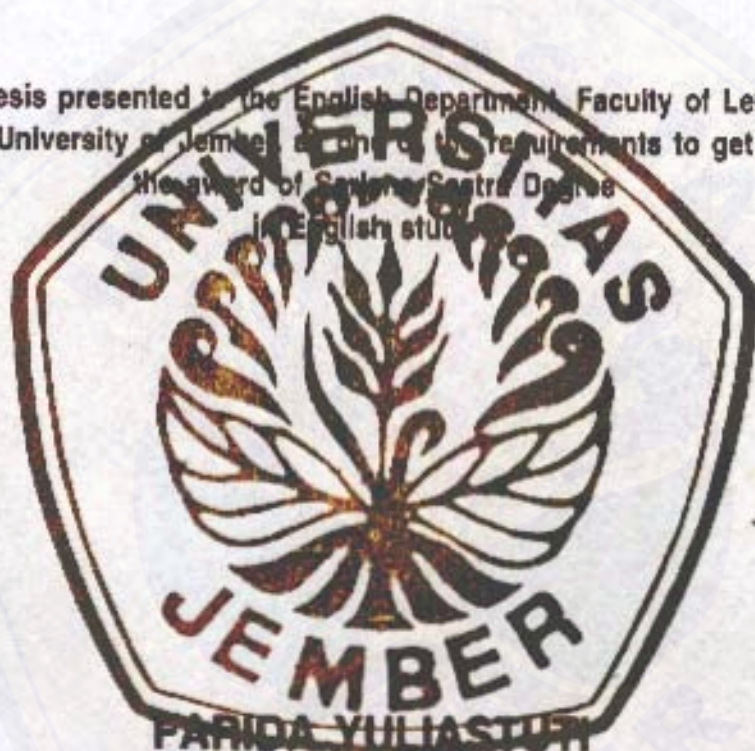


THE EFFECTS OF THE MAIN CHARACTER'S OBSESSIONS IN MARY SHELLEY'S *FRANKENSTEIN* OR *THE MODERN PROMETHEUS*

A Thesis presented to the English Department, Faculty of Letters,
University of Jember as one of the requirements to get
the award of Sarjana Sastera Degree
in English studies



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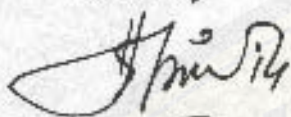
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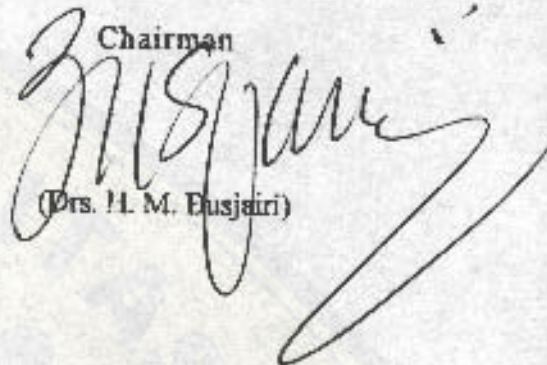
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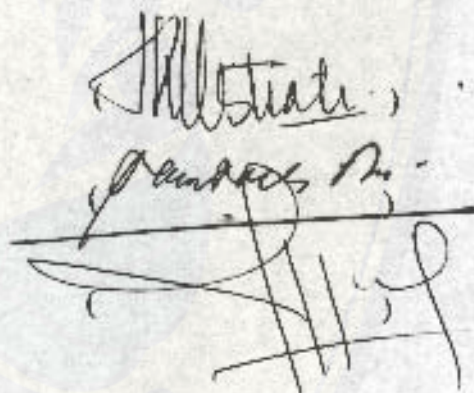
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Motto :

*All of the causes must be followed by effects
and all of the destiny that befalls upon someone
must be run to him.*

(Imam Ali R.A)



Dedicated to:

My Beloved Parents Soemiadi and Halimatus Sa'diyah

My Beloved Grandmother Sumiati

My Beloved Brothers and Sisters

My Almamater

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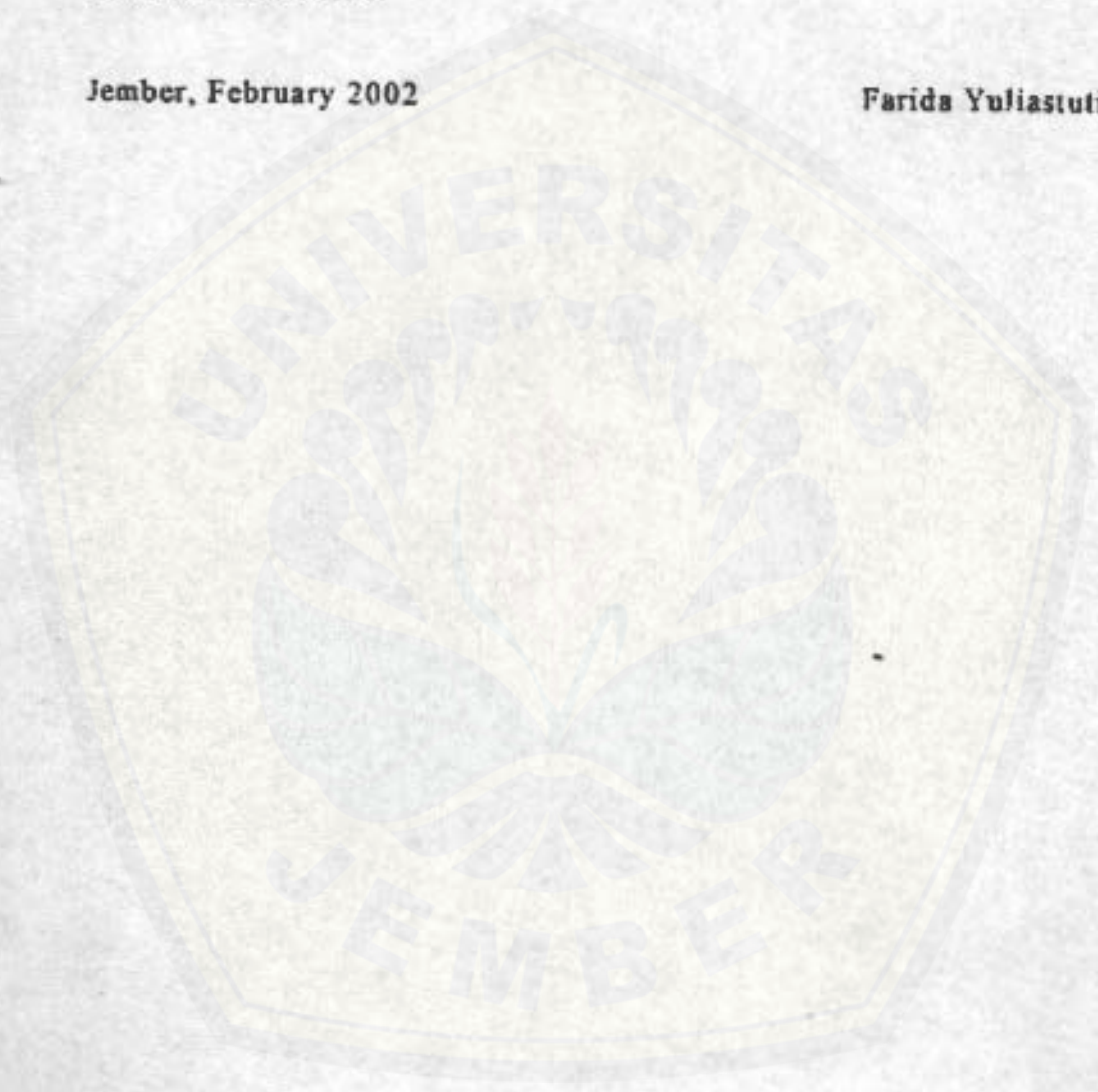
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Jember, February 2002

Farida Yuliasuti





CHAPTER I INTRODUCTION

1.1 The Rationale

The work of literature is always interesting to analyze because it is closely related with human's life. Hudson says;

Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expression of life through the medium of language (1960:10).

This statement proves that literature reflects real human's life. The writer's imagination, thought, and emotion are expressed in his work through the medium of language. They can give us more understanding about life. Literature is typically divided into three forms, they are; drama, poetry and novel.

A novel is a lengthy fictitious prose narrative portraying character presenting and organized series of events and settings. A work of fiction with fewer than 80,000 to 40,000 words is usually considered a short story, novelette, or tale, but novel has no actual maximum characters, actions, settings, plot and theme (Shaw, 1972:257).

Novel is divided into several forms those are, epistolary novel, non-fiction novel, historical novel, novelette, etc. *Frankenstein or The Modern Prometheus* is considered as an epistolary novel. It is a story written in the form of letters, or letters with journal, and usually presented by anonymous author masquerading as editor (Drabble, 1995:327).

Frankenstein or the Modern Prometheus is created by Mary Wollstonecraft Shelley (1797-1851) and published in 1818. She was the only daughter of W. Godwin and Mary Wollstonecraft. She wrote several works; *Valperga* (1823), *The Last Man* (1826), *Lodore*

(1835). She also wrote other novels, several biographies, and many short stories. But she is best remembered as the author of *Frankenstein or The Modern Prometheus*. The genesis of Frankenstein's story emerged from notorious 'ghost-story' contest which was involving Mary Shelley, P.B Shelley, Lord Byron and Dr. John Polidori. They planned to join the contest at the Villa Diodati in Switzerland in June 1816, when they spent the wet summer together. Byron challenged the group to tell a ghost story.

Frankenstein or The Modern Prometheus relates the exploits of Victor Frankenstein, an obsessive Genevan student at the University of Ingolstadt who discovers the secret of life and decides to create a man. Instead he produces a hideous monster. He is so obsessed with his work and he does not care any longer whether his discovery proves a boon or a curse to mankind. The hideous monster becomes a haunting terror and murders Frankenstein's brother, Frankenstein's friend Clerval, and Frankenstein's wife Elizabeth. The monster declares that Frankenstein will be the last victim, and he will disappear to end his own life. This story is very interesting. It is also inspired many film versions. It has been regarded as the original of modern science fiction and has become byword for a horror tale of a monster.

Considering the facts above, I take *Frankenstein or the Modern Prometheus* as the object of my study. This study is intended to show that the novel is the evidence of English experience in 1818.

1.2 The Problem to Discuss

Concerning with the story in *Frankenstein or the Modern Prometheus*, this thesis discusses the effects of Frankenstein's obsession, which has led him to a tragic life, in which he must lose his closest people.

1.3 The Scope of the Study

Restriction is needed in every scientific writing in order to avoid a complicated discussion. For this reason, the discussion of this thesis which is based on the novel of *Frankenstein or The Modern Prometheus* by Mary Shelley is limited by focusing on the obsessions of Frankenstein as the main character, they are; his obsession to divine the secrets of the world and to create a new being, and its effects on himself and his closest people, they are; his brother William, his friend Henry, and his wife Elizabeth.

1.4 The Goals of the Study

The goals of the study; firstly, to give a clear description about obsession and the effects of Frankenstein's obsessions on himself and his closest people. Secondly, to apply the given theories that are received during the study in the Faculty of Letters. The last purpose is to describe the importance of the moral value inside the story which might give a useful and valuable teaching to all of us, especially about obsession. Everyone has an ambition, but overreaching ambition or obsession which is not considered and thought about any consequences to what will happen next, will lead one to a tragic life as it is happened to Frankenstein in this novel.

1.5 The Approach to Use

To analyze this novel, psychological approach is used. The obsessions of Frankenstein in *Frankenstein or the Modern Prometheus* concerns with mental nature of a person, and psychological approach studies the mental situations of the fictitious characters in their lives in the story. Psychological approach is also used to know more about the author's life. According to Wilbur.S. Scott:

In general the application of psychological knowledge to art can generate to three kinds of illumination. First, the new field provides a more precise language with which to discuss the creative process... Second, it points out, to literary biography, to the study of the lives of authors as means of understanding their art... Third, psychology can be used to explain fictitious character (1962:71-72).

That is why the use of psychological approach that can be used to explain the fictitious character is needed to get a better understanding for the analysis.

1.6 The Method of Analysis

The deductive method is suitable to be used in this thesis for it is the method that describes or draws a conclusion of certain knowledge from general to particular case (Hadi, 2000:36). Obsession usually controls the behaviour and produces many effects either good or bad ones. Concerning with the novel, this method is used to investigate the effects of obsession on the main character, Frankenstein in particular, and his relationship with other characters in the novel.

Library research is also used to obtain a useful data and a detailed information about the topic of the discussion. The research is formed by reading series of books in a library that provide those data and informations to support this discussion.

1.7 The Organization of the Thesis

This thesis is divided into five chapters. The first chapter consists of the rationale, the problem to discuss, the scope of the study, the approach to use, the method of the analysis, the goals of the study, and the organization of the thesis. Chapter two consists of the biography of Mary Shelley and the synopsis of the novel. The meaning of main character, obsession, and effect are in chapter three. Chapter four consists of the obsessions of Frankenstein as the main

character those are; to divine the secrets of the world and to create a new being, and the effects of the main character's obsessions on himself and his closest people in Mary Shelley's *Frankenstein*. The last chapter is conclusion.





CHAPTER II

THE BIOGRAPHY OF THE AUTHOR AND THE SYNOPSIS OF *FRANKENSTEIN OR THE MODERN PROMETHEUS*

2.1 The Biography of Mary Shelley

Mary Wolstonecraft Shelley was the only daughter of the famous radical thinker William Godwin and Mary Wollstonecraft. Her mother died ten days after her birth in 1797, and the effect of this maternal absence was compounded by her father's remarriage in 1801. Mary eloped and left England at the age of sixteen with P.B. Shelley, the Romantic poet in 1814. In 10 December 1816, P.B. Shelley's first wife, Harriet, had drowned herself. Mary married Shelley three weeks later after the death of Harriet. In 1816, at the age of eighteen she had already borne P.B. Shelley two children. One is a girl was born in 22 February 1815. She was dead a few weeks after birth in 6 March 1815. The other is a little boy named William was born in 24 January 1816. In 1817 Clara Everina Shelley was born as her third child, in the age of one Clara died in Venice. In the age of three William died in Rome in 7 June 1819. Only one of their children Percy Florence Shelley as their fourth child survived. She was born in Florence on the date of November 1819. Mary Shelley returned to England in 1823, after P.B. Shelley's death in Gulf of Spezzia in 1822. She devoted herself to the welfare of her only surviving child, Percy Florence, and to her career as a writer. Mary died in London in 1851 February and buried in Bournemouth.

She wrote several works. *Frankenstein or The Modern Prometheus* was published in 1818. *Valperga* was published in 1823, is a romance set in 14th-century Italy. *The Last Man* was published in 1826, a novel set in the future, describes England as a republic and the gradual destruction of the human race by plague. This book generally is considered to be her best work after *Frankenstein*. The

same motif is seen in *Lodore* was published in 1835. She wrote other novels, several biographies, and many short stories, most of which were published in the *Keepsake*, some have science fiction elements others are Gthic or historical and many continental in setting. She also edited her husband's poems in 1830, his essays, letters, etc in 1840. In 1844, Mary published *Rambles in Germany and Italy* (Drabble, 1995:372).

However, among Mary's works, she was best remembered as the author of *Frankenstein or The Modern Prometheus*. None of her later novels has a great popularity as this legendary novel. *Frankenstein*, in fact, is connected to a range of scientific, philosophical and political ideas of its time. But most of those were scientific exploration. Mary Shelley's knowledge of scientific ideas derived from several sources, in which Erasmus Darwin, Humphry Davy, and Luigi Galvani were some of the key names. Her father, who was deeply interested in new scientific thinking, was a friend of Humphry Davy. Her husband, P.B. Shelley, was also very interested in radical science. He was not only encouraged her to study the subject, but he also accompanied her to lecture in London. Mary Shelley herself investigated her father's and her husband's libraries, reading a wide range of material in order to extend her awareness of contemporary and philosophical debate (Shelley, 1999:IX).

The genesis of *Frankenstein's* story emerged from notorious 'ghost-story' contest involving Mary and P.B. Shelley, Lord Byron and Dr. John Polidori at the Villa Diodati in Switzerland in June 1816 spent the wet summer together. Byron challenged the group to tell a ghost story and far-fetched scientific ideas (Shelley, 1999:XV). Another idea of *Frankenstein* story came to Mary Shelley in a dream in her half-waking nightmare (Drabble, 1995:372).

Frankenstein also has a significant relationship to revolutionary political ideas of the time, particularly the revolution

in France and subsequent conflict in Britain and Europe. (Shelley, 1999:XVII).

2.2 The Synopsis of *Frankenstein or the Modern Prometheus*

Technically *Frankenstein* is an epistolary novel, told through the letters of Walton, an English explorer in the Arctic. The tale relates the exploits of Victor Frankenstein. He is the eldest son of Caroline Beaufort and Alphonse Frankenstein. He has brothers named William and Earnest. He also has a stepsister, Elizabeth, who have lived with Frankenstein's family since she was a child. Henry Clerval is Frankenstein's closest friend.

Frankenstein's temper is sometimes violent, and his fashion is vehement, he has an eager desire to learn the secrets of heaven and earth. When Frankenstein has attended the age of seventeen his parents resolve that he should become a student at the University of Ingolstadt. Before he goes to Ingolstadt, his mother dies. He keeps on trying to proceed his life in Ingolstadt with ardent desire for the acquisition of knowledge. Professor M. Krempe and Dr. Waldman are the professors of Natural Philosophy that he meets for the first time in Ingolstadt.

From that day natural philosophy, particularly chemistry, becomes his sole occupation. In the last two years, he makes some discoveries and improvements in his study at the University. After days and nights of incredible labour and fatigue, he succeeds in discovering the cause of life. He also becomes capable of bestowing animation upon lifeless matter. Then, he begins to create a human being. He collects bones from charnel-houses. Because of his first work in creating a human being finds a great hindrance, he resolves to make the being of gigantic stature, it is the contrary of the first intention. It is about eight feet in height, and proportionally large.

One night, he sees the creature he has created alive. Frankenstein cannot describe his emotion at this catastrophe. He escapes and traverses the streets without a clear conception of where he is or what he is doing because he cannot endure the being he has created. Finally, he comes to an inn at which the various diligences and carriages usually stop. The Swiss diligences stop where he is standing, and when the door is being opened, he perceives Henry Clerval. Clerval is very surprised in seeing Frankenstein because he is so thin and pale. Then Clerval realizes that his friend is ill, it is a nervous fever. It is all because he has lately been so deeply engaged in one occupation and he does not let himself to get sufficient rest.

After Frankenstein recovers from his illness, he receives a sad letter from his father that his little brother William has died. Justine Moritz is accused of the murderer of William. Justine lives with Elizabeth's aunt since she was twelve years old, but when her aunt died Justine was called to Frankenstein's family few months after Frankenstein's departure for Ingolstadt. Everyone knows that Justine is innocent. Unfortunately, all the evidence point on Justine that she is the murderer of William. Frankenstein's family do not believe that she is the murderer. Frankenstein believes that she is innocent because when he is on the way back home to Geneva after he hears the news that William is dead, he sees a gigantic stature or the monster he has formed in William's funeral. Soon, Frankenstein is sure that the monster is the murderer of William. Unfortunately, Justine confesses that she has murdered William, but she confesses a lie because all of the circumstances point on her that she is guilty and she has no chance to defend herself. The judges condemn Justine and she is executed. Frankenstein is seized by remorse and the sense of guilt because he knows the real murderer is the being he has formed and he can do nothing.

When Frankenstein is trying to erase his sorrow by enjoying the scene around his village, suddenly he sees the monster he has created. Rage and hatred has deprived Frankenstein, but the monster entreats Frankenstein to hear what the monster says. The creature says that he feels completely helpless and ignorant, he is forced to discover his own basic needs and teach himself the skills that are necessary for his survival. He also learns that his hideous appearance has made him despised. Therefore, he attaches himself to the De lasey family. His breadth of knowledge and his articulatory are explained by this association. The creature also learns from the papers, which is on Frankenstein jacket's pocket. From the day he is alive, he wears the clothes to cover himself, then he knows that Frankenstein is his creator. From that moment, he always tries to find Frankenstein because he thinks that from Frankenstein only he can hope for help. He also says that he is the murderer of Frankenstein's brother, but he makes the situation that he is not the murderer. He takes the necklace on William's neck and puts it on Justine's neck so that people will think that she is the murderer. At last, the creature demands a companion. He wants Frankenstein to create a female. The creature promises that he and his companion will live in isolation until both of them die.

Frankenstein refuses the monster's demand to create the female creature because he is afraid of creating another monster like before. After Frankenstein listens to the creature's argument, he feels some justice and a reasonable reason in his argument. Finally, Frankenstein consents to the monster's demand to create a female creature who will accompany the monster in his exile. Frankenstein expresses a wish to visit England. He realizes that he must absent himself from all he loves during the progress of his occupation. He also realizes that he must save his family from the monster's threats if he breaks his promise to create a female. He and Henry go to

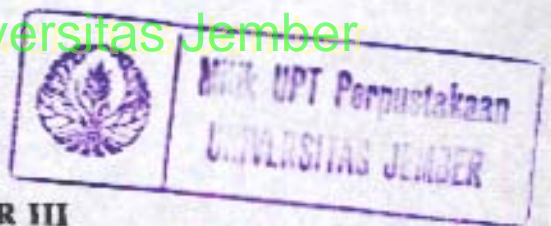
England through Germany, French, and Holland with Henry. Finally, he arrives at Scotland alone without Henry because he must finish his work in solitude. The monster follows Frankenstein wherever he goes.

As the time passes, Frankenstein's labour has almost completed. One evening, he sits in his laboratory and he thinks about the effects of what he is doing at that time. He thinks that even if the monster and the female creature will leave Europe and live in isolation, yet one of the first results of this is that they will ask for children, and a race of devils would be propagated upon the earth. Then, Frankenstein tears and destroys to pieces the things on which he is engaged. The monster sees him destroy the female creature that has almost finished. The monster is very angry and he promises that he will commit revenge and he will be back on Frankenstein's wedding night.

When Frankenstein is going to go to the town and back to Geneva with boat, he stops by a small harbour. Suddenly a man approaches Frankenstein and says that he must go with him to see Mr. Kirwin, he is a magistrate. Frankenstein must give an explanation about the death of a youngman who is drowned and there is a sign of the black mark of fingers on his neck. Frankenstein is asked about that problem because he is a stranger and he uses the same boat as the dead man does. He feels a terrible moment because the young man is Henry Clerval his own friend, and how the murderer murders Henry is the same as his younger brother William. He is sure that the monster he has created does that. This situation makes Frankenstein get sick and has a serious fever. Soon he gradually recovers, but still he feels the misery and guilt. After three months in prison, Frankenstein is liberated because the grand jury says that Frankenstein was on the Orkney Islands at the hour of the body of his friend was found.

He and his father go back home to Geneva, and Frankenstein marries Elizabeth. But the remembrance of the monster's threat always comes to Frankenstein's mind that 'I shall be with you on your wedding night'. When his wife retires in the bedroom, suddenly he hears a shrill and dreadful scream from the room. He soon rushes into the room and he finds his wife is dead. A few days later, his father die because he can not live under the horrors that are accumulated around him.

Revenge has kept Frankenstein alive, he dares not die and leaves his enemy alive. He promises to spend the rest of his life looking for the monster. Years have passed, he follows the monster through forests, across deserts, and even a place of ice and snow. The monster does not feel the cold or heat. Finally, he loses all trace of the monster more utterly than he has ever done before. He is about to sink in Arctic Ocean until a big ship help him in state of a bad condition. Unfortunately, Frankenstein dies in that ship. Before he dies, he tells his story to the Captain Walton and he hopes the captain seek the monster because the monster shall not live in this world. The monster declares, in the last meeting with Frankenstein, that Frankenstein will be the last victim and he will disappear to end its own life.



CHAPTER III THE MEANING OF THE TERMS

Before arriving at the most important chapter of the thesis, this chapter explains the meaning of the terms, which have a close relationship with the main discussion in the following chapter. This chapter is intended to give a deeper understanding of the thesis by knowing the meaning of the important terms in the title. Those terms are the meaning of the main character, effect and obsession.

3.1 The Meaning of Main Character

If there is action there must be someone to act, that is a character. Character is a person or a literary figure who acts and appears in a work. We cannot consider a story is a good one if there is (are) not character(s) inside. So, a character plays an important role to the success of a story, in a novel or a play. It is important to know the definition of character in general meaning before the definition of main character in a detail meaning is also known. In *Oxford Illustrated Dictionary* Character is;

...2. Characteristic, esp. (pl.) distinguishing features of individual etc., mental and moral qualities, such qualities strongly developed or strikingly displayed; reputation, (good) repute...4. personage, personality, imaginary person created by a novelist, or a dramatist or played by actor; status, position (colloq) odd or eccentric person; -actor, one who plays eccentric characters" (Eagle, 1975:138).

In *Webster's Third New International Dictionary of the English Language, Unabridged* by Philip Babcock character is:

...8a: a person regarded as characterized by or exemplifying distinctive or notable traits: personage, personality b: personality as represented or realized in fiction or drama c: the personality or part which an actor recreates d: characterization especially in a fiction or drama e: a unique, extraordinary, or eccentric person; especially: a dramatic role calling for the

representation of such a person f slang: person, individual man (1981:376).

From the quotations above it can be concluded that character in general meaning is distinguishing features of individual or people with certain mental and moral qualities. The quotations above also explain the definitions of character which have a relationship with literary meaning, it is an imaginary person who is exhibiting a certain quality represented in a fiction or drama, and it is created by a novelist or dramatist.

To know more about character, especially which is related to the literary work, the definitions of character below will give us a clear and detail description of it. In *Glossary of Literary Terms*,

characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that expressed in what they say-the dialogue and lay what they do-the actions (Abrams, 1971:20).

The definition of character is also stated in *The Dictionary of Literary Terms*;

character also refers to moral qualities and ethical standards and principle. In literature, character has other specific meanings notably that of a person represented in a story, novel, play, etc (Shaw, 1972:75).

The two explanations above show that a character is a person or a literary figure who is endowed with moral and dispositional qualities and represented in a story, novel, play, etc. Novelist or dramatist creates the character.

Most of discussion of characters in a work of literature usually concentrates on the main character or leading character. The terms 'main' and 'leading' has the same meaning. In *The New Grolier Webster International Dictionary* that main (adj) is "principle, chief or most eminent; foremost in importance" (1974:575). So, to know more about main character is better to understand it from other

books. In the book of *Reading Narrative Fiction* by Seymour Chatman stated that:

The chief character of a narrative is often called the *hero* or *heroine*. Because *hero* implies virtue, and many chief characters are far from virtuous, a better term is *protagonist*. *Agon*, a Greek word, means "contest". The Ancient Greek thought of plot as conflict or contest between the "first" or chief player (*proto* means "first") and his or her contender, the *antagonist* (*anti* means "against"). These terms should not be taken literally, not, at least, with respect to the modern short story. The protagonist may not be a hero in the moral sense, and the antagonist may not be a villain (1993:60).

It is also explained in *The Norton Introduction to Literature* about main character:

The most common term for the leading male character is *hero*, but this term has connotations of high virtue or someone who is "larger than life", of almost godlike stature; he is the "good guy" who opposes the *villain* or "bad guy". Often, however, the leading character is a more ordinary and realistic character-like Gabriel Conroy in *The Dead* or the professor in *Disorder and Early Sorrow*-and he is referred to as the *anti-hero*, not because he is a villain, in opposition to a hero, but because he is ordinary, gigantic neither in stature nor in virtue, not necessarily a good guy wearing a white hat or a villain wearing a black one. Some critics, indeed, find the *anti-hero* characteristic of fiction, particularly the novel. An older and more general term for the leading character, one without quite so many implications of virtue, is *protagonist*; his opponent is not called a villain but an *antagonist* (1973:32).

From all of the quotations above, main character, or chief character, or leading character can be defined as the most important character represented in a story, novel or play, and created by novelist or dramatist. Main character is endowed with moral and dispositional qualities. We can also called main character as a protagonist, he may not be a hero, he is more ordinary and realistic character.

3.2 The Meaning of Effect

According to Harry Shaw in *Dictionary of Literary Terms*, effect (n) means "the mental, emotional, and spiritual impression an author attempts to create in and upon his reader's minds and hearts" (1972:130).

The *New Greater Webster International Dictionary* of the English Language defines effect (n):

That which is produced some agency or cause; a result; a consequence; power to produce results; force; validity; the result intended; purport or intent; tenor or significance; the state of being operative; operation or being execution; accomplishment or fulfillment; the result upon the mind of what is apprehended by the faculties;... (Pei, 1974:314).

The meaning of effect is also stated in *The Oxford Illustrated Dictionary* that effect (a) means "1. Result or consequence; efficacy" (Eagle, 1975:269).

From those quotations above, obviously, the meaning of effect is the result or the consequence that produced by the action of an agent or cause. In literary work, the effect means the impression of the work, which the author attempts to create emotionally, spiritually upon his reader's mind and heart.

3.3 The meaning of Obsession

The meanings of obsession (n) in *Webster's Third New International Dictionary* are:

1. Obs : SIEGE
2. The act of a devil or a spirit in besetting a person or impelling him to action from without: the fact of being so beset or impelled- distinguished from possession
3. a: a persistent and disturbing intrusion of or anxious and inescapable preoccupation with an idea of feeling especially if known to be unreasonable-compare COMPULSION. b: an emotion or idea causing such intrusion" (Babcock, 1981:1558).

In another reference, Mario Pei states that obsession (n) is "An act of obsessing; a thought or emotion which comes strongly to mind with unwanted persistency; the thought itself" (Pei, 1974:654).

In *Webster's New World College Dictionary* by Simon and Schuster, Inc defines obsession (n) as:

1. orig., the act of an evil spirit in possessing or ruling a person.
2. a) the fact or state of being obsessed with an idea, desires, emotion, etc.
b) such a persistent idea, desire, emotion, etc., esp. one that cannot be gotten rid of by reasoning (1997:936).

According to the above definitions, it can be concluded that obsession means the feeling or idea or emotion that comes strongly to one's mind with unwanted persistency. The idea or emotion may become intrusion since it cannot be freed from mind.

To get more detail explanation, it is important to know another definition of obsession, in *Personality and Social Adjustment* by Charles A. Heidenreich expresses that:

An individual may 'repress' desires and guilt feelings to such an extent that he has persistent 'irrational thought' (obsession) or performs stereotyped acts (compulsion). Because of the recurrence of obsessive irrational thoughts they many times lead to compulsive actions which may help to counteract the obsessive thoughts (1970:218-219).

In the book of *Psychopathology* by Page states:

Obsession consists of spontaneously recurring words, thoughts, ideas, and impulses that a person is unable to exclude from his mind. He may be persistently plagued by unanswerable questions regarding the meaning of truth, repeatedly assailed by doubts regarding the correctness of past actions, or troubled by persistent impulses to shout obscenities or engage in some aggressive act (1971:270).

In the book of *Abnormal Psychology*, it also stated that "Obsessions are recurring ideas and thoughts over which the individual has no voluntarily control. He is forced to tolerate their

presence and domination of his consciousness even though they are disturbing to his mental peace" (Page, 1947:133).

From the two quotations above, it can be concluded that the definition of obsession is ideas and thoughts in someone's mind. Their presence cannot easily be controlled or driven away, it is very dominant and it tends to lead to compulsive action.





CHAPTER V CONCLUSION

Everyone must have desires or strong drive, dreams, and plans in their life, such as career, wealth, fame, and even power. They usually make someone work hard to achieve them. But when the strong desires and ideas that come to someone's mind persistently and cannot be easily driven away, then it is called an obsession. Based on the book of Abnormal Psychology, obsession is categorized as one of the symptoms of psychoneuroses. Someone who suffers obsession usually introvert, sensitive, socially awkward, and feeling of insecurity.

In this thesis, based on the novel of *Frankenstein or the Modern Prometheus* by Mary Shelley, also talks about obsession. Frankenstein's obsessions to divine the secrets of the world and to create a new being have suffered himself and led him to his own misery. He wants to achieve his overreaching ambition only for the sake of his own business. He only focuses on his strong desire without any reasoning of what he dealing with and what affects that may arise.

The analysis of this thesis on the effects of Frankenstein's obsessions, describes that Frankenstein's obsession has led him to big problems that endanger his life. In fact, it also effects on his closest people. One by one his closest people dead because of his obsession and his irresponsibility. It proves that his obsessions effect on others and particularly on himself.

Finally, from this thesis, one precious moral teaching can be taken that all of the causes must be followed by effects, so we must think and consider before we do something for the sake of our future.

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