THE ROLE OF THE MAIN CHARACTER IN THE DEVELOPMENT OF THE PLOT IN BROUGHTON’S SCYLLA OR CHARYBDIS?

A Thesis

Presented in Partial Fulfillment of the Requirements
For the Degree of Sarjana Sastra
in English Letters

by

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ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2002
A thesis

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ACKNOWLEDGMENTS

My first and greatest gratitude goes to My Lord, Jesus Christ, for the Holy Spirit which blesses me in every second of my life. Without him I will never be able to accomplish this thesis.

I do express my gratitude to Dra. A.B Sri Mulyani M.A., who has provided her precious time to read, correct, and improve my thesis. Thank you very much for trusting me to express my idea.

I also express my gratitude to Elisa Dwi Wardani S.S as my reader. Thank you very much for the time to read my thesis and also for the very worthwhile correction and suggestions.

I dedicate this thesis to my beloved family. Mom, Yulita Maria Sari and Bro, Bonifacius Urip. Thank you very much for the endless love that never stops to pray, encourage, support, and trust me in every single step of my life. I am blessed to have you two. I love you more than words can say. Pa and Grandma in heaven above. Thank you for giving me a great lesson of life. I would never be the way I am without you.

I also want to say thank you to the following people who had been with me during my years in college: Lina “Momon” Siboea (for being there in my hard time), Rina Lo’o (for the fun at Narada 3), Ike A, Yustin, Siska, Iduz, Botak, Ipoet, Yuka, Deddy, and all the members of class b’96 (for the great experience during the study), some people in ’97 class: Sandro, Heru, Mirda and Sensi (for the sharing), Freddy “FOP” (for adding the color of my years in Yogya. Good
Luck!), K’ Sie Wie, Bang Edu, Onga, and other occupants of Beo 41K boarding house (for the cheer), The MG Boys: Ase, Lei, Xinmen, and Meicuo (for the fun and spirit. It is great to have you four in the hardest time.), Takeshi “Keigo” Kaneshiro (for the great lesson life, love, and their relationship), Kimpling and Kempol (for the beautiful relationship. I feel so alive being among of you, guys!).

My special gratitude goes to my dearest friends: Yuyun “Gudel”, Mas Didiet “Tengoe”, and Sony “Tua”. Thank you for the second chance, love, care and deep sharing. They keep me alive, buds! I will never be this far without you. Thank you very much. I love you.

Rugabi Dhammawanti
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ABSTRACT

Rugabi Dhammawanti. 2002. The Role of The Main Character in The Development of Plot in Rhoda Broughton's Scylla or Charybdis? Department of English Letters, Faculty of Letter Sanata Dharma University Yogyakarta

This thesis deals with Rhoda Broughton's Scylla or Charybdis? The novel was first published in the year of 1895. This novel talks about a dilemma faced by a mother which drives her into a scylla or charybdis condition. She is trapped between two choices which no one of them gives her benefit. However, she must face one of them even though she must be hurt by it.

The aim of this thesis is to figure out, firstly, the description of Mrs. Clarence as the main character of the novel, secondly, the development of the plot and lastly, the role of the main character in the development of the plot.

This thesis is an analytical study which applies a library research. This study applies the structural approach. It helps discuss the intrinsic elements which will be analyzed in this thesis, character and plot and the relationship among them. The thesis will reveal the role of Mrs. Clarence as the main character of the novel in the development of plot.

The result of this analysis is that the main character's traits take a role in the development of the plot. The conspicuous traits, such as possessiveness and perfectionism, help the plot develop. In the beginning, the description of the main character gives a result of the two conspicuous traits and the introduction of the conflict. In the middle, the two traits develop the conflict to be more complicated. In the end, the traits give resolution of the conflict.
ABSTRAK

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Skripsi ini adalah study analisa yang menerapkan methode kepustakaan. Untuk menganalisa permasalahan tersebut, akan digunakan pendekatan struktural. Ini disebabkan karena bahan yang akan dianalisa adalah unsur-unsur intrinsik didalam novel ini dan hubungan yang ada diantara unsur-unsur tersebut. Analisa akan mengungkapkan bagaimana peranan tokoh utama dalam perkembangan plot.

Hasil dari analisa ini adalah bahwa sifat-sifat tokoh utama berperan dalam perkembangan plot. Sifat-sifat yang menonjol, yaitu posesif dan ingin selalu sempurna, membantu perkembangan plot. Pada bagian permulaan di penggambaran tokoh utama memberikan hasil adanya dua sifat yang menonjol dan pengenal permasalahan. Pada bagian pertengahan sifat-sifat tersebut membantu perkembangan permasalahan menjadi lebih rumit. Pada bagian terakhir sifat-sifat tersebut memberikan penyelesaian pada permasalahan.
CHAPTER I
INTRODUCTION

A. Background of the Study.

One behaves as his trait. A hothead or a bad-tempered person will easily take every single problem into anger. A wise person will not take any step of his life perfunctorily, he will think of it carefully before deciding to take one. A cheerful person will not take every joke addressed to him personally or seriously, he mostly takes it lightly. All the examples above are examples of human trait, the variation of which can be found in this world. This is the unique of human. Nobody in this world has the same trait. Even some can be classified into groups, they must have something, although it is very little, that the others do not have. It makes each of them different. Similar is possible but the same is almost impossible.

Studying one’s trait is interesting. There is always something new for human being is dynamics. He develops in all ways in every minute. If we want to study one’s trait it does not mean that we have to take somebody as the object, mostly one minds with that. To study one’s trait we can use a literary work, especially novel. In novels there are characters that described lifelike. They have life and they experience things as real human do. Those characters have different experiences because in facing things they have different reaction. This is to happen because the characters have certain personalities or character traits that make them capable to react as their trait. As Barnet says in his book, Literature
for Composition, that things happen, in most good fiction, at least partly because the people have certain personalities or character traits (moral, intellectual, and emotional qualities) and, given their natures, because they respond plausibly to other personalities (1988:712).

Characters also have desires that drive them to do all the action described in the story. No action or movement done by characters without motivation because the desires motivate them to reach the goals. If we catch a little movement in the story, it mostly has motivation in it. By observing and linking the action, including the speech, we may get the motivation of the characters in the story. As he says in the same book that the grounds in the character's temperament and moral nature for his speech and nature constitute his motivation (1988:712).

By the characters, we can study one(s)' traits. In novels the characters are presented complicatedly. As Henkle says in his book Reading the Novel, An Introduction to the Techniques of Interpreting Fiction that complexity of people is always interesting us. Usually, we always want to know what moves them (1977:87). Here comes one of novel's advantages, that is we can learn the complexity of people deeper than what we can get from real life. By the characters' complexities we are driven to the inside of mind or feeling of people, which we hardly understand in real life matter. Novel can give us lecture of life. From it, we can learn how to solve problems (as its characters through or experience in the story) or how to survive (usually the characters face or get involve into a conflict which is hard to solve), etc. The experience that the
characters in novel are going through is not impossible becoming our experience too because novel is presented lifelike. If allowed, I will say that novel is a case example of our daily life. The way the author presents the characters' performance, such as how they act, how they behave, how they react toward action, how they solve problem, how they build relationship with others, how they build self confidence, etc., can give lightness of new knowledge to our mind. By this we may agree with Wellek and Austin, in their book *Theory of Literature*, who say that a novelist can teach more about human personality than psychologist. (1982:24).

I am interested to study people’s traits. I want to explore it through novel. In *Scylla or Charybdis?* written by Rhoda Broughton (1895) I found my need of object to study. This novel is interesting from the very first minute I saw it. Its title, that is *Scylla or Charybdis?*, had already given me information that the novel must talk about problem(s) faced by person or people. Since I got the clear meaning of the title, as *The Oxford Advance Learner’s Dictionary* edited by Cowie states, that between a scylla or charybdis condition means that somebody is faced by a problem or danger that he or she can only avoid by facing another, equally unpleasant problem or danger (1989:1138). I predicted that I would get some description of my need by exploring its characters. Then I read it. The novel talks about a dilemma that is faced by its main character, that is Mrs. Clarence. She has to choose one of two choices which no one of them gives her any benefaction. However, she must choose one of them.
Mrs. Clarence is a widow who is living with her one and only son named Harry Clarence. She loves her son very much and does not want to be separated from him. She shows her huge love by following him to everywhere her son goes, including moving to other towns when he has to continue his education. She herself considers that her life is dedicated to her son. She lives only for her son. Therefore, when Harry gets a job in other town, there is nothing she wants to do but wait for her son coming from his office every weekend. She does not (or does not want to) build or have relationship with others in the society. No wonder if almost the whole citizen in the town do not know her although she has already been living there for many years. In her opinion, there is no need to build relationship with others because she lives only for her son. As the result, she does nothing but sits in front of the window every weekend, wait for her son coming home. There are more interesting things can be studied from Mrs. Clarence’s habit. I like to explore it.

Since I decided to explore Mrs. Clarence, means that one of the elements that this thesis is going to analyze has already been stated. That is the character. Another element that is going to be analyzed is plot. As we know that character and plot, in novel, have a very close relationship. As Perrine says that plot is as the sequence of incidents or events of which the story is composed (1959:61)

It means that the story has incidents or events that tied-together. These incidents or events are experienced by the characters. In other words, we may say that the characters are the experiencers of the incidents in plot. Plot cannot go without characters because there must be somebody to do the action. The same
also happens to characters. Characters cannot go without plot because it means the characters do nothing, so nothing happens. Therefore, Barnet and Henry James state:

Plot is not simply a serious of happenings, but happenings that come out of characters, that reveal characters, and that influence characters. Henry James puts it thus: “What is character but the determination of incidents? What is incidents but the illustration of the characters?” (1988:712).

By those close correlated elements, I want to discuss their relationship. In other word this thesis is going to analyze the role of the main character, that is Mrs. Clarence, in the development of plot in Rhoda Broughton’s Scylla or Charybdis?. This topic is chosen because during I read and reread the novel, I found that there is something special with Mrs. Clarence. I found that she has a particular traits (or character) which then I could see that it has something to do with the plot. By these facts, I feel sure to analyze them.

**B. Problem Formulation.**

In this thesis, I like to focus the discussion on the problem formulated as follows:

1. How is Mrs. Clarence, as the main character, described in the story?
2. How is the plot of the story developed?
3. How does the main character, Mrs. Clarence, take a role in the development of the plot?
C. Objectives of the study.

This study is aimed to:

1. state the description of Mrs. Clarence as the main character in the story,
2. state how the plot of the story is developed,
3. find out the role of the main character, that is Mrs. Clarence in the development of the plot in the story.

D. Benefit of the Study.

Doing this thesis gives me more new information about human character and its effects to the open world, both out world (society) and in world (self). Hopefully, my readers get the same benefit as I do.

Furthermore, this thesis may give more information about Broughton's Scylla or Charybdis, especially deeper information of its two intrinsic elements' relationship that this thesis is discussed, those are character and plot.

At last, I hope this thesis can add the repertory of intrinsic discussing thesis list in the university library so that be useful for other researchers who are discussing the same matters.

E. Definition of Terms.

In this thesis there are some terms that are needed to be clarified in order to avoid any possibilities in misunderstanding them. Those are:
- **Character(s):** Abrams in his book *A Glossary Of Literary Terms* states that characters are the persons presented in dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say-the dialogue-and by what they do-the action (1981:20).

- **Characteristics:** *The Oxford Advanced Learner’s Dictionary* says that characteristics are a form of the character of a person or thing, typical (1989:188)

- **Plot:** *The Longman’s Dictionary of Contemporary English* states that plot is the set of connected events on which a story, play, film, etc. is based (1987:790).

- **Perfect:** having everything needed; complete,

  - **perfection:** making perfect,

  - **perfectionist:** person who insists on perfection in every detail even when it is not necessary (1989:918-919).

- **Possess:** have (something) as one’s belongings; own,

  - **possession:** state of possessing; ownership,

  - **possessive:** showing desire to own things and an unwillingness to share what one owns (1989:965).

- **Trait:** *The Oxford Advanced Learner’s Dictionary* says that trait is element in somebody’s personality, distinguishing characteristic (1989:1361).
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

Rhoda Broughton is a Victorian female novelist and short story writer who was born on 29 November 1840 in Denbigh Wales. In her entire life she was close to the living of the church. She was living with a fine family in a fine Elizabethan mansion without a mother because her mother had passed away when she was young.

The Literary Heritage of West Midlands Encyclopedia in www.Literaryheritage.org.uk said that the condition of her family and the environment where Rhoda Broughton lived influenced her writings.

They lived in Broughton Hall, a fine Elizabethan mansion and this became a great source of inspiration for her later writings about country house life.

This is also noticed by The Concise Oxford Companion to English Literature which states that Rhoda Broughton is a kind of author whose typical of writings is light and witty (1987:456).

In living her story, the LitGothict web in www.LitGothict.com notices that Rhoda Broughton had a strong interest in psychology. For the characters in the work, she prominently figures protagonists. Other critic, that is David Patrick in his book Chambers's Cyclopaedia of English Literature, says that the typical of Broughton's writings are lively in action, bright in description, piquant, skillfully
piloting her characters to risky situation (1903:692). This typical of writings can
be seen almost in her works included Scylla or Charybdis?.

Scylla or Charybdis? is one of the most popular novels that Rhoda
Broughton ever wrote beside Cometh as a Flower (1867), Not Wisely, but Too
Well (1867), A Beginner (1893), etc. This novel is first published in 1895.

In Scylla or Charybdis? the description of Broughton’s whole typical of
writing is mostly found. The setting of place of the story is a fine house in a small
town with a family as its main characters. The conflict of the plot is psychological
conflict. This is about a dilemma of a mother who is forced to choose one of the
two choices which no one of them gives her any benefit. The flow of the plot from
the beginning to the end shows the skill and interest of the author in playing the
characters through the risky situation. This can be seen on the struggling of the
mother in solving the problem or considering the choices she must choose.

B. Review of Related Theories.

This thesis is aimed to analyze Broughton’s Scylla or Charybdis?, about
the role of the main character, that is Mrs. Clarence, in the development of the
plot. To make a deeper understanding of each element, I will compile some
theorists’ theories about the terms used in this thesis. This step can also make the
picture of this thesis’s topic clearer. Those theories are about plot, character,
characterization, and their relationship.
B.1 Plot

Forster in his book *Aspect of The Novel* defines that plot is a narrative of events, the emphasis falling of causality. Thus, the time-sequence is preserved but still the sense of causality overshadows it (1974:60). Forster gives a brief example to make his explanation clearer. That is:

The king died and then the Queen died of grief.

From the example we can see clearly the sense of causality, that the death of the Queen is caused by the grief of her husband’s death. Thus, the readers know the reason or the background of the Queen’s death. The time-sequence can be seen from the event that follows the earlier. The first event is the King died. And then, the next event that follows the earlier is the Queen died. We cannot read or see this event from the other way around, as the first event is the Queen died and the follower is the King died. It will change the meaning. So, the point is, we must read it chronologically or at least we put the events according to its number (of time of happening), so that we will not miss the cause or the reason behind the correlated event. To conclude, a plot or the structure of story, is the arrangement of tied-together chronological events which have causal and thematic connections (1974:60).

The sense of causality as Forster says in the same book, arises two questions: “then, what will happen next?” and “why?”. This happens because the readers are curious about the result that comes out from the events. By this condition, Forster points out that plot elicits curiosity which drives the reader to read to the end (1974:60). Still, it is not enough yet. The curiosity can only satisfy
the question "what will happen next?". How about the question "why?". According to Forster, a plot demands intelligence and memory. It means that the reader must remember the events which have already been read and, in the same time, used their brain to relate one another so that they can get the reason why (1974:60-61).

Forster says that two things, demanded in the plot above are important since plot has a surprise or mystery in it (1974:61). The question "why?" explains that there is something unclear yet. So, in plot there is something to note and to relate until then the mystery is solved. This action demands the reader's intellectual brain to process it, from noting to relating. That is why Foster also states that the plot is the novel in its logical intellectual aspect (1974:67).

Aristotle, as Holmen and Harmon state in their book *A Handbook to Literature*, had the theories that had the basis definition for most discussion of plot. He called plot as the imitation of an action and also the arrangements of the incidents. By this, Aristotle separated plot into three parts, those are the beginning, the middle, and the end.

1. The beginning: which does not itself follow anything by causal necessity, but after which something naturally is or comes to be.

2. The middle: which follows something as some other things follow it.

3. The end: which itself follows some other thing, either by necessity, or as a role, but has nothing following it.

Koesnosobroto adds some explanations that support the theory above. As he writes in his book *The Anatomy of Prose Fiction* that:
- Beginning or initiation acquaints the reader with the situation in general; usually it will introduce the characters, describes their background and so on. It will describe the place and time at the events and will suggest the basic lines of the conflict.

- Middle or complication is supported to describe all the conflict; it is here that the incidents of the action are dramatized into scenes. Each scene in the theory rising above. The one that came before in dramatic intensity until after number of crisis a climax is reach.

- The end or resolution is supported to make clear all the conflict in the story. (1958: 46-47)

Further, in Yelland's *A Handbook of Literary Terms*, Aristotle classify the plot into two parts (1950: 148).

1. Dramatic plot is the conventionalized framework followed more or less closely by most plays and novels and short stories. It is an artificial arrangement of incidents, the main purpose of which is to capture and hold the interest and provide an artistically satisfying conclusion. Traditionally it falls into the following division: *exposition* (the characters are introduced, the background sketched and the problem stated), *raveling or complication* (the interest is quickened and suspense created by the introduction of difficulties, which seems to stand in the way of a satisfactory conclusion), *climax* the point of greatest expectancy, cumulative effect of preceding incidents), and *denouement or unraveling* (the conclusion is finally worked out). This pattern is alternatively stated as exposition, rising action, and falling action.
2. Epic plot is a series of incidents or adventures given more or less in chronological order and not arrange in artificial pattern, but unified a central idea in the nature of a cause or quest or struggle in which the main character or characters are constantly engaged.

Aristotle maintained that plot should have unity. It means that three parts (those are beginning, middle, and end) should be "a whole". Every part of the three is important because it influences each other, so they cannot be separated. If it is separated "the whole" will be disturbed and the plot will miss or lose something (1986:377).

In arranging the plot, the writer, Aristotle believed, should first sketch the general outline (of the plot) and then fills in the episodes and amplifies in detail. By this, he meant that plot is a general idea of a movement in which to flesh it out the incidents must be creative (1986:378).

**B.2 Character**

In fiction, there are people who act in the story. Those are what we usually call the characters (of a fiction). Actually, there are many specific definition or theories about character. Here, I compile some theories from some theorists.

According to C. Hugh Holman and William Harmon in their book *A Handbook to Literature* the term character is a complicated one. This term includes the idea of the moral constitution of the human personality, the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seems to be human being in one sort of another. Further, they say that character is
a brief descriptive sketch of a personage who typifies some definite quality. The person is described not as an individualized personality but as an example of some vice or virtue or type (1986:81).

Almost similar with those theorists' theories, Abrams in his book *A Glossary of Literary Terms*, defines character in a simpler way. Abrams says that the term character has two meanings, they are:

a. A short, and usually witty, sketch in prose of a distinctive type of person.

b. The person, in a dramatic or narrative work, endowed with moral and dispositional and qualities, that are expressed in what they say, the dialogue, and what they do, the action. The ground is character’s temperament and moral nature for his speech and action constitute his motivation.

Further, he says that a character may help stable or he never experiences changes in his outlook and disposition or he may undergo a radical change either through a gradual development as the result of an extreme crises (1981:21).

By these theories, I can draw two straight meanings of character. That if we are talking about the term character it can be two ways of use. First, it means the people or individuals who appear in a literary work, as in “how many characters does this novel have?” Second, it means the mixture of interests, desires, emotion, and moral principles that makes up every individual, as in “how is his character?” (1965:17).

E. M. Forster, in *Aspect of the Novel*, differentiates character into two types. Those are:
a. Flat character.

A flat character is built around a single attitude of qualification and is presented without much individualizing detail, and so that he or she is fairly described in a single phrase or sentence. It means that this kind of character is not described in detail, so the reader may not find brief points of the characteristic of the character.

b. Round character.

A round character is more complicated than the first. It is complex in temperament and motivation and represented with subtle peculiarity. Here, he or she is difficult to describe with any adequacy as a person in real life. Like most people, he or she is capable of surprising the reader (1977:45-47).

B.3 Characterization.

As we know that in fiction, the authors create characters in the story. They present the characters lifelike. Here, they use their imagination to make it so. The creation of this imaginary person so that they exist the reader as lifelike is called characterization (Holman.1986:81).

Abrams, in his book A Glossary of Literary Terms, gives two broad distinction of alternative method for "characterizing" the person in a narrative. Those are showing and telling.

a. Showing.

In showing, the author merely presents his characters talking and acting. By this the reader is left to infer what motives and disposition lie behind what
they say and do. In other words, "in showing" the reader must help himself to interpret the significance of the characters' speech and action in the story.

b. Telling.

In telling, the author himself describes and often evaluates the motives and the dispositional qualities of his character. By this, the reader will easily catch the motives and dispositions of the character from the lines the author gives in the story.

Holman and Harmon mention that there are three fundamental methods of characterization in fiction.

a. The explicit presentation by the author of character through direct exposition. They can be placed in the introductory block or in the action throughout the work.

b. The presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader will be able to deduce the attributes of the actor from the action.

c. The representation from within the character, without comment on the character by the author of the impacts of actions and emotions of the character's inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character (1986:81).

B.4 Plot and Character.

We have already seen the theories of plot and the theories of characters separately. Yet, we have not seen their relationship briefly.
As we know that plot is events that happen in fiction. They link one another so that shape a line of events which have causality. Actually, plot is not merely incidents or events happen in fiction. They are acted by something that must be the character. So, the characters are the actors of the incidents. By the action of the characters, the plot develops. Without the characters, plot is simply still events in fiction. As Murphy says that plot is a carefully through-out plan in which all the events, all the actions and reactions of the characters, contribute towards the forward movement of the story (1972:134).


Barnet himself says that plot is not simply a series of happenings, but happenings that come out of the character, and that influence the character (1988:712).

Roger B. Henkle, in his book *Reading the Novel*, states that the strong influences are not only coming from characters to plot but also it can happen the other way around. He says that events (that must be in plot) can be expected to produce change in character, in which, he adds, the complex people (or character) who act from combination of motives and emotions are likely to undergo the most marked changes (1977:87).
B.5 Conflict.

Holmen and Haron in their book *A Handbook to Literature* state that since the plot consists of characters performing actions, in incidents, which contains of a “single, whole, and complex” actions this relation involves conflict between opposing forces. Without conflict, without opposition, plot does not exist (1986:379).

Seeing the fact, therefore, I add some theories about conflict. Just to give more information so that the knowledge of topic may be broader.

For this term Holman and Harmon define conflict as the struggle that grows out of the interplay of the two opposing forces in a plot. Here, conflict provides interest, suspense, and the tension. Further, they explain that conflict has four different of types. Those are: a struggle against nature, a struggle against another person, a struggle against society, and a struggle against himself (1986:107).

Usually, we hardly find a simple single conflict in a plot. Mostly we find it complex of two or even all of the preceding elements in the story. However, conflict does not only imply the struggle of the main character against someone or something, it also implies the existence of some motivation for the conflict or some goal to be achieved thereby (1986:107).

C. Theoretical Ground

Since the topic of this thesis is the role of the main character in the development of the plot, the terms that have close relationship with it have been
defined. Those are conflict, character, characterization, and plot. Those terms will be applied in this thesis to analyze the character of Mrs. Clarence and how it take a role in the development of the plot.

Character, as Abrams, Holmen and Harmon state, has two meanings. First, it refers to a sketch of person; second, it refers to the quality of moral value of the personality of the person. By these two meanings of character, I will analyze the main character of the story, that is Mrs. Clarence. There will be a sketch of person and personality of Mrs. Clarence. About what she looks like, how she dresses herself, etc., in which all of those will drive us to her trait. This step also uses theory of characterization at the same time. As we know that the way the author represents the character is called characterization. By analyzing the way Mrs. Clarence speaks, behaves, builds relationship with others, etc., as Rhoda Broughton described in the novel, the importance of her trait will be defined.

As Holman and Harmon state that conflict is the raw material of plot, so the theory about conflict, about kinds of struggle that experienced by the main character, will be used to analyze, firstly, the basic conflict of the story, this is to do in order to show the development of the conflict in plot, secondly, the developed conflict. In doing this step, the theory of plot is also used. The theory that says plot has causal thematic and time sequence will be useful when analyzing every incident in the story. By the theory, I will be led to note every single event or incident that has importance in this thesis's topic. Another thing is about the structure of plot. The theory that states plot has some points in its structure will help me to note and to put every single detail of events that
significant to the development of plot. By that the development of the plot is defined.

The theory of the relation of plot and character will be used to relate the main character in taking role of the plot development. By this theory, that says character can give plot a forward movement, I will be helped to prove the character’s influence toward the plot.
CHAPTER III

METHODOLOGY

A. Object of The Study

The object of the study is a novel titled Scylla or Charybdis?. This novel was written by Rhoda Broughton. A female British author who was born in Denbigh, North Wales on November 29th 1840. The Concise Oxford Companion to English Literature describes that she was an author of many lights, witty novels. Most of her novels are talking about country house and town life, with lively and articulate heroines. This typical of writings gained her a reputation for audacity.

The Scylla or Charybdis? is one of her famous novels. It was first published in 1895 by Leipzig Bernhard Tauchnitz. The novel consists of 288 pages and is divided into 18 chapters. The novel tells about a widow, named Mrs. Clarence who is facing a big problem of her life. In this thesis I will analyze the character of Mrs. Clarence in relation with the development of the plot.

B. Approach

This study is using structural approach. As Guerin says in his book A Handbook of Critical Approach to Literature that structuralism is the study of how recurrent patterns may be detected, not just within a particular work but throughout literature, perhaps revealing something about the way the human mind
works. By the words, we would say that structuralism is the study of relationship (1985:282).

Robert Schoales in his book *Structuralism in Literature* says that structuralism may claim a privileged place in literary study because it seeks to establish a model of the system of literature itself as the external reference for the individual works it considers.

At the heart of the idea of structuralism is the idea of system: a complete, self-regulating entity that adapts to new condition by transforming its features while retaining its systematic structure. Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system. In particular, we can look at individual works literary genres, and the whole of literature as related system, and at literature as a system within larger system of human culture (1974: 11).

The approach is used because this study is analyzing the intrinsic elements of the work and their relationship. Those elements are character and plot.

...the principles structuration that operate not only through individual works but through the relationship among works over the whole field of literature,... (1985:285)

C. Method of The Study

The method of study applied in this thesis is a library research. The main data are taken from the novel *Scylla or Charybdis* written by Rhoda Broughton. Other data from related English Literature, encyclopedia, and more are used as
the supporting data. This thesis is an analytical study which focuses its attempt to cover up the two elements of the novel, those are the character and the plot.

In doing this thesis there were several steps that I have taken. First of all, reading the novel of *Scylla or Charybdis* by Rhoda Broughton. Reread more and more were necessary to get deeper understanding of the novel. After all the interesting part was founded, those are the role of Mrs. Clarence, as the main character, in the development of the plot. Secondly, trying to find out the related references, such as theory of literature, biography, and more, to support the analysis. Thirdly, analysing the main character description, plot and the role of the main character in the development of the plot. Finally, making a conclusion over all the analysis.
CHAPTER IV
ANALYSIS

In this analysis I will answer the problems that have been formulated previously. Firstly, I will give the description of Mrs. Clarence, which has a relationship with the next problem that is the development of the plot. Before I explain the relationship of those elements I better describe how the plot of the story is developed.

A. The Description of Mrs. Clarence
A.1 Perfectionism

The perfectionism of Mrs. Clarence can be seen from her outside (performance) and innerside (religion side).

A.1.1 Outsider (performance)

A.1.1.1 Ladylook

Mrs. Clarence is described as a perfect ladylike person. As a mother of a twenty and eight year old son, she does not let herself run out of a good-looking performance. Her body condition will not tell anybody about her exact age. She looks younger than her age since she knows how to treat her performance very well.

...; the slight figure, on which the baleful elderly spread has not laid its thickening hand; the close-grained, petal-textured skin, the fine abundance of the inky hair; and the pathos of the antelope eyes (10). ...her teeth are in as good repair as the rest of the fabrics;... (10).
A.1.1.2 Good Taste

In dressing herself, Mrs. Clarence does not put any clothes on her body carelessly. On the contrary, she puts her attention so much on it. Her old neighbor, who just shows up from the very long time separation, Lady Bramshill, points out this habit on her first meeting with her.

...you always cared for your clothes; that was my chief misgiving when I came here (16).

Lady Bramshill recognizes this good taste of Mrs. Clarence. She even has known about it very long time ago before their second chance of meeting, that was in their past life when they were neighbors. That is what she says when she asks Mrs. Clarence to visit her home and to have a party to celebrate their second chance.

"...you have always a great deal of taste, and I see"— with a glance at the arrangement of the law unassuming but graceful room — “that you have not lost it.”(22).

This is also to be her first topic when she tells her daughter, Euphemia, about her first chance of reunion with her old neighbor, Mrs. Clarence. She describes Mrs. Clarence as a wonderful woman at forty-seven.

...she has worn well” – returning to a branch of the subjection which confidence is easier — “a wonderful woman!”
“Pretty at fifty?”
“Not fifty-fourty seven”. (26)

A.1.1.3 Perfect performance anytime

Mrs. Clarence will not let anybody see her untidy. All she tries to do is to have a good performance anytime anyhow. As we can see when she has just arrived from the church. She had been kneeling for hours in the church that makes
her so tired and feels hot but she will not do anything that can spoil her performance although it is all for her own good. She prefers to feel uncomfortable with her forced-good-looking than to be comfortable but looking awful.

Mrs. Clarence's head feels hot. She would like to take off her hat, but the mechanical habit of a lifetime, which has now the strength of an instinct—the habit of never letting her boy see her at anything the highest pitch of dainty neatness—checks the impulse. — There might be a hair or two out of place, and “a sweet disorder in the dress” is lovely only in early youth. She does not formulate the thought, but it keeps her hatted. (126)

A.1.2 Innerside (religiousity)

Mrs. Clarence is not only to be perfect in performance but also in inner personality.

A.1.2.1 Churchy

To build a good inner person, one of ways that Mrs. Clarence takes is to be a churchy person. By this way, the society will include her into saints group. This can be seen from the conversation that Mrs. Clarence and Lady Bramshall make when they are talking about the churches near their town.

“The churches of course are beautiful architecturally, and I believe the chairs are good; but cannot live operand oriel windows and gregorian chants”.

“I should be sorry to try, but I like the services”.

“Oh, you are churchy, are you?” in a tone of good-humored discontent.

“You accent” — with a low laugh — “Says that you are not”.

“Well, of course I ought to be — a person's daughter, and all that; but I suppose it is a case of the grocer’s boy and the raisins. I remember now that you are always inclined to be a saint in the old days”.

“I?”

“Yes, you! You! In a quiet way, i mean, and with no blaring of trumpets...”. (13)

From the conversation above we can see that Mrs. Clarence are always tries to be a perfect-inner person and she has been doing that for the whole life.
The result of the effort has already showed. Lady Bramshill, here she is as the representation of the society, considers her as a saint. Not only lady Bramshill who considers her so, but Harry Clarence, Mrs. Clarence’s lovely son, also has the same opinion about it. He tells his beloved, Miss Honor Lisle, about the good or saint full behavior of his mother so adorably that affects her to conclude such a term, a saint.

“I suppose that your mother – Mrs. Clarence – is extremely cultivated. That is the right phrase, isn’t it?
“Cultivated!” he repeats thoughtfully. “Well no, I should not call her that. She is no great reader – except of books of devotion”.
“I suppose that she is a sort of saint” – a little under her breath. He does not answer, except by a smile of such reverent tenderness…(166).

Lady Bramshill also spreads the saintliness of Mrs. Clarence to her daughter. This happens when they have a conversation about Mrs. Clarence’s past life.

“…is there any dark spot in your friend’s history?”
“In hers? Oh no; she was always a perfect Sainte Nitouche-a little angel, who was only held to earth by the one thread of a slight weakness for her clothes”. (28)

As a “saint”, Mrs. Clarence has no spot in her life. She is a perfect person; at least she tries to be. This is not in vain. The people around her see her as a perfect person, both inner and outer. Her son, for example, always considers her as the best of everything. In his mind there is nobody better than her. This can be seen from the description as follows:

For the first time in his life he compares his mother in his mind unfavorably with one another woman. (160)

The quotation describes the situation in Harry Clarence’s heart after his meeting with Honor Lisle, the girl whom he falls in love with. What implied by the
quotation is that so far, as long as the age of Harry Clarence, he always puts his mother on the column of "good-people", in which there is nobody but her.

A.2 Possessiveness

Another trait that Mrs. Clarence has is possessiveness. She applies this to her son. This trait can be seen from the attitudes as follow:

A.2.1. She dedicates her life only for her son

"Should I be here if he were? What have I to live for but him?" (10)

The quotation is Mrs. Clarence's statement addressed to Lady Bramshill. The statement is declared to answer Lady Bramshill's doubt whether her son is still with her or has passed away. By the statement, Mrs. Clarence wants to show the world that her life belongs to her son, so that, she will do anything for him.

The statement is not merely a declaration; Mrs. Clarence proves that her works are not out in vain. She really means to live only for her son. What I mean with "means to live only for her son" is that Mrs. Clarence only feels alive when her son is around, on the contrary, she does not feel alive when her son is not around. This can be seen clearly when he sees how she kills the time while waiting for her son coming from his other-town-office. She wastes her time by sitting on the front window of her house where she can see the street in front of the house. She just sits there all day long and does nothing but watch down the dead-streets on where her son will pass when he comes home. She will not move from the place unless there is something interrupting, usually is unwelcome because Mrs. Clarence rarely has a visitor, disturbing her. If somehow it happens, she would take it in hand as necessary needed then go back to the window and
continue the activity. This also what happens when Lady Bramshill suddenly shows herself up from out of the blue.

But after a while her toughs apparently return to the pleasanter channel from which they have been diverted by her unwelcome visitor, for she rises and, slightly shaking her head, as if thereby to shake out of the disagreeable train of thought awakened by Lady Bramshill’s visit, she walks with a -- for her -- alert step...back to the window sit, and renews her watch down the street (32).

Every time Harry comes home, Mrs. Clarence herself opens the door for him.

Rare indeed have been the occasions during his twenty-eight years of life when her mother is not herself opened the door for him on any return after absence, and acute has ever been her vexation when either illness, nor the presence of any of her few visitors, or a change in her son’s arrangements, has hindered her from being the first object on which his eyes fall from the threshold of his home. (32-33)

She never lets somebody else do that for her even it is Abigail, Harry’s cousin. As what happens at that afternoon when the two women are waiting for Harry’s arrival from his broad journey.

“This must be Harry! There is a H. C. on the portmanteau. It is Harry! I will run down and let me in” and with “No, no dear, please not: I always let him in myself,” it would have been a bad omen if she had been just too late, and she would not have liked a bad omen today, of all days, though she could not have told you why. (74)

The son has already been used to the habit of his mother.

To see her on the doorstep evidently causes her son no surprise, nor is the much overt emotion on either side in their salutation. (33)

A.2.2 She treats her son as a boy

That Mrs. Clarence loves her son so much is definitely known. This huge portion of love drives her to treat him like a little boy. She always follows him every time he moves to other towns to continue his education. She does that from Harry’s first school to his latest school.
The treatment does not change event Harry is not a schoolboy anymore. It just a little bit shifts to another style but the sense is still the same. This can be seen from the attitude of Mrs. Clarence which is accustomed Harry to sit down at her feet and tell her everything he has been through during his absence.

..., does he show any comfortable indication to sit down at her feet and tell her all about it, as on his return from circuit, or, indeed, from any former absences. (75)

He drops a light kiss on the top of her head as an acknowledgment of this expression of interest, and sits down for the first time since his arrival on a stool at her feet (78).

A.2.3 She tries to be his everything

Being a mother is not enough for Mrs. Clarence. She wants to be more than just a mother for Harry. She wants to be a perfect mother so that Harry will not need anybody else in his life. Simply, she wants to be his everything and she always tries to be. Lady Bramshill sees this effort after their long conversation which then she implies a conclusion in her opinion:

"I dare say that as long as he has you he will not wish for Venus herself. I suppose, "with a glance of kindly admiration at her hostess's severely simple, yet dainty-detailed, toilette. "He likes me to look neat". (16)

As the following of her effort she does not want to be compared with somebody else. Therefore, when Harry seems to be in love with a woman whom Harry says like his mother on some ways, Mrs. Clarence thinks that there is something to be clarified. The woman must not be really like her.

"Like me in appearance? And she breaks in horses and sleeps under haystacks!"
"I do not say that she is like you in taste and habits; but she is curiously like you in looks -- the same arch of the head, the same cut of the orbits of the eyes, the same coloring".
“How very curious!” — faintly.
“Oddly enough, she has even something of the same quality of voice”.
“Indeed!”
“But” — Laughing uneasily — “she never puts her head on one side when the world weighs heavy upon her” (102).

Which then this situation makes her mother feel bad is uncaug by Harry’s mind even his eyes do. He memorizes that every time that his mother gets problems or bad feeling she puts her head on a side. At the moment, he catches that his mother’s head is put on a side during the conversation.

“Is the world weighing heavy upon you just now?” he asks rallyingly, yet carelessly. “I do not know why it should.” (102)

The sadness of the mother of being compared with somebody else does not stop at the moment above. It becomes clearer when then Harry, once again, talks about the similarity between his mother and his beloved convincingly.

“_she is extremely like you. In the first place_”_ stroking one of the little white hands that lies nervously opening and shutting itself on her lap_”
“she is very nearly as full as prejudices as you are”
“Am I prejudiced?”
But he is too absorbed to answer, lifted by his theme to the start.
“And in mind and body she is as high and clean and true”
The mother puts her head aside. Is it because, if his word had not done so, the thrill in his voice would have told her that the axe has fallen? (109)

The condition that she is not Harry’s everything anymore makes Mrs. Clarence feel bad. From the time after the conversation on, she is haunted by the new arrival, Harry’s beloved, Honor Lisle.

Like or not, she cannot get away from Honor Lisle. Honor Lisle puts on her bonnet with her, walks down stairs and open the street door with her, passes along the lifeless street with her, enters the corbelled and gang oiled western door of St. Michael’s Church with her, sits on the next prie dieu to her through the intoned and chanted even song, makes nonsense of her prayer and mockery of her praises, and finally, insists on walking home with her (114)
A.2.4 She wants to keep him for herself only

Mrs. Clarence cannot imagine if her son's attention moves to somebody else. She wants him to be hers forever and ever. In her opinion, if her son's mind starts to be filled by somebody else, especially girls, he probably stops thinking of loving her. Losing him is the closest possibility. No wonder if then Mrs. Clarence does not like anybody who attracts her son's attention. As what happens when she informs the appearance of Lady Bramshill who comes with her daughter, Euphemia, to Harry.

"Lady Bramshill brought her daughter with her”
‘Her daughter! Whew-w!”

....
"Yes, a very handsome daughter, so her mother says.”
"And do you say so too?”
"I can't scarcely judge. She did not come in…”
"So you keep your opinion in reserve, eh?”
"I don't think she was quiet your style” __with a slight quickening of her slow, soft voice...(38-39)

From the quotation above, we can see that Mrs. Clarence feels disturbed by the new comer, a daughter of Lady Bramshill. She does not look glad to have the topic in their conversation. When her son seems to be interested she cuts the conversation by giving a judgement about Harry's opinion about the girl. She even does not ask Harry first about his taste of girl style.

Sometimes Mrs. Clarence cannot control her worry in front of her son. Like what happens when her son tells her about his new friend.

“Mrs. Bevis! I do not remember her name. Is she a widow?”
“I imagine so…”
“Young or old?”
“I never know what age people are; that she was forty”
A slight but insufficient breeze of relief blows in upon Mrs. Clarence's soul. Forty! And Harry is twenty-eight; then, it is the mode of the day to marry your grandmother. She probes diffidently further: "Nice looking? What does she look like? I always"—apologetically—"wish to draw a picture to myself of your friends." (46-47)

The quotation shows how Mrs. Clarence is curious to know anything about Harry's company and sometimes she just does it too hurry.

Harry then, just realizes what is in his mother's mind since Mrs. Clarence once again (of many) does the same attitude. She interrogates Harry about his company whom Harry has spent his summer vacation with. The result of the conversation can be seen from the quotation below which shows the jealousy of Mrs. Clarence towards Harry's company.

Despite her lifelong efforts to hide them, he is as aware as she of the jealous terrors that always devour her when he knows that she is in the company of young and attractive woman. (79)

What Mrs. Clarence feels at the time is that her peaceful life with Harry has been messed by Harry's girl friend. She does not feel safe then, since Harry lists the name of the girl in his agenda. Mrs. Clarence feels that to share Harry with somebody else is very painful. She cannot enjoy living peacefully with Harry anymore. The girl can interrupt anytime and anywhere. When once Harry cancels his plan to accompany the girl so that he can spend his holidays with his mother, it does not change anything. Still the worry stays with her.

B. The Development of the Plot

B.1 BEGINNING

As the theory of Aristotle about the beginning of a plot that says beginning introduces everything, the beginning of Scylla and Charybdis? is about the
description of the setting of place and the characters of the story that have importance to the next part. In this part the characters and each characteristic are described. Those are Mrs. Clarence, as the main character, Lady Bramshill and Harry Clarence, and Euphemia, the daughter of Lady Bramshill, as the supporting characters. The setting of the main place is also described. It is where Mrs. Clarence lives. That is the house and the street in the front of the house. The society's condition is also described.

The description of Mrs. Clarence is given in this part. Not the whole description actually, but most are described here. The description of Mrs. Clarence can be seen from the description of the conversation among the characters and the writer's descriptions in lines.

To give a brief description of how this part of plot flows I will explain it and give quotation from the text to give evidences.

The story starts with the arrival of Lady Bramshill into Mrs. Clarence's home. Lady Bramshill who finds that the name of Clarence that mentioned in the two people conversation in the gown store is similar with her old friend, comes to check it out. When finally she meets the owner of the name, that is Mrs. Clarence, she is definitely sure that the person is a friend of hers. On the contrary, Mrs. Clarence has no idea about her sudden guest. This condition is caught by Lady Bramshill:

"You have not the foggiest idea who I am", says the visitor good-humouredly...(7).

Being unrecognized by the host, Lady Bramshill does not feel bad about it. She tries to help Mrs. Clarence dig her memory back. The very first step that Lady
Bramshill takes is to recall every single thing of her own memory that she remembers about Mrs. Clarence. She says that Mrs. Clarence, whom she called Lucy, in her memory, was a neat lady who never let anything disturb her neatness. She also remembers that Lucy used to have a good taste and never let the taste went lower no matter what condition she faced.

Then Lady Bramshill asks her about the kid, which she memorizes that Mrs. Clarence had once before they separated, whether he is still with her or not. Mrs. Clarence reacts a little bit too strong. She says that Lady Bramshill should not ask such a question because she will not be in front of the lady at the moment if her son is not with her anymore. Meaning that she will not stay alive if her son does not. She further explains that she lives only for her son.

In finding Mrs. Clarence's house, Lady Bramshill has to work hard. She gets difficulty to find the house because almost nobody knows about the person, included the postman who is usually familiar with all the names in the area. This is very strange since Mrs. Clarence does not start living there two or three days before. She has been living there for many years. When Mrs. Clarence says that she withdraws from the society, Lady Bramshill gets clear of everything she feels strange.

In this part the conflict is introduced . In this story the conflict is between the main character, that is Mrs. Clarence, with her son, Harry.

Mrs. Clarence loves her son very much. For his whole life she never lets him be missed from her sight. She always follows Harry to go anywhere. When Harry wanted to continue his education which made him move to other towns, she
followed him. This happened from Harry’s first school to the latest. When then
Harry completed his education and got a job which placed him in other town, Mrs.
Clarence still conditions Harry to see her in any chance. When holidays comes
Harry must spend his time with his mother. There is no excuse in this matter
unless Harry is in duty. So, in a short, Mrs. Clarence always wants to be with him
in every single minute of his life.

The condition above is forced by the very huge love of Ms. Clarence to
Harry. Indeed, she dedicates her life to Harry since he was born. By showing the
affection, Mrs. Clarence wants to realize her love.

Everything is just in order until Harry starts to “know” a girl. He is sent by
his company to have an extra work during his holidays. It is in Eastshire where
Harry is sent. During the time, he knows a widow named Mrs. Bevis. Harry does
not explain whether his feeling toward the woman or their relationship is special,
but Mrs. Clarence is already feeling bad even since the first minute Harry brings
the story home. She cannot accept if there is somebody, especially a woman,
whom makes Harry happy but her. It is usually her whom makes Harry feel
alright. So, when there is somebody else, Mrs. Clarence feels jealous of her. Mrs.
Clarence feels that Harry starts to compare her with his girl friend. For her, this is
too bad. This situation becomes worse when, frankly, Harry prefers to choose his
girl friend than to choose his mother to spend his holidays with. Mrs. Clarence
finds herself disturbed by the new comer. She even feels that the girl is going to
take her son away from her. The worry of loosing her lovely son drives Mrs.
Clarence to hate the girl. Every time Harry talks about the girl or every time the
girl, represented by letters, interrupts their activity, Mrs. Clarence reacts very badly.
Her words become very sharp and full of bad judgement.

This situation is caught by Harry's eyes. Without any difficulty, of course, because Mrs. Clarence does not seem to hide it at all. She gives the reaction straightforwardly. Honestly, Harry does not like what his mother is doing. In his opinion, what she does is unfair. When his mother does not seem to understand, Harry shows his dislike to his mother.

This condition creates a conflict between the two people. Even the conflict is not clear, as it is between two enemies, it is clear enough to be aware.

B.2 MIDDLE

The theory about the middle in plot says that in this part the conflict is to be more complicated and difficult.

Realizing that he cannot be free enjoying his relationship from his mother, Harry tries another way. So far, Mrs. Clarence is still blurred about Harry's real girlfriend. Once Harry says that he has spent his summer holidays with Mrs. Bevis. She is a widow whom Mrs. Clarence hates very much from the first time Harry mentions her name. Firstly, Mrs. Clarence thinks that Mrs. Bevis is the one whom Harry falls in love with. That is why she hates the woman completely. Then, on the next vacation Harry spends his days with her. When he is back home, he tells her that now he is close to somebody named Lisle. This person, from Harry's story, is considered as a male person. Mrs. Clarence gets this idea after Harry tells her how this person handles any hard work in the field. When
Mrs. Clarence asks Harry, just to make sure herself, if this person is a man, Harry does not deny it.

Finding the progress, Mrs. Clarence feels everything is all right. Now she does not need to feel worry anymore. Harry is not close to Mrs. Bevis anymore and the only person whom Harry now close is a man. Therefore, there is nothing to worry about. Nobody will take Harry away from her. From that moment on, Mrs. Clarence feels that her life will be the same again as before.

The fact is, Harry lies to his mother about everything. Actually, the Lisle person, whose full name is Honor Lisle, is a girl. Harry falls in love with the girl since the first time he met her. When he finds that his mother does not like the relationship, Harry lies about it. By lying that the person is a male, Harry feels that he can go through his love relationship safely although, of course, it is not completely safe. At least as long as he hides it well, it will be safe.

Eventhough Mrs. Clarence feels a little bit safe with the condition, it does not mean that she is not keeping her eyes to Harry anymore. What in her mind is that if it is safe on one moment it does not mean safe on the other moments. Therefore, she still keeps her eyes and ears to Harry.

From this symptom seems that Mrs. Clarence does not trust her son. She seems to prefer looking the answer by herself to believing on her son. This makes her not certain to what she has to believe then.

This is really happening when both of the people plus Abigail, are invited by Lady Bramshill to have a garden party in her house. As the party begins, the guests part themselves into two big groups automatically. One group is joined by
the old people and another is joined by the youngers from the next generation of the first. Harry, as the second generation, joins the appropriate group. Here he meets Euphemia, the one and only daughter of the host. Eventhough each of them has already heard about one another but they have not met face to face as then, yet. The first meeting is used to prove what they have already heard. Euphemia is a kind of girl who is rich of words, like her mother. Having a conversation with her is a bless for Harry. Not only because of her smart trick to help Harry melt his uneasy going to talk but also because of her broad knowledge of many topics, especially one topic about somebody whom Harry admires about. That is Honor Lisle. Going deeper in the conversation Harry knows that Honor Lisle is one of Euphemia’s closest friends. From the Euphemia’s lips, Harry can enrich himself about everything he wants to know, or he has to know, about Miss Lisle. This is what makes Harry consider Euphemia as a good company to have a conversation.

One thing that those young people do not realize at first is the joining of a pair ears of Mrs. Clarence during the conversation. Mrs. Clarence, whose, actually, does not agree with the habit of the guests who group themselves into old and young, tries to stay close to Harry. By keeping a short distance to Harry, she feels able to catch the conversation. This effort does not work meaningless. From the two young people she gets information, which is very important to her, about the closest friend of Harry in time. It is about the Lisle person. From Euphemia’s words, Mrs. Clarence knows that the Lisle person is a Miss not a Mr. The Lisle person is a female one. She is Miss Lisle. This fact shocks Mrs. Clarence very much. She has no idea why Harry, her lovely son, could do that to
her. He lies to her both by hiding the sex of the person and by letting her with her misleading idea of the kind of sex of the person. She feels the need to clarify this with Harry after the party.

The young people themselves, are not completely blind with the situation. They, especially Harry, catch the symptom, while they are having the conversation. They come to awareness when their parents, those are Mrs. Clarence and Lady Bramshill, suddenly involve themselves into the conversation. From the parents' words that match to their topic, the youngers realize that the olders have already with them, even they did not realize it, for so long. This condition makes Harry, and also Euphemia, do not have privacy. Especially for Harry, he feels that his mother makes him unfree and unsafe in the same time. It makes him feel ridicules to his mother.

Having known about the fact, that Harry is close to a girl in the time, Mrs. Clarence feels that it is necessary for her to prevent everything. As it is that Mrs. Clarence does not like if Harry is close with a girl for one reason that the girl is suspected to take Harry away from her. No wonder if Mrs. Clarence tries to break the relationship. One of many efforts that she tries is looking for any bad mark she hopes Harry will not consider the girl anymore. For example, she says that Miss Lisle must be not a good girl because she does not do what "good girls" usually do. A good girl, in Mrs. Clarence's opinion should do a girl activities, such as sewing, cooking, reading books or poems, etc. Miss Lisle, on the contrary, does not do any of the activities. All she does, and she likes to do, is any activities which takes location outdoor. She likes riding horse, taking harvest, sleeping
outdoors, etc. She even does not like reading, as she says it will make her fall asleep. So, in short words, according to Mrs. Clarence, Miss Lisle is not such a good lady.

By mentioning those bad ideas, Mrs. Clarence tries to persuade Harry's opinion about the girl. She hopes that Harry will change his mind and turn his likeness into dislike.

Another effort that Mrs. Clarence does is to show her dislike to Miss Lisle directly in front of her son. This incident happens when coincidentally Lady Bramshill and her group come by to Mrs. Clarence's house in the middle of the night. Miss Lisle is included in the group because she is in a vacation in her best friend's, that is Euphemia, house. The first is pure an accident because they are attacked by hunger after watching an opera. The closest house from the show building that can be reached is Mrs. Clarence's. Therefore, here they are in front of the house. When then the host pleases the visitors to come in, the war has just begun. Mrs. Clarence, finally, meets the girl whom she has been very jealous about. Whatever she looks like or whatever she does her best thing, it does not make any different to Mrs. Clarence. All the thing that fulfills her head is "so she is the girl". Then she cannot act better anymore. Miss Lisle herself has been told about the mother. From Harry himself she hears that his mother is not such a friendly mother, especially for the girl in her position, as Harry's girlfriend. Jealousy, a big one, covers all the atmosphere of Harry's story. The jealousy belongs to his mother who is afraid, which is too much in the girl's opinion, of being left alone by the son. Even her beloved keeps encouraging her that someday
change her mind, still Miss Lisle’s heart shrivel up facing the respond of the mother. Her ignorance eyes seem to ignore her from the room. Even she often tries to turn the attention to herself, still the eyes do not welcome her. It hurts her very much.

All the efforts that Mrs. Clarence tries are not working well. Nothing of them is successful. Both Harry and Lisle do not surrender that easy. Even at the earlier time, Miss Lisle often gets depression of the forces, but always Harry can make her strong again. The forces make them be stronger and promise not ever to give up.

The fact makes Mrs. Clarence frustrated. She is almost desperate to try until then comes an incident that brings her a fresh air.

Lady Bramshill asks Harry to see her. In the meeting she asks Harry to keep away from her daughter, Euphemia. Actually, she is misunderstood about the relationship between Harry and Euphemia. Harry is close to Euphemia because she is a best friend of Miss Lisle. Euphemia herself does not have any special feeling to Harry because she knows that the young man belongs to her best friend. She just wants to help Harry and Miss Lisle in building their relationship. The propinquity of Harry and Euphemia is seen different by the girl’s mother. She thinks, and it is very sure, that they have special relationship as a pair of two people in love. Lady Bramshill feels that she must stop it before it is too late. She likes Harry but she cannot let him be close to her daughter, it is wrong. This is based on the reason which in the time she is going to tell Harry about.
She says that Harry cannot marry not only her daughter but also any other girls. She reminds Harry that he has a hereditary sickness. A mad homicidal sickness. This can be seen from the way his father and his grandfather's death. They died in the asylum while they were in the treatment because of the illness. For those who have the illness, they are illegal to marry somebody because they can endanger their wives or husbands. When the illness attacks, the victim loses their mind. This makes them do something without realizing what they are doing. Most of the victims do murder when the illness attacks them. This illness is a hereditary one. Harry must have the illness because his father and his father's had the illness. Lady Bramshill does not want to risk her daughter by letting Harry marry Euphemia. So, she reminds Harry about it.

Harry is shocked by the fact. He does not have an idea about it. His mother never tells him about it. Even Lady Bramshill misunderstands about the matter but still Harry thank her a lot.

When then Harry comes to his mother that afternoon, he is already in desperate condition. In his mind, if everything that Lady Bramshill has been told to him is true, his dream to have a happy life with Miss Lisle never be true. The last hope that he still carries is his mother will tell something opposite from what he has heard and he hopes that the opposite is the truth. Then everything is so dark even what he hears is the clarification of everything. His mother says "yes" for every question he offers about the hereditary mad illness. The cause of his father and grandfather's death, the illegality of the person to marry somebody, are
answered with nodes and "yes". Therefore, this is the end of everything. He loses his love. He loses his life.

Harry Clarence is suffering. The mother, who sees her sweetheart getting hurt, is suffering too. Her condition, even, is worse than her son. She gets two feelings which are opposite to each other in the same time. On one side she is happy because her one and only son will not leave her alone. He cannot marry somebody, can he? On the other side, she is hurt to see her son suffer. In a deep self-introspection, she almost blames herself all the way for the condition. In a deep self-blame she finds herself dying for guilt feeling.

B.3 END

Honor Lisle, as Harry's beloved, suffers as much pain as Harry. Even her heart still cannot accept Harry's decision to break their relationship, she appreciates it anyway. If he is not a gentleman maybe he has already married Lisle with a big lie hidden in the commitment and she is being a wife of a mad man for her rest of life. So, later Lisle can accept the condition blessedly.

However, still Lisle does not accept it that easy. Her mind keeps trying to figure out the exact story of Harry's family background. From it, Lisle hopes she will get better information about the illness so that she will not be living on a curiosity about it.

She starts with Nasmyth. Nasmyth is one of the servants in her house. Once she heard that Harry mentioned the name, as a servant plus a baby sitter in his house very long time ago, when Harry was a newborn child to about three or
four. After the age, the servant was gone for good. The name of Nasmyth is so significant. It is not a common name. Holding the information in her hand, she asks Nasmyth, the servant, about her background before she works in the recent house. The beginning does not run so difficult. Nasmyth tells about the family she was working for before the Lises. Clarence is the name of the family. So, it just matches. However, when Lisle asks her about what the family had been going through during the time, she refuses to answer. When Lisle insists, with saying the information will save somebody's life, even more, she is willing to tell. What comes out from the servant's lips shocks Lisle so terrify.

The servant says that Harry Clarence is not a Clarence. He was a child of a love affair between Mrs. Clarence and her cousin, when she was left by Mr. Clarence who was in asylum to have a treatment. Even Mr. Clarence then knew about the affair he forgave his wife from the mistake. By the end of the flashback story, Lisle concludes that Harry has no hereditary mad illness in his blood because he is not Mr. Clarence's son. It means that he can marry her. This fact shocks her. She feels relieved now. It does not go long because at the next second everything is worse. Some questions such as why does Mrs. Clarence lie to her son? and why does she hide the truth and what for? are flying all over her head then. How could she do that to her own son? Lisle decides to ask Mrs. Clarence to tell the truth to Harry.

The next morning, she hears that Mrs. Clarence dies. The news about the death of Mrs. Clarence buries Lisle's dream. Mrs. Clarence dies before giving any
clarification. She brings the truth with her and leaves the lie with Harry whom will be suffering for the rest of his life.

What happens in Clarence’s house is not as bad as what in Lisle’s mind. Harry Clarence is shocked when he finds his mother lying breathless. Next to the body is a sealed envelope. Before his mother is buried, he opens the envelope and finds everything so clear for him. Mrs. Clarence wrote everything before she died. This is what clarifies everything.

By the next day, Harry purposes his beloved.

C. The Role of Mrs. Clarence in the Development of Plot

The first chart of the plot, that is the beginning is fulfilled with the description of Mrs. Clarence’s characteristics. It is described clearly. The reader can catch the characteristic both on the descriptive lines from the author and on the conversation between the characters. The most conspicuous traits that can be caught is perfection and possessiveness. The perfectionism of Mrs. Clarence can be seen, for example, when she hardly tries to her best performance after kneeling in the church for hours. She feels very tired and gets a little headache. Her hat feels very heavy on her head. She can easily put her hat off but she does not do that because in her opinion it will make her look worse. She prefers to get a headache if it can keep her looking good then to be comfort if it just makes her look awful.

The possessiveness of Mrs. Clarence can be seen, for example, when she persists in following her son to move to other towns when continuing his
education. She does that in order to be next to her son. She follows him from the primary school to the university. She does not care if the treatment is inappropriate since his son is not a little boy anymore.

In this part, the early conflict is introduced. The conflict is between Mrs. Clarence and her son, Harry Clarence. The conflict is forced by the jealousy of the mother towards her son's new girl friend. She cannot accept if she has to share her Harry with other people, especially a girl. Harry has been always hers and she wants it to go that way forever. Nobody can take her son away from her. That is why she hates the girl and gives her bad judgement even she does not meet the girl yet.

This reaction makes Harry feel bad. He does not like his mother's action. To hate the girl even though she does not see the girl yet. From the conversation on, the atmosphere between them turns to bad. The conflict has already broken and this is definitely caused by the possession of the mother who does not want to understand her son's need.

The second chart is the middle. The conflict introduced in the beginning becomes more complicated in this chart. Driven by his mother's possessiveness, Harry takes his own way to continue his relationship with the girl. He gives his mother information which is ambiguous. This is meant to make his mother confused whether the friend is female or male. When his mother concludes that the person is a male, Harry does not deny it. This reaction is interpreted by his mother as "yes". Harry lets it go that way. He lies to his mother and he means it.
Mrs. Clarence does not feel safe easily. She keeps trying to get more information. She does everything to get that, including such an unrespectable action as eavesdropping her son's conversation. This action is driven by her possessiveness feeling towards Harry. For that, she does not care to do such a thing.

Later on, she finally knows that Harry's friend is a female and her name is Honor Lisle. When she makes a confirmation about this fact Harry is just saying that the girl is his beloved and she is his prospective wife. This fact makes her crazy. However, she does not give up yet. She tries to provoke Harry by exposing the bad side of the girl. She says that Lisle is not a good girl for Harry because she is not ladylike; she is a field worker, horse keeper, etc. A perfect wife must be a lady like. This shows the perfection of his mother. When finally she meets her, she gives her unwelcome reaction. It is her last effort to change Harry's mind. When it is also not working she almost gives up.

The climax is shown in this chart. Harry is told by Lady Bramshill that he has a hereditary mad illness. He cannot marry anybody. Being shocked by the news because his own mother never tells him about it, he comes to his mother to ask for clarification about it.

Mrs. Clarence feels a little bit blessed by heaven when her son comes to her with question whether he has a hereditary mad illness or not. She feels that this is the very last way to prevent her son's plan to marry his beloved. Driven by her possessiveness, she says yes. This answer is working very well. Harry cancels his plan. Both he and his girlfriend are suffering then.
Mrs. Clarence must be happy then but she is not. Deep inside her heart she is suffering too. Actually, she lies about it. The fact is Harry has no hereditary mad illness. It is true that his father died in the asylum during his treatment of the illness and his father's father too but Harry is not his father's real son. He was the child of a love affair between his mother and somebody else. So, Harry has no Clarence blood in his body.

This fact hurts Mrs. Clarence very much. She is stuck on two opposite choices. First, she suffers when she knows her son is suffering. Honestly, she does not want it. She loves her son very much and she wants to see him happy. On the other way, she cannot tell the truth because it will make her lose her son. Second, and this is more than that, her name as a saint will be broken because a saint does not make any affair. If she tells the truth, it means that she must open which has been hidden well so far. It will give a spot in her perfect life. Harry and the society will take the saint name off of her. She does not want to lose her perfect-saint-name. It will hurt her too. She is not sure if she can bear living with the broken saint name. The possessiveness and perfection in her mind prevent her to tell the truth while her poor love to her son forces her to do the opposite. She is stuck between two hard choices, her son's happiness or her saint name. She is forced to choose one of the two choices, scylla or charybdis. When she chooses scylla, the consequence is to face charybdis. When she chooses charybdis, the consequence is to face Scylla. Both are hurting her. She wishes she could avoid it but she cannot. She has to face it. This condition is appropriate with the title of the novel,
that is *Scylla or Charybdis*? As the result, she is suffering to see her son suffer.

The last chart is the end. In this chart the resolution is shown. When everybody is suffering there is another character who helps solve the problem. That is Nasmyth. She knows the truth and she tells Lisle about it. Lisle is planning to tell Harry about this in order to ask him to force a clarification from his mother, but before she makes her plan, Mrs. Clarence dies without saying anything about it. Mrs. Clarence brings her perfection with her.

Mrs. Clarence is being very confused with the two opposing choices. When she cannot bear her guilty feeling to her son, she decides to tell the truth. She writes everything in a sealed letter. Even though she feels relieved with the decision, she cannot enjoy it any longer. The fact that she is going to live with her broken saint name hits her right to her heart. Mrs. Clarence cannot bear it. She dies by a heart attack caused by her perfectionism which cannot bear the reality.

From the explanation above, we can see that the role of Mrs. Clarence in the plot development is through, firstly, her possessiveness, and secondly, her perfectionism. Those traits drive her to hide the truth which she means to do both to prevent her son in marrying his girl friend and to save her saint name clear from a black spot.

Her possessiveness creates a conflict between her and Harry in the beginning. Then, her possessiveness and her perfectionism, increase the conflict to be more complicated in the middle. Last, her perfectionism kills her after she decides to tell the truth in the end.
CHAPTER V
CONCLUSION

In this last chapter, I want to give conclusion of the analysis in the previous chapter. The first problem that is analysed in this analysis is the description of the main character, that is Mrs. Clarence. The second problem is the development of the plot. This is divided into three parts. The first part is the beginning. This part is talking about the introduction of the story. It gives the main character's description and a little bit information about the conflict that is coming up. The second part is the middle. In this part the main character gets into conflict and the conflict becomes more complicated. Here the climax of the conflict is reached. The third part is the end. In this part the conflict gets its resolution. Then finally, the solution of the conflict is found out. The third problem is the role of the main character in the development of the plot.

From the answer of the first problem, the description of Mrs. Clarence is founded clearly. Mrs. Clarence is described as a lady. According to Lady Bramshill, her old friend, Mrs. Clarence is a wonderful woman at forty-seven. She has a good taste and still keeps it time after time. For her, to have a perfect performance is a must. She will never let her performance run disorder even though she must be uncomfortable to pay it. Among the society, included her son, Harry Clarence, she is like a saint. She frequently comes to the church, never misses a service at church, never gives any trouble, etc. She has no spot in her life, both inner and outer. Mrs. Clarence is perfect in front of everybody and she
always tries to be perfect all the way. From all the effort she does to be a perfect person can be seen that Mrs. Clarence is a perfectionist. As a mother, Mrs. Clarence focuses her attention to her son only. She declares that her life is only for her son. She will never be alive if her son is not. She gives her son a huge love which drives her to treat her son like a baby. She follows Harry to move to other towns to continue his education. She does not care if the attitude is not usual done by a mother of a grown boy. Mrs. Clarence feels that there is nothing wrong to do the attitude because her son is her everything as she always wants and tries to be his everything. That’s why Mrs. Clarence hates her son’s girl friend because she considers the girls as the thief of her son’s love. She does not want Harry to be somebody else’s lover. She wants Harry to be hers only. From these attitudes another trait that Mrs. Clarence has is possessiveness.

In the development of plot, the beginning is showing the introduction. The characters and their characteristics are introduced. Among them, the main character that is Mrs. Clarence is described most. It starts with the arrival of Lady Bramshill into Mrs. Clarence’s house after a very long separation. Mrs. Clarence does not recognize the guest while Lady Bramshill, on the other hand, knows her host very well. It can be seen when she helps Mrs. Clarence recall her memory about their past time. From the recalling action, the description about Mrs. Clarence gets clearer. It can be seen that Mrs. Clarence is a perfectionist. She wants everything to be perfect all the way, both performance and personality. She is also very possessive with her son, Harry Clarence. For her, Harry is everything and she expect Harry feels the same way to her. That’s why Mrs. Clarence does
not like everybody who attracts Harry’s attention. Here, the first conflict is introduced. Harry starts to know a girl. Mrs. Clarence does not like it. She feels that the girl will take Harry away from her. She shows it by giving a bad judgement to the girl even though she has not met the girl yet. Harry does not like his mother’s attitude. In his opinion, his mother is unfair. When his mother does not seem to understand, Harry shows his dislike to his mother. The two people are getting involved into conflict.

In the middle, the conflict becomes more complicated. Harry, who wants to be free in building his relationship, pretends that his close friend in time is a man. It works for a while. His mother does not feel worry anymore. Then, Mrs. Clarence figures out everything. Honor Lisle, the one who according to Harry is a male and whom is now close to Harry is a female. The fact shocks her very much. Blindly, she tries to make the relationship do not work. She tries to persuade Harry to change his mind. She says that the girl is not such a good lady. She is closer to be a man than to be a lady. Harry will not be happy with her. When it does not work, Mrs. Clarence shows her dislikes to the girl directly in front of her son. She ignores the girl. Even it hurts, the couple does not seem to give up. The top of Mrs. Clarence’s effort to mess the relationship is her lie about Harry’s past live. She answer “yes” for Harry’s questions about his heredity mad sickness which actually is “no”. She hides the truth in order to save her son with her and more is to save her perfect saint-name.

In the end, the resolution of the conflict comes. Another character, that is Nasmyth, comes to solve the conflict. His story about the fact in the Clarences
opens everything. Harry Clarence’s is not Mr. Clarence’s blood son. He was the result of Mrs. Clarence’s love affair with somebody else. Therefore, Harry does not have Clarence’s blood in his body. It means that Harry has no hereditary mad illness. Mrs. Clarence herself cannot keep the lie much longer. She dies because of a heart attack after writing everything in a letter. Harry, then, marry his beloved.

The last problem is the role of Mrs. Clarence’s trait towards the development of plot. In this part, it can be seen that Mrs. Clarence’s trait develops the plot. Her possessiveness creates the basic conflict between her and her son. This trait also increases the conflict to be more complicated. She is to be worse mother then. She blindly prevents her son building a good relationship with his girlfriend. Then her perfection plus her possessiveness increase the conflict to reach the climax. She lies to Harry about his heredity mad sickness which actually does not belong to Harry. She does that to save her son with her and to save her saint name. Her true love to Harry forced her to tell the truth. This personal conflict makes her dying. The opposite traits are having a war inside her. The end of the plot starts when then she cannot stand the lie any longer, and decides to tell the truth although the consequence of the action is she dies because she cannot bear in living with the broken saint name.
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APPENDIX

Summary of Scylla or Charybdis?

Mrs. Clarence is a widow who lives in a small town called St. Gratian. She has been living there for many years but does not know her neighborhood. She withdraws herself from the society. No wonder if almost nobody in town knows her, including the postman who usually familiar with each of the citizen in the town. Mrs. Clarence has a good live of religion. She likes to serve in the church and she never misses any mass. At home she is always kneeling to pray and making a devotion to God. She lives happily with her son, Harry Clarence who becomes the centre of her devote attention.

The happy life of those people changes when somebody from Mrs. Clarence’s past enters the life, Lady Bramshill. Her arrival recalls something that Mrs. Clarence wants to hide. This secret about Mrs. Clarence past life drives the Clarence to a conflict that has a bad ending.

Later, Mrs. Clarence has to face two conditions which no one of them becomes her choice. The condition becomes a dilemma for her. The conflict includes her past life, her recent life, and her future life. It also includes her personal idealism of life. This dilemma brings her into a scylla or charybdis condition which makes her have to choose one of the two choices and face the other no matter if she likes it or not. This is very difficult for her because both choices have potentials to hurt her. However, she has to choose anyway. When
she gets her choice, somehow, she cannot face the consequence of facing the other. Unfortunately, she has to pay it with her life.