MARY’S EMOTIONAL MATURITY
AS SEEN IN VALERIE MARTIN’S MARY REILLY

A Thesis

Presented as Partial Fulfillment of the Requirements
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STATEMENTS OF WORK'S ORIGINALITY

I honestly declare that this thesis which I wrote does not contain the works or part of the works of other people, except those cited in the quotations and the bibliography, as a scientific paper should.

Yogyakarta, February 14, 2007

The Writer

Emiliana Arti Susanti
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Yogyakarta, February 14, 2007

The Writer

Emiliana Arti Susanti
I shall be telling this with a sigh
Somewhere ages and ages hence;
Two roads diverged in a wood, and I -
I took the one less traveled by,
And that has made all the difference

- Robert Frost -

I see I have this patience to wait it out, and the truth is no matter how dark I feel
I would never take my own life, because when the darkness is over,
then what a blessing is the feeblest ray of light!

- Valerie Martin –

I dedicate this thesis to
My beloved parents, sisters, friends, life
My love and those who love me........
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ABSTRACT


This study analyzes Mary Reilly, a novel written by Valerie Martin. This study is concerned with the emotional maturity of the major character, Mary, inferred from her psychological life.

This study has two problems stated in the problem formulation: (1) How is Mary’s character described in Valerie Martin’s Mary Reilly? ; (2) How is Mary’s emotional maturity described in the novel? Therefore, the theories that are used to answer the first question are theories of character and characterization. Other related theories, such as theory of child abuse and theory of adult maturity were used to find out the answer of the second question. Those two theories are important to support the analysis of the second question since one’s adult emotional maturity closely related to her experience, including a traumatic experience, particularly child abuse in this study. In addition, this study uses a psychological approach.

Based on the analysis, Mary’s traits reveal that she is smart, inferior, trustworthy, introvert, and fanciful. Most of them are clearly seen through her speech, her thought about life, and conversation with her Master in daily life since Mary is his housemaid. Moreover, the analysis shows that Mary’s abusive childhood and her traumatic feeling stimulate her to struggle to be mature emotionally as an adult. Mary’s emotional maturity is seen in being interdependent, in having a positive outlook on her bad experience, in being sensible to the needs of others, in dealing constructively with her frustration, and in her willingness to assume adult responsibility.

Finally, this study provides some suggestions for future researchers concerning other possible studies of Mary Reilly and for English teaching. For future researchers, there are other psychological aspects that can be analyzed, such as Mary’s personal conflicts as a housemaid and the influence of Dr. Jekyll toward Mary’s character development. Another study may also focus on the different social class through Victorian society and use socio-cultural historical approach. This study also provides the implementation of some parts of the novel as the materials for teaching reading and speaking English skills which are intended for Students of English Language Education Study Program.
ABSTRAK


Studi ini membahas *Mary Reilly*, sebuah novel karya Valerie Martin. Studi ini mempelajari kematangan emosi dari tokoh utama, Mary, ditinjau dari kehidupan psikologisnya.

Studi ini memiliki dua masalah yang dinyatakan dalam rumusan masalah: (1) Bagaimana Mary digambarkan dalam novel *Mary Reilly* karya Valerie Martin?; (2) Bagaimana kematangan emosi Mary digambarkan dalam novel? Oleh karena itu, teori-teori yang digunakan untuk menjawab pertanyaan pertama adalah teori tokoh dan penokohan. Sumber-sumber lain yang berhubungan dengan studi ini, seperti teori kekerasan pada anak dan teori kematangan emosi digunakan untuk menemukan jawaban atas pertanyaan kedua. Kedua teori ini sangat penting sebagai sumber pendukung untuk menganalisa permasalahan kedua karena kematangan emosi seseorang berkaitan erat dengan pengalamannya, termasuk pengalaman traumatis, khususnya kekerasan pada anak dalam studi ini. Sebagai tambahan, studi ini menggunakan pendekatan psikologis.

Analisis terhadap tokoh utama cerita menunjukkan bahwa Mary adalah seorang yang pintar, rendah diri, dapat dipercaya, tertutup, dan suka berkhayal. Penggambaran tokoh Mary ini terlihat jelas dari perkataan, pemikirannya tentang hidup dan kehidupan, dan melalui percakapan yang terjadi dengan tuannya mengingat Mary adalah salah seorang pekerja rumah tangga. Lebih lanjut, analisis studi ini menunjukkan bahwa pengalamannya sebagai korban kekerasan waktu kecil dan ketakutan yang sering menyerangnya pada saat dewasa menuntut Mary untuk manjadi seorang yang matang secara emosi sebagai seorang wanita dewasa. Kematangan emosi Mary dapat dilihat secara jelas pada dirinya dalam bentuk kemampuannya berinteraksi dengan orang lain, bagaimana ia memandang secara positif pengalaman buruknya, bagaimana dia menjadi peka terhadap kebutuhan orang lain, bagaimana dia bisa mengatasi frustrasinya, dan bagaimana dia bersungguh-sungguh dalam memikul tanggung jawabnya.

Akhirnya, studi ini memberikan beberapa saran yang berhubungan dengan pembahasan lain untuk peneliti novel *Mary Reilly* selanjutnya dan dalam pengajaran bahasa Inggris. Untuk peneliti selanjutnya, mereka dapat memfokuskan penelitiannya pada aspek-aspek psikologis lainnya, contohnya konflik-konflik pribadi yang dihadapi Mary sebagai seorang pekerja rumah tangga dan pengaruh Dr. Jekyll terhadap perkembangan karakter Mary. Kemungkinan lain penelitian selanjutnya juga dapat memfokuskan studi pada perbedaan struktur kelas sosial dalam masyarakat era Victorian dengan menggunakan pendekatan sejarah kultur sosial. Studi ini juga menyediakan usulan penggunaan beberapa bagian dari novel sebagai bahan pengajaran bahasa Inggris untuk mata kuliah kemampuan membaca dan berbicara yang ditujukan bagi mahasiswa Pendidikan Bahasa Inggris.
CHAPTER 1
INTRODUCTION

This chapter consists of five parts. The first part is background of the study. In this part, there are basic reasons why the researcher analyzes the novel, *Mary Reilly* (1990) by Valerie Martin. The second part is objectives of the study. The third is problem formulation. The fourth is benefits of the study. In this part, the researcher spells out the benefits that this study may offer to the future researchers, for the readers of this study, and for the students of English Language Education Study Program. The last part of this chapter is definition of terms. In this part, the researcher gives the definition of some terms considered to be the key words of the problems that need to be answered.

1.1. Background of the Study

Every human being has emotions. When a person thinks about events and situations, he or she can create emotion. Emotions give colour to life, move individuals to take action and help him or her to define his or her purposes and values.

In our daily life, people express their emotions in various ways. Some of them show their emotions directly but some others tend to hide what they really feel at the moment. A person needs to be aware of another’s feeling since emotional sensitivity of each individual is different. If an individual does not show his or her emotions in a proper way it will surely lead to conflicts.
There are conflicts in terms of violence, crime or chaos that happen everywhere recently. One of the causes of chaos between two groups in society is a feeling of dissatisfaction of life. For example, it can be seen from the news that is found in *Kompas* daily newspapers last Thursday, May 6th, 2006. It was stated that there was a riot between villages in Jambi that caused 81 houses to be burnt. After being investigated, the main cause of this incident was uncontrolled disappointment expression of the village residents toward life that was getting worse day after day. Anarchism, then, was easily stimulated even by a small case which was done by the society who felt depressed because they did not have the means to overcome their problems. This example is just one of many other cases of conflicts that are caused by individuals or groups of people when they cannot control their emotions.

Since every individual has different emotional sensitivity, people need to control their emotions to show how they are mature emotionally. This is like what Lawlor (1963: 37) points out that emotional control or emotional maturity cannot be a state in which one has no emotions but rather in which the emotions do not disrupt and destroy.

Experiences influence human’s emotions. For this reason, Nalte says that if a child lives with hostility, he learns to fight. If a child lives with acceptance and friendship, he learns to find love in the world. Viewing this, when a person experiences a child abuse, the impact of the abuse affects his emotions even probably until his adult years. Child abuse is a harmful and serious action that should not happen. It leaves a bad memory which is known as a traumatic feeling to the victim. The untreated traumatic feeling of childhood surely become the frustrating episodes
of adulthood. Relating to that, they need to struggle in dealing with their depression that focuses on their feelings or emotions. Thus, emotional maturity can develop in themselves. Some of those victims are successful but some others are not.

Related to this, a novel as a type of literature is able to reveal such kind of human’s thoughts and emotions, like happiness, sadness, love, courage, and disappointment. By providing a story about various emotional experiences, a novel helps the readers to appreciate the world around them and even themselves. It enables the readers to develop a perspective on the events that occur around them and helps the readers become more human (Robert, 1989: 1-2).

One of the novels that tell us about various emotional experiences of the characters is *Mary Reilly*, written by Valerie Martin. This novel is very interesting to read because there are a lot of aspects that can be analyzed from it such as psychological point of view and sociocultural-historical point of view. The researcher’s interest is in Mary, the major character and the narrator of the whole story. The researcher is interested in Mary because people can learn from her not to give up with limitations and difficulties in life. The main idea of this novel is Mary’s struggle in controlling her emotions as an adult which is related to traumatic feeling as a victim of physical and emotional child abuse.

Both child abuse and depression have a causal influence on Mary’s emotional maturity. This is like what Pikunas says that maturity can be seen in a person who finds what she needs to adapt her self to all the aspects of reality she faces (1976: 300). Here, what Mary thinks, feels about herself, how she reacts towards events or problems, or how she views life, under the traumatic experience and depression
appealing are very interesting to discuss. Hence, it is interesting to find out how experience and traumatic feeling may bring either favourable or unfavourable influence to her adult emotional maturity.

Although Mary’s life seems sorrowful, this novel has much to say about how Mary inspires us to have hopes, dreams, and love. Mary tries hard not to get carried away in deeper sadness. She faces reality and struggles to deal with her limitation. Thus, the researcher is interested in analyzing this novel because it tells us about how a woman struggles in dealing with her traumatic feeling resulted from child abuse and how her emotional maturity is seen through the major character, Mary, in the novel.

1.2. Objectives of the Study

This thesis tries to find out the positive side of a person’s growth after being abused in her childhood. A woman, in this case, has a traumatic feeling, which is caused by physical and emotional abuse. Since traumatic feeling is very difficult to recover, the victims of child abuse have to try hard in accepting the reality and facing problems that possibly occur because child abuse remains some impacts. Example of the impacts of child abuse can be depression. When a person is depressed, it influences her emotion. Viewing this, she or he needs to control her or his emotion in order be mature emotionally.

That is why this thesis tries to identify the description of Mary’s character in the novel based on theories of character and characterization. Besides, the researcher
tries to analyze the way Mary, the major character, accepts the reality and the way she struggles in controlling her emotions as well.

1.3. Problem Formulation

In order to make the discussion specific, the thesis will focus on the problems formulated below:

1. How is Mary’s character described in Valerie Martin’s *Mary Reilly*?
2. How is Mary’s emotional maturity described in the novel?

1.4. Benefits of the Study

There are some benefits of the study that can be achieved by the readers, the students, the lecturers, and for the researcher herself. For the readers, particularly for the victims of child abuse, this study is useful for them. Since this study analyzes the emotional maturity, it gives them description on how they should try to deal with traumatic feeling caused by unpleasant experiences particularly child abuse and find the best ways to resolve the problems that may occur in the future.

For the students of English Language Education Study Program or the next researchers, hopefully this thesis can be used as a reference or consideration if they want to study the same novel. For the lecturers, in order to be more beneficial, the lecturers may use the texts or the whole novel in the implementation of English teaching. The texts can be used as materials for teaching Extensive Reading I and Speaking IV to the fourth semester students, particularly, of English Language Study Program.
The last is for the researcher herself. By analyzing it, the researcher finds out description on emotional maturity that everybody needs to establish particularly for them who have problems with traumatic feeling.

1.5. Definition of Terms

In order to avoid misunderstanding, considering that a word may be perceived in different meanings, the writer will give definition of the important key words.

1. Character

Stanton (1965: 17) states that the term ‘character’ is used in two ways: firstly, it gives a particular description about the individual who appears in the story and secondly, it refers to the mixture of interest, desire, emotions and moral principles that form the individuals. In this study, character is defined as a brief description of a personage in literary works who has interest, desire, emotions and moral principles that is presented by the author through the way he or she acts or talks.

2. Trauma

Putnam as quoted in Wilson, Nathan, and O’Leary (1995: 550) state that trauma is a syndrome caused by unpleasant experiences such as child abuse, disaster, disease, etc. Anxiety symptoms in term of trauma may include intrusive memories that come suddenly and unwillingly, numbing of sensations, and withdrawal. In addition, long-term consequences of physical and emotional child abuse in term of difficulty in adulthood can be in physical closeness, touching, intimacy, trust, feeling of low self-esteem, depression, and negative view of life.
3. Adult

According to Pikunas (1976: 403) an adult means a post adolescent person whose growth is completed in most aspects of development and who is capable of satisfactory reality testing and adjustment to self and environment.

4. Emotional Maturity

Solomon as quoted by Skolnick (1983: 210) says that emotions are feelings created by complex structures of experiences. Related to this, a state of emotional maturity may proper to the age of a person and marked by a relatively stable and moderate emotional reactivity to affect-and mood-eliciting stimuli. Seeing from the age, the task of self-control begins early but extends well into the twenties (Pikunas, 1976: 403).
CHAPTER 2
REVIEW OF RELATED LITERATURE

This chapter is divided into four main parts. The first part provides literary theories, which particularly cover the critical approach in literary study, theories of character and theory of characterization. The second part provides theories of related study. They are the theory of child abuse and the theory on adult maturity. The third part contains criticism from some reviews that are related to the subject of the study. The last part is the theoretical framework that discusses the application of the theories, which are important for the analysis of the problems.

2.1. Review of Literary Theories

This part consists of some theories related to literature that are important to support my analysis. They are: The Critical Approaches in Literary Study, Theory of Character, and Theory of Characterization.

2.1.1. The Critical Approaches in Literary Study

Since the novel teaches us some life lessons through the values inside, the story of the work should be evaluated.

According to Rohlberger and Woods (1971: 6-13), we need to employ a means called critical approach in order to have a reasonable point of view. It is because by using critical approach, we can understand better on how the literature is shaped and what the literature means. They mention five kinds of critical approaches.
The first approach is formalist approach which is totally emphasized on the literary work without reference to its social background and focuses on its aesthetic value and is concerned with the harmony of all parts to the whole. The second is biographical approach which argues that it is important to appreciate the ideas and personality of the author to an understanding of the literary subject. The third is sociocultural – historical approach which leads us to analyze a novel in reference to the civilization or attitudes and actions of specific group of people that produce the novel. The fourth approach is mythopoeic approach that tries to discuss certain universally recurrent patterns of human thought in significant work of art with expression basic to human thought and have meaning for all men. The last is psychological approach which leads us to analyze the novel from the psychological point of view of human beings. That is from the organizations of thought and feeling of the character.

In analyzing this novel, the approach applied is psychological approach. This approach is used in terms of the psychological aspects to analyze Mary’s struggle in controlling her emotions that shows her adult motional maturity. This psychological approach also leads to explanation of human motivation, personality, and behavioural pattern that is described in the literary work.
2.1.2. Theory of Character

A character plays an important role in a literary work such as in a novel. Every character that is described by the author in his or her work is the reflection of people in real life as it is stated by Holman and Harmon (1986: 81). They define character as a complicated term that includes the idea of the moral constitutions 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 beings. In addition, Abrams (1981: 20) defines a character as the person presented in a dramatic or narrative work, who is represented by the reader as being endowed with moral and disposition qualities that are expressed in what the character says—the dialogue and by what a character does—the action. This statement is similar to the definition according to Holman and Harmon. The similarity is that the person who is created by the author has certain qualities in him. Abram says that these qualities could be seen through what he or she says in the conversation and from his or her action in the novel.

Henkle (1981: 88-97) points out that characters can be categorized as major and secondary characters. Major character is the most important and complex in a literary work like a novel. More attention is directed to him, either by the author or by the other characters. The major character is the key of the story and upon them the readers build expectations desire to read.

Different from major characters, secondary characters are character whose functions in a novel are limited. Understanding the characterization of secondary characters directs to the deeper comprehension about the major character as the center focus of the story. In general, secondary characters may be less sophisticated.
Therefore, their actions, speech, or role in the story will be emphasized but less in complexity. Their function is as the reference of the major character.

### 2.1.3. Theory of Characterization

The character that would be analyzed is unique in the sense that her traits are different from the others. In order to emphasize the uniqueness of the characters to be accepted by the reader, the characters in the story should be presented through characterization.

Murphy (1972: 161-173) states that there are nine ways in which the author of the novel attempts to make his characters understandable for the readers. They are personal description, characters as seen by another, speech, past life, conversations of others, reactions, direct comment, mannerism and thoughts. Here, the researcher will explain those kinds of characterization in brief.

1. **Personal description.**
   
   It deals with a person’s detailed physical appearance. We can know the character of a person in a literary work from the facial expression or the way a person dresses or clothes which he or she wears.

2. **Characters as seen by another.**
   
   The author uses another character’s eyes or opinion to judge or to determine the certain person’s traits. From the other characters’ opinions about him or her, we can obtain a lot of information about what kind of the presented person is.

3. **Speech.**
We can know a person’s character in a literary work from what his saying is or her sayings is, from his style or her style of speech, from the way he or she talks to other people, the way he or she gives opinion and the way he or she expresses his or her ideas or feelings.

4. Past life

The author gives us clues to events that can help to shape a person’s character. It can be seen through the comment of the author directly, the person’s thought, through a conversation with another, and through a medium of another person.

5. Conversation of others

We can know a person’s characteristics from the conversation of others characters about him or her and the things they say can be a clue to a person’s character. As it is in our daily life that people talk about other people in which it often gives us hints on someone’s character.

6. Reaction.

We can recognize the character in literary work through how a person reacts to certain events or situations. The character can be sad, happy, or angry in facing an event or in dealing with problems.

7. Direct comment.

We can know a person’s character from the direct comment from the author in his or her literary work.
8. Thoughts.

The author gives direct knowledge of what a person is thinking about or how he or she feels in a literary work. By this kind of characterization, the author acts as if he was knowing everything. The author can tell the readers what different people are thinking.


The author can also describe a person’s character from his or her manner, habit, and idiosyncrasies, which may also tell us something that help us in understanding the characters in the novel.

These ways of characterization will help the author to present his or her characters and the readers to understand the message as well.

2.2. Review of Related Theories

This part consists of The Theory of Child Abuse and The Theory of Adult Emotional Maturity.

2.2.1. Theory of Child Abuse

In this theory, the researcher provides some important explanation about child abuse. In this part, the researcher explains kinds of child abuse and the impact of child abuse.

2.2.1.1. Kinds of Child Abuse

This thesis will discuss the struggle of a woman in controlling her emotions. Her emotions are influenced by her trauma as a result of an abusive childhood.
Wolfe, quoted in Wilson et.al (1995: 551) states that child abuse can be neglect, physical abuse, emotional abuse and sexual abuse. The most prevalent form of child abuse is neglect, which means failure or inadequate supervision and lack of attention of a parent or caregiver to provide minimal care and support for a child. Physical abuse refers to non-accidental injuries that result from the behaviour of caretakers. Another infrequently discussed form is child emotional abuse, a term that generally refers to being harsh, critical, and overly demanding toward the child. While sexual abuse is sexual activity forced or imposed on a child.

2.2.1.2. The Impact of Child Abuse

Child abuse is a traumatic experience. Trauma is a syndrome caused by unpleasant experiences. For example, a syndrome suffered by a person who becomes a victim of child abuse, rape, disaster, disease, crimes, etc on her or his past life.

According to Leitenberg, Greenwald, and Cado (1992), it seems that children who attempt to deal with their abuse directly have fewer problems that those who do not. The study of children who had been sexually abuse, found that denial and suppression were both highly correlated to having psychological problems.

Specifically, physical abuse may result in some problems. First is difficulty in establishing intimate personal relationships. Second is difficulty in adulthood with physical closeness, touching, intimacy, or trust. Third is high level of anxiety, depression, substance abuse, medical illness, or problems at school or work. The last is becoming an abusive parent or caregiver. Therefore, long-term consequences of physical child abuse might be in form of some unpleasant conditions. They are long-
term physical disabilities, for example, brain damage or eye damages, disordered interpersonal relationships, for example, difficulty in trusting others within adult relationships or violent relationships, a predisposition to emotional disturbance, feeling of low self-esteem, depression, an increase potential for child abuse as a parent, drug or alcohol abuse, and an antisocial behaviour.

Putnam, quoted in Wilson et.al (1995:553), says that those who have ever been abused might probably experience a dreadful sensation remembering the uncontrolled memories of the abuse that come suddenly and unchecked. They also tend to withdraw themselves from others because they are embarrassed to be different. Although being abused puts children at greater risk for a variety of problems, some children cope better than others in dealing with their trauma.

In addition, Prieto et. al. as quoted in Alley (2005: 468) say that the symptoms are similar to those of adult depression: a sad or hopeless mood, a negative view of life, or concentration problems. Adolescents are more likely to contemplate, attempt, and complete a suicide. Generally, women who remain distressed into adulthood require treatment that focuses on their feelings and reactions to the abuse because they tend to continue to search for meaning.

To sum up, traumatic experiences can produce feelings of anxiety, depression, despair, hopelessness, reoccurring anger, self-blame, guilt, and shame, as well as sexual dysfunction, compulsive or aggressive behaviours, and concentration problems.
2.2.2. Theory of Adult Emotional Maturity

In this part, the researcher provides the theory of adult emotional maturity to support in answering the description of Mary’s emotional maturity. This includes the criteria of adult maturity.

The first two decades of life are preparation for maturity. In growing up, the organism and personality reach and begin to operate on progressively advanced levels of maturity. Maslow as quoted in Pikunas (1976: 300) defines maturity in terms of the improvement of the humanistic orientation where society is a potential place to humanistic development of the individual. Maturity can be seen in a person who finds what he needs to adapt himself to all the aspects of reality he faces. In other words, he is becoming a fully functioning person who trusts himself and accepts his own experiences.

The criteria of adult maturity include differential responsiveness, interdependence, participative activity, application of knowledge and experience, dealing constructively with frustration, moral character, communication of experiences, sensitivity to the needs of others, and willingness to assume adult responsibilities. Pikunas (1976: 298-304) states criteria of maturity as follows.

1. Differential Responsiveness.

Child and adolescent have a different kind of responsiveness toward everything surround them if compared to the mature people. Intellectual development and particularly various ways of learning enable the child and adolescent to expand and improve his or her understanding of the many realities of life, their dimensions, and their relationships. The
variety of experiences to which the growing person is exposed contributes to the enlargement of familiarity with the many details of his environmental situations. This variety of experience and knowledge represents a capital gain for feelings of satisfactory and self-reliance. Maturity of response in various situations depends on previous experience and the range of one’s pertaining to each situation.

2. Interdependence.

Growth in independence from significant person in one’s life is a kind of psychosocial weaning. In approaching maturity, however, the adolescent must break away from dependence on the peer groups in order to integrate himself into adult society as a self-reliant individual. It means that a mature person is person who is able to integrate himself into an adult society without being secluded. The example is if a husband or a wife relies too much on the partner for emotional support, they cannot continue to grow emotionally.

3. Participative Activity.

The mature adult is able to act on his or her initiative, set goals, and involve the whole person in activities. Individual responds better to challenge and stimulation than he does to routine. The self-knowledge, active engagement of abilities and experimentation with one’s potential can help the person to shape himself to an appropriate kinds of activity.

4. Application of Knowledge and Experience.
In education, constant self-examination is necessary to improve the perspective of what is worth knowing and how to apply knowledge. Previous experience and knowledge can be valuable if they use it as sources of learning and for their behaviour. The mature person establishes the locus of evaluating himself.

5. Communication of Experience.

Personal adequacy is determined by the ability to relate experiences satisfactory, especially emotionally significant experiences. A limited ability or willingness to communicate with significant others can limit their relationships. In other words, a mature person has a capacity to relate positively to life experiences.


Sensitivity to the needs of others develops during childhood but does not reach any depth before adolescence. The observation of others often leads to deep insight relative to the needs of others. This sensitivity tends to decrease with advancing age. In old age, self-concern deepens and usually constricts the direction of personal interest of others. An adult may attain a level of control that permits constant service to the needs of others.

7. Dealing Constructively with Frustration.

One of the major signs of maturity is the increasing ability to delay the gratification of psychological needs and to control or tolerate disappointment, deprivation, anxiety, and frustration in general. As the adult becomes better able to cope with and solve the problems, he
advances toward the attainment of maturity. He learns ways to express his drives and emotions without hurting others or himself.

8. Willingness to Assume Adult Responsibilities.

A young adult has to develop his abilities and advance his readiness to assume personal responsibilities pertaining to his status, duties, and obligations. Frequently willingness to assume responsibilities involves sacrifice and courage on the part of the young person. He must learn to overcome fear of failure, ignorant moods and feeling of disgust or apathy.


People will always be influenced by moral value of a certain society. It means that a mature person is a person who is able to behave mannerly according to values of a certain society. Moral character adds much to the humanization of the adult and to the control of his own destiny. He comes to the realization that the decision he makes must be valid for the rest of his life.

All of the criteria mentioned above are the process of mental growth and it becomes clear that mental abilities are complex both in their nature and in their causes. With growth, abilities change in nature as they become increasingly complex and as they move from concrete to abstract processes. Therefore, this mental growth leads a person to achieve a level of emotional maturity which can be reflected through his behaviours.

According to Pikunas (1976: 403), a state of emotional maturity may proper to the age of a person and marked by a relatively stable and moderate emotional
reactivity to affect-and mood-eliciting stimuli. Seeing from the age, the task of self-control begins early but extends well into the twenties.

2.3. Criticism

As a work of literature, this novel is surely evoking some criticisms. The aspects and topics of the novel cover wide discussions for the critics. The critics that focus on literary aspects of the novel discuss its plot, characterization, language or theme. While the critics that focus on topics of the novel discuss emotion, romance, social class structure, and many others.

The first criticism comes from Margaret Atwood as stated in the front page of the novel.

From its startling first scene to the final, provocative paragraph, this highly original view of the Jekyll and Hyde story is a feat of narrative engineering, spare and atmospheric, the story is a dark, absorbing symphony. Mary Reilly is an unforgettable character. Martin’s striking imagination grows more powerful with each of her accomplished novels.

By her statement, she notes that this novel is a psychological portrait of an unusual and sympathetic woman. Seeing from the paragraph, it is a provocative paragraph which can be seen from the beginning to the end of the story. Through the character of Mary, the story raises in a mysterious, dark and absorbing fiction. This critic relates to the topic of this study that talks about the description of Mary’s character.

Another criticism comes from Dr. Laurie Leach. This criticism talks about Mary Reilly’s emotional appeal in the novel. This criticism is very helpful since it is related to the topic of my analysis that is the description of Mary’s emotional
maturity. The critic gives some points of view about Mary’s emotional appealing. Firstly, it is unbelievable to know how a father has a heart to abuse his daughter. Seeing this reality, the critic is concerned with how later on Mary can pass her adulthood by struggling to control her emotions. Secondly, the critic sees that this whole novel makes a grateful thinking that the ways of society have changed and for better. It is based on how Mary as becomes a servant, she has an enough freedom to build relationship and to share her feelings with her master. The last comment from the critic deals with Mary’s personal emotions in being painful to accept the reality of being abused, having trauma that remains to feel anxiety in her adulthood until at last she has to loose her mother. Still, according to the critic, this novel encourages us to live our life better day by day, to be meaningful for our self and for the people surround. (http://www.amazon.com/exes/obidos/tg/cm/member-glance, accessed on December 13, 2005).

2.4. Theoretical Framework

In this thesis, the researcher analyzes Mary’s struggle in controlling her negative emotions. The researcher uses some theories to support in doing this study. Those are the critical approach in literary study, theory of character and characterization, the theory of child abuse, and the theory of adult emotional maturity. The researcher uses Rohrberger’s and Woods’ theories of critical approach in literary study. In analyzing Mary’s character and characterization, the researcher uses Murphy’s theory. According to Murphy, there are nine ways of how a character is presented in a story. They are through personal description, speeches, past life, seen from other characters, conversation, reactions, direct comment, thoughts and
mannerism. The researcher uses Murphy’s theory to answer the first question of the problem formulation that is a clear description of Mary’s character.

In answering the second question of the problem formulation, the researcher uses Alley’s theory and theories of trauma as a result of child abuse proposed by Wilson, Nathan, and O’Leary. Pikunas’ and Lawlor’s theories of adult emotional maturity are also used. According to Pikunas, one’s adult emotional maturity is closely related to her or his experiences in life. Related to the psychological approach, theories of child abuse and theories of adult maturity are applied here. The theories of child abuse that are written by Wilson et. al and Alley explain kinds of child abuse as a traumatic experience and the impacts of child abuse. These are to support the analysis on Mary’s abusive childhood that influences her emotion when she becomes an adult. Besides that, Pikunas’ and Lawlor’s theories of adult maturity are used to help the researcher to understand the criteria of maturity. This is to answer the second problem that is the description of Mary’s emotional maturity. However, Valerie Martin’s novel, *Mary Reilly,* is the primary source in this study.
This chapter is divided into three main parts. The first is subject matter. This part tells about the novel as the literary work and the author of the novel. The second is approaches. In this part, the researcher states which approach is used to analyze the novel. The third is procedures which list the steps that the researcher has done to analyze this thesis.

3.1. Subject Matter

The subject of the thesis is Valerie Martin’s novel entitled *Mary Reilly*. The novel was first published in 1990 in London. The novel analyzed was the sixth edition of the novel and was published in 1996 by Black Swan Publisher. It consists of 222 pages.

The most interesting thing from the novel is the major character, Mary. The story begins with a description of an episode of child abuse when she was ten years old. As a poor family, Mary becomes the victim of her sadistic father. She is locked in a cupboard inside the dark small room from the morning. One day, Mary’s mother escapes her from the house.

The next story is about young Mary, 22 years old, who works in the house of a doctor named Jekyll. Dr. Jekyll is the minor character in the novel whose character is based on Robert Louise Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde*. Mary is different from other servants because she can read and write. Jekyll often invites her to have conversation and lets her read his books in library. Mary also
shares her unpleasant experience by writing journals. She lets her master know about it. This situation, in facts, helps Mary to express her feelings and how she views her life. Mary, then, is trapped in romantic feeling to Jekyll as she realizes their close relationship. However, she represses her feeling because they have different social class. This covers the unuttered romantic love between Mary and Dr. Jekyll, and the comparison of Hyde, not to Jekyll but to Mary’s father. Mary, the rare Victorian domestic who is literate, seeks in Dr. Jekyll the emotional response of a father and a lover. Dr. Jekyll, in turn, seeks from Mary the emotional and intellectual responses of a best friend.

The main idea of the story is how hard Mary Reilly controls her emotion related to the traumatic feeling resulted from her abusive childhood. As a result, Mary’s depression in terms of trauma appears several times in her life. This depression influences her emotions and her relationships in adulthood since every human being is a member of society. Thus, she needs to struggle in controlling her emotions to attain her maturity.

3.2. Approaches

According to Rohrberger and Woods (1971: 3), an approach is important in literary analysis since it gives us the guidelines and the framework in discussing the problem beside the background of knowledge related to the object of study.

In analyzing this novel, the approach applied is psychological approach. This study emphasizes on the psychological aspect of the major character, Mary Reilly. This includes the analysis on the implicit or hiding meaning of what the character
says or acts in the novel. Since the study discusses Mary’s struggle in controlling her emotions related to the experience of being abused on her childhood that also influences her adulthood relationships, psychological approach is also needed. This psychological approach leads to explanation of human motivation, personality, and behavioural pattern is described in the literary work.

3.3. Procedures

The researcher took some steps in analyzing this novel. The first step was to read the novel more than once to dig out the content deeper. The purpose was to get the idea that would be discussed in this study. The researcher focused on Mary as the major character in the novel. Then the researcher determined the topic that would be analyzed.

The second one was determining the topic. Emotional maturity was the topic chosen. The researcher stated two main problems. Those were about Mary’s character and her emotional maturity since Mary’s life is full of experiences which determine which emotion, she is familiar with. After choosing the topic and deciding the problems, the researcher searched references that were related to the study and were able to answer the questions in the problem formulation. In finding the references the researcher used the method of library research. Since this thesis deals with emotional maturity, the researcher searched books on emotional maturity and child abuse as one of the factors that influence one’s emotional maturity. These references were taken from the library and Internet for additional information, such as biography of the author and criticism.
The last one was comparing all data in order to find a link and solution. It includes discussing and analyzing the problems of the study. The researcher tried to analyze characterization of the major character who gives a lot of contribution to the development of the story in the novel. Besides that, the researcher tried to apply the theories of child abuse and adult emotional maturity. By doing so, the researcher was able to answer the problems formulated in chapter one. Finally, the researcher drew conclusions of the study based on the result of my analysis and gave some suggestions on teaching and learning process through the material of literary work.
This chapter is intended to answer the problem formulation. It consists of two parts. The first part is the discussion of the first question in the problem formulation that is the description of Mary as the major character. The second one is the discussion of Mary’s emotional maturity.

4.1. The Description of Mary’s Character

Character is a significant element in the work of literature such as novel. Mary can be said as a character as in accordance with Abram’s definition (1981:20). She is one of the people in the novel that has moral and a disposition quality expressed in what she says and does. In the novel *Mary Reilly*, Mary is considered as the major character because the story is seen through the journey of her life. This is according to what Henkle (1981: 96) states that more attention is directed to the major character. In analyzing Mary’s characterization, there are methods proposed by Murphy (1972: 161) in the previous chapter to understand the character in the novel. In order to know the description of Mary, some of the methods are applied. They are thought, speech, past life, reaction and conversation with others.

Mary is a 22-year-old woman. She lives with her parents until she is ten years old. She experiences a child abuse by her father before she leaves her parents to work as a housemaid. Since she is twelve years old, she has ever worked as a servant in
many houses. The story arises when young Mary works as a servant of a rich doctor named Jekyll. In his big house, Mary works among six servants.

4.1.1. Being Smart

According to what is stated in the story, Mary is different from the other servants because she can read and write. It is quite uncommon that people from lower class society have the ability to read and write especially woman in Victorian era. It is caused by the limitation of the opportunity to learn in school. For the first time Master finds Mary reading a book in his library on her working time, he is not angry but just impressed for that (p.17).

As a woman from a poor family, Mary feels very lucky. When she gets a task to go out from her Master’s house she meets so many children in the street. They seem to be neglected by people and do not have home or family to return. One of them that attract Mary’s attention is a crying girl in the corner of the street. Seeing it, Mary thinks that no matter how terrible her past life is, she still feels that she is more fortunate than the girl.

I stopped to look back at the child and saw my self in her hopeful sad little face-only I was more fortunate than she, because Marm made such a home for me as she could and did not turn me in to the streets. I had no brothers and sisters who mun be fed too, and when I had the good luck to go to school. I found the strength to wrest a little learning from my poor teachers, who was starving nearly as bad as we was (p.59).

By knowing Mary’s ability to write, the Master is interested to ask her to make compositions about her unpleasant experiences.

‘I’m not the least displeased with you, Mary,’ he said. ‘I’m delighted to have a housemaid who can not only read but be distracted by Macaulay’s style.’
‘I can read well enough, sir,’ I said. ‘and I do whenever I can, but servants’ fare is mostly high-life novels, so I’m no student and have no way of judging what’s good or bad except as it please me.’
‘And you can write as well, I suppose,’
‘Of course, sir,’ I said
‘Then I want you to write something, for me, Mary,’ he said. ‘Will you do that?’
‘If it is in my power I will try, sir, though I fear you’ll find my way of writing too mean to be of interest.’
‘I’ll bear with that,’ he replied (p.18).

That is the way Master appreciates Mary’s ability. He uses it to open the opportunity for Mary to express her feelings in forms of writing journals. For a victim of child abuse, writing is believed as an effective method to show their feelings and can be the way to recover from trauma. By asking Mary to write, Dr. Jekyll wants to show how he cares about Mary and wants to help her in sharing experiences to whom she can trust.

Dr. Jekyll believes that Mary is a smart person. Although she is just his housemaid, Dr. Jekyll admits that Mary can be a good discussion partner for him. When Dr. Jekyll faces a problem with the school he has, he shares it with Mary. Jekyll tells Mary the problem that is the school is going to be closed. It is because their scholars have not done very well. After that the assistants at the school is known to behave dishonestly. They corrupt the fund of the school. Dr. Jekyll cannot accept it and he tells Mary what he says about her to the school caretakers.

‘Naturally we must lose a few along the way, but why does that lead to conclusion that we should give up the whole enterprise? And I brought you up, Mary, as an example of one who has come through our school with her moral capabilities intact. I told them my housemaid can read and write as well as any of you, and I’ve no doubt is a far better critic and morality than any of you seem to be’ (p.69).
With Mary, Jekyll can discuss anything and vice versa. By having personal conversation with the Master, Mary can open up herself to tell him her opinion about
many topics. It is especially about how she views about life or how she feels about things. One example is when Mary and Jekyll talk about moral sense.

‘I’m not so naïve as to think we can solve the world’s problems by having a school, but surely we’ve an obligation to relieve suffering when we can. And ignorance is suffering, though the poor brutes who are driven to our doors may not know it. Any school, simply by existing, must be a force for good’… I was thinking that there can never be such a thing as a force for good, sir’. I said…
That good is what always needs trying, as it is work for us and don’t seem to come natural, whereas havoc comes of its own accord. And also it does seem to me that the two words won’t go together, as force can never do ought but evil’ (pp.69-70).

From the conversation above, we know that Mary has logical and opinions. What she has in her mind is always conveyed in a good and meaningful statement. Besides, Mary always tries to answer the Master’s questions honestly and as best as she can.

As a conclusion, Mary is a smart housemaid. From the discussion and conversation she has with the Master, Mary never stops learning and broadening her knowledge.

4.1.2. Being Inferior

A feeling of being inferior can be a state that a person feels herself as being low in importance although that feeling can be wrong. A person feels inferior particularly when she does not feel confident with her appearance, her own capability or when she feels that nobody appreciates her.

When her Master asks Mary if she wishes to serve more regular master, she says that she does not want to serve anyone but him. Hearing that, Master seems to be disappointed with Mary. He thinks that what Mary must say to him is not that
answer. He says that Mary is very young and very fair. He wonders how she can be expected to find any reward in giving up her youth to serve a life as old and dry and dull as him (p.43). Therefore, Mary shows her feeling of being inferior through her speech. It is also a sensitive and realistic feeling about herself.

His words stung me and I found my tongue. ‘And what should I like a house full of fashionable ladies, fetching toys and shoes for disagreeable children, scrubbing floors and carrying up coal for gentlefolk who never look at me except to see if I’ve not done summat a miss? No, sir, thank you, I’d a bit of that before I come here’ (p.43).

Mary’s bitter experiences sometimes make her to have a complicated feeling especially towards her master. Although she realizes her position, Mary feels that her master attracts her.

Oh, why is my heart so heavy? I know it is that Master called me fair, and has stirred up my vanity to be something I am not. Before I sat down to write I lit the candle and looked at my face in the glass for a long time. As I put on my skin looks in the candlelight I brushed my hair down and let it fall over my breasts and I thought, is this a sight my master would care to see? (p.49).

From her thought as quoted above, Mary wishes that her master would pay attention to her although she is not confident. It can be seen that her deepest heart saves an expectation about her master’s feeling although she tries to repress it.

Mary’s inferiority can also be seen from the way she tries not to be with Master. Mary does not feel confident anytime she meets her Master face to face or stays longer in front of the Master (p.51).

Another clue that describes Mary’s inferiority is the way she sees herself and her appearance as reflected in the mirror. She is unconfident with her wild hairs that go down around her pale face, bright eyes from being washed by tears, and there are two lines in her forehead.
How odd I felt! How odd I was! I went to Master’s shaving mirror and looked at my face in the glass. My hair was down and wild around my face, which looked very pale and vexed to me, and my eyes seemed bright, no doubt from being washed by tears. I saw there was two lines in my forehead and I rubbed at them. I dropped my cloak on the carpet to look at my neck and shoulders—also, it seemed to me, to pale even against the white of my night shift (pp. 87-88).

To sum up, Mary’s inferiority can be seen from her expression that shows her feeling. Mary is an inferior person and it is revealed from the way she values herself; describes her appearance and her feelings of being low and unconfident towards other people.

4.1.3. Being Trustworthy

Seen from conversation between Mary and Master, it is proved that Mary is a trustful person. Being trusted by another is very difficult but Mary can prove it. She promises to Jekyll to do what he wants Mary to do for him.

‘Can I trust you, Mary?’ he asked. ‘As you have trusted me?’

Then I thought Master must be planning to give me a piece of writing on his own life, which did strike me as too fanciful, especially as he seemed so uncertain and anxious about asking me. ‘I hope you can, sir’ I said, ‘in all things’ (p. 54).

It is clear that Mary wants to be a good housemaid totally. She wants to be trusted in all things. It is shown also from Mary’s commitment that her master is the only one master she wants to serve. Once Jekyll asks her about what kind of person she wants to devote, Mary said that she never wished to serve anyone but him (p. 43). Besides, Mary trusts him to listen to her history and opinions. Their relationship is very fair since both of them trust each other.

‘I want you to deliver this letter for me,’ he said. ‘It must go by hand on that day. And no— one must know it— not Mr. Poole, not Annie, you understand.’
‘I do, sir,’ I said (p. 54).

Jekyll has to ensure himself that he is right in choosing his most trustful worker to take his letter and send it to the destination. He does not want that person to have possibility to break the promise. That is why the Master needs to ensure that Mary would not tell the secret job given. Jekyll mentions the name of Mr. Poole because he knows that Mary is a submissive person. It is possible that Mary will tell Poole when he asks her or she has to give the reason to go. Jekyll also mentions the name of Annie because Annie is Mary’s roommate.

Another clue is revealed from Mary’s thought about herself. Mary does not know how she should feel of being trusted by her master. That arises a big question why master does not choose Mr. Poole to carry out his request.

Yet I do feel Master would not call upon me in such a way if it were not, as he put it, of some importance to him – of some very considerable importance, I should say – and I know also that he mun set a great deal of trust in my character and the goodwill I bear him, to choose me over Mr. Poole to carry out this request…

… How my heart misgives me, to be singled out, because of what Master knows about me, as the one most likely to keep whatever painful secret this is (p. 52).

Mary knows that master chooses her to do his secret mission surely with consideration. Mary thinks that may be Master believes her as an introvert person that honest but responsible person. To sum up, Mary is a trustful person and it is proven from her speech and her success in delivering the letter from master.

I looked up and saw Master was near pleading with me. ‘I must trust you,’ he went on, ‘to do as I ask and to say nothing of it to anyone.’

‘I shan’t speak of it, sir,’ was all I said.
Working in her Master’s house, Mary sometimes feels that she does not know how exactly what kind of person the Master is. However, anything he asks Mary to do for him, Mary always obeys him. Although she does not know the purpose of the task given to her, she just does it for him. It also shows her loyalty toward the master as a trustful housemaid.

Being trusted is pleasing and Mary feels it. When she knows that the Master trusts no body but her, she feels it as a spirit for doing her duties. She promises herself that she does not want to break it and she will keep that trust.

When he tells me he trusts me and shows me he trusts me more than anyone else in this house, my heart leaps and I think, I am of use to him and mun keep that trust, that my obligation is clear, yet there is another voice that will put in, he means nothing by it, he is gay and it pleases him to say such things to one who cannot but obey him (p.71).

To sum up, from the clues above we can see how Mary is said to be a trustworthy person.

4.1.4. Being Introvert

Mary’s past life reveals that she is an introvert person. It is seen from her appearance. From the first time she works at Jekyll’s house she looks like a mysterious girl whose existence does not want to be recognized. Viewing her reaction on the first days of her working time, Mary seems to hide her hands from the master.

It was a wonder to me that Master noticed my scars, as I was on my knees blacking the grate and black to my elbows, but he is an observant gentleman and perhaps he had noticed them some earlier time (p.13).
Mary has scars on her hands and her neck. It attracts her master’s attention to examine them. She remembers that for the first time she comes to the Master’s house and he knows about her scars, all that she wants at that time is to run away (p.13).

When Dr. Jekyll examines her scars, she secretly notices his hands. Mary secretly compares her hands to the masters. She finds that those hands are very different. Compared to Mary’s poor hands, her Master’s hands are very gentle as she never sees before. His fingers are long and delicate almost like a lady’s and the nails are all smooth and trimmed evenly. Seeing that fact, Mary wants to hide her own red hands away.

These he examined carefully, moving my thumb back and forth and tracing the thick white track there with his forefinger. While he was looking at my poor hands I took the chance to look at his, and a more refined, gentlemanly hand I think I’ve never seen. His finger are long and delicate almost like a lady’s, and the nails is all smooth and trimmed evenly, so I thought here are hands such as should never know work, and I wanted it to hide my own rough red hands away (p.15).

From her thought, Mary is a shy person. It shows her inferiority. Although the master is the one who invites Mary to talk and examine her scars, Mary feels that she is not the right person to get close to him.

So I stood up very slowly, thinking hard at it all the while, rubbing my hands in my apron, wringing my hands in shame, and I said, ‘Sir, I’m ashamed to come close to you as I’m so black and it do travel no matter how I might try to keep it from you’ (p.14).

In the station, Mary has a close relationship with a few people. They are the master, the cook and Annie. She seems to withdraw herself and she does not want everybody knows about her except to those whom she trusts.

This put me in a difficulty as it could never be my place to speak ill of another servant, but particularly one like Mr. Poole who is over me and has been in this house nearly twenty years, so Cook says.
‘Mr. Poole would never object to anything you wished done in your own house, sir,’ I said, ‘but it’s his place to tell me what you want and not to other way around’ (p.24).

Mary has a good relationship with the master. She feels comfortable with him. She does her work not only from the master directly but also through Mr. Poole. Although Mary does not like Mr. Poole she does not want to tell his weaknesses in front of the master. She keeps it personally. She does not want to get into troubles as Mr. Poole is her senior and he knows that master treats Mary differently.

About her personal feelings, she wants to keep it alone. She never tells her story and her writing even to her roommate, Annie. That Mary is an introvert person can be seen from her silence and shyness.

‘How many people know about you, Mary? He said at last. ‘How many know how you came by those scars on your hands?’ I drew my hands away, so surprised was I hear master speak of them. ‘Only you, sir,’ I said, ‘It is not a story I care to tell.’ I wanted to add no-one had cared to know, which struck me as the wonder of it, but master cut in quickly. ‘I thought you could not tell it,’ he said. ‘It was for that I asked you to write it down.’

‘Yes, sir,’ I said. ‘You were right in that’ (p.54).

From the conversation above, it shows that Mary is an introvert person. In her opinion, all the stories about herself is nothing to do with the other people. She thinks that nobody cares about what happens to her. She also says that she does not care whether people care about her or not. The most important thing is that her limitation will not bother her in doing her job.
4.1.7. Being Fanciful

Mary has fancies although she knows her condition. She likes having fancies because it can give her hopes for life better. One time she fancies about her master. She lays thinking that master’s cool fingers touch her. After she realizes that it is impossible then she just tries to go back in reality.

I lay thinking about Master, who was down me in his drawing room, gazing at the fire no doubt and thinking Lord knows what. Then I fell on thinking of his cool fingers against my neck, which was a thought I knew I had no business to be entertaining and I gave my self a talking to on the subject of a servant’s foolishness and how wrong it is ever to have fancies outside one’s station as it always leads to misery, as I’ve observed my self often enough, and in the midst of lecturing my self I fell asleep (p.19).

When she is in bed and remembers about how Master asks her to write down her story, she dreams about having closer relationship to her master. In fact, that casts her down very much so she continues her sleeping. Her expectation is to be different from other servants and being important for the master. However, when it goes to waste, she does not want to get the situation worse.

This cast me down very much and I went to sleep feeling tired to the bones and sad, which shows what comes of wanting to be important and feel different from others in the same station (p.22).

Mary works fulltime every day with a half day off. She likes planting very much. For that reason Mary and the cook make a garden and it gives her another pleasure. She dreams of having a big garden although what she has now is just a yard since it is too small to be called a garden. She knows that it might not be achieved or it will be achieved next twenty years.
I’d always fancied that someday I might have a garden of my own, and it is to this end that I am always saving and live so frugal my fellow servants wonder at me, but I know I may be in service twenty years and be not much closer to this goal than I am now, and here Master has his this fair bit of earth. Though, closed in as it is by buildings, the sun has heavy work to get to it, still it seemed to me something could be done with it if anyone had a mind to (p.26).

Thus, we can conclude that Mary is a fanciful person. It is seen from her speeches. Her fancies are being different and important servant for her master, and having a garden where she can do her hobbies in planting herbs.

So I continued my digging but I felt strange somehow, as if my work would come to no good end and the garden would never be as it was in my imagination, but only a poor stunted, blighted place where nothing would prosper no matter how much cook and I might try (p.35).

Sometimes, Mary feels that she gives up with her routines. Mary has a valuable purpose by making her garden that is using the plants to cure the disease of anyone suffers. They do not need to go outside the house when they need herbs or vegetables. It is inspired by her Master’s illness and he needs to eat some healthy vegetables and herbs to ease his pain. However, when she thinks that the work does not go well like what she wants, she becomes fanciful and has an imagination about how it should be like what in her head is.

4.2. The Description of Mary’s Adult Emotional Maturity

When a person faces a problem, she needs to struggle to solve the problem. According to Richo (1991: 10), a person struggles when she works on herself to become clear and responsible both personally and in relationships. This is related to what Chinmoy (1978: 79-80) says that individual has to be aware what real struggle
is. Real struggle, for a sincere spiritual seeker, is the struggle to conquer ignorance in her own life, and then in her very effort she is bound to get joy. If she is sincerely struggling against falsehood, inertia, darkness, imperfection, and limitation and bondage, then she is bound to feel a kind of inner joy. Specifically, Humm (1992: 245) defines struggle as the situation where women has to develop themselves as strong and independent individual.

It is very difficult to be mature emotionally for every human being. There are aspects that influence one’s adult maturity. One of them is human experiences because every experience has an impact on his or her maturity.

4.2.1. Mary’s Abusive Childhood

Mary’s past life reveals that she has a traumatic experience. In her childhood, Mary lives with her parents. As a family, they live together in poverty. It is until Mary is ten years old. Child Mary is being abused by her father both physically and emotionally.

It wasn’t the first time I’d been shut up in the closet, if closet isn’t too grand a word for the little cupboard under the stairs. I was ten and small for my age, but I had to fold myself up into a painful crouch to fit in to the narrow, dirty space and that was always part of the struggle, getting me to fit, which was part of his pleasure I’ve no doubt (p.9).

From the description above, Mary experiences a physical abuse more than once. Mary is locked up in the cupboard in which she calls as closet. Although she is
small for her age, she has to force her body to fit in to that narrow space. It can be imagined how small the cupboard is for her and how she is very tortured inside.

That time Mary does not struggle but tries to get in place as quickly as she can. Her father is in a high temper and one thing she knows is she will be better to do according to what her father says (p.9).

On her father’s mind, child Mary is careless, loutish, liar and probably like a thief. One time the father punishes her because Mary breaks a cup. She tries to wash it and hides the piece so that her father will not find it surely because she is too afraid of her father. In fact, Mary is just a little girl with all of her innocence and a little bit carelessness which is still able to be tolerated.

He’d slapped me once and pulled me about by my hair before he lit on the cupboard. When he opened the door, shoving and shouting at me, I crawled in as best I could, eager to be out of his hand’s reach, and as I was folding my self up so that he could close the door I caught his eye and my heart sank for I saw the ease of my punishment didn’t please him and he’d had a glance of the silly figure he cut, a grown man taking on a child, and this had redoubled his anger and there would be hell to pay for me (9).

What Mary experiences is a physical abuse. As Wolfe states that physical abuse refers to non-accidental injuries that result from the behaviour of caretakers (Wilson et. al, 1995: 551). From the description above, it is shown how Mary’s father punishes her too rudely. He slaps, pulls, lights her hair, shoves, and shouts so loudly. Because of his very cruel punishment, Mary feels that there is no other thing she can do but accepts it all. She feels like being put in to hell by that abusive treatment.

Mary’s mother cannot help her out from that terrible situation. When it happens, the mother is at her work so there is no hope for help there. Not that she
never ever dared cross him but sometimes when she is about he goes easier on Mary (p.9).

The closet is dark and there is no air inside the space. Mary screams because she cannot help it. Mary hears her father pulling out the chair at the table and takes his seat there, guarding her. Mary begs her father to let her out and she promises not to be so wicked again. However, Mary’s father does not make a sound and that makes her anxious as it means he is thinking. Mary puts her forehead against her knees and tries not to scream or beg. She knows that if he is quiet like that it will do her something not good (p.10).

Mary, then, hears her father gets up and leaves the room. She tries to push at the cupboard door but it is hopeless. All she can do is just setting herself to a good long wait, possibly until her mother came back which is so long. Thinking about that brings Mary into deep sadness (p.10).

After a while Mary’s father comes back. He brings a bag where there are rats inside to frighten her since he knows that Mary is very scared of rats. After a few minutes I heard him get up and come to the door. Then he was standing in front of it, laughing in that way I could hardly bear to hear, and I didn’t know what to do, beg or be silent. He said, ‘Mary, I’m opening this door, but if you know what’s good for you, you’d best not move’ (p.10).

According to the description above, it can be considered that Mary is emotionally abused. Mary becomes a victim of her father’s harsh statements. She cannot speak but tries to breathe and begs her father to stop. While Mary is trying hard to control herself not to be panic with rats, her father laughs outside the closet. However, the cloth is given a way and Mary starts to feel the animal’s snout moving against her leg but she is helpless to avoid it. Mary scraps and tears her arms against
the walls trying to protect herself with her hands and that is why many of the scars are in her hands.

Like a child who is trapped in the situation that is not comfortable for her, all that Mary can do is screaming. Until one time, Mary’s mother finds her lying for a dead in the corner and takes her to the hospital. Being safe from death makes Mary realizes that life is an opportunity. Mary decides to leave her house to take the opportunity to live with a traumatic experience she brings.

4.2.2. Mary’s Emotional Maturity

Related to Mary’s abusive childhood, it is not easy for her to be mature emotionally. Mary needs to struggle with her limitation, especially in dealing with her depression that suddenly comes several times in her life and controlling her emotions. Mary’s emotional maturity can be seen through some criteria as mentioned by Pikunas (1976: 298-304). They are in being interdependent, in having a positive outlook on her bitter experience, in being sensible to the needs of others, in dealing constructively with frustration, and in willing to assume adult responsibilities. Those criteria are emphasized on how one controls emotion.

4.2.2.1. In Being Interdependent

Mary’s emotional maturity can be seen from her struggle in being an interdependent woman. Growth in autonomy and independence from significant
persons in one’s life is a kind of psychological weaning. In approaching maturity, over-independence is not a mature goal of a person but she should integrate herself into adult society and culture as a self-reliant individual. In comparison, an immature person tends to be over-dependent or to be totally independent.

In the novel, Mary’s interdependence is shown when she decides to work and no longer stay at home with her parents. Mary’s interdependence is measured by her capability to fulfill her needs and to build a good relationship in term of cooperation with other people in society at once. As Mary grows older the demand of her life increases, it creates her to be a worker. She enters the new environment that is the working society. Besides, Mary wants to leave her home in which is full of bad memories and makes her sad.

When the Master sees Mary’s scars for the first time, he thinks that Mary’s father is very sadistic so he calls him a monster. Hearing that, Mary says that her father is an ordinary man who likes to drinks. Although they are a poor family, Mary’s father seems to run away from his problems by drinking and abusing Mary. After being brought to the hospital by her mother, Mary never sees her father anymore.

‘Oh, I don’t think he were a monster, sir,’ I said.
‘He were an ordinary man, but drinking did for him as it has for many another.’
He was quiet then, and I wondered if I’d said something I shouldn’t have. At last he said, ‘You don’t hate this father of yours, Mary?’
‘Well, sir, it was like this,’ I said. ‘When I come out of hospital, father was gone and I never seen him since. Marm went to work as a semptriss, where she’d a room, and I went out to service…’ (p.29)

Mary works in service since twelve years old. Now Mary works as a housemaid of Dr. Jekyll in her adult age, 22 years old. As Mary grows in her
adulthood, there is an obstacle in reaching her emotional maturity since she has a traumatic experience of being child abused.

Mary’s interdependence can also be seen from her conversation with the Master. From her opinion about one’s life, Mary thinks that if a child lives to be wild she has a greater will to life. The children grow strong when no one cares for them and seem to love whatever life they can eke out and will try hard to keep it. On the contrary, she thinks, the pampered child will sicken and die.

‘I have thought on it, sir,’ I said. ‘And it seems, being wild, they have a greater will to life.’

Master gave me a ghastly smile repeated what I’d said as if it was some profound truth he’d just received from an opening in the sky.

‘I think it’s true of many things as is deprived, and children too,’ I said, ‘that they grow strong when no one cares for them and seem to love whatever life they can eke out and will kill to keep it, while the pampered child sickens and dies’ (pp.52-53).

By having discussion with the Master, Mary shows her maturity. Deciding to leave her parents and her poor living to work and build good relationships in her station is the most important sign of Mary’s emotional maturity. It shows her interdependence that she has to continue to reach a better life. Mary’s interdependence can also be revealed from her point of view about life. Mary’s valuable opinion, which is also based on her experience, is applied in her own life. Mary thinks that a child will grow strong when she seems to be neglected by anybody. She will love whatever life brings and will try as hard as she can to keep it.

4.2.2.2. In Having a Positive Outlook on her Bitter Experience

Mary’s emotional maturity can be seen from how she has a positive outlook on her bitter experience. Mary’s personal adequacy is determined by her ability to relate experiences satisfactory. Mary’s maturity can be uncovered from the way she
views life experiences as learning experiences and when she relates positively to it she enjoys and revels in life.

Having traumatic experience is possibly the hardest obstacle in her life. Mary has passed what seems to be the worst part of her life but she needs to deal with her trauma for the rest of her life. Mary struggles to control her emotions anytime she remembers her bad experiences. However, Mary does not blame her father for what he has done to her. Mary believes that everything happens as the cause of the other.

‘When I was very small,’ I said. ‘Father didn’t drink so much. He had some little work at the docks, and though he wasn’t ever a kind man, he weren’t cruel to me. Since his wanting to hurt me came on at the same time as his drinking, I naturally put one as the cause of the other.’ (p.36)

Mary believes to hate her father will be useless. What she felt when she was a child actually was not hated but a simple, pure and clear disappointment to her father. As Mary grows up, she realizes that every cause is followed by an effect. To put it in to a positive thought, she sees that if she does not have that experiences nor leaves her house and her father, it might be impossible for her to have a life like now. Mary feels that her father is the one who brings sadness in her heart. However, because of her father’s treatments in the past she is happy now have her good place and people around. One of them is someone like the cook who can advise Mary about how to be a good gardener. The cook is also simple about herself and tries to find happiness in doing her work and knowing her place (p.36). From her belief, it can be seen that Mary has a positive thought about her father, no matter how cruel he treats Mary.

So I feel my father made me thus, or left me thus, with this sadness which has been hard to bear and will likely never leave me no matter what fortune I have, and it sets me apart from my fellows who seem never to know it (p.36).
Sometimes Mary feels that she cannot forgive her father. However, she realizes that she has to accept her destiny and her way of life. Mary cannot regret what she is now because she cannot change her past life. Mary confesses that there are times when she will not give up the sadness and darkness because it seems to be true that it is part of how we must see life if we are to say we see it. Therefore, it has to do with our being alone and dying alone, which we all must do (p.36).

Now as a housemaid, Mary has been working for ten years. During these many years Mary has seldom really thought on her past and has tried to put it behind her. Going on her work, she sees that there is no good in brooding on things that can never be changed.

Mary can relate her experience to the learning process of life. She believes that her past life influences her future. At present, when she feels that it is safe to live as a housemaid she accepts it as a consequence of her way of life.

So it seems to me that many people, especially gentle folks, spend a great deal of money and, all their time trying to push all sadness from their lives, which in my view they can never do, because it is there, no matter how well off we may be in this world, and it just mun be got through. I see I have this patience to wait it out, and the truth is no matter how dark I feel I would never take my own life, because when the darkness is over, then what a blessing is the feeblest ray of light!’ (pp.36-37)

From the quotation above, it is shown how Mary is an optimistic person. She has patience to wait the hidden meaning behind her sorrow. The most important thing is that Mary has hopes because she believes when the darkness is over, then a blessing comes.
4.2.2.3. In Being Sensible to the Needs of Others

In adulthood, sensibility to the needs of others is shown from one’s self-concern that deepens and usually constricts the direction of personal interest of others. In the novel, Mary’s emotional maturity can be seen through her sensibility to the needs of others.

Mary is a caring person. She cares about the master, she cares about Annie and she cares about the cook. When she knows that master makes himself ill from too much study and hardly touching his food, she feels a little sad. For two days Master does not leave his bed. The cook says that Mary knows how to ‘bring him back’, as she put it, by starting him on soup, eggs and weak tea and then gradually bringing him to more solid foods. Mary thinks that cook’s method is a good one and in a few days Master is recovered and about his usual routines. Mary tries to help Cook. One morning as Cook and I are peeling ‘tatoes, Mary speaks to her about the garden, and Cook agrees to make a yard of herb (p.31). That is Mary’s idea to plant kinds of herb that has a beneficial function for body health especially her Master’s health.

I didn’t mind him and was glad enough to have my hands filled, as I felt worried about Master and it seemed to me that in doing my part to keep his house running smooth, I might help him to recover his strength (p.31).

Mary does not mind about what Mr. Poole says to her. In that situation, Mary decides not to pay attention to what Poole may think after he knows the moment Mary talks to Master for a long time. All she wants to do is taking care of the Master so that he can recover from his illness as soon as possible.
At the time Mary meets the master, she always thinks that the master wants to know more about her. When her master sees her and his expression is very kind, she could not repress her willingness to share about her feeling with him.

There was something in his tone that wasn’t pleased and I felt so taken a back by it that I didn’t speak, but stood there staring at his back until he turned in his chair and looked me up and down, his face set in that expression of kindly interest that always touches me to say what is in my heart,… (p.43).

Mary’s caring about her Master is shown from her conversation with master. Although she says in a strong speech, it does not mean that she is angry with him. Mary simply wants him to know that she worries about his health. Mary says that she does not wish for some other life than the one she has that is serving her master.

‘I’m sorry, sir,’ I said. ‘I speak out because I can’t bear for you to think I’m wishing for some other life than the one I have. If I chide you, it’s only that I worry for your health – we do all of us, when you close yourself up and do without food or sleep for days on end’ (p.43-44).

Mary also cares about Annie. Mary’s speech shows that she can feel what Annie feels. In Mary’s eyes, Annie is a good girl and a hard working person. Beyond that fact, Mary sees that Annie has an uncomfortable life. Mary can see her sadness especially when Annie is sleeping.

Annie is a good girl and a hard worker, but I believe her health is not good as whenever we’ve a free moment she is asleep and seems to have no life but working and sleeping, which is sad (p.26).

Mary is a caring person and it can be proved from the fact that she is a helpful worker. Although the entire housemaid and the worker inside the house have their own kind of job, Mary often times helps her mates such as Annie and Cook.
Then I was busy in the kitchen, helping Cook, lying out the platters and silver, stirring the pots as she directed and handing all manner of things…

After that we was all busy for more than an hour clearing up, and I help Annie scour the pots for which she was grateful (pp.175-176).

The most touching part of Mary’s life is when she knows that her mother is dead. Mary left her mother since she was ten, after the mother could escape Mary from home. After that, Mary does not know about her mother. Mary’s full days working are not enough to visit her mother until she gets a message that tells about her mother’s death. Knowing it, Mary is very sad. She wants to have an appropriate burial for her mother because her mother never lives happily. Although it is too late, all that Mary can do is burying her mother in a good way.

I read it quick and felt saddened and angry as well, for I knew Mr. Haffinger meant Marm owed him money, otherwise he would not have bothered himself to let me know of it, and also I felt very confused by his message, for I could not tell how long Marm had been gone or what he had done with her and I wanted to her to have a proper burial as she had not had a proper life (p.143).

It can be concluded that Mary is a caring person. She does not do it for her benefits but she always thinks about other people. She realizes that although she is just a poor housemaid, she can be the one that other people can rely on.

4.2.2.4. In Dealing Constructively with her Frustration

One of the major signs of maturity is the increasing ability to delay the gratification of psychological needs and to control or tolerate disappointment, deprivation, anxiety, and frustration in general. Mary’s anxiety appears several times in her life. She needs to control herself particularly her emotions so that it cannot
disturb her works. For example, when Mary hears strange footsteps in the alley and she feels like always coming for her and each step fairly calling her name. The way Mary deals with her frustration is by keeping her awareness and forcing herself to work. Mary tries to accept the reality that she cannot turn back the time and change her past to be a good history.

So I had to force myself back to my work and just let the tears run with all the other water I had about me, which they did and quite freely. I thought on Master and how his notice of me has stirred up all this confusion, sadness and dread, all feelings I thought I had put to rest, and how it is doing me no good at all, yet I think I cannot undo what’s been done, nor should I try (p.38).

Mary never stops trying to manage her emotion not to be trapped in her sadness deeply. The impact of having a trauma can be difficult to trust others. It can influence Mary's relationships in her adulthood. Mary is described as a woman who can trust her Master because she knows that there is something similar in both of them. Mary feels that her Master knows her feeling better than the other. That is why, according to Mary, the Master wants Mary to write her history because she thinks their souls are the ones who know the sadness and darkness inside.

And this is truly something I see in master and why I am so drawn to serve him and what I think he mun see in me, and why he has wanted to look into my history, because we are both souls who knew this sadness and darkness inside and we have both of us learned to wait (p.37).

Another clue of Mary’s struggle in dealing with her frustration is when she knows that somebody is climbing up the steps between the kitchen and master’s bedroom. Knowing it, Mary’s palms become wet and her legs are so weak so she tries to be calm by breathing in and out very slowly.

Someone was climbing up the back steps, not to our attic but below that, between the kitchen and Master’s bedroom. The house was that quiet and still, I could hear the floor boards creak like thunder. I heard a step, then another, then silence. My palms
were wet and my legs felt so weak, I thought perhaps I’d been dreaming and somehow carried it over in to walking, and as I heard nothing else, I made myself calm by breathing in and out very slow (p.39).

If an adult becomes able to cope with the problems and solve it, she or he advances toward the attainment of maturity. It can be seen when Mary writes story to express her drives and emotions without hurting others or herself. Mary keeps at her writing for two reasons. The first is she feels easy to write what she does not say, especially for another who does not care enough to hear her history. The second is that if Mary writes it now, then it cannot be denied in the future. It perhaps can help her to find out that her childhood is not so bad. She will use her book to serve as memory.

My fear of him is gone and in its place anger, which fills my head so at times I can scarce find my way about. So I keep at my writing, for two reasons: one that it eases me to write what I do not say, for no-one cares enough to hear it—that I do remember and, though I do not hate him I do not forgive him; and second that if I write it now, then it cannot be denied in future. Will I ever be myself so muddled that I will soften the long horror that was my childhood and tell myself perhaps it was not so bas? Let this book serve as my memory (p.172).

To draw a conclusion, Mary is said to be mature emotionally. Although her experience causes such terror in her life, she can deal with it. Mary’s frustration, then, does not destroy her life because she is able to cope with it and solve the problems that occur. Mary can tolerate her anxiety and frustration as well as she learns to express her feelings without hurting other people or herself.

4.2.2.5. In Willing to Assume Adult Responsibilities

A young adult has to develop her or his abilities and advance her or his readiness to assume personal responsibilities pertaining to her status, duties, and obligations. As a housemaid, there is no doubt that Mary’s job is closed to hardships
and dirty things almost all the time. Mary works every day from the early morning until the night with a half day off each week. She is forced to do jobs given to her. It takes her energy so much.

All day I had a heavy work: carried up coal and water, scrubbed the kitchen floor out on my knees, cleaned the pantry, polished the silver Mr. Poole had left and took up the rugs in his parlour, but couldn’t hang them out for the rain. So I took them all and hung them in the backyard where there’s an overhang… (p.20).

Mary’s thought shows that she realizes who she is. With her weaknesses and her condition, she tries to do her job as best as she can. There is no special treatment for one of the servants to do their duties in the house. Besides, all of the servants should follow the rules according to what Mr. Poole asks them to do because he is the servants’ coordinator.

…But my shoulders and arms are strong, from the heavy work I do, especially getting the coal up, and it gave me a little pleasure to see that though I am small, I do look strong and healthy (p.88).

Related to the Victorian era when woman is less important more over those who come from the lower class in society, Mary works under the rules. It shows that Mary is a submissive person because she does not want to get troubles.

I worked and worked, scrubbing hard, sloshing through the filthy water to fill my buckets, going round the house and in through the area, so many passers-by saw me hurrying along in my bare feet and skirts tied up, than I had to use half a bucket on my feet at the front step before going back in I was waiting for my spirits to lift with the dirt, but they would not (p.37-38).

In the master’s big house, Mary does not work only in one part of the place. She has to work in the kitchen, sometimes, serves her master in his room and some other times she cleans the library.

Another clue is also revealed from the direct comments of others. Among the other under housemaids, Mary has conversation with master more frequently.
‘How do I what, sir?’
‘Live as you do. Always at your work, day after day, never complaining, but not like so many, not like a dumb animal in harshness, but always so quick with an answer, so calm, so observant. I have the feeling you don’t miss much, though you say a little’ (p.121).

From the master’s comment about Mary, it shows that she always does her job sincerely and full of responsibility. According to her master, Dr. Jekyll, she never complains about her job.

Anytime Mary feels tired and bored with her daily working, she has to force herself back to her work and just lets the tears and sweats run. She thought on Master and how his notice of her has stirred up all that confusion, sadness and dread, all feelings she thought she has put to rest, and how it is doing her no good at all, yet she thinks she can not undo what’s been done, nor should she try (p.88).

Thus, it can be concluded that Mary is a hard working person. She does her duties and never expects too much of what she should not get. So has Mary a willingness to assume her responsibility as an adult.
CHAPTER 5

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two main parts. The first part states the conclusions. They are drawn from the discussion in the previous chapter. The second part is suggestions which contain suggestions for the future researchers and suggestions for English teaching learning using a literary work. The suggestions provide the implementation of a literature work in teaching reading and speaking.

5.1. Conclusions

There are two main points that are concluded based on the discussion in chapter four. The first is the description of Mary’s character. This description is based on theory of characterization suggested by Murphy. From the theory, there are five methods namely reaction, past life, conversation with others, thought, and speech that are applied to describe Mary. Through those methods, I find some of Mary’s traits. One of them is being smart. Mary’s other trait is being inferior. Mary is also a trusty person particularly for Dr. Jekyll since she devotes herself to serve him. Other than that, Mary is an introvert person who is described through her reaction in showing her shameful feeling. Mary is also indicated as a fanciful person. This is because Mary has fancies that, for instance, someday she will have a big garden to take care of and get a special treatment from her master.

The second answer is related to the description of Mary’s emotional maturity. It deals with the way she controls her emotions since Mary has a traumatic
experience. Mary has a trauma from child abuse she has ever suffered. The abuser is her father. Mary’s abusive childhood becomes the main aspect that influences her struggle in controlling emotions.

Mary’s emotional maturity is described on how she becomes an interdependent woman. It can be seen from her efforts to fulfill her needs and her ability to cooperate with other people. In having a positive outlook on her bitter experience, Mary tries to view her life positively. It can be seen from her thought that individual will live stronger and appreciate very much what life gives to her when no-one seems to ignore. Another proof that shows her emotional maturity is through the way she is being sensible to the needs of others. As a housemaid, Mary is described as a caring person. In dealing constructively with frustration, Mary struggles hard to be assertive anytime anxiety comes to her days. Mary’s emotional maturity is described also in her willingness to assume adult responsibilities. With limitation in herself, Mary tries to do her duties as a good housemaid by working hard and never complaining. Therefore, Mary’s struggle to attain emotional maturity automatically influences her personal traits development. Mary keeps her positive traits, which are being smart and trustworthy. On the other side, Mary’s negative traits namely being inferior, introvert, and fanciful develops time by time to decrease and she tends to produce positive things. In brief, Mary uses her abusive childhood as a positive encouragement to improve the quality of her life.
5.2. Suggestions

This part covers two sections. They are suggestions for future researchers on the novel *Mary Reilly* and suggestions for English teaching learning using the novel *Mary Reilly* that will focus on two skills, namely reading and speaking.

5.2.1. Suggestions for Future Researchers

There are many topics that can be analyzed in the novel *Mary Reilly*, particularly from the psychological point of view. In this study, the researcher has already analyzed the emotional maturity as described through the major character, Mary. This emotional maturity relates closely to Mary’s abusive childhood that remains traumatic feeling in her adulthood.

Therefore, for those who are interested in analyzing this novel, the researcher suggests to make a further study from different point of view. The next researchers may look deeply at other psychological aspect that can be analyzed, such as Mary’s personal conflicts as a housemaid and the influence of Dr. Jekyll toward Mary’s character development. Criticism on social class difference especially women’s position in society is another possible point to analyze further. It is because the setting of this novel is in Victorian era where the upper, middle and lower class system still exists. For this reason, sociocultural-historical approach is suggested for the future researchers.
5.2.2. Suggestions for English Teaching Learning

A novel as an example of literary work can be used to teach English as a foreign language. By using a novel, the students can get plenty advantages in developing the linguistic knowledge as well as broadening their knowledge on the culture of the people using the language which is reflected through the whole story. Learning a language means learning both the spoken and written language, including the culture where the language is used. Related to this, literary texts such as texts that are taken from the novel are very beneficial to be used in order to open different interpretations of the students. Various opinions among the students in understanding the texts will result in active interactions. Therefore, literary text is effective to develop an active language teaching and learning process. In the implementation of literary text in English language teaching the researcher provides an application of the novel *Mary Reilly* which focuses on two skills, reading and speaking for the Students of English Language Education Study Program.

5.2.2.1. Implementation in Teaching Reading

Reading is one of the important skills that should be mastered by the students. It is because they will always find this kind of activity in their daily life. By reading, the students have the change to learn new information and to gain different interpretations and explanations.

For this importance, successful reading skill is not only valued in learning English but also in learning in any content classes where reading in English is required. One of the crucial thing in achieving a successful learning English as a
foreign language through reading is the material selection. In selecting the text material, the lecture should choose an interesting topic for the students to read but not too simple neither too difficult for them to understand the language presented in the reading text. Thus, the students are motivated and challenged to read the text, comprehend it, and do the tasks given easily.

In this study, the researcher uses the novel *Mary Reilly* to teach reading for fourth semester students of English Language Education Study Program. The researcher will give the comprehensive questions so that the students can have high understanding about the novel.

There are three phases in reading activity for fourth semester students of English Language Education Study Program. Those three phases are:

1. Pre-reading phase
   
   In pre-reading, the students are directed to what they are going to read through some questions related to the passage given by the lecturer. This activity stimulates the students’ interests and gives them background knowledge about the passage taken from the novel.

2. While-reading phase
   
   In this phase, the students are guided through the text by focusing on ideas and characters in the text and reading strategically and purposely. During this activity, the lecturer presents some questions related to the text.

3. Post-reading phase
In post-reading, the students are being asked to perform some activities. It aims to ensure that they really comprehend the text. Therefore, the lecturer provides other task related to other skills such as writing, which is usually involving their own knowledge, experiences, or feelings toward the content of the text.

5.2.2.2. Implementation in Teaching Speaking

Speaking is one of the important skills in learning English. In our life, this is a basic communication between human beings. By doing this, human beings can express what they are thinking of, such as express their feelings, ideas, or opinions using a language.

The purpose of teaching speaking is to stimulate students to speak. There are several activities to practice speaking, for example discussions, speeches, debates, conversations, and role plays. The lecturer’s task is to create good materials for the students so that it can attract their interests and motivate them to be eager in participating to speak up their thoughts through the speaking activity.

The speaking activity for the fourth students of English Language Education Study Program suggested in this study is group discussion. This activity encourages students both in developing their idea and challenging to perform their speaking ability. In other words, during this activity, hopefully, through small group, everybody is willing to speak up and deliver their opinions freely. At the end of this activity, the students must be able to present the result of the discussions in front of
the class. This also aims to share the result of group discussion. There are some procedures that can be used in teaching speaking by using group discussion:

1. The lecturer asks the students to work in groups. One group consists of four students. The amount of the groups and duration of performance are considered to the time allocation of the lesson.
2. The lecturer introduces some topics and asks the students to select one topic for their group.
3. The lecturer explains each of situations given and the rules on how the group discussion will be conducted. Each group must present the pros and cons about the topic given.
4. The students must discuss the topic in their own group using target language.
5. Each group must provide strong opinion and they must have the same chance to speak.
6. The students must summarize the result of their discussion and report it in front of the class.
BIBLIOGRAPHY


Sources from the Internet:

Customer Reviews
Appendix 1

About the Author

Valerie Martin is best known for her novel *Mary Reilly* which is written in 1990. In addition, Martin acclaimed novelist and 2003 Orange Prize Winner for *Property* (Doubleday 2003).

Born March 14, 1948, in Sedalia, Missouri, Valerie Metcalf was the daughter of a sea-captain John and his wife Valerie Metcalf. The Metcalfs lived in Missouri for three years before returning to New Orleans, which was the home of Valerie’s mother. Valerie attended Mount Carmel Academy then graduated with a Bachelor of Arts in Education from the University of New Orleans in 1970. She was married the same year to Robert M. Martin, an artist, on December 10, 1970, and had one daughter, Adrienne. Valerie obtained a Masters degree from the University of Massachusetts in 1974. In 1984, Martin’s marriage ended in divorce. She later married James Watson and is currently residing and teaching in upstate New York.


Most of Martin’s early literary works have settings in New Orleans. From *Love: Short Stories* to *A Recent Martyr* then returning to a New Orleans milieu with *Property*, Martin uses her familiarity with the deep south to create fictional
characterizations through her research. Her novel, *Set in Motion* depicts the experiences of two women who work for the department of welfare. The Italian culture also inspired Martin’s work depicting the life of St. Francis of Assisi. This work could have also stemmed from her roots in New Orleans when Martin won an essay contest for her work regarding the *Virgin Mary*.

Adapted from:

http://www.jimandellen.org/gmuhome/stevenson.martin.model.html

(accessed on December 18, 2005).
Appendix 2

The Summary of *Mary Reilly*

The story begins with a bitter episode of Mary’s life. She is ten years old at that time. Mary’s mother is a worker and Mary’s father is a drunk. Almost everyday Mary’s father abuses her. He locks Mary up in the closet and clawed by a massive rat picked off the street. It is horrifying and infuriating at the same time. As a result, Mary’s hands and neck become scarred and horrendous-looking. This situation is mainly caused by their poor living that often stimulates Mary’s father to torture Mary as an expression of his high tempered emotion. Mary’s mother cannot help her out because she is too afraid. Luckily, Mary’s mother is able to escape Mary one day and Mary starts to look for jobs.

The next story tells about young Mary, 22 years old, who finally finds a job as a housemaid in the house of a doctor named Jekyll. Mary is different from other servants because she can read and write. Jekyll often invites her to have conversation and lets her read his books in library. Mary also shares her unpleasant experience by writing journals. She lets her master know about it. This situation, in facts, helps Mary to express her feelings and how she views her life. Mary, then, is trapped in romantic feeling to Jekyll as she realizes their close relationship. However, she represses her feeling because they have different social class.

Mary works hard and she loves being a housemaid of doctor Jekyll. She feels comfortable in her station. However, her life seems sorrowful anytime she remembers about her childhood, her father and limitation within herself. Mary never
gives up with her situation and everything that disturb her from peaceful thinking she has. Mary tries hard to control herself especially her emotion to overcome the problems related to her abusive childhood and her traumatic feeling because of her abusive father to live better and to be happy.
LESSON PLAN TO TEACH READING

(Reading Using Literary Work)

Subject: Extensive Reading II

Level of the students: 4th Semester of English Language Education Study Program

Time Allocation: 2x50 minutes

Material: Mary Reilly, pp. 9-22

<table>
<thead>
<tr>
<th>Basic Competencies</th>
<th>Achievement Indicators</th>
<th>Learning Experiences</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>- Answering some questions given before reading the text.</td>
<td>- The students answer the questions individually</td>
<td>Handout</td>
</tr>
<tr>
<td></td>
<td>- Discussing the answers of several comprehensive questions.</td>
<td>- The students work in groups of three to discuss the answers of several questions given</td>
<td>Mary Reilly pp. 9-22</td>
</tr>
<tr>
<td></td>
<td>- Answering questions that require students to connect the text with personal opinions</td>
<td>- The students answer the questions given in the written form on a piece of paper</td>
<td></td>
</tr>
</tbody>
</table>

Evaluation: The students’ competence is evaluated during their discussion and answer session.
Material

Pre – reading

1. Have you ever heard of child abuse?

2. What is child abuse?

3. What are kinds of child abuse do you know?

While – reading

Read the text carefully in order to find out the answers of the questions below:

1. Who is the main character in story? How is he/she described?

2. What is the major problem that is faced by Mary? What is the cause of her problem?

3. If you were Mary, what would you do when your father tortured you?

4. What kind of child abuse does Mary experience?

5. In your opinion, why does Mary become a housemaid?

6. In your opinion, is Mary happy working as a housemaid? Show the proof!

7. According to the text, how does Mary feel toward her own father? Explain your answer and find some quotations to support it!

8. Who is Mary’s master? How is he described?

9. In your opinion, how does Mary feel toward her master?
Post – reading

In your own words, write, at least half of page to describe how you feel if you were in Mary’s position and what would you do to deal with your traumatic experiences caused by your abusive father.
Appendix 4

LESSON PLAN TO TEACH SPEAKING

(Group Discussion)

Subject : Speaking IV

Level of the students : 4th Semester of English Language Education Study Program

Time Allocation : 2x50 minutes

Material : Mary Reilly, pp. 35-36, 54-55

<table>
<thead>
<tr>
<th>Basic Competencies</th>
<th>Achievement Indicators</th>
<th>Learning Experiences</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaking</td>
<td>- Stating some expression of giving and receiving opinions, preferences, arguments, and advices</td>
<td>- The students show expression of giving and receiving opinions, preferences, arguments, and advices</td>
<td>Mary Reilly pp. 35-36, 54-55</td>
</tr>
<tr>
<td></td>
<td>- Finding some utterances expressing opinions, preferences, arguments, and advices used in group discussion or in the passage.</td>
<td>- The students find expression of giving and receiving opinions, preferences, arguments, and advices</td>
<td>Function in English</td>
</tr>
<tr>
<td></td>
<td>- Using some expressions of giving and receiving opinions, preferences, arguments, and advices</td>
<td>- The students sit in groups of four and practice the expression of giving and receiving opinions, preferences, arguments, and advices</td>
<td></td>
</tr>
</tbody>
</table>

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
- Performing the expression of giving and receiving opinions, preferences, arguments, and advices

- The students discuss the topic given by stating some reasonable arguments and report the result of the group discussion in front of the class

Evaluation

1. Observation : Lecturer observes the students’ active involvement in speaking during the group discussion session and their response to another member in group.

2. Material evaluation : Students’ group discussion result toward the topic given and their presentation in front of the class.
Material for Group Discussion

1. Situation

a. And I thought of Master who was so kind and thoughtful today, not distant as he used to seem before we had our talk and he read my history, and I remembered the question he had asked as to whether I hated my father for his ill use of me and how I had failed to answer it and Master had not pressed me, for he must have seen what I now understood, that I hadn’t answered because I don’t know the answer (pp. 35-36).

Based on the quotation above, discuss the question below in your group!

If you were in Mary’s position, would you forgive your father? Give your opinion with reasonable arguments!

b. He put down his glass and peered at me another moment, so that I thought he was trying to read my character. Then he went to his writing desk, and took out an envelope, which he tapped against his palm as if still weighing whether to give it me or not. ‘I want you to deliver this letter for me, he said.’ It must go by hand on that day. And no-one must know of it—not Mr. Poole, not Annie, you understand’. Master watched me closely as I turned it over and read the address. I struggled to keep my face from showing what I feel, for I knew exactly where it was and I wondered how Master even knew of such a street. No gentleman could have any business at that address as could do anything but being ruin to his name (pp. 54-55).
Based on the quotation above, discuss the question below in your group!

If you were in Mary’s position, would you take that secret job from the Master? Give your opinion with reasonable arguments!
2. Some Language Expressions that can be Used in a Group Discussion

a. Giving opinions

I think… From where I stand
As I see it… As far as I’m concerned
I’m convinced that… I reckon…
In my view/opinion… I believe…
To be quite/perfectly frank/honest… If I may so…
With all due respect… Personally, I consider…

b. Giving reasons

(Well), because… … so that…
The reason was that… But the point is…
The reason was that… If I could explain…
I think…is right/justified for the following reasons:…
It’s like this; You see… I think…warrants/justifies…

c. Agreement

Yes, I agree… You’re so right
I couldn’t agree more Right/Yes
I think I’d accept… I’d go along with you/that
I’m exactly the same opinion as…

d. Disagreement

(Oh,) I don’t agree I disagree
No, I don’t think… I don’t think that’s right
That’s not the way I see I don’t see why
I see things rather differently myself
It wasn't the first time I'd been shut up in the closet. If closet
isn't too grand a word for the little cupboard under the stairs.
I was ten and small for my age but had to fold myself up
into a painful crouch to fit into the narrow, dirty space and
that was always part of the struggle, getting me to fit, which
was part of his pleasure I've no doubt.

That time I didn't struggle but tried to get in place as
quick as I could. He was in a rare temper and I feared he'd
have my life if I didn't look sharp about doing as he said. I'd
broken a cup, trying to wash it, and then hidden the pieces,
which he'd found of course, so besides being a careless,
louish girl. I was a liar too and probably a thief. Marm was
at her work so there was no hope of help there, not that she
ever dared cross him but sometimes when she was about he
grew easier on me. He'd slapped me once and pulled me
about by my hair before he lit on the cupboard. When he
opened the door, shoving and shouting at me, I crawled in as
best I could, eager to be out of his hand's reach, and as I was
folding myself up so that he could close the door I caught his
eye and my heart sank for I saw the ease of my punishment
didn't please him and he'd had a glance of the silly figure he
cut, a grown man taking on a child, and this had redoubled
his anger and there would 'be hell to pay for me.

Then, it was dark and no air. I screamed because I
couldn't help it. I heard him pull out the chair at the table and
take his seat there, guarding me. 'Please,' I begged, 'let me
out. I won't ever be so wicked again.'

But he didn't make a sound and that made me anxious
as it meant he were thinking. I put my forehead against my
knees and tried not to scream or beg as I knew when he was
quiet like that it would do me no good.

Then I heard him get up and leave the room. I heard
the door to the alley behind open and then close. I pushed at
the cupboard door but it was hopeless there was a good lock
on it. the only one in our two rooms that kept anything in or
out. worse luck for me. I thought he might have gone out to
the gin palace and I set myself to a good long wait, possibly
until Marm came back, so long that the thought of it brought
tears to my eyes.

But after a little while I heard him come back in, pull
out the chair and sit again. 'Sir.' I called out, 'may I please be
let out now.'

For answer I heard that low, sick laugh he had
sometimes, when he'd had so much liquor he didn't
remember the next day what he'd done, and it made me
tremble as I knew this meant the very worst for me. I wished
I had not spoken, to remind him I was still at his ease.

After a few minutes I heard him get up again and
come to the door. Then he was standing in front of it,
laughing in that way I could hardly bear to hear. and I didn't
know what to do, beg or be silent. He said, 'Mary, I'm
opening this door, but if you know what's good for you, you'd
best not move.' The door opened and the light from the lamp
confused me so I couldn't see. Then he leaned towards me
and I saw he had a little hessian bag with a string drawn at
the top. Perhaps there was a few inches between my
knees and my head, for I was looking up at him, trying to
Plagiarism is an act not worthy of praise.

Think what I had best do, but before I could out much of anything he'd stuffed the bag in with me, saying, 'Here's summat to keep you company,' and then the door was closed again.

There was another black moment while I tried to understand what it I had to fear next. I knew at once that there was something in the bag, that it was meant to harm me, but what it was my childish imagination couldn't conjure. Then I felt it moving and knew it was some animal, no doubt as frightened as I was. I'd only a thin skirt on, which I had pulled down over my knees as best I could, so it wasn't long before the creature began to work its way through the two thin layers separating us in that narrow, breathless space. I felt a claw sink into my thigh and I pulled myself up rigid, as if I could make more room, but there was no more room to make and I think the rat sensed that as well as I. I knew it was a rat and where he'd got it. There was plenty to be had in the alleys nearby and often enough he'd brought me to whimpering by sending me out for a pint when it was dark and I had to pick my way among them.

So he'd put one of these rats in the bag and closed it up with me.

I could not speak, but I tried just to breathe and then I said, 'Sir, don't do this,' but I had only a whispering voice so he mayn't have heard me. The rat wasn't in a panic yet, but was gnawing at the cloth and I could hear it and knew in no time the bag would give out and my own skin would be next. I threw my weight against the door so I got one arm free a little and tried to push the bag down to my feet. I cried out 'Sir,' and I heard him laugh again. The cloth was giving way - I could hear it and feel the animal's snout moving against my leg but of course I could see nothing and scarcely move, so I was helpless.

I screamed. I felt the first bite at my ankle and I screamed for all I was worth, but after that I felt very little and only screamed because I could not stop screaming. Once it was out of the sack the creature was everywhere at once, crazy to get at me or a way from me. I couldn't tell which, and it could move about freely as I could not. I scraped and tore my arms against the walls trying to protect myself with my hands, and that's why, as you observed, many of the scars is on my hands.

After a long time in which I screamed and begged so that you would have thought a stone would be moved to pity, the door opened and the rat leaped out, scrambled across the floor to the door and back to the safety of the alley.

Or that is how I imagine it must have happened for I did not know at the time, nor did I know anything or anyone for some time to come, including my own marm who was so took when she came home and found me lying for dead in the corner with him asleep at the table that she did what I'd never have thought she had the courage to do - she called the constable and had me conveyed to the hospital at C______ where I lay in a swoon for many weeks.
Book One

This is the account I wrote for my master nearly a year ago, six months after I took up my post as underhousemaid here. I did so at his request, attending on those details which I thought would bring the incidents to life for him. I had sketched them to him the evening when he first remarked the scars on my hands.

It was a wonder to me that Master noticed my scars, as I was on my knees blacking the grate and black to my elbows, but he is an observant gentleman and perhaps he had noticed them some earlier time. He was sitting across the room from me in his leather reading chair, not even facing me but turned to one side and absorbed, so I imagined, in perusing some scientific treatise. It was at my work, waiting to finish up quickly, as I knew he'd be wanting the fire and also I don't like to do such work before Master, but he'd come in while I was at it and so I was obliged to finish.

I was getting up my brushes and blacking when, completely unexpected by me he said, 'Mary, I notice you hate some scars on your hands, and others near your ear just there. (I had reached up to touch the mark on my neck, leaving it, no doubt, smeared with black.) Would you let me examine them, please.' I was struck dumb, too terrified to move. I can remember now, though it seems a long time ago, even another time from what I am in now, that my first thought was to run.

But where, I thought, do you run from such a civil request from your own master. Yet I could not, I knew, do as he requested for shame of my dirt, and of myself, to be looked at by a gentleman, though I reminded myself he was a doctor and might have only a professional curiosity which he'd a right and reason to gratify. So I stood up very slowly, thinking hard at it all the while, rubbing my hands in my apron, wringing my hands in shame and I said, 'Sir, I'm ashamed to come close to you as I'm so black and it do travel no matter how I might try, to keep it from you.'

He didn't say a thing for a moment but closed his book and sat looking at me with such a patient, kind, thoughtful look, such as I would never expect nor even want from a gentleman, until I was fair in suspense for his next words. 'Go and wash, then,' he said, 'and come back when you feel you can approach me.'

I wanted to cry out, Ah sir, that will never happen in this life, but it wasn't my place to describe to him my place, if you see what I mean, and I told myself this sharp, that his request was not unreasonable and only my own cowardice might keep me from satisfying it. All this was crowding my head, but I did manage to say 'Yes, sir,' and scurry off down the stairs to the kitchen where I boiled the kettle and washed me as vigorous as a new bride. There was no mirror but Mr Poole had set out a bit of silver to be polished in the morning, so I took up one of the trays and scrubbed bed my face, making sure there was no black. Then I tucked my hair up in a fresh horsetail and changed my apron. My sleeves had a bit of black at the edges, so I rolled them back.

Mr Poole had gone off to his room and Auntie was already up in our attic, so I had the big, quiet kitchen to myself. It was cold, as the stove was out, yet I didn't feel anxious to return to the drawing room where Master sat waiting for me. How could I speak to him,
especially on the subject he had proposed?

So I stood for a moment, letting the cold and quiet sink in and remembering my place, as Mrs Swit used to say we must do when we feel uncertain, and she was right on that for I began to be calm and, seeing I had nothing to fear went up to Master with a good will.

When I come in he'd light the fire himself and was standing looking into it, nor did he turn to look at me, so I went right up until I was beside him, made a curtsey to get his attention and said, 'Sir?'

He turned to me, slow, I thought, as if he was having a conversation with someone else and must attend it to the last, and he looked at me close, as if it were of some interest that I should be there at all. This made me shy so I stepped back one and said, 'I've come as you asked me to, sir.' Then he come to himself and remembered all about me and again I saw that kind, tender look in his eyes as he took my hands and drew me near the little table with the lamp.

I was timid and would have pulled away but he had such a manner about him, being a doctor I imagine, as seemed to make it all right, so I went along and stood very still while he held my hands near to the light.

My right hand has more marks than my left, mostly on the fleshy part of my palm, then down around to my wrist. These he examined carefully, moving my thumb back and forth and tracing the thick white track there with his forefinger. While he was looking at my poor hands I took the chance to look at his, and a more refined, gentlemanly hand I think I've never seen. His fingers are long and delicate, almost like a lady's, and the nails are all smooth and trimmed evenly, so I thought here are hands such as should never know work, and I wanted to hide my own rough red hands away.

'These go very deep here,' he said, pressing near my thumb. 'Yet you have full use of your fingers.'

'I do now, sir,' I said. 'For a while I could not get that thumb to working but it come back. When the weather's changing I know it, but other than that I'm none the worse.'

'Let me see your neck,' he said.

I turned my head and pushed my hair up, though it wasn't really necessary as the cap held it in place pretty well. Master bent his eye upon the marks near my ear very intent for some minutes until I was wishing this would be, all over and I could go off to my bed. I knew what was coming but not why so I was puzzled and worried, but I stood still and said nothing until Master spoke.

'These appear to be teeth marks,' he said. 'Doubtless the bites of some animal.'

'That's right, sir,' I replied. 'And so they are.'

He touched the four marks that is close on my ear and his fingers was that cool and soft, I closed my eyes for a second, as I felt the blood rushing to my face. But Master didn't notice my state. He drew his hand away and stepped back so I recovered my self a little, but I could not look at him when he spoke.

'Judging from the size and shape of these marks, I'd say the animal was a rodent and rather a large one.'

'He were a big enough rat, that's true, sir.' I said. 'though I never saw him. He was heavy as a dog.

He made a sound I thought was a laugh so I looked up and found I was right, for he had still the traces of a smile about his mouth, though it was a quick one and gone already. Still his eyes smiled at me, but not with malice, so I felt bold to speak.

'Have I said something funny, sir?' I asked.

'Not what you said, Mary, but how you said it. You have a frank manner that is not without charm.

'I try to speak honest, sir,' I said, as I 've nothing to hide.'
'That's as it should be, Mary,' he replied. Then he turned and wept back to the fire where he stood with his back to me and his hands clasped behind. I waited in fear suspense. smoothing my apron like a schoolgirl. Then, as he seemed not disposed to say more, I asked, 'May I go now, sir?'

Without turning, to look at me he begun to talk, as if he was telling the fire about his concerns. 'Yesterday,' he said, 'as I was passing in the hall I noticed you were working in the library. Mary,'

'I was, sir,' I said. 'Only dusting it out.'

'Well, I locked in but You didn't see me.'

'No, sir. I replied. not seeing the trap I was being led into, I did not.'

'No,' he continued. 'You didn't because you were standing at the shelf looking into a book.'

I could hardly speak. so shocked I was to be caught out and ashamed too. But I found my voice and said, 'oh, sir, I do apolo- gize. It was a book that was lying open and I couldn't help but look into it and then, when I saw what it was I did stop to read a page or two.'

'And, what book was it, Mary?' he said.

I thought this was hard as I knew; he knew what book it was, as he had left it open, there being no one else in this house as would he looking into his books. 'It were a history. sir. 'I said, 'of the kings and queens.'

'And what did you think of it?'

'I thought it was a most interesting book, sir, and so well writ that I was distracted from me duties and caused you to be displeased, so now I don't think so well of it.'

He turned to me then and I saw that he m-as still mightily amused at something, which put me off as I was struggling not to burst into tears from the quizzing and didn't see any humour in it.

'I'm not the least displeased with you, Mary,' he said. 'I'm delighted to have a housemaid who can not only read but be distracted by Macaulay's style-

'I can read well enough, sir,' I said, 'and I do whenever I can, but servants' fare is mostly high-life novels, so I'm no student and have no way of judging what's good or bad except as it pleases me.'

'And you can write as well, I suppose.'

'Of course, sir,' I said.

'Then I want you to write something for me, Mary,' he said. 'Will you do that?

'If it's in my power I will try, sir, though I fear you'll find my way of writing too mean to be of interest.'

'I'll bear with that,' he replied. 'I want You to write me an account of the manner in which you came by this rodent. That you could be so badly bitten and not have seen the animal has piqued my curiosity.'

'It was in a closet, sir, and it was black as Egypt, that's all the mystery there is to that.'

'And why were you in a closet, Mary?'

'It were a punishment, sir.'

He took in his breath a little, as if I'd said something that confirmed him in his thought. 'Write it out for me, then, Mary. As you can,' he said. 'And bring it to me here tomorrow evening, so that I may read it at my leisure.'

'I'll do my best, sir,' I said.

'Good. then. I know you will.' He turned back to the fire and took up his fire-gazing, which he does more than any man I've ever seen. The fireplace in our drawing room is a big one and puts out enough heat to roast a haunch in my view, but Master is thin-blooded, as gentlemen are I suppose, and don't mind the heat. I stood there watching him, thinking how odd it was that he should want me to write on my own history, but I couldn't find any harm fit it and already I was thinking just how to start that would make it interest
ing to him. Then I come to myself and said, 'Sir, may I go now?' and he said, 'Yes,' without moving a muscle but his mouth, so I ran out of the room and along the hall to the back stairs. Then I went up to the attic very slow, as if I didn't want to set to the top, milling over the whole business.

I'd have to get up an hour early as there would be no time to sit during the day, though I thought I might get in a little at tea if Mr. Poole didn't come up with some errand or chore, as is often the case. At last I got to the room, undressed in the dark and climbed in with Annie, who was dead asleep and didn't even know I was there.

I lay thinking about Master, who was down below me in his drawing room, gazing at the fire no doubt and thinking Lord knows what. Then I fell on thinking of his cool fingers against my neck, which was a thought I knew I had no business to be entertaining and I gave myself a talking to on the subject of a servant's foolishness and how wrong it is ever to have fancies outside one's station as it always leads to misery, as I've observed myself often enough, and in the midst of lecturing myself I fell asleep.

It was hard to get up the next morning because it was so rainy and dark, but I knew I had my writing to do and with the rain there would surely be no time to do it during the day as Mr. Poole is always in a state when it rains (which is much of the time) and seems to have a passion for sending those under him cut in it and Chen fussing if a bit of mud comes in the door. So I got myself out of bed and wrote up my story as best I could. Annie woke up and spoke to me in the dark (I was working by candle as we've no lamps in our room) but I told her I was just at my journal, which I do keep for my own pleasure, so she thought little of it and went back to sleep. Annie is a good girl and a hard worker, but I believe her health is not good as whenever we've a free moment she is asleep and seems to have no life but working and sleeping, which is sad.

All day I had heavy work: carried up coal and water, scrubbed the kitchen floor out on my knees, cleaned the pantry, polished the silver Mr. Poole had left out and took up the rugs in his parlour, but couldn't hang them out for the rain. So I took them all and hung them in the backyard where there's an overhang, and while I was beating them I saw Xmaster cross the yard to his laboratory, his head down and his shoulders slumped as if he was being trod on by the rain.

I was behind the carpet, so he didn't notice me, though I kept beating at it, making a thudding sound. Yet he didn't look my way. When I saw him I thought I might sing out that I'd done as he asked and would bring it along in the evening, and many other thoughts, and something about the worried, tired lock of Master as he hurried along to be at his work (which Mr. Poole says is very scientific and important, not like a common doctor who sets bones and tells sick folks they must stay in bed, for Master sees no-one and is interested in the cause of things, not how to tinker and mend, as Mr. Poole says), something in all this kept me quiet and I even stopped my beating to watch him go by. He let himself in with a key (we are none of us ever allowed in Master's laboratory and sometimes I think we should be as surely it may need a cleaning such as he cannot do himself), but just before he went in he stopped and looked back towards the house with a look so sad, as if there was something there he was leaving and he wished he never had to go. He looked all up and down the house, but not at me as I was off to
the side in the overhang where the two wings come together, and then he went in and closed the door.

So I worked all day with the thought of giving my writing to Master in the evening like the promise of a fine day out before me and I thought over my writing to see had I left anything cut or said anything too crudely so that he would be offended. But at dinner Mr Poole told us that Master was taking his meal in his cabinet, as he does sometimes when he is working hard; and there would be no need to lay the fire in the drawing room, so once the dishes were put up we could all be off to bed. Mr Braddon asked leave to go to his mother’s in P Street, as she is ill and has no one to look in on her, and so he got consent and went off directly. I sat with my beer after everyone had got up, trying to think of a way to see Master without telling Mr Poole reason, for though he never said it, I felt he wouldn’t want Mr Poole to know we had our conversation the night before and also Mr Poole is very disapproving of the servants ever speaking to Master, or calling themselves to his attention in any way as he says Master should never be distracted from his work and that he is always working in his head even when he looks like he’s at rest, which is surely true.

Mr Poole was at the sideboard making up Master’s tray and complaining that he had to go into the cellar for a bottle of claret which is Master’s particular favourite and Cook had served up the plate too soon so the food would be cold. I thought this were an opportunity at least to speak with Master about how I should deliver my writing so I said, ‘Mr Poole, I can take the tray out now if you like and you can come behind with the claret’ But he only stopped and gave me one of his cold, dead looks, like a fish’s eye when you know it’s none too fresh and said, ‘Mary, you know Dr Jekyll forbids anyone but me to go to the cabinet door. I wonder you could forget this simple direction.’

So I just ducked my head over my beer and said I was sorry but I had forgotten. After he went off I said to Cook it seemed to me someone ought to in and clean for Master. She agreed with me and told me the side door and steps was a disgrace and every time she walked by them on the street she felt relieved that none of Master’s friends knew they belonged to our house (for the corner house comes between)- But I said, Master didn’t have much in the way of friends that I ever saw, except his solicitor Mr Utterson, who comes around now and then, but Cook said before I come Master sometimes gave large dinner parties and doubtless he would again when he was ready to take a rest from his work.

After we’d done up the dishes there was nothing to do but go off to bed and as it was ten and I was tired from my work I didn’t mind much, but I kept wishing I had some way to deliver my writing as I promised.

Then when I was in bed, I thought maybe Master doesn’t even remember he asked me to write out my story for him and it was just his whim at the moment so he wouldn’t have to listen to me tell it and he could have some quiet in his drawing room. This cast me down very much and I went to sleep feeling tired to the bones and sad, which shows what comes of wanting to be important and feel different from others in the same station.

The next morning I was washing the front steps when Mr Poole came out the door and spoke to me very coldly. ‘The Master has sent for you to come to the drawing room,’ he said, and I knew he was displeased.
pupil there, so I only said, 'It's where I learned to read, sir, so I'm grateful to you.'

This delighted Master, so his face broke into a smile, as if someone had given him a fine present; and he seemed almost shy to have me, thanks for he said, 'Well, Mary. So. That's very fine. Very gratifying to me. It seems remarkable really, that you should go to my school and end up in my house.'

Then I had such a mean thought it left me speechless, for it was this, that considering how rough the school was, it was a wonder I could read and had got so far as I have in the world, which surely even Master mun see isn't very far. So I said nothing, but wiped my sweating forehead on my sleeve and stood looking at Master across the dirt feeling all the world was standing between us and we'd no way ever to cross it, but also that somehow we were also two sides of the same coin, doing our different work in the same house and as close, without speaking, as a dog and his shadow.

Master's smile faded and we looked at each other a moment longer, me feeling no shame at my dirt, but rather proud. Then Master looked down at the shovel pressed in the dirt and said, 'Well then, Mary. Good luck with your gardening;' and he turned away and went into the house.

So I continued my digging but I felt strange somehow, as my work would come to no good end and the garden would never be as I was in my imagination, but only a poor stunted, unfitted place where nothing would prosper no matter how much Cook and I might try. And I thought of Master who was so kind and thoughtful today, not distant as he used to seem before we had our talk and he read my history, and I remembered the question be had asked as to whether I hated my father for his use of me and how I had failed to answer it and Master had not pressed me, for he must have seen what I now understood, that I hadn't answered because I don't know the answer.

I believe to hate my father would be to give in and make small my real feeling which is strong but not like hate, as that seems simple, pure and clean. Yet I feel that my father put this dark place in me that brings sadness on me unawares. When I should be happy to have my good place and such friends as I have and someone like Cook who can advise me on the way of gardening, and who is simple herself and finds happiness in doing her work and knowing her place. But for me, though I can get past it, there's often this darkness and sadness, unexpected and coming from things that should bring happiness, like the thought of the garden and the working in it with Cook, but then it rises up inside like a blackness and I really am in that blackness where my father left me, with no way out and nothing to do but wait until somehow there's some merciful release and I come to myself again.

So I feel my father made me thus, or left me thus, this sadness which has been hard to bear and will likely never leave me no matter what fortune I have, and it sets me apart from my fellows who seem never to know it. While I can't forgive my father, neither can I regret what I am, and we are times when I would not give up the sadness and darkness because it do seem to me true that this is part of how we must see life if we are to say we saw it, and it has to do with our being alone and dying alone, which we all must do. So it seems to me that many people, especially gentle folk, spend a great deal of money and all their time trying to push all sadness from their lives, which in my view they can never do, because it is there, no matter how well off we may be in this world, and it just must be got through. I see I have this patience to wait it out, and the truth is no matter how dark I feel I would never take my own
at last. 'How many know how you came by those scars on your hands?'

I drew my hands away, so surprised was I to hear Master speak of them. 'Only you, sir,' I said. 'It is not a story I care to tell.' I wanted to add that no-one had cared to know, which struck me as the wonder of it, but Master cut in quickly.

'I thought you could not tell it,' he said. 'It was for that I asked you to write it down.'

'Yes, sir,' I said. 'You were right in that,'

'Can I trust you, Mary?' he asked. 'As you have trusted me?'

Then I thought Master must be planning to give me a piece of writing on his own which did strike me as too fanciful, especially as it seemed so uncertain, and anxious about asking me. I hope you can, sir,' I said, 'in all things.'

He put down his glass and peered at me another moment, so that I thought he was trying to read my character. 'Yes,' he said. 'I think I can. Then he went to his writing desk took out an envelope which lie tapped against his palm as if still weighing whether to give it me or not. 'You have a half-day this week. don't you, Mary?' he asked, still looking at the letter.

'I do, sir,' I said. 'On Thursday.'

'I want you to deliver this letter for me,' he said. 'It must go by hand on that day. And no-one must know of it - not Mr Poole, nor Annie, you understand.'

'I do, sir,' I said. He held the letter out to me but I felt too timid to step forward and take it, though I was not curious to read the address I could not take my eyes from it. So we stood there a moment, very awkward, then Master closed the distance to me and I put my hand out not thinking, except as I might to stop him. When he stepped back the letter was in my hand.

Master watched me closely as I turned it over and read the address. I struggled to keep my face from showing what I felt. for I knew exactly where it was and I wondered how Master even knew of such a street. No gentleman could have any business at that address as could do anything but bring ruin to his name. That it was addressed to a Mrs Farraday, troubled me further. How could Master know of a woman who live in such a place as I knew this, to be?

'Can you deliver it, Mary?' Master said softly. I turned the letter over again so I would not have to look at it, then, feeling it was burning my fingers to hold. I opened my wrist buttons and slipped it up my sleeve 'Yes, sir. I said. 'I can certainly do it.'

'There will be no reply, other than a yes or no. This you can give to me on Friday, when you have returned.'

'Yes, sir,' I said.

'It's a matter of some importance to me,' Master said. I must be able to count absolutely on your integrity ... and Mary. he paused until I looked up and met his steady, calm gaze, 'on your silence.'

'Please, sir,' was all I could say.

'Then I am confident,' he replied. 'and now I put the business from my mind.' With that he turned back to the fire while I stood a moment looking. at his back, at his hair which is thick, silver and a little long for the fashion, curling over his collar, and I thought I would like to cut a lock of it. Then, shocked at my own strange whims. which it seems I never can control. I went out, closing the door quietly behind me.

It is very late and our house is asleep, but I cannot sleep. I lay beside Annie for hours, staring into the darkness having darkness, having such thoughts as leave me bitter and confused. I got up at
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI