of the demand, and so, except by a severe undercutting, such as a contract to make twenty million shirts for a halfpenny, work of this description is very difficult to obtain” (1912: 182).

Since the talk about poverty is not going to be discussed any further, the writer decides to say that *The Charwoman's Daughter* eventually presents a satire of the difficult time.

4.1.2.3 Setting of Social Environment

As a poor, Mary Makebelieve and her mother share a boarding house with other poor people. Their neighbor, Mrs. Cafferty, also struggles to maintain her family life because she has six children and a cat to keep. While Mary is in the house, she is always reminded that she is, in fact, a poor child with a poor single mother surrounded by other poor people. Hence, it excites Mary to be outside the house

because she can see how diverse her surroundings can be. One day she would see a tall man with a brown beard wearing heavy overcoat and spectacles. Another day she would see a long, thin, black man who is always smiling, and another man with a long, pale, face with a dark moustache over his beautiful mouth (1912: 39). Mary likes to follow some strangers on the street, but cannot actually approach them because she realizes the huge social gap between her and the others.

When Mary finally takes a peculiar interest towards a policeman, she realizes that she has to look appealing and proper to be seen together with him. Mary then always wears her best dress and does her hair before meeting the policeman. She even tells a lie saying that her charwoman mother is a dress maker. Her surroundings which she thinks is filled by good looking people wearing beautiful dresses makes her think that she has to look like one of them to fit in the society. Hence, even though it is such troublesome to pretend as a wealthy little girl, Mary is quite satisfied with the feeling of acceptance her surroundings gives her when she walks side by side with the policeman.

4.1.3 Conflicts

4.1.3.1 Mary Makebelieve vs Herself

Conflict between Mary and herself appears after all the encounters between her and the policeman. Before Mary meets the policeman, she is just mere a little girl who likes to enjoy her time alone. Although sometimes Mary is longing for a company or a peer, she is aware of the fact that a bond of companionship will hardly happen due to her poor appearance. Hence she enjoys her solitude nonetheless. The encounter between Mary and the policeman becomes important

because it marks her first attempt to make a relationship with other people besides her mother. Any form of awkwardness within the relationship is justifiable not only because of the lack of experiences, but also because of their distant social status.

The beginning of the conflict happened when Mary tries to reveal her relationship with the policeman to her mother. “*Mary makebelieve, apropos of nothing, asked her mother did she ever know a girl who got married to a policeman, and did she think that policemen were good men?*” (1912: 77) The quotation implies Mary’s hesitation to talk about the policeman directly to her mother due to the fear of disagreement that Mrs. Makebelieve will probably choose. Despite all the privilliges that policemen have, Mrs. Makebelieve admits that she does not admire policemen because they think too much about themselves, and that there is a high risk of the them being influenced by their intercourse with criminals, and that they will bring the bad traits into the family. After Mary fails to convince her mother that it is good to marry an admirable policeman and to have other woman dying for love of one’s husband, she decides to keep her relationship with the policeman a secret.

The confusion appears when Mary wishes to develop a better relationship with the policeman, but at the same time she is afraid and hesitant about it in regards to their social status and the secretive relationship. At one time Mary might want to ask more personal and intimate questions to the policeman, such as whether he has a good relationship with his family and whether he thinks of Mary too; she never dares to hint the questions. At another time, however, Mary keeps

herself away from getting too deep into the relationship because a question like “*what was her mother’s business?*” (1912: 94) comes into their conversation and she cannot tell that her mother is just a charwoman. In the time like this does she realize the social status always matters and it reminds her that the relationship would never go further.

Mary was spending more time thinking she needs a company to share her thought about the stance of the relationship between her and the policeman when she saw him entering a theater with a strange girl. Without trying to figure out who the girl is and what her relationship is with the policeman, Mary distances herself from him. As days passed, Mary was having a moment of reflection whether or not she has to reach out to the policeman again because she, in fact, still keeps him in her thoughts. The situation, however, becomes more conflicted when Mary, for the second time, saw both the policeman and the girl in the house she is working in. Due to the embarrassment for being caught as a charwoman and due to the disappointment towards the policeman for acting as if he does not know her, Mary decides to forget him. At the end, Mary chooses to treat the policeman not as a desirable person, but “*not even as a person but as a distance, as an hour of her childhood, as a half-forgotten quaintness, a memory which it would be better should never be revived*” (1912: 152). As if it is not enough, Mary resents the policeman and insists that he “*would never again be visible to her anywhere*” (1912: 152).

4.1.3.2 Mary Makebelieve vs Mrs. Makebelieve

The previous events apparently leads to the climax of the story which involves not only Mary and the policeman, but also Mrs. Makebelieve. The policeman, without any notice, comes to Mary's house and proposes to her through her mother. Mrs. Makebelieve who does not aware that Mary is currently in a relationship becomes madly disappointed and gives answer in the form of sarcasm. She says, "*why Mary should keep a secret from her own mother I don't know. Maybe I've been cruel and frightened her, although I don't remember doing anything that she could have against me of that sort*" (1912: 233). After stating how she is just a charwoman who does dirty works compares to the policeman's job, and after she refuses all the privileges which the policeman offers if they are allowed to marry, Mrs. Makebelieve adds "... *if I didn't care for you as a stranger I'm not going to like you any better as my daughter's husband*" (1912: 234).

Mary Makebelieve was confused and extremely conflicted because her mother put all decision to be made by her, saying "*isn't it Mary's business altogether, and she'll be settling it with you nicely I don't doubt. She's a practiced hand now at arranging things, like you are yourself, and it will do me good to be learning something from her*" (1912: 235). Mary is fully aware that Mrs. Makebelieve's bitter behavior was due to the complete disappointment she has for her. Hence, eventhough Mrs. Makebelieve makes it clear that she has no intention in interfering whatever decision her daughter is gonna make, Mary is too afraid to choose an answer because she is beyond frightened and ashamed to disappoint her

mother more. If there are more choices than just ‘yes’ or ‘no’ to the policeman’s proposal, she would prefer to not answer at all.

4.1.3.3 Mary Makebelieve vs The Policeman

The efforts that Mary Makebelieve take in purpose of keeping her relationship with the policeman come in many form. Everytime they meet she would dress prettily and do her hair so that she will look decent enough to be seen walking together with a respectable policeman. Other times when they do not have a plan of meeting each other, Mary would still visit the places where the policeman is usually on duty, hoping that he would suddenly appear behind her so that they can walk the rest of the day together. However, Mary’s most visible effort comes in form of her keeping their relationship secretive from everyone, including her mother. She will only wears pretty clothes to meet the policeman if only Mrs. Makebelieve is away for work, and she will make sure that none of her neighbors sees her as she goes out of the house.

After knowing that the policeman goes out with another girl, Mary is so brokenhearted that *“her face was bent down as she walked, and beneath the big brim of her straw hat her eyes were blinded with the bitterest tears she had ever shed”* (1912: 102). Days pass after that with Mary still keeping a little hope of meeting with the policeman again just to make sure of her feeling for him. However, she stops thinking about him in the good terms after they meet at Mrs. O’Connor’s house while Mary is substituting her mother’s work. Upon seeing that the policeman did not react to her presence and instead *“hung his monstrous look on her”* (1912: 130), she left the house conflicted. Since then Mary decides to not

associated again with the policeman and to not let any impressions about him, the work on the previous day and the girl she met in the house touches her in any kind of way.

The first encounter after the event in Mrs. O'Connor's house happens when the policeman suddenly comes up behind Mary to accompany her walk. Mary wishes him to just go away because she feels that *"since the policeman had discovered Mary publicly washing out an alien hall his respect for her had withered and dropped to death almost in an instant"* (1912: 173). Thus, she comes into an assumption that what is left within the policeman is the greediness to own her, not as a lover, but as a prey.

It was not even eagerness, it was greediness: "he wanted to eat her up and go away with her bones sticking out of his mouth as the horns of a deer protrude from the jaws of an anaconda, veritable evidence to it and his fellows of a victory and an orgy to command respect and envy" (1912: 175).

Mary's relationship with the policeman reaches its peak when he comes to her house and proposes her. The policeman insists that Mary should answer the proposal and implies that he will not receive a refusal. After all the statement he gives in regards to his love for Mary, his temperament control, his family, and his promising salary along with future promotion, he says, *"but you know I love you better than any one else, and that I'd do anything I could to please you and be a good husband to you"* (1912: 237). The policeman was too confident and arrogant that the initial answer from Mary was

she would not reply, and that she would not look at either of them, and then she thought that she would snap and stamp her feet and say that she hated him, that he had looked down on her because she worked for her

aunt, that he had meanly been ashamed of and cut her because she was poor, that he had been going with another girl all the time he was going with her and that he only pursued her in order to annoy her, that she didn't love him, that she didn't even like him, that, in fact, she disliked him heartily (1912: 231).

At the end, despite all the possibility that would likely happen, Mary remains silent for too long that Mrs. Makebelieve has to ask her whether or not she would marry the policeman, in which Mary answers with tears on her eyes, "*I don't want to marry at all*" (1912: 238). The reply shows that Mary put her mother's happiness over hers because the probability of disappointing Mrs. Makebelieve for the second time scares her more than the after effect of rejecting the policeman. Hence, when her mother asks for her reply again, Mary whispers "*no*" (1912: 239).

While the conflict between Mary and the policeman ends when he stormed out from the room after Mary's rejection with rage within him, the conflict between Mary and her mother continues even after that. Mrs. Makebelieve turns her back into Mary when her daughter reaches for her and asks for apologies: "*she lay down on the bed and turned her face to the wall, and she did not speak to Mary for a long time*" (1912: 241). The tension between the two, however, is not elaborated further aside from the previous quotation. The mother and daughter relationship recovers in less than a day, with a realization coming to Mrs. Makebelieve that she no longer has the authority to control Mary's life, and that "*her little girl was a big girl; she had grown up and was eager to undertake the business of life on her own behalf*" (1912: 247). Mrs. Makebelieve seems to

come to the conclusion of her role as the mother, but whether or not Mary understands her role as a daughter is not mentioned within the story.

4.2 Extrinsic Elements

4.2.1 Psychosocial Development

4.2.1.1 Mary Makebelieve Adopts an Admirable Figure

A psychosocial development of adolescents, particularly in the stage of psychosocial identity can be identified through some characteristics. First, adolescents may adapt a new way of thinking as the further result of them imitating an admirable figure. For example, even though Mary recognizes that marriage is a hard reality in people's lives, she still believes that romance within a marriage will always exist between the couple even under the hardest circumstances. This is supported by the following quotation:

Six feet deep is scarcely deep enough to bury romance, and until that depth of clay has clogged our bones the fire can still smolder and be fanned, and,

perhaps, blaze up and flare across a county or a country to warm up the cold hands of many shriveled person (1912: 19).

Mary's view about marriage is influenced by Mrs. Makebelieve who thinks marriage as a remote but certain thing. Mrs. Makebelieve sometimes imagines a royal and luxurious wedding party for Mary, but reality brings her back into the thinking that such thing would never happen. Despite of having the hopes to get a better life by marrying Mary to a lord, Mrs. Makebelieve is completely aware that their lives will not getting better than their paltry times: *"mean, ugly days, mean, ugly lives, and mean, ugly people, said her mother, that's all one can get nowadays"* (1912: 18). Both Mary and her mother believes that a marriage between the poor and the rich is impossible, but while Mrs. Makebelieve reflects onto the bad side of their lives, Mary still believes that romance of the marriage still exists somewhere even in people's poor economy.

Mary also unconsciously adopts her mother habits, for example Mrs. Makebelieve's liking to make up a scenario about her receiving such a great fortune from a died rich man. Other times Mrs. Makebelieve would bring Mary to visit a theater and later *"make out the plots of the various plays from the pictures they had seen"* (1912: 15). Mary is always involved in the process, thus she eventually grows into an attentive and imaginative girl. This is shown when Mary imagines herself marrying a lord. *"If a lord had come to her when she paced softly through the seashore, or crouched among the long grass of a windy plain, she would have placed her hands in his and followed him and loved him truly forever"* (1912: 18). The fact is, Mary knows she would never marry a lord as a poor, but she still take the enjoyment of imagining it nonetheless. When she is left

alone she wanders around and make up scenario in her own mind, but when she is with her mother, they take turn to discuss things; *“Mary Makebelieve used to talk most in the nighttime, but her mother talked most in the morning”* (1912: 15).

4.2.1.2 Mary Makebelieve’s Longing for Companionship

The second characteristics of adolescent’s psychosocial development is the need of companionship with others. The relationship that happens between adolescents, particularly with peers of the same age, is considered important for an individual who seeks for understanding and the feeling of sameness. Mary is longing for a friend because she feels lonely being left by her mother who only comes back from work at night. Hence, knowing the fact that it is difficult to associate with others since she is poor, she makes the best attempt she could ever do.

Almost daily she saw these somewhere, and she often followed them for a short distance, with a feeling of friendship; for the loneliness of the long day often drew upon her like a weight, so that even the distant companionship of these remembered faces that did not know her was comforting (1912: 38).

At that time she only dares to follow unknown people whom she often saw at the street, and she has to be satisfied only by the comfort of knowing those familiar faces.

When Mary is finally developing a relationship with the policeman, she becomes very excited to tell her stories to someone. However, since she keeps her relationship as a secret from her mother, she cannot tell Mrs. Makebelieve about her adventures during the day out with the policeman. This is the time when Mary is longing more for a kind of friendship between someone in her age whom she can confidently confide her feelings to.

She wished she knew a nice girl of her own age, or even a little younger, to whose enraptured ear she might have confide her story. They would have hugged each other during the recital, and she would have been able to enlarge upon a hundred trivialities of moustache and hair and eyes and wonder of which older minds can seldom appreciate (1912: 79).

Even if Mrs. Makebelieve knows about the relationship, Mary would still prefer a friend when it comes to sharing her stories and feelings. It may be related to the big difference of age between her and her mother and a kind of shyness. The idea of telling stories to a friend would sound more relaxing due to the feeling of sameness, and the possibility that he/she may have experienced the same thing.

At the end, a companionship does not only serve a place where an individual can relate and understand each other under the title of ‘friends’, but it also gives courage and confidence to whoever is associating within the relationship. This statement is supported by the following quotation in which Mary feels that “... *her companion gave her courage and self-possession*” (1912: 161) towards Mrs. Cafferty. Apparently Mrs. Cafferty helps her to stand strong when Mary is reluctant to meet the policeman after their conflict.

4.2.1.3 Mary Makebelieve’s Growing Interest Towards Opposite Sex

The desire to have a friend furthermore leads to the interest towards the opposite sex; this marks as the characteristic number three. Both the desire for friendship and love interest are associated with the need of companionship which an individual is seeking. After all the conversation about marriage with her mother, Mary Makebelieve “*had begun to take a new and peculiar interest in men*” (1912: 20). She starts to imagine a situation in which “*she would have liked to shake hands with with one to see how different he felt from a girl*” (1912: 21)

because she could not understand the attraction of young man, which is, in her opinion, peculiarly dear and magnetic. Furthermore, she begins to put a special interest towards the big policeman of the Grafton Street for his big figure, thinking “*surely everything desirable in manhood was concentrated in his tremendous body*” (1912: 25). Mary eventually tries to know the policeman better as she willingly spies on him.

She used to look at him from the curbstone in front of the chemist’s shop, or on the opposite side of the road, while pretending to wait for a tram; and at the pillar-box beside the optician’s she found time for one furtive twinkle of a glance that shivered to his face and trembled away into the traffic (1912: 26).

It is said that girls apparently have a bigger difficulty than boys during adolescence in relation to the mixed attitudes that they have toward their sex roles as well as their opposite sex relationship. This matter is more visible within the development of Mary’s relationship with the policeman as discussed in the previous point. The longing for friendship and love at the end shows that Mary is ready to commit herself to a kind of partnership and is willing to develop within such commitments.

4.2.1.4 Mary Makebelieve Plays A Role

Mary’s further effort to initiate a relationship with people is also marked as the fourth characteristic of her development: to play roles. Adolescents are playing roles and wishing the part in which they could play for real, including to try out costumes and makeup in order to get what they desire. Mary, at one case, starts to make an experiment with her looks by putting more accessories; she “*polish her shoes, put on the white dress, and then did up her hair in front of the cracked*

looking-glass” (1912: 52). This is so unusual to her because she always wears her hair loose. She even picks a suitable pearl-colored necklace to complete her looks, and goes as far as wishing her dress would fall to her heels so that she might have a reason to hold up her skirts with one hand to walk like a lady. When Mary goes out of the house, people steal a glance at her admiringly and that makes her very happy.

The act of playing role, as for Mary, is related to the way she wants to appeal to others. Mary covers the fact that she is poor by wearing a proper dress and making up her appearance in hoping that people would not look down on her and that she would get the attention she desires. Another purpose, indirectly, is to attract the policeman of the Grafton Street. People do, in fact, look up on her with a smile on their face. This role playing is considered success because at the end, the policeman comes and greets her, saying “*what are you doing all alone, young lady?*” (1912: 63). Even after she is no longer with the policeman she used to think that she could not imagine interacting with a man unless she was adorned as for a festivity.

The way Mary acts by playing roles is identified as the second approach of adolescents’ development of sense of identity, namely the changing of adolescent’s self-esteem. Mary as an adolescent looks herself as a poor daughter who comes from a poor family, thus she has no confidence and courage to stand out in her surroundings. By putting more effort onto her appearance, Mary is gaining a new sense of self-esteem which makes her able to appeal braver and

more confident in her daily lives. Therefore, at the end she manages to achieve her wishes, including to acquire a sense of friendship.

By acquiring the sense of friendship from people around her and the spark of interest from the policeman, Mary is said to be finding an outline in confirmation from four aspects that leads to one's psychosocial identity, namely rudimentary friendship, love, partnership, and ideological association. Whether or not she will develop a gradual commitment within the only two matters, i.e friendship and love will be discussed in the upcoming points.

4.2.1.5 Mary Makebelieve's Willingness to Perform Tasks

Another characteristic of psychosocial development which occurs to Mary is her capability to hold a responsibility that is given by her surroundings. It is related to how adolescents want to appear as a more mature individual to the eye of others. In this case, Mary is willing to receive an order from Mrs. Makebelieve and is feeling responsible to do it because she loves her mother and she wants to appeal as a good daughter to her. One day when Mrs. Makebelieve was sick, Mary is told to buy food for both of them. Albeit forgetting the order and instead wandering at the street and the park, she somehow manages to buy the food. *"At times, through the tatter of her mind there blazed a memory of her mother lying sick at home, waiting for her daughter to return with food, and at such memories she gripped her hands together frighfully and banished the thought"* (1912: 107). The quotation shows how Mary worries of her sick and dying mother and is afraid to disappoint her mother more for not immediately doing the responsibility that is given to her. When she finally comes home with the food, she imagines her

mother would be angry, thus she becomes frightened and thinks she should run away from the house once she put the food inside. Once she found out that her mother is fast asleep, she was so relieved that she immediately prepares the food. She suddenly also feels the urge to “*whisper little childish words to her, to rock her to and fro on her breast, and croon little songs and kiss her, and pat her face*” (1912: 110) due to the love she feels for her sick mother.

On the other day Mrs. Makebelieve asks Mary to substitute her work at Mrs. O'Connor's house. Despite acknowledging that she has no experience in the work, Mary agrees to do it anyway. At this moment does Mrs. Makebelieve realize that

in this work a beginning and an end, the end of the little daughter who could be patted and rocked and advised, the beginning of womanhood which would grow up to and beyond her, which would collect and secrete emotions and aspirations and adventures not to be shared even by a mother (1912: 116).

The narration indirectly shows that Mary is gaining a new stage of development in which she is able to face both physiological changes within them and tangible adult tasks, which in this case is the charwoman work. This matter is expected to come as a help for Mary to achieve her lasting identity as she overcomes the reluctance to do her first duty:

She did not at all welcome the idea of going to work, but the interest attaching to a new thing, the freshness which vitalizes for a time even the dreariest undertaking, prevented her from rueing with any bitterness her first day's work. To a young person even work is an adventure, and anything which changes the usual current of life is welcome (1912: 118).

Mary spent her first day's wages on delicate foods for Mrs. Makebelieve. She cooks them in the morning before her mother wakes up, and upon hearing how

excited her mother was to see such a good amount of food she never witnessed before, pride blooms in her heart. *“Mary rocked herself to and fro and laughed loudly for delight, and then they ate a bit of everything, and were very happy”* (1912: 141). At the end of the day, Mrs. Makebelieve becomes the main reason why Mary is willing to take a challenging task of doing an adult’s work.

4.2.2 Psychosocial Problems

4.2.2.1 Mary Makebelieve’s Incapability to Initiate a Friendship

It has been mentioned before that Mary Makebelieve craves for a kind of friendship in which she can share her concerns comfortably. She desires for same age friends because she thinks they can understand her better due to the feeling of sameness they share as adolescents. At the end, however, Mary cannot bring herself to form a friendship by her own effort. This is shown when she develops a habit of following strangers without having a courage to greet them and conduct a simple conversation.

The only friends Mary has at the end of the story are Mrs. Cafferty and the lodgerman. Mrs. Cafferty as their neighbor lives right next to Mary and her mother. Mary only meets her because she needs her help to take care of Mrs. Makebelieve who was sick at that time. Their bond was formed when Mrs. Cafferty visits her room more often to check on Mrs. Makebelieve. It was then when one day the neighbor comes right when Mary needs a company. Despite not meeting the standard, Mary acknowledges Mrs. Cafferty as a good company with an understanding that *“all women are possessed of a fine social sense in relation to other woman”* (1912: 147). Since then she tolerates Mrs. Cafferty more than

just a neighbor for a reason that “*if she had been left alone it might have become necessary to confront certain thoughts, memories, pictures, from which she had a dim idea it would be wise to keep her distance*” (1912: 151). They start hanging out together after that.

Mary knows the lodgerman from Mrs. Cafferty. He is a young thin man who works to help Mrs. Cafferty’s household, but is also willing to help Mrs. Makebelieve’s voluntarily. Mary was so embarrassed on their first meeting because she does not wear her best dress, thinking that everytime she meets a man she has to be adorned as for a festivity. As time passes, Mary enjoys hanging out with the lodgerman more and they develop an intimate friendship because she feels to be involved actively within their conversation. She finally get the feeling of sameness that she has wanted for a very long time. Those two friendships, however, are not formed by Mary’s effort. Mrs. Cafferty is the one who initiate their meetings since she visits Mary’s house often, and the lodgerman is the one who at first talks too much before Mary finally joins in. Without the help of the second party of their friendship, Mary will not be able to conduct a conversation let alone form a friendship with others.

4.2.2.2 Mary Makebelieve Fails the Relationship with Opposite Sex

Mary’s relationship with the policeman is considered fail due to the following reasons:

1. Mary makes no meaningful effort to approach the policeman first eventhough she really wants to. The only effort shown is when Mary put nice dress and accessories in order to look less poor compared to the

policeman. Eventhough she looks appealing with the help of the makeover, she is still not brave enough to greet the policeman.

2. When Mary and the policeman finally engage in a relationship, Mary shows no meaningful response to the talkative policeman whenever they meet. It is said that Mary really wants to know the policeman better by asking questions regarding his personal life and his family. However, Mary never dares to actually hints her curiosity because she is afraid if the policeman asks the same questions about her family who is actually poor. The fact that Mary pretends to be the daughter of a dress maker makes her over cautious of her relationship with the policeman. Hence, their relationship develops to nowhere.
3. Mary finally gets caught as a poor child when the policeman finds her working for his aunt. The policeman surprisingly shows no reaction upon seeing her scrubbing the floor. When Mary feels the embarrassment and the heartbreak, she cannot blame the policeman because her getting caught is actually an outcome for what she did. They will not be in such state if Mary did not lie at the very first place. In the end, it can be said that Mary should at least shows effort on this matter as big as her desire to get into a relationship with an opposite sex in order to make it works.

4.2.2.3 Mary Makebelieve's False Confidence

The rising of Mary Makebelieve's confidence and self-esteem is due to her sudden neat appearance. She starts to wear nice dress and tidy up her appearance before going out of the house. This has a purpose of her being noticed by her surroundings, especially the policeman. On her first day outing with her new look

she was happier than before because “*young man were so hurried but they had a moment to glance admiringly at Mary Makebelieve before diving into cheap restaurant or cheaper public-house for their food*” (1912: 56). Hence with such attention from others, she even wishes to prepare her dress and her accessories better in order to look more lady-like.

At the end of the day when the policeman finally notices her first and approaches her, Mary thought that it is because of her lady-like appearance. Following their encounters after that, Mary makes sure to only wear her best dress before meeting the policeman eventhough “*she had a sort of guilty feeling as she walked, which she tried to allay by saying very definitely that she was not doing anything wrong*” (1912: 85). The thought that she has to look beautiful enough whenever she meets a man stays on her mind even after she breaks up with the policeman. It is assumed that Mary only gets confident by the help of her appearance, thus she becomes insecure of her looks whenever he does not wear one.

4.2.2.4 Mary Makebelieve’s Incapability to Make A Decision

Adolescents are expected to value their self-reliance and to be able to make their own decisions. Hence, it is justifiable to expect Mary to decide whether or not she would accept the policeman’s proposal. Mrs. Makebelieve also expects the same, not only because she is unwilling to interfere the decision making, but also because she believes in Mary regardless the secret she hides from her. Mrs. Makebelieve tried so hard to keep her sanity when she tells the policeman, “*you’ll excuse me saying one thing, Sir, but while we are talking we may as well be*

talking out, and it's this, that I never did like you, and I never will like you, and I'd sooner see my daughter married to any one at all than to yourself" (1912: 234).

Mary saw the policeman waits for her answer restlessly, and even though she intends to not answer at all from the very beginning, she could not bear to see her mother waits for her answer too. Mary is so confused thinking about how to answer the policeman's proposal under her mother's disappointment that she could burst into tears anytime. Mrs. Makebelieve at one point says,

But, sure, I needn't be talking about it; isn't it Mary's business altogether, and she'll be settling it with you nicely I don't doubt. She's a practiced hand now at arranging things, like you are yourself, and it will do me good to be learning something from her (1912: 235).

She puts aside her disappointment and encourages Mary to make her own decision without looking like she is meddling with the problem between her daughter and the policeman. Mary, however, keeps thinking that she has committed a sin by hurting her mother's feeling. Her first priority at that time is not to satisfy the policeman, but to make up for her mistake to her mother. When finally her mother has enough of the silence because Mary does not have the courage to look at the policeman and to answer the proposal, she says, "*why don't you answer the gentleman, Mary?*" (1912: 238). After the argument between Mary and her mother about Mary insisting "*I'll answer whatever you ask me, mother*" (1912: 238) and Mrs. Makebelieve urging her to answer what she really desires, Mary finally rejects the policeman. At the end of the day, she is still dependant to Mrs. Makebelieve even after her mother let her alone to decide. Her

action is affected by her mistake of disappointing her mother and her effort to not make the same mistake. After the policeman left, Mrs. Makebelieve refused to talk to Mary for a long time.

The inability to make decision is identified as one of many characteristics of role confusion. Role confusion can be described shortly as the problem within adolescent's identity development which is caused, one of many, by excessive self-consciousness. In Mary's case, the self-consciousness appears when Mary is told to answer the policeman's proposal. She dislikes the idea of being the main attention and that she is expected to satisfy Mrs. Makebelieve and the policeman. When her mother eventually helps her making the decision, it shows that she has failed the chance to develop her sense of self as a growing adolescent, thus it becomes the problem within her identity development. Apparently this does not affect Mary that much since she willingly puts her mother first over others. Hence, whether or not she realizes her missing chance, she is satisfied to receive forgiveness from Mrs. Makebelieve.

4.2.3 Mary Makebelieve's Problem Solution

People who presents within Mary's life affects her differently in different aspects also. Mrs. Makebelieve as the one who spends most time with her and who raises her play the biggest role in forming Mary's behavior. She uses a parenting method in which she gives a space for Mary to do what she likes after she finishes her task in the family. In this case, Mary is free to go out if she finishes cooking and cleaning the house. Besides, Mrs. Makebelieve always spares some time after her tiring work to go out together with Mary or just having a long conversations

before sleep. Thus, Mary becomes so attached to her mother and Mrs. Makebelieve becomes so dear to her.

When circumstances happened, such as when Mrs. Makebelieve is sick, Mary's first priority is to do everything to make her feel better. Hence, after getting her first day's salary she bought vast amount of food that they never eaten before, and enjoys them with pleasure. When the policeman comes to her house and proposes to her, the first thing that comes to her mind is not about him or all his luxurious offers. The proposal is indeed too sudden and too surprising, but Mary turns pale thinking how she had disappointed her mother by hiding her relationship with the policeman. For the sake of Mrs. Makebelieve and the wish to receive the forgiveness from her, Mary decides to reject the proposal.

It may looks like Mary is such a good daughter by putting her mother first over everything, but apparently there are misfortunes that lay beneath it. Mary should have not be afraid of conducting relationship with other people besides Mrs. Makebelieve, for it was natural for every adolescent for wanting to create a companionship. Instead, it is better for her to think about whether or not she runs the relationship correctly and healthily with every person she desires. Her worry of disappointing Mrs. Makebelieve that makes her hiding her relationship with the policeman results in improper psychosocial development. Her mother should not be an obstacle for her social life, and that she should go for anything she thinks is good to her.

Mary's reluctance to share her excitement about the policeman due to her mother's dislike of the profession prevents her from actually developing her

relationship with him. If only she was able to tell the truth, Mrs. Makebelieve might become such a huge help on the matter. At the end, her relationship with the policeman does not work really well.

The relationship between Mary and the lodger works differently because she does not hide anything from anyone. Mrs. Makebelieve is aware of their intimacy and is actually pleased to see her only daughter plays along with others. Mary also does not have to dress and do her hair so that she looks appealing in the eyes of others. Had she does not hide her relationship with the policeman and had she stays true to herself, she may realize the policeman's bad traits sooner. At the end, she does not have to go through the pain of break up from a person who does not appreciate her as a woman.

In conclusion, with or without Mrs. Makebelieve's help, Mary would still able to perform a social life in her adolescence stage. However, her mother indeed takes a big part into making the relationship work. In Mary's case with the policeman, her mother becomes an obstacle on why the relationship does not grow faster. Though eventually the relationship does not end very well, it cannot be denied that Mrs. Makebelieve also becomes the reason behind it. Hence, it is safe to say that Mary as an adolescent still needs a good and suitable guidance along with the help from those who matters most to her and influences her the most: Mrs. Makebelieve. That is again, refers back to the final result of undergoing a good psychosocial development, which is a lasting psychosocial identity.

CHAPTER 5

CONCLUSION

Mary Makebelieve has not able to achieve a lasting psychosocial identity as the final result of psychosocial development at the stage of adolescence, namely identity vs role confusion. This is due to many problems that she encounter throughout the process. These problems exist within the general characteristics of psychosocial development that occurs to Mary, namely adopting an idol figure, longing for a companionship, growing an interest towards opposite sex, playing roles, willingness to perform tasks, developing a romantic relationship, and having the ability to solve the problems.

The problems appears not only as the common occurrence that happen towards adolescents, but also as the results of others' influence. Mary's problem, at this case, is affected by Mrs. Makebelieve's roles as her mother as well as her only relative within the story. It is also affected by the policeman's presence as an outsider of their little family. Mrs. Makebelieve becomes an obstacle for the relationship between Mary and the policeman when she is supposed to be the one who supports it. The relationship is assumed as important because it becomes a term in which Mary can grow individually and socially. Hence, when the relationship finally ends and the contact between Mary and the policeman eventually breaks with the influence of Mrs. Makebelieve, Mary is assumed to fail her psychosocial development into achieving her self identity.

In conclusion, the problems that appears within the story may be common for adolescents who undergoes a certain stage of psychosocial development, but whether or not they successfully pass and achieve the lasting self identity depends on the people or things that influence them. As for Mary, theoretically she fail to achieve her self identity because she cannot fulfill some requirements in the characteristic, and that is because of the involvement of Mrs. Makebelieve within the matter.

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