AN IDENTITY CRISIS
IN HANRAHAN’S LOST GIRLS AND LOVE HOTELS

A Thesis
Submitted to Letters and Humanities Faculty
in Partial Fulfillment of The Requirements for the Strata One Degree

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ABSTRACT


The research discusses the identity crisis of main character on novel Lost Girls and Love Hotels. Here, the writer studied the novel and the main character of it as the unit analysis. Character as the intrinsic element and Erikson’s concept of identity crisis are used as the theoretical framework of the research. The method of the research is descriptive qualitative, which tries to explain about the intrinsic and character’s identity. At first, the research focuses on the main character of the novel, and then followed by analyzing the main character’s identity using Erikson’s stages of life.

The research is to find and understand the identity crisis toward character. This study has been based on identity analysis and exploration toward the main character on the novel. Erikson’s eight psychosocial stages of development show how individuals can deal with each stage and the impact on their lives. If an individual deals with the stages in a positive way she will experience positive effects towards their self esteem and their social environment. In this research, Margaret deals with these stages in a negative unresolved approach so that she can potentially create feelings of anxiety and discomfort, make resolution of further stages more difficult. By referring to the discussion, finally the writer concludes that the main character has failed to cope in each stage; it defines she experienced the identity crisis.
APPROVEMENT

AN IDENTITY CRISIS
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A Thesis
Submitted to the Faculty of Letters and Humanities
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for the Degree of Strata (S1)

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LEGALIZATION

The thesis entitled “An Identity Crisis in Hanrahan’s Lost Girls and Love Hotels” has been defended before the Letters and Humanities Faculty’s Examination Committee on March, 5 2009. The thesis has already been accepted as a partial fulfillment of the requirements for the Strata One Degree.

Jakarta, March 05, 2009

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, February 16 2009
Rahma Larissa
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The writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

Identity is the quality which identifies a person or thing. It could be the similarities or the differences that mark off an individual from the rest of people. To talk about our identity, it is a developing process of many kinds personality of an individual to continue a life.

In philosophy, the term identity concerns the conditions under which a person at one time is the same person at another time.\(^1\) It defines which individual characteristics are dominated by a person which is recognized or known. This process explains one’s status to others and themselves. Things that make them continue life are the actual identity which includes a sense of continuity, a sense of uniqueness from others, and a sense of connecting to them.\(^2\) It builds an identity formation which leads to personal identity and identity where the individual has some sort of understanding of him or herself as an individual.

The term identity can be seen also from psychological aspect which is more deeply identified through characters of individual. In that case, the writer chose novel as a literary study which consists of character element. In Britannica Concise Encyclopedia, novel is described as a fictional prose narrative of considerable length and some complexity that deals imaginatively with human experience through a connected sequence of events involving a group of persons in a specific setting. The


typical elements of a conventional novel are plot, character, setting, narrative method and point of view, scope, and myth or symbolism. The character element has been subject to explore the term of identity in this research.

To talk about characters, it is the first element to look for when reading a novel. Characters are most often people but can be animals or even fictionalized beings like those seen in cartoons or movies. The major character plays the biggest role and is often the first character to be introduced. Most often the story is seen through the eyes of the major character. Secondary characters play a smaller supporting role and are introduced throughout the story.

Afterwards, the problem is the important element to look for in a novel. The problem most often grows out of a conflict between the major character and another character in the story. But the problem can also involve a circumstance in one character itself such as identity formation as obstacle that can produce a conflict in life.

What the writer tries to explore and identify related to background above is the identity crisis of main character in novel *Lost Girls and Love Hotels* (LG&LH), written by Catherine Hanrahan. Hanrahan is a Canadian writer who has lived in Japan, Thailand, and England for some years. She started LG&LH when she was in Japan and finished it in Vancouver, Canada. The whole process took about two years. Although the plot is purely fictional, there is a lot of her own experience in the details and "feel" of the novel and for that she drew from the impact that Japan and Tokyo in particular.

The fictional character in the novel itself is Margaret. She is described as a young woman around 20, a Canadian who has no father, unfocused mother, and
emotionally disturbed siblings. Escaping from her troubled family life in Canada, Margaret has running away to Tokyo, where a mind-numbing job leads her to train conformist stewardesses to speak perfect English.

Each of nations has different cultures and culture is its own nation identity. Hanrahan in some interview (TDR: 2006)\(^3\) said that no matter how long a westerner stays in Japan—no matter how well they master the language and the cultural niceties—they can never shake the sense that they are on the outside looking in. In general, the people who make a decision to move to another country are to make money or to get better life. As Margaret believe that it is one of the ways to find her state of loss. It is assumed that, those people who immigrate do not always get benefits of what they really expect. What Margaret really doing in her adopted country is finding a way to save her, looking for love, and losing herself with drugs and sex.

During Margaret’s messy nightly alcohol and drugs, she becomes increasingly haunted by images of a Western girl who is missing in Tokyo. Along with her affair with a mysterious Japanese gangster and several flashbacks of her painful childhood, Margaret could be gone toward tragedy in Japan's neon nightlife and three-hour love hotels. Her character is obvious, love playful for her adopted culture not only provided short pictures of a world that, to the usual American, might exist in nowadays.

Furthermore, the term identity has been so much talked in psychology. Erik Erikson is one psychologist who has been the most influential writer on identity in the past two decades. He places identity within the context of ego-psychoanalytic theory

\(^3\) TDR Interview: Catherine Hanrahan, acessed on January 11, 2008, http://danforthreview.com/features/interviews/catherine_hanrahan.htm,
and summed it all in specific theory called identity crisis. Therefore, the writer will analyze the character using his theory.

Identity is produced at the level of the self, individuals and human nature to define themselves. All of the levels attempt to draw several assumptions in the context of cultural and social.\(^4\) If all goes well, at the end of each level the child’s sense of identity is reconfirmed on a new level. The crisis usually experienced in adolescence, where there is an empty period between childhood and adulthood. Though Margaret experienced it in level of young adulthood, it has to be connected with what she got in her adolescence. The psychic structure of the adolescent has its roots in childhood and many of its characteristics that are generally considered as typical of adolescence appear and are already present during late childhood.\(^5\)

Most people think of childhood as a moderately long period in the life-span a time when the individual is quite helpless and dependent on other. To children, childhood often seem endless as they want impatiently for the magic time to come when society will regard them as “grown ups” and no longer as children.\(^6\)

Young women of today go through the trying-out process before they are willing to consider settling down. They take jobs to see if they prefer working to marriage or if they want to combine work with marriage.\(^7\) That can be found also in Margaret as the novel title itself, *Love Hotels*. She dates or goes steady with different men before she decides on the one she believes will make a satisfactory life mate.

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\(^6\) *ibid*. p. 161
\(^7\) *ibid*. p. 266
Regarding to Margaret character, the writer can assume that Margaret doesn’t know who actually she is and how actually she would be. Therefore, the writer chose novel LG&LH as the unit of analysis. From the case above, the writer would like to analyze the character of Margaret who experienced identity crisis. And exploring the character element will be using understanding of social psychology.

B. **Focus of the Study**

This research is focused on the main character Margaret. Observing the correlation, the research then summed up forms of Margaret’s identity crisis viewed from Erikson’s concept.

C. **Research Questions**

Related to the limitation of problems above, there are two interesting questions listed as following:

1. How is character Margaret described in *Lost Girls and Love Hotels*?
2. What are the identity crisis of Margaret seen from Erik Erikson’s stages of life?

D. **Objectives of the Study**

In general this research is intent on to know how the beginning and process of forming identity crisis toward character. In specific this research is try to reveal:

1. The description of main character Margaret comprehensively.
2. Margaret’s identity crisis viewed from Erik Erikson’s stages of life.
E. Significances of the Study

The study is expected to open the discourse to readers on how the identity crisis emerge in a character. Throughout literary work, the writer hopes this study could provide a broader knowledge and further information to the readers by using understanding of identity in psychology aspect.

F. Research Methodology

1. Method

Referring to the problems, the writer uses qualitative method to describe and analyze the novel as literary work. The descriptive analyzes is applied by using psychology approach. Qualitative method observes the words or sentences correlation that forms certain meaning, the research is usually be an experimental and correlation.

2. Data Analysis

The writer managed the analysis of qualitative data by using the collective data, organized it, choosing the suitable data that made as a set of data’s research. The data is collected according to Erikson’s concept of Identity Crisis. The writer firstly read the novel then comprehend deeply the character of Margaret related to forming her identity crisis.

3. The Unit of Analysis

The writer uses the text of Catherine Hanrahan’s *Lost Girls and Love Hotels* that first published by Simon and Schuster, UK in 2006. The novel is managed of 280 pages. There is a character named Margaret who experienced an identity crisis.

4. Place of Time

The research has studied in Jakarta. It has begun from April 2008 and ended in February 2009.
CHAPTER II
THEORETICAL FRAMEWORK

Adolescence is often thought of as the time of identity crisis. The adolescent must answer the question “Who am I?” at the same time that he or she is confronted with the question “What will I be?” A person’s identity must be worked out in character that people authors create to occupy their stories. Therefore, character can be the establishment of independence and values in obstacle such as identity crisis. Related to the research, the writer would identify the main character that give such crisis of identity, and then apply Erik Erikson’s concept of identity on the main character. The theory will be explained as following.

A. Character on Novel

As the writer stated in the chapter 1, characters are the first element to look for when reading a novel. They are the persons presented in works of narrative that carry their personal qualities through dialogue and action by which the reader understands their thoughts, feelings, intentions and motives. Character refers to the people authors create to inhabit their stories.\(^8\)

Characters should be believable and consistent\(^9\). Being believable means they can be believable in the context of the story. Consistency requires that any changes in character be enough motivated by what happens to them in the story.

Authors may reveal characters in a variety ways. First, by having other characters tell about them. Third person narrators can give us information about what


\(^{9}\) *ibid*
characters are doing and thinking, what experiences they have had, what they look like, how they are dressed, etc. Secondly, by telling about them directly with key personality traits and explanation of motivation not summarized or described but rather revealed through action, dialog, and thoughts.

The major character plays the biggest role and is often the first character to be introduced. Most often the story is seen through the eyes of the main character. Secondary characters play a smaller supporting role and are introduced throughout the story. The major characters are usually round characters; that is, their personalities are well developed, closely involved, responsive to the action, and believable. These characters often change as the story progresses. If they do, they are also described as dynamic. They are developing as they react to events and to other characters. Minor characters often are flat characters: these characters are static and do not change significant. We see only one aspect of their personalities, supposedly because the author doesn’t need to reveal more about them for the purposes of the story.

B. Erik H. Erikson: Identity Crisis

On this research the writer analyze the character’s identity using understanding of social psychology. A psychologist, Erik Erikson, has been the most influential writer on identity in the past two decades. He places identity within the context of ego-psychoanalytic theory, viewing it as the epigenetically base psychosocial task distinctive, but not exclusive, to adolescence. ¹⁰ He coined the term identity crisis and believed that it was one of the most important conflicts people face in development. According to Erikson, an identity crisis is a time of intensive analysis

and exploration of different ways of looking at oneself. Such crisis occurs during the teenage years in which people struggle between feelings of identity versus role confusion.

Erikson believed that every human being goes through a certain number of stages to reach his or her full development. He has a good contribute to expand Freud’s theory which stopped his research about human development at the phase of puberty by continuing to adult phase till old ages, which all of that is based on identity development. He accepted many of Freud's theories, including the id, ego, and superego, and Freud's theory of infantile sexuality. But Erikson rejected Freud's attempt to describe personality exclusively on the basis of sexuality, and, unlike Freud, felt that personality continued to develop beyond five years of age. He felt the course of development is determined by the interaction of the body (genetic biological programming), mind (psychological), and cultural (ethos) influences.

Each Erikson’s psychosocial stages are characterized by a different conflict that must be resolved by the individual. When the environment makes new demands on people, the conflicts arise. If a person is unable to resolve a conflict at a particular stage, they will confront and struggle with it later in life. Each confrontation with the environment is called crisis as the turning point faced at each developmental stage. Someone can be assumed experience the crisis if she or he unable resolves the conflict in stage. It can be defined also if she or he unable achieves the positive resolution.

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13 Someone can be assumed experience the crisis if she or he unable resolves the conflict in stage. It can be defined also if she or he unable achieves the positive resolution.
1. **Basic trust vs. Basic Mistrust (Birth to 18 Months)**

The oral-sensory stage of psychosocial development occurs during our first year of life, the time of our greatest helplessness. The first demonstration of social trust in the baby is the ease of his feeding, the depth of his sleep, and the relaxation of his bowels. The infant’s first social achievement is his willingness to let mother out of sight without undue anxiety or rage, because she has become an inner certainty as well as an outer predictable.\(^\text{14}\) The infant is totally dependent on the mother for survival, security, and affection.

A sense of basic trust requires a feeling of physical comfort and minimum experience of fear or uncertainty.\(^\text{15}\) It helps the individual to grow psychologically and to accept new experiences willingly. Each successful outcome of his trust tends to produce favorable, expectations of new experiences which always offer occasions for mistrust. The general state of trust implies not only that one has learned to rely on the sameness and continuity of the outer providers, but also that one may trust oneself and the capacity of one’s own organs, to cope with urges.\(^\text{16}\) So the providers will not need to be on guard lest they be nipped.

2. **Autonomy vs. Shame and Doubt (18 Months to 3 Years)**

In this stage, an individual is way of experiencing accessible to introspection; way of behaving, observable by others; and unconscious inner states determinable by test and analysis. Holding on and letting go; are two simultaneous sets of social modalities for the experimentation n this stage. To hold; can become a destructive and

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\(^{16}\) Erik H. Erikson (1963). *op. cit.* p. 248
cruel retaining or restraining, and it can become a pattern of care: to have and to hold. To let go; can turn into inimical letting loose of destructive forces, or it can be become a relaxed “to let pass” and “to let be.”

During this stage an individual learns to master skills for himself. Not only does he learns to walk, talk and feed himself, he is learning finer motor development as well as the much appreciated toilet training. Here he has the opportunity to build self-esteem and autonomy as he gain more control over his bodies and acquire new skills, learning right from wrong.

3. Initiative vs. Guilt (3 to 5 Years)

During this period motor and mental abilities are continuing to develop. Children experience a desire to copy the adults around them and take initiative in creating play situations. While Erikson was influenced by Freud, he downplays biological sexuality in favor of the psychosocial features of conflict between child and parents. Nevertheless, he said that at this stage we usually become involved in the classic "Oedipal struggle" and resolve this struggle through "social role identification." The child inevitably fails, but if the parents guide this situation with love and understanding, the child will acquire an awareness of what is permissible behavior and what is not.

The basic strength that should come from this stage is called purpose. Purpose involves the courage to envision and pursuer goals. If children were frustrated over natural desires and goals, they may easily experience guilt.
4. Industry vs. Inferiority (6 to 12 Years)

In this stage, children begin school and are exposed to new social influence. They now learn to win recognition by producing things primarily as a means of attaining praise and obtaining the satisfaction derived from the successful completion task. This is a very social stage of development and if they experience unresolved feelings of inadequacy and inferiority among her peers, they can have serious problems in terms of competence and self-esteem.\(^{17}\)

As typically the most significant people in children’s life at this time, children’s most significant relationship are with the school and neighborhood. Parents are no longer the complete authorities they once were, although they are still important. The attitudes and behaviors of parents and teachers largely determine how well children perceive themselves to be developing and using their skills. If children are scolded, ridiculed, or rejected, they are likely to develop feelings of inferiority and inadequacy. On the other hand, praise and reinforcement foster feelings of competence and encourage continued striving.

The basic strength that should emerge from this stage is competence. To bring a productive situation to completion is an aim which gradually replaces the fancies and wishes of play in the previous stage. To lose the hope of such “industrious” association may pull the child back to the more isolated, less conscious familial rivalry of the oedipal time.

The tasks that child should complete to achieve the industry resolution are; to be included in any specific group means peer acceptance, and even more family acceptance. For example, everyone in a girl’s home always not forget to mention her

name in any situation, such as family gathering. Children must learn that there is pleasure not only in conceiving a plan, but in carrying it out. For example, a girl can help her little brother to do his writing task. They also must learn the feeling of success, whether it is in school or on the playground, academic or social. For example, a girl is winning the playstation game from her friend.

5. **Identity vs. Role Confusion (12 to 18 Years)**

The adolescent is newly concerned with how they appear to others. With the establishment of a good initial relationship to world of skills and tools, and with the advent of puberty, this time that childhood should be over. Youth begins. Adolescents are now primarily concerned with what they appear to be in the eyes of others as compared with what they feel are, and with the question of how to connect the roles and skills cultivated earlier with the occupational prototypes of the day.\(^{18}\)

According to Erikson's stages, the beginning of the identity crisis is in the teenage years or adolescence, and only individuals who succeed in resolving the crisis will be ready to face future challenges in life. But the identity crisis may well be returning, as the changing world strongly makes adolescents to constantly redefine themselves. Because there is always the chance that somewhere along the way the strength of the human spirit can be ignited and deficits overcome.\(^{19}\) Erikson suggested that people experience an identity crisis when they lose "a sense of personal sameness and historical continuity". This is the accumulated confidence that the inner sameness and continuity prepared in the past are matched by the sameness and continuity of one's meaning for others.\(^{20}\)

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\(^{19}\) Arlene F. Harder. *loc. cit.*
Erikson believed the establishment of sexual and occupational identity is the central component of ego identity in this stage. If this treated correctly, the adolescent will not have the same fatal significance which they have at other ages. This also initiates the stage of “falling in love,” which means love relations are employed for this stage. Adolescent love is an attempt to arrive a definition of one’s identity by projecting one’s diffused ego image on another and by seeing thus reflected and gradually clarified. Adolescents develop trust to their loved to reveal themselves and to learn about themselves from the reaction and perceptions of their loved ones. Therefore, conversation is the considerable extent of young love in this stage.

The basic strength that should emerge from this stage is fidelity or a cohesive ego identity. The ability to settle on a school or occupational identity is pleasant. Identity is thus a structure, with an organized set of values and beliefs about oneself, expressed in views on occupation, politics, religion, and relationships. An integrated identity cannot occur before adolescence because the necessary ingredients from aware, physical, and social expectations have not formed until then.

This time for the adolescents to experiment with a variety identities, without having to assume the responsibility of the consequences of any particular one. If the adolescent fail in this search, the danger they face are identity confusion as an inability to make choices. They may see themselves as inconsistent, a trait not valued in their society. Role confusion is the negative resolution or an absence of identity, which means that adolescents cannot see clearly who they are and how they can relate positively with their environment.

23 *ibid.*
The tasks that adolescent should complete to achieve the cohesive identity resolution are; they should know where they belong and where they want to go. For example, M is in theater community and she wants to a professional actress. Adolescent should emerged a positive identity which means can be acceptable in society. For example, M is known as a friendly and smart girl in her school, everyone admires her. And of course the most important is they should develop identity and ideas about strengths, weaknesses, goals, occupations, sexual identity, and gender roles. For example: M realizes that she is a beautiful girl that can attract boys easily. They use friends to reflect back to them, to know their own identity. For example: love relation between boy and girl, the girls gives chocolate to the boy and happy seeing his surprising smile, it reflect to the girl that defines she is a nice girl.

6. **Intimacy vs. Isolation (18 to 35 Years)**

For Erikson, intimacy in young adulthood encompasses far more than sexual fulfillment; in fact, sexual activity may be used in the service of identity conflict rather than as a reflection of love.\(^{24}\)

At the start of the stage, the previous stage is coming to an end and it still remains at the foundation of the stage. Young adults are still eager to blend their identities with friends. They want to fit in. They can emerge their identity with someone else’s without submerging or losing it in process.

When the young adulthood arrive at stage six they should be prepared for intimacy, that is, the capacity to commit themselves to concrete affiliations and a close personal relationship, and isolation, the fact of being alone and separated from

others. A balance between intimacy and isolation makes love possible as they must know how to be alone in order to learn to truly love.

The basic strength that should emerge from this stage is love, which Erikson considered to be the greatest human virtue. A human being should be potentially able to accomplish mutuality of genital orgasm, but he should also be so constituted as to bear a certain amount of frustration in the matter without undue regression whenever emotional preference or considerations of duty and loyalty call for it. Therefore, it is not purely sexual matter by any means. It is integral to a culture’s style of sexual selection, cooperation, and competition.

The resolution to crisis for people who are unable to establish such intimacies will develop feelings of isolation. They avoid social contacts and reject other people, and may even become aggressive toward them. They prefer to be alone because they fear intimacy as a threat to their ego identity.

The tasks that young adulthood should complete to achieve the intimacy resolution are; she or he has an intimate partner to share her feeling and emotion. For example, M has a boyfriend and they are loving each other.

7. Generativity vs. Stagnation (35 to 55 or 65 Years)

Adulthood is a stage of maturity in which someone needs to be actively involved in teaching and guiding the next generation. This need extends beyond the immediate family. In Erikson’s view, the concern will become broader and more long-range, involving future generations and the kind of society in which they will live. All the institutions, whether business, government, social service, or academic; provide opportunities for adulthood to express generativity. When middle-aged

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people in this stage cannot or will not seek an outlet for generativity, they may become overwhelmed by stagnation, boredom, and interpersonal impoverishment.

Care is the basic strength that should emerge from this stage. Erikson defined care as a broad concern for others and believed it was manifested in the need to teach, not only to help others but also to fulfill one’s identity.

8. Ego Integrity vs. Despair (55 or 65 Years to Death)

During this final stage of maturity, adults are confronted with a choice between ego integrity and despair. The major endeavors are at or nearing completion. They examine and reflect on their life, taking its final measure. Ego integrity is the ego’s accrued assurance of its proclivity for order meaning. It is a post-narsissistic love of the human ego and the acceptance of one’s one and only life cycles as something that had to be and that, by necessity, permitted of no substitutions: it thus means a new, a different love of one’s parents. The crisis of this accumulated ego integration is signified by fear of death; the one and the only life cycle is not accepted as the ultimate of life. Despair expresses the feeling that the time is now short, too short for the attempt to start another life and to try out alternate roads to integrity.

While the primary focus in this chapter is on identity crisis, it nevertheless is important to appreciate the contribution that both earlier and later acts make the complete drama. There is a suitable rate and sequence of development; the child must cope before she can walk. As stated previously, the present Margaret is in level of young adulthood—her age is around 20, but there are some flashbacks that will represent her in each stage of development. Therefore, the writer will only analyze the three influential stages, related to the research. They are Competence in school age, Fidelity in adolescence, and Love in young adulthood.
The division of each stage presents a crisis, a crucial turning point where development must make a move for better or for worse as one orients to physical environment and social historical context. Erikson notes the healthy resolution of earlier conflicts can now serve as a foundation for the search for an identity.\(^{26}\) If the child overcomes earlier conflicts then they are prepared to search for identity.

Erikson believed that human growth is a series of conflicts weathered by the vital personality.\(^{27}\) To forming an identity crisis, someone can be assumed that she consider the discomfort, separation and depression revealed in such statement as “I just can’t seem to find myself,” “I can’t seem to get my life together,” and “I’m unsure about what to right for me.” It most happened in adolescence time.

Furthermore, the writer will more deeply analyze the main character—Margaret on the fifth stage. At this stage, adolescents are in search of an identity that will lead them to adulthood. Though the present Margaret is in level of young adulthood—her age is around 20, it has to be connected with what she got in her adolescence. Adolescents make a strong effort to answer the question “Who am I?” The basic task for adolescents is to integrate the various identifications they bring from childhood into a more complete identity.\(^{28}\) Therefore, the writer will not put away the childhood stage from the analysis. The psychic structure of the adolescent has its roots in childhood and many of its characteristics that are generally considered as typical of adolescence appear and are already present during late childhood.\(^{29}\)

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\(^{26}\) Jane Kroger (2004), *op. cit.* p. 29  
\(^{27}\) Jann Gumbiner, *Adolescent Assessment* (Canada: John Wiley & Sons, 2003), p. 46  
A. Data Description

Character is the first element to look for when reading a novel. It refers to the
people authors create to occupy their stories. *Lost Girls and Love Hotels*, written by
Catherine Hanrahan, is an interesting novel that gives a portrait of a woman in her
late teens, who tries to save her from chaos at home, went to a fascinating country
where it is all too easy to disappear. The main character of this novel is Margaret. She
has been subject to explore the term of identity in this research. Before we go on to
explore Margaret’s identity crisis, the writer will summarize the analysis first as
following:

<table>
<thead>
<tr>
<th>Analysis of Margaret’s Character</th>
<th>CORPUS</th>
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<tbody>
<tr>
<td>As the novel’s main character</td>
<td>“Sometimes, when I’m staring down a room of Japanese stewardesses-in-training, looking across a sea of shiny black coifs, a chorus line of stockinged legs, knees together, toes to the side, when I’m chanting ‘Sir, you are endangering yourself and other passengers!,’…” (Hanrahan 2006: 3)</td>
</tr>
<tr>
<td>Has interesting eyes</td>
<td>“‘You have good eyes,’ Jiro tells me. ‘You have good beer,’ I answer back. My voice is getting slack booziness to it.” (Hanrahan 2006: 18)</td>
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<td></td>
<td>“‘You’ve got it in you, she said,’….. ‘Something about your eyes.’ She started laughing, the kind of laugh where no sound escapes except a low clicking from the throat. ‘My brother is schizophrenic,’…..” (Hanrahan 2006: 18)</td>
</tr>
<tr>
<td>Often dresses look like a women’s guardian in prison, punk and rock star likely</td>
<td>“…‘Margaret-san! O-genki desuka? You look so funky. Like a rock star, ne?…’….. I look like a slightly punk women’s prison warden. Matronly and freakish.” (Hanrahan 2006: 6-7)</td>
</tr>
</tbody>
</table>
| Gaze upon oneself in a mirror and think not really there | “I breathe a little. Lie back and look at myself in the mirror, my hair splayed out like a halo on the pillow, my body compartmentalized by the various mirrors. I feel like I must be looking at someone else. …” (Hanrahan 2006: 61)  
“I’m seventeen. Mom was right. I’ve found my niche. I’m the school slut. My venture in the social realm is over… I have no face. No swollen eyes. I’m not really here.” (Hanrahan 2006: 131) |
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<tr>
<td>Smoking while listening to her mom’s voice message on cell phone</td>
<td>“Message number two. Mom. It’s two weeks old, and I haven’t got all the way through it. I think that if I dissect the message. Maybe I can disintegrate it. Return it back to tiny wavelets.” (Hanrahan 2006: 9)</td>
</tr>
</tbody>
</table>
| A stranger who try to get rid of painful of home | “... and a voice inside my head. The voice said, You are such a fuckup. The voice is the smart me. The me that I’ve pushed farther back into my head, the me that I’ve ignored, abused, neglected, subdued with pills, shushed with booze, violated with bad sex with worse men..... You are nothing.” (Hanrahan 2006: 52)  
“When I first arrived in Tokyo, I couldn’t stop walking around Shinjuku station. It wasn’t just that I was lost, which I was, but I felt as if I’d found my place. The endless anonymous concourse. It had everything I needed.” (Hanrahan 2006: 88) |
| Inconsistency in self-image | “‘I am returnee—I was educated in America. So I will never belong in Japan. Truly. But I am certainly not one of you. Lapping at freedom like a dog at his bowl. No appreciation.’” (Hanrahan 2006: 138-139)  
“The phone has function menu in English, but I prefer the Japanese. I’ve memorized the way each of the kanji ideograms look.”(Hanrahan 2006: 8) |
“Ines holds court with a huddle of Greek or Brazilian or Israeli boys. Fuck, she’s so gorgeous.” (Hanrahan 2006: 25)

**Speak honestly even with a stranger**

“‘Do you like swimming?’ Kazu asks. ‘This room has a small pool.’
‘I like fucking.’
‘You are very honestly speaking girl.’”
(Hanrahan 2006: 57)

**Increasingly haunted by a missing girl**

“‘She’s dead,’ he says. I want to say it could have been me on the posters. ‘No. It was her I saw,’ I tell him.”
(Hanrahan 2006: 97)

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**Margaret’s Identity Crisis:**
the three stages of life

<table>
<thead>
<tr>
<th>Stage</th>
<th>Quote</th>
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<tbody>
<tr>
<td>Industry vs. Inferiority</td>
<td>“… I honestly wonder if Frank’s full name is ‘For Christ Sake Frank.’ No one ever says my name. I could be invisible. I like the idea.” (Hanrahan 2006: 20)</td>
</tr>
</tbody>
</table>
|                               | “‘If I have to pay another bill from your harebrained shopping trips so help me God.’
‘But—’
‘But, but, he mocks. I work all week. What do you do?’
‘Tell me. What do you do besides get fatter?’ I stand up and the tent starts to come down. I can’t get out.
‘Useless! Frank says.’” (Hanrahan 2006: 21) |
|                               | “I think about small. So small I could hide in the cracks in sidewalks, in the space between the bed board and the mattress. So small my ears couldn’t pick up sound.” (Hanrahan 2006: 22) |
|                               | “Frank gives up on the wound idea. For a week he looks at me with a mixture of sadness and contempt.
‘You can still be special,’ I tell him. ‘You’re smart.’” |
'That’s not the way things work,’ he tells me.” (Hanrahan 2006: 78)

“I’ve discovered that I can spend hours and hours in my room. Door closed. Reading young adult novels … I can hide away for entire weekends and no one notices at all. My room. My kingdom.” (Hanrahan 2006: 77)

Identity vs. Role Confusion

“They all have shiny hair and noses like dolls’. Two expressions. Evil and vacant. … I’m in limbo. ‘You just haven’t found your niche,’ Mom tells me. The way she says ‘niche’ rhymes with ‘bitch.’” (Hanrahan 2006: 99)

“I’m seventeen. Mom was right. I’ve found my niche. I’m the school slut. My venture in the social realm is over… I have no face. No swollen eyes. I’m not really here.” (Hanrahan 2006: 131)

“I wonder what’s mapped in me. The crazy gene. The loser gene. My hair is the color of straw. I wonder if that gene is rare.” (Hanrahan 2006: 92)

“In my fantasy, I am not a loser.” (Hanrahan 2006: 101)

“He grabs me and pulls me down onto the bed. …
I don’t feel excited. Or scared. I feel the tug of the inevitable.
… I’m disappointed.
Alone is not about people at all.” (Hanrahan 2006: 133)

“I want to go back or forward—anyway but here, now. But I can’t go back—back to family dinners, begging Mom for a sip of her wine, …. Can’t go forward—can’t meet Frank halfway, in some shadowy place where the world is like a reflection in a fun-house mirror,…. A place like that must be better than this.” (Hanrahan 2006: 164)

“I see a warped reflection of frank in the shiny black of the refrigerator door, his arm held
over his head, the glint of blade. That’s when I start running.” (Hanrahan 2006: 164)

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<tr>
<th>Intimacy vs. Isolation</th>
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<tr>
<td>“I feel like I must be looking at someone else—that the breast here, knee there…—these parts can’t be me, can’t be put together into the somebody that I was this morning.” (Hanrahan 2006: 61)</td>
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<tr>
<td>“Funny how it happens. How things change. You tell yourself that love is for other people. .... Intimacy is a word with eight letters. A word with a sly hiss to it.” (Hanrahan 2006: 106)</td>
</tr>
<tr>
<td>“…—maybe they are all going nowhere. Just riding the train to kill time. Kill memory. To enjoy the spectacle of anonymity.” (Hanrahan 2006: 107)</td>
</tr>
<tr>
<td>“…. Chapter One. The Versatility of The Love Hotel. What most people don’t realize is that apart from the obvious sexual function, the love hotel can provide a refuge for the lost girl. A place to regroup. A place, festooned with the miscellany of childhood, to contemplate all the wrong turns, the bad choices, the fuckups.” (Hanrahan 2006: 177)</td>
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<tr>
<td>“…. ‘It’s a Small World After All.’ ‘I used to think if I traveled around enough I’d eventually find the place where all people like me are,’ Ines says. …. ‘Now I don’t think there’s such a place.’” (Hanrahan 2006: 178)</td>
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<tr>
<td>“‘Love is an oasis of horror in a desert of boredom,’ I finally say, putting on a game-show announcer’s voice. ....” (Hanrahan 2006: 178)</td>
</tr>
<tr>
<td>“When I first arrived in Tokyo, I couldn’t stop walking around Shinjuku station. It wasn’t just that I was lost, which I was, but I felt as if I’d found my place. The endless anonymous concourse. It had everything I needed.” (Hanrahan 2006: 88)</td>
</tr>
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</table>
‘“Why did you come to Japan?” Kazu asks me. ‘International human friendship,’ I say with a smile. ‘Serious answer,’ Kazu says without a smile. ‘To be alone.’ ‘In Japan? Alone?’ ‘It’s an easy place to be alone.’’’ (Hanrahan 2006: 95-96)

“I am returnee—I was educated in America. So I will never belong in Japan. Truly. But I am certainly not one of you. Lapping at freedom like a dog at his bowl. No appreciation.” (Hanrahan 2006: 138-139)

‘‘Do you know your walk is interesting?’ he says. ‘My walk?’ ‘Sou desu ne. like a Japanese child. Five years maybe. Before giri begins. Duty.’’’ (Hanrahan 2006: 158)

“I pose for a photo with two teenage girls. We hold our hands out in the peace sign and say cheese-u! Kazu comes back and grabs me by the elbow. ‘The dishes,’ I say. Japan has made me polite.” (Hanrahan 2006: 160)

“On second level of the walkways, I see her. She stands out from the other walkers. She’s tall. ..it’s her. I know it’s her. The dead girl. Alive. ..sailor tops and skirts. In front of me, like a wall. Making noises…I lose sight of the lost girl. Gone.” (Hanrahan 2006: 89-90)

‘‘She’s dead,’’ he says. I want to say it could have been me on the posters. ‘‘No. It was her I saw,’’ I tell him.” (Hanrahan 2006: 97)

“I stand like a planet, the constellation of seeds radiating from me, …. I breathe it in like anesthesia, but it doesn’t put me to sleep. It wakes me up.” (Hanrahan 2006: 205)

“I tell myself, there is no happy ending. All the pieces do not fit together perfectly. And
B. Analysis of the Main Character

1. Margaret

Margaret is the main character of the story because she has the biggest role in developing the story. It can be seen from the beginning of the story, where she is introduced first by telling where she is and what she feels through her eyes.

"Sometimes, when I’m staring down a room of Japanese stewardesses-in-training, looking across a sea of shiny black coifs, a chorus line of stockinged legs, knees together, toes to the side, when I’m chanting ‘Sir, you are endangering yourself and other passengers!’ I think I should have let my brother stab me. I shouldn’t have run when Frank came at me with the carving knife, yelling ‘Satan! Satan!’ I should have faced him, arms outstretched, eyes closed in sacrifice, and let him put the blade into me.” (Hanrahan 2006: 3)

Margaret is described as a young woman around 20, a Canadian who has fair skin and blonde hair with blue dyed on the tips. Everyone says Margaret has interesting eyes. Some people say her eyes are strange ones, or because they are round ones. Jiro, the bartender in the bar she used to be hanging, told how good her eyes are.

"‘You have good eyes.’ Jiro tells me.
‘You have good beer,’ I answer back. My voice is getting slack booziness to it.” (Hanrahan 2006: 18)

But Margaret does not really like every time people mention her eyes. It seems she has been joking around. A roommate of her ever told her once and was joking about her strange eyes. Margaret replied her unwillingly that she might be got a part from her schizophrenic brother.

"‘You’ve got it in you, she said,’.... ‘Something about your eyes.’ She started laughing, the kind of laugh where no sound escapes except a low clicking from the throat. ‘My brother is schizophrenic,’ I said. She laughed harder. ‘He
thinks the traffic lights are message from outer space.’ …” (Hanrahan 2006: 18)

Staying for couple months in Tokyo, she works at Air-Pro Stewardess Training Institute, teaches cabin-crew how to pronounce perfect English and leads airline interview from Monday to Friday. At Air-Pro, she often dresses look like a women’s guardian in prison, punk style, and almost like a rock star. It is been recognized by other character and herself.

“Mikiko, the director’s assistant, runs up behind me. … ‘Margaret-san! O-genki desuka? You look so funky. Like a rock star, ne? …’ Mikiko say breathlessly.
… I look like a slightly punk women’s prison warden. Matronly and freakish.” (Hanrahan 2006: 6-7)

Beside her mind-numbing-busy day at the institute, she often goes to café or bar by herself or with her roommate, turns to be like zombie by losing in drugs and alcohol, and dancing every night. Margaret’s habit is gaze upon oneself in a mirror where she often sees her awful image, shapeless eyes and pale skin. Though, she has own rule to not gaze upon mirror when coming down from drugs. She always thinks while looks at her image, is it really her or somebody else. Whether she is really there or not.

“I breathe a little. Lie back and look at myself in the mirror, my hair splayed out like a halo on the pillow, my body compartmentalized by the various mirrors. I feel like I must be looking at someone else. …” (Hanrahan 2006: 61)

She often thinks she is not really there, not exist. She looks at herself upon the mirror everytime she done something. And it has stuck on her mind since she was child.

“I’m seventeen. Mom was right. I’ve found my niche. I’m the school slut. My venture in the social realm is over… I have no face. No swollen eyes. I’m not really here.” (Hanrahan 2006: 131)
In Japan, she tries to repress memories of her painful childhood at home, where she has a Dad with his new family, Mom with her soft new lovers, and her schizophrenic brother; Frank with his wild mind. Even though, she has a habit inside toilet, smoking while listening to her Mom’s voice message on her cell phone little by little without finish it to the details. She loves to not have got the entire message, as it can shatter the sweet pain of her childhood someday.

“Message number two. Mom. It’s two weeks old, and I haven’t got all the way through it. I think that if I dissect the message. Maybe I can disintegrate it. Return it back to tiny wavelets.” (Hanrahan 2006: 9)

She wants to forget her family, especially Frank, her schizophrenic brother, so she does not answer their calls even when there is a family emergency. She thinks she can solve her old problem by escaping from place where she born.

Margaret’s history is revealed in several pages scattered throughout the novel, memories of the past divided by how old she and her brother Frank were at the time, how they survived tempered road vacations and family dinners, played while hid together during their parents’ fights, and Frank’s slow progression down the path of mental illness.

Margaret cannot seem to get ahead back home in the West, but who gain glory and success in Asia although mainly in the drugs and sex. Strange features turn her into someone desirable in Japan, but cannot erase the feelings of failure occurred at home. She chooses to stay lost, preferring the power of being a stranger to the trouble of being face toward at home. The path she took to forget the painful of home brought her to forget who she is actually as an individual. She has thrown The-Old-Low-Margaret down to the deep inside of her head.

“..., and a voice inside my head. The voice said, You are such a fuckup.
The voice is the smart me. The me that I’ve pushed farther back into my head, the me that I’ve ignored, abused, neglected, subdued with pills, shushed with booze, violated with bad sex with worse men. The voice is pissed off. It wakes up before me, lies in wait, pounces on me in the rough space between sleep and waking, when I’m vulnerable.

_You are nothing._” (Hanrahan 2006: 52)

Rooted from feeling of dislocation and inferiority she brings from home, makes Margaret spreads the hopes to be someone new in Japan. When she arrived in Japan, she feel more comfortable and as if she find her lost identity. It can be seen from the lines below.

“When I first arrived in Tokyo, I couldn’t stop walking around Shinjuku station. It wasn’t just that I was lost, which I was, but I felt as if I’d found my place. The endless anonymous concourse. It had everything I needed.” (Hanrahan 2006: 88)

Margaret told her boyfriend the reason why she come to Japan, is to be alone. But as a foreigner who lives alone in her ninety-six days only in Japan, she showed inconsistency in her self-image and the image she presents to others. Other characters notice her unconscious behavior and unappreciation to her national identity during in Japan.

“’I am returnee—I was educated in America. So I will never belong in Japan. Truly. But I am certainly not one of you. Lapping at freedom like a dog at his bowl. No appreciation.’” (Hanrahan 2006: 138-139)

A Japanese guy who wears T-shirt reads American Used Freak said lines above to Margaret, when they are both in Love Hotel. He is a ‘Japanese-ness was less than others’ who still has a consistent national image whereas Margaret who prefers Japanese self-image more likely. Throughout the story, Margaret loves playful for her adopted country, such as prefer the Japanese menu on her phone, walking like a Japanese child, feel panic when she wore her ‘Cherry Girl’ room shoes outdoor, and many others.
“The phone has function menu in English, but I prefer the Japanese. I’ve memorized the way each of the kanji ideograms look.” (Hanrahan 2006: 8)

Margaret is good friend with Ines, a half tanned woman around 30, a foreigner too in Japan, but knows much about Japanese culture. Margaret is slightly adored Ines so that she gives much influence to Margaret’s life during in Japan. They both are actually felt the same loneliness and missing home. But Ines is much stronger than Margaret. Therefore Margaret often captures all what she is doing.

“Ines holds court with a huddle of Greek or Brazilian or Israeli boys. Fuck, she’s so gorgeous.” (Hanrahan 2006: 25)

Margaret likes to speak directly and honest even with a stranger that she just met once. It shows when she and a Japanese gangster Kazu went to a Love Hotel after the second time they met.

“‘Do you like swimming?’ Kazu asks. ‘This room has a small pool.’ ‘I like fucking,’ ‘You are very honestly speaking girl.’” (Hanrahan 2006: 57)

Margaret and Kazu have met again for the second time in some book store. She just knows his name and never talks personally before. It also shows when Margaret met a Japanese male who wears American-Used-Freak T-shirt at cardboard home. She directly asks that man to go to a Love Hotel, whereas she does not even know his name.

While wandering in Japan’s neon nightlife, Margaret is increasingly haunted by a lost girl that stated on poster. Margaret describes the lost girl is identical to her, likely mapped in Margaret herself. Margaret perceives she is everywhere and follows her. It caused her to slowly imagine herself as the lost girl.

“‘She’s dead,’ he says.
I want to say it could have been me on the posters. ‘No. It was her I saw,’ I tell him.” (Hanrahan 2006: 97)
Based on identification of character Margaret above, the writer can assumed that Margaret experienced the identity crisis. To escape her troubles, in the land of the rising sun, with its unusual cultural enables Margaret to reduce her pain of home in the United States. In fact, Margaret showed inconsistency on her self-identity, instead of finding a way to save her from home. The analysis of her identity crisis will be explained on the next part.

C. Margaret’s Identity Crisis: the Stages of Life

Erik Erikson presents the identity crisis as the fifth stage in eight-act sequence of life conflicts one run into along the road from birth to death. While the primary focus in this chapter is on identity crisis, it is assumed happen in the fifth stage. However, it nevertheless is important to appreciate the contribution that both earlier and later acts make the complete drama. There is a suitable rate and sequence of development; the child must cope before she can walk. Therefore, the writer will only analyze Margaret in three influential stages.

In the novel, Margaret is described much as a woman around 20 who lives in Japan. According to Erikson’s stages, that is the time for the young adulthood Margaret must cope the intimacy stage. But there is some flashback that described her from 6 to 19 years old in Canada. It will represent her in the rest stage of developments that support the writer’s analysis. The writer assumed that the division of each stage presents a crisis. It is a crucial turning point where development must make a move for better or for worse as one orients to physical environment and social historical context. Erikson notes the healthy resolution of earlier conflicts can now
serve as a foundation for the search for an identity.\textsuperscript{30} If the child overcomes earlier conflicts then they are prepared to search for identity. On this second part, the writer will analyze Margaret’s identity crisis by using the three Erikson’s stages of life as following.

1. \textbf{Industry vs. Inferiority: 6-11 years old}

   Crucial to this stage is the positive identification with those who know things and know how to do things. Children are supposedly begin to explore their identity. They should form the early strong conviction to self. The word industry above means learning to complete something. It is a sense of accomplishment in making and building that is supposedly overcome in this stage. Once they attained praise and satisfaction by completed the task, they will derived a self confidence.

   Ideally, both at home and at school, the child learns good work and study habits (what Erikson referred to as industriousness) primarily as a means of attaining praise and obtaining the satisfaction derived from the successful completion of a task. (P. Schultz & E. Schultz 2005: 226)

   The children begin school and are exposed to new social influences. They begin to explore the neighborhood; they expand their horizons beyond their families. Children will consistently evaluate their skills and compare them to their peers. If they view these positively then achievement will take place. However, negative views will produce feelings of inferiority if these negative feelings and self-criticism are brought into this stage. During this time the child moves into the social context away from home and becomes part of a group to fit in with everyone else. To be included in any specific group means peer acceptance. Margaret in her 6 years old has already committed the early failure on this stage; she feels the inferiority and the existence of

self could be the bad idea for her. Because she is not given any credits of social response.

“… I honestly wonder if Frank’s full name is ‘For Christ Sake Frank.’ No one ever says my name. I could be invisible. I like the idea.” (Hanrahan 2006: 20)

From the lines above, it can be assumed that Margaret has an early failure of this stage. She compares herself with her peer—her sibling, that no one ever thinks she exists. She does not get their attention which means rejected from the group exquisitely. The self-criticism appears in her as she thinks invisible is the best idea. Instead of feel the sense of industriousness, she has emerged the early crisis of identity.

Once again, effects of an unfavorable resolution of earlier crises may appear. The child may not be able to be industrious because, in Erikson words, she may “still want her mother more than she wants knowledge.”

That is, children may consider their eager productivity merely as a device to please their teacher (substitute mother) and not something desirable in its own right. Children may perform in order to be “good little helpers,” rather than really achieving the ideal accomplishment of competence or workmanship. (Dacey, cited in Wrightsman 1994: 67)

For this reason, family forum is so much contributed to Margaret’s identity. Her brother, Frank, as the very close peer, may emerged her feelings of competence and achievement to being more inferior. However, siblings can affect each other’s identity development. Since siblings develop many dialectical tensions, such as love and hate, care and abuse, loyalty and betrayal, siblings shape each other’s perceptions, expectations, and feelings of self-worth.31

Classroom time for the inferior child presents many problems. For example, when called on to answer a question or write something on the blackboard at the front

of the room, this child risks dishonor, rejection or shame because she is on trial and the peers are the jury. In this case, Margaret is still working out to complete the task in her family where peer relationship goes to her sibling. When she and Frank involve in some conversation, it goes like this.

"‘If I have to pay another bill from your harebrained shopping trips so help me God.’
‘But—’
‘But, but, he mocks. I work all week. What do you do?’
‘—’
‘Tell me. What do you do besides get fatter?’
I stand up and the tent starts to come down. I can’t get out.
‘Useless! Frank says.’” (Hanrahan 2006: 21)

She feels the competence but cannot make the achievement as the optimal result. It makes her feel a fear of embarrassment and peer disapproval follows. The attitudes and opinions of others become important. This makes Margaret lose a self-worth. The sense of inferiority emerges slowly in Margaret, pretends better being invisible—is the strong feeling from inside herself. Being invisible or at least as a very small thing that she could hide is still the best idea.

“I think about small. So small I could hide in the cracks in sidewalks, in the space between the bed board and the mattress. So small my ears couldn’t pick up sound.” (Hanrahan 2006: 22)

Something that supposedly emerges in child on this stage is the sense of being industriousness, confidence to herself, and can give well contribute to people among her. According to Allen and Marotz (2003), "children at this age are becoming more aware of themselves as individuals." They work hard at "being responsible, being good and doing it right." They should more reasonable to share and cooperate.

There is the time when Frank wants to feel special by makes a wound. Margaret helps him to make things work although she scared. But finally it just makes her more feel the sense of inferiority, because she couldn’t complete the task.
“Frank gives up on the wound idea. For a week he looks at me with a mixture of sadness and contempt. ‘You can still be special,’ I tell him. ‘You’re smart.’ ‘That’s not the way things work,’ he tells me.” (Hanrahan 2006: 78)

Margaret couldn’t give well contribution even to complete her brother’s task. She feels not being good and not doing it right that causes Frank stay out of her. This may emerge a condition of being lesser in importance or value.

Completing projects and assignments are other tasks that need to be mastered at this age. These skills have to be learned from someone who can teach the youngster, for example, how to discipline self to sit down and focus on a homework assignment. Failure to develop these skills will give a feeling of laziness or hopelessness when the opportunity to develop a sense of discipline to structure one’s own life was never taught.

Family, in this case, is the most responsible to manage how their child grows. Unfortunately, since her dad left for a year and never comeback, mom as the one who should be responsible for the family has turned to be bad influence for them. Therefore, Margaret was never taught how to develop a sense of industriousness but still being lesser and rejection from the world.

“I’ve discovered that I can spend hours and hours in my room. Door closed. Reading young adult novels about teen pregnancy and lithe ballet-dancing teenagers with eating disorders and doe eyes. I can hide away for entire weekends and no one notices at all. My room. My kingdom.” (Hanrahan 2006: 77)

As Erikson notes the child’s possible negative resolution of this stage, ‘the development of an estrangement from herself and from her tasks’. That can be means home environment is not enough preparing the little Margaret for life outside its boundaries. The mistrusting Margaret as a child will doubt the future.
Referring to the analysis above, the writer can assumed that Margaret has failed to cope in this stage. Margaret has experience a defeat and lifelong sense of inferiority.

2. **Identity vs. Role Confusion: 12-19 years old**

This stage is actually the main task for Margaret who experiences the identity crisis. She must meet and resolve the crisis of her basic ego identity. Identity crisis is the failure to achieve ego identity during adolescence. As Erikson often said, the beginning of the identity crisis is in the teenage years or adolescence, and only individuals who succeed in resolving the crisis will be ready to face future challenges in life.

Those who fail to achieve a cohesive identity—who experience an identity crisis—will exhibit a confusion of roles. This is the time when Margaret does not know who or what she is, where she belongs, or where she wants to go.

“They all have shiny hair and noses like dolls’. Two expressions. Evil and vacant. Ditto for the weirdo loser intelligentsia. Bad posture. Bad eyesight. A penchant for disturbingly violent doodling. Frank falls into the latter category. I’m in limbo. ‘You just haven’t found your niche,’ Mom tells me. The way she says ‘niche’ rhymes with ‘bitch.’” (Hanrahan 2006: 99)

As Erikson noted the potentially strong impact of peer groups on the development of ego identity, her mom claimed on Margaret that she just hasn’t found her place to belong, that is why she feels different in school, feel alone. This actually initiates the ability to settle on occupational identity. Margaret cannot find or even answer who she is in the community. She does not have any place to belong.

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32 Ego identity is the self-image formed during adolescence that integrates someone’s ideas of what she is and what she wants to be. The integration is part of her ideas about herself and about what others think of her.

33 Duane P. Schultz and Sydney E. Schultz, *Theories of Personality* (USA: Thomson Wadsworth, 2005) p. 227
For adolescents, to keep themselves together they may be over identified, to the point of apparent complete loss of identity, with the heroes of cliques and crowds. In this case, Margaret often captures image of her brother, Frank who just plays disturbingly role in the different world, as lines stated above. Margaret's certain crisis has occurs since this time. Looking at her friends in school makes her realize what things that make her lost of herself.

Margaret’s inability to settle on cohesive identity is also showed in family relation. When home become more into the heat since her dad left. She feels confused, does not know what to do. Should she stay back to her mom’s bad life and pretends a good family, or go forward to face Frank and everything that provokes her. Frank has been the most influence person in her life. Since he slowly changes, Margaret feels lost and alone.

“I want to go back or forward—anyway but here, now. But I can’t go back—back to family dinners, begging Mom for a sip of her wine, teasing each other, telling stories, eating so much I have to undo the top button on my jeans. Can’t go forward—can’t meet Frank halfway, in some shadowy place where the world is like a reflection in a fun-house mirror, where the nuts and bolts of life disappear into a trippy dreamscape. A place like that must be better than this.” (Hanrahan 2006: 164)

She hopes there a place much better than that. And this is the beginning of her plan to running away from home. Neither peers nor family can emerged the good resolution to her in this stage. And since Frank has been diagnosed by schizophrenia, Margaret started afraid of him. Trouble is getting into a heat when he drives her crazier by trying to kill her.

“I see a warped reflection of frank in the shiny black of the refrigerator door, his arm held over his head, the glint of blade. That’s when I start running.” (Hanrahan 2006: 164)
The statement from her mom previously that sounds ambiguous then leads her to form a negative identity.

“I’m seventeen. Mom was right. I’ve found my niche. I’m the school slut. My venture in the social realm is over… I have no face. No swollen eyes. I’m not really here.” (Hanrahan 2006: 131)

From the lines above can be seen that a teenage Margaret indirectly agreed with what her mom ever said to her previous. Referring to the way Mom said ‘niche’, rhymes with ‘bitch’. Now she claimed herself as a school slut. She was supposed to be accepted in society. But what she got is separated from them, because she turns to be a bad influence for them. And she often thinks she is not really there, not exist. She looks at herself on the mirror every time she done something. And it has stuck on her mind since she was child. There are couple times she mentions “I’m not really here,” on this novel.

The basic strength that should develop during adolescence is fidelity which emerges from a cohesive ego identity. Margaret seems already have the cohesive one but a negative identity. Even a negative identity, as society defines it, is preferable to no identity, although it is not as satisfactory as a positive identity.\(^{34}\)

The undesirable resolution, identity confusion, was seen by Erikson as an inability to make choices.\(^{35}\) Margaret may see herself as inconsistent, a trait not valued in the society. In Science class, she learned DNA molecules, and how everything we are is mapped out in our genes.

“I wonder what’s mapped in me. The crazy gene. The loser gene. My hair is the color of straw. I wonder if that gene is rare.” (Hanrahan 2006: 92)

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\(^{34}\) Ibid

\(^{35}\) Lawrences Wrightsman, *Adult Personality Development* (USA: Sage Publication, 1994) p. 68
The rare genes cause family members can share traits. It is why some diseases run in families. Margaret thinks she might be has the rare one, that is why she feels bad. Though she still inconsistent to be a bad or good.

“In my fantasy, I am not a loser.” (Hanrahan 2006: 101)

Margaret is actually succeeded to know her sexual and gender identity. It can be seen in the line below. She realize that she has growing up become a woman.

“…. I’m growing boobs. And getting skinny. It happens over the summer vacation before grade ten. I grow two inches. There’s a heat wave. Maybe I sweat the fat off. My chest swells like bread in an oven. …. Sometimes I lock the bathroom door and strike poses. Sometimes I wink at myself. Lean into the mirror, lips parted for a kiss. …” (Hanrahan 2006: 91)

With a favorable resolution to the identity crisis of Margaret, it is now and only now possible to proceed to stage of intimacy—that meeting of an ‘I’ with an ‘I’, each solid on its own unique identity foundations. And while adolescence is a stage at which someone is neither a child nor an adult, life is definitely getting more complex as she effort to find her own identity, struggle with social interactions. 36 It means the adolescent has started to discover who she is as individual separate from her family of origin and as member of a wider society.

The early intimacy is started when Margaret has got paired up with Tony Varda in Science class. Here she started to know that she can torture boys by making relation to them and use them as the reflection of her identity. The positive relationship between Margaret and Tony is supposedly achieved in Margaret’s social interaction. On the contrary, she gets more separated from them.

“He grabs me and pulls me down onto the bed. … I don’t feel excited. Or scared. I feel the tug of the inevitable. … I’m disappointed. Alone is not about people at all.” (Hanrahan 2006: 133)

The early failure of intimacy or love relation in this stage has been occur. Margaret may feel the isolation from the world. Referring to the lines above, she feels the loneliness or the rejection as her love perception. This initiates she has failed in love relation.

Erikson notes that individuals attempt to develop identity and ideas about strengths, weaknesses, goals, occupations, sexual identity, and gender roles. They use friends to reflect back to them. Although Margaret knows herself as a woman—as the achievement of gender and sexual identity, she has failed to resolve the rest of crisis. She does not know where she belongs, even at her home, she feels no place to belong more longer. Her mom lost weight, Frank’s face turns to like zombie. She tries to find the better place, to save her. And the failure of this stage then leads her to strange land, Japan.

3. **Intimacy vs. Isolation: 20-30 years old**

Moving beyond identity, persons in their twenties face the task of developing intimate relationships with others. This stage is happen to Margaret in present that is described as the young adulthood that live in Japan. According to Erikson, the desirable value of love comes during this stage. Margaret needs someone to be loved now. To fulfill her biological needs, Margaret requires a partner to share her feeling and emotion. A Japanese gangster, Kazu, is the one that makes her deflowered, and then reform a new identity.

“I feel like I must be looking at someone else—that the breast here, knee there, square of white skin, outline of ribs, the foot that looks lifeless and rubbery—these parts can’t be me, can’t be put together into the somebody that I was this morning.” (Hanrahan 2006: 61)

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37 Lawrences Wrightsman (1994), *op. cit.* p. 70
After having a sexual intercourse with Kazu for the first time, she feels become a different person from she was that morning. This makes her establish a sense of identity. Her need of intimacy is an effort to continue her life to the next stage. The resolution to the crisis at this stage, which Erikson sometimes called distantiation, is a readiness to isolate ourselves from others when we feel threatened by their behavior. It is because many of young adulthoods do not always find their soul mate through the stage. Therefore, they must be prepared to feel pain of rejection.

In stage six, one is ready for commitments, is able to handle real relationships to a certain extent (Erikson 1950), after all, establishing a real relationship takes practice and many of us do not marry our first love. Our ego should also be prepared for rejection, the challenge of break-ups, and isolation, being alone. Erikson believes we are sometimes isolated due to the above. We are afraid of rejection; being turned down, our partners breaking up with us. We are familiar with pain and some of us rejection is painful, our egos cannot bear the pain. Erikson also argues that “Intimacy has a counterpart: Distantiation: the readiness to isolate and if necessary, to destroy those forces and people whose essence seems dangerous to our own, and whose territory seems to encroach on the extent of one’s intimate relations” (Wikipedia 2008)

Her failure begin a relationship with Kazu became one psychological conflict in her self. Her needs to commit an intimacy slow down with her bad self-confidence. The early crisis has occurs in this stage, when Kazu tells her, that he is a married man. She does not really care about it, and tries hard to not lose of him even though he described her wife as a psychopath. The desire to love as Margaret’s motivation in fulfilling the life’s requirement and continuing her life is a heavy struggle. The unfilled biological needs or social cultural requirement that happens to Margaret emerged a tension such as stress, frustration, and displeased, that brings her into condition of lack of balance of something. It happens when she lost contact of Kazu for weeks.
“Funny how it happens. How things change. You tell yourself that love is for other people. People with soft hearts and fixed addresses. You believe your heart pumps blood. That’s it. That sex is a need—like food and water—that people who make it into something else watch too many romantic comedies. Intimacy is a word with eight letters. A word with a sly hiss to it.” (Hanrahan 2006: 106)

Margaret feels the failure of the stage which is the sense of isolated while walking down town likely a lost girl. She does not know where that road leads her to.

“…—maybe they are all going nowhere. Just riding the train to kill time. Kill memory. To enjoy the spectacle of anonymity.” (Hanrahan 2006: 107)

The distanciation that stated previously, which to destroy those forces and people whose essence seems dangerous to our own, and whose territory seems to encroach on the extent of one’s intimate relations, happens when Kazu knows Margaret has an affair with Used. He watched Margaret and Used in his hotel, and then bring him in front of Margaret to proof how he loves her so bad. He brings the knife down Used’s front and stabbed him in front of Margaret’s eyes. However, his wife also do the same things, when she knows her husband has an affair with another woman—Margaret. This condition makes Margaret less relieved. There is someone who really love her even though they cannot continue it for lifelong intimacy.

People who are unable to establish such intimacies in young adulthood will develop feelings of isolation. They avoid social contact and reject other people. They prefer to be alone because they fear intimacy as a threat to their ego identity. In this case, Margaret uses bad things by losing herself with drugs and alcohol for avoiding the social contact. And Ines is the only person she like to be with all the days. As Margaret has been so adored Ines so that captures her image, she has much contribution to Margaret’s life in Japan. Then the lost girl and the love hotel come
into her sense. Still in Margaret’s down self-confidence, she writes the definitive guide for it.

“…. Chapter One. The Versatility of The Love Hotel. What most people don’t realize is that apart from the obvious sexual function, the love hotel can provide a refuge for the lost girl. A place to regroup. A place, festooned with the miscellany of childhood, to contemplate all the wrong turns, the bad choices, the fuckups.” (Hanrahan 2006: 177)

The lines above represent Margaret as the lost girl who has a strange identity, looking for a safe place, in strange land—Japan that provide everything to such girl. She and Ines recalls for home. How they realize that it has for been long time they never heard of that word. They both actually are drowning in their stranger identity in strange land. Ines said to Margaret:

“…. ‘It’s a Small World After All.’
‘I used to think if I traveled around enough I’d eventually find the place where all people like me are,’ Ines says. .... ‘Now I don’t think there’s such a place.’
‘But there are people like you—I mean there’s me, for instance.’
‘Sure. But we never really stay together in one place. We’re all just orbiting each other.’ ....” (Hanrahan 2006: 178)

Ines is actually looking for the cohesive place, too. It influences Margaret who is now feel the state of loss and isolated from others. As a close friend that Margaret has in the strange country, Ines should give the desirable suggestion to the less Margaret. On contrary, Margaret feels still lost in that country, in some extent, and now lost of love. Then Margaret comes to the point, about lost love that she feels.

"‘Love is an oasis of horror in a dessert of boredom,’ I finally say, putting on a game-show announcer’s voice. ....” (Hanrahan 2006: 178)

Margaret insists herself to accept the painful of love rejection. Referring to that, the writer can assumed that Margaret has failed to achieve intimacy on this stage.

To achieve the positive resolution, she must first establish a sense of identity before true intimacy can be found. Her early failure in this stage can be assumed that
because she has failed in previous stage. She does not have a cohesive identity in adolescence, that is why she couldn’t achieve the positive resolution here.

“‘Why did you come to Japan?’ Kazu asks me.
‘International human friendship,’ I say with a smile.
‘Serious answer,’ Kazu says without a smile.
‘To be alone.’
‘In Japan? Alone?’
‘It’s an easy place to be alone.’” (Hanrahan 2006: 95-96)

The feeling of isolation is actually developed first in her. It was the reflection of her failure in getting a cohesive identity previously. Margaret unable to settle on an occupational identity and cannot keep herself as an individual in her environment—peer, family, and love relations. She cannot find or even answer who she is in the community. Then she brings the failure to Japan and try to resolve with the new stage.

The writer notes that the isolation that Margaret got in this stage is the failure she got from her intimate partners Kazu. She was unable to handle the affair between them. Although this stage concerns in love task, nevertheless, the previous failure may going on Margaret’s identity development. Therefore, the writer will show what the rest of things that show Margaret’s identity crisis during in Japan.

We realize that to enter into social interaction with others—to participate effectively as members of society—we must establish who we are in term of meaning that share by our interaction partners. People around Margaret has recognized too her new self-image in Japan. When she meets a Japanese guy in cardboard homes, it brings her again to Love Hotel and reveals her disapproval to her national identity. That is surely support that Margaret almost drowning in her new identity. The Japanese guy said to her;

“I am returnee—I was educated in America. So I will never belong in Japan. Truly. But I am certainly not one of you. Lapping at freedom like a dog at his bowl. No appreciation.” (Hanrahan 2006: 138-139)
Moreover on the next lines below when she is walking along with Kazu. He notices Margaret’s unusual behavior—for usual Canadian. Erikson develops identity crisis in seven areas; time perspective, self-certainty, role experimental, anticipation of Achievement, sexual identity, leadership polarization, and ideological. Margaret is in Self-certainty area. She does not feel consistent in her self-image and the image she present to others.

“‘Do you know your walk is interesting?’ he says. ‘My walk?’ ‘Sou desu ne. like a Japanese child. Five years maybe. Before giri begins. Duty.’” (Hanrahan 2006: 158)

Through this stage, Margaret shows more over her self-image, though she still does not know surely who she really is. She still trapped in wondering and inconsistent to have some identity choices in her mind. The sense of wondering who she is and who she will be is comes into being. This noted the negative development of this stage.

“I pose for a photo with two teenage girls. We hold our hands out in the peace sign and say cheese-u! Kazu comes back and grabs me by the elbow. ‘The dishes,’ I say. Japan has made me polite.” (Hanrahan 2006: 160)

From the lines above, Margaret still in her adoption identity but with no provokes from her self-confidence. Japan has made a desirable image in Margaret’s personality. According to Erikson, an identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself. This time when Margaret starts to see another girl that represents her. It is the lost girl that has started to haunt her every now and then.

“On second level of the walkways, I see her. She stands out from the other walkers. She’s tall. Her blond hair catching the sun. Her profile. Her nose. ..it’s her. I know it’s her. The dead girl. Alive. ..sailor tops and skirts. In
front of me, like a wall. Making noises… I lose sight of the lost girl. Gone.” (Hanrahan 2006: 89-90)

It was the missing girl that stated on posters. Everyone believes she is dead, but Margaret has a strong feeling that she still alive and lost likely she is the missing girl. As she stated below;

“‘She’s dead,’ he says.
I want to say it could have been me on the posters. ‘No. It was her I saw,’ I tell him.” (Hanrahan 2006: 97)

The lost girl really represents Margaret as the same person—a strange person in a strange land. But finally when Margaret felt as if she were running away as the lost girl, has lived on an sinful waste of youth, have been lost and found, hope will find the ending successful. In a way, life in Japan destroys Margaret—and almost kills her, and as such way, it allows her to be reborn.

“I stand like a planet, the constellation of seeds radiating from me, spilling from my pockets. I see, as if for the first time, the quality of the air. Bluish light filtered through it. The sun, like a yolk hanging languorously behind the trees. The air with its giddy bite of anticipation. I breathe it in like anesthesia, but it doesn’t put me to sleep. It wakes me up.” (Hanrahan 2006: 205)

Margaret turns back to her own identity though she feels pain of home. Because how hard someone claims as Japanese, whatever her style that resembles Japanese, she is still not Japanese. Everyone has own commitment to be ‘someone’ who trusted in community where she belongs. Margaret has took risk by losing herself to be another identity. She ends everything by start it all over from beginning.

“I tell myself, there is no happy ending. All the pieces do not fit together perfectly. Things are ragged and messy. We are torn apart by events. Put back together differently by others. And somehow everything is beautiful.” (Hanrahan 2006: 208)

The outcome of each stage is not permanent, but can be changed by later experiences. Everyone has a mixture of the traits achieved at each stage, but
personality development is considered successful if the individual has more of the "good" traits than the "bad" traits.

She felt lost in Japan and to some extent she is still lost at the end but there is some hope. She tried to lose her past which is an integral part of her identity by using drugs, alcohol and sex. But in the end she cannot run away from who she is. She is also afraid she would end up like her brother Frank. Because when she remembers asking Frank how the medication made him feel. He answered, “They don’t make me feel.” This make Margaret realize that it is better to face yourself and bad feeling rather than be high all of the time. Frank had no choice because of his illness but she did have a choice.

Analyzing every failures that Margaret got in every stages, can state that Margaret is experience the identity crisis. Margaret deals with these three influential stages in a negative unresolved approach so that she can potentially create feelings of anxiety and discomfort, make resolution of further stages more difficult.
A. Conclusion

The overall objective of this research is to reveal identity crisis of main character Margaret on novel *Lost Girls and Love Hotels*. The findings are explored in light of the objectives of the research and are summarized to reach at the conclusion.

The writer firstly analyzed the character Margaret as the present woman who lives in Japan. It defines that Margaret is a Canadian who has fair skin with blue dyed on the tips and interesting eyes. She works at Air-Pro Stewardess Training Institute, teaches cabin-crew how to pronounce perfect English and leads airline interview. She dresses look like a women’s guardian in prison or likely a rock star. Her habit is gazing upon the mirror every time she done something; losing herself in drugs and alcohol every night; smoking and listening to her family’s voice message inside toilet. In Japan, she loves playful for this adopted country, with no cohesive self-image of her nation.

Secondly, the writer analyzed Margaret’s identity referring Erikson’s stages of life. In the novel, Margaret is described much as a woman around 20 who lives in Japan. According to Erikson’s stages, that is the time for the young adulthood Margaret must cope the intimacy stage. But there are several flashback events that described her from 6 to 19 years old in Canada. It represented her in the rest stage of developments that support the writer’s analysis. Therefore, the writer only applied the three influential stages upon Margaret.
The findings are following: In the fourth stage (Industry vs. Inferiority), Margaret feels the competence but cannot make an optimal achievement. It defines that she has failed to cope in this stage. She has experienced a defeat and lifelong sense of inferiority. In the fifth stage (Identity vs. Role Confusion), she also could not achieve the positive resolution because of the previous failure she got. This stage is actually the main task for her to achieve a cohesive ego identity. Instead of achieving the positive identity, she emerged the negative identity as society defines to no identity. In the last stage (Intimacy vs. Isolation), began with a deflowered Margaret because she got an intimate partner to share her feeling and emotion. But in the end, she has failed to achieve a positive resolution, because she was not able to handle the affair. Her needs to commit an intimacy slow down with her bad self-confidence. She was losing herself with drugs and alcohol. The appearance of a missing girl also contributed her crisis and undesirable image.

Analyzing every failures that Margaret got in every stages, can state that Margaret is experience the identity crisis. She felt lost in Japan and to some extent she is still lost at the end but there is some hope. She tried to get rid of her past which is an integral part of her identity by using drugs, alcohol and sex. But in the end she cannot run away from who she is.

The outcome of each stage is not permanent, but can be changed by later experiences. Everyone has a mixture of the traits achieved at each stage, but personality development is considered successful if the individual has more of the "good" traits than the "bad" traits. Even it is the bad traits, as social defines it, it preferred to no identity or in Erikson’s word 'identity crisis'.
B. Suggestion

The writer analyzes the main character’s identity based on Erik Erikson’s concept stages of life. The research only applied the three influential stages of Margaret. Although there have been several conclusions reached, they do not indicate that research in this field is final. For those who is interested in this study, further study can be undertaken or discussed later in other areas.

For the same area as the writer applied in this research, the readers can analyze the main character’s crisis. There are the rest of Margaret’s stages that have not been discussed in this research. It could be interesting to know how Margaret’s developmental in her infancy, toddler, and play age time. Before analyzing, the writer suggests the readers to read the novel carefully in order to comprehend the character.

During the analysis, the writer also discovered that there are several approaches can be used to analyze the novel. Besides psychological approach, the readers can apply the concept of cultural identity toward the main character. Margaret as the main character is an American who lives in foreign country. The writer assumed that Margaret is influenced by her belonging to a group or culture. So it could be more interesting to be discussed in further study.
BIBLIOGRAPHY


APPENDICES

A. The Cover of Novel
B. Biography: Catherine Hanrahan

Hanrahan is the author of LOST GIRLS AND LOVE HOTELS, a novel published by Penguin (Canada), HarperCollins (US), and Simon & Schuster (UK, Aus, and NZ.) The film rights to LG&LH have been optioned by the actress Kate Bosworth who plans to produce and star in the film.

LOST GIRLS AND LOVE HOTELS was shortlisted for the Rogers Writer’s Trust of Canada Fiction Prize 2007.

Reckless, determined, can be found running very long distances with no destination in mind, able to spend extended periods of time alone without complaint, often described as “weird”, prone to laughing fits, blackouts, periods of intensely enjoyable melancholy, can make her tongue into the shape of a clover leaf, almost failed grade nine, was kicked out of yoga teacher training course, used to be an aerobics instructor, friend to all critters big and small. Always and unabashedly herself, for better or for worse.

(source: Hanrahan’s official facebook)

Lost Girls and Love Hotels (All Edition)

(source: amazon.com)
C. Biography: Erik Erikson

Erik Erikson (June 15, 1902 – May 12, 1994) was born in Germany in 1902 as Erik Homburger. He grew up in Karlsruhe, in southern Germany as the son of pediatrician, Dr. Theodor Homburger, and his wife (Erikson’s mother), Karla, formerly named Abrahamsen. Erikson’s mother was a native of Copenhagen, Denmark. The conditions of Erikson’s birth are not clear. Some people say Erikson’s Danish father abandoned his mother, or not long after his birth his (real) father died. But this may be a rather sanitized version; Erikson has been reluctant to reveal the facts of his early life. Only when he was in his seventies did he state the following “All through my earlier childhood, they kept secret the fact that my mother had been married previously, and that I was the son of a Dane who has abandoned her before my birth.”

Since Erikson’s mother was officially married to Jewish stockbroker Waldemar isidor Salomonsen at the time, Erikson himself, born in Germany, was registered as Erik Salomonsen. There is no more information about his biological father, except that he was a Dane and his given name probably was Erik. Following her son’s birth, Karla trained to be a nurse, moved to Karlsruhe and in 1904 married a Jewish pediatrician Theodor Homburger and in 1911 he was officially adopted by his step father.

Erikson has experienced the identity crisis also. It began at his early age, because although he was part Jewish (indeed it seems likely his mother as well as his step-father were Jewish), he looked Nordic, and so has troubles fitting in with either culture. Erikson did not learn of the conditions of his parentage until adolescence. However, a sense of being ‘different’ both as a stepson in reconstituted family, as a blond, blue-eyed Dane growing up in a German Jewish community pervaded much of Erikson’s childhood.

Major works

- *Childhood and Society* (1950)
- *Young Man Luther. A Study in Psychoanalysis and History* (1958)
- *Identity: Youth and Crisis* (1968)
- *Vital Involvement in Old Age* (with J.M. Erikson and H. Kivnick, 1986)
AN IDENTITY CRISIS IN HANRAHAN’ S LOST GIRLS AND LOVE HOTELS

Erik Erikson: Eight developmental Stages

1. Basic trust vs. Basic Mistrust (Birth to 18 Months)
2. Autonomy vs. Shame and Doubt (18 Months to 3 Years)
3. Initiative vs. Guilt (3 to 5 Years)
4. Industry vs. Inferiority (6 to 12 Years)
5. Identity vs. Role Confusion (12 to 18 Years)
6. Intimacy vs. Isolation (18 to 35 Years)
7. Generativity vs. Stagnation (35 to 55 or 65 Years)
8. Ego Integrity vs. Despair (55 or 65 Years to Death)

Margaret

has interesting eyes

dresses look like a women’s guardian in prison or likely a rock star
gazing upon the mirror every time she done something

losing herself in drugs and alcohol every night

smoking and listening to her family’ s voice message inside toilet

has no cohesive self-image of national identity

IDENTITY CRISIS