



IDENTITY CRISIS IN LAUREN MYRACLE'S UNDER THE MOON: A CATWOMAN TALE

Anugrah Bulan Mauludi*, Moses Glorino Rumambo Pandin, Nur Wulan, Christinawati
Airlangga University, Airlangga University, Airlangga University, Airlangga University

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ABSTRACT

This article was conducted to study the phenomenon of identity crisis through the portrayal of a literary work's main character in Lauren Myracle's *Under the Moon: A Catwoman Tale*. The trauma of the main character affected her behaviour to be maladaptive. It also affected the main character's identity crisis in her dreams and fantasies. Furthermore, her identity crisis is fixated by the initiative versus guilt and the industry versus inferiority stages of development.

INTRODUCTION

For some people, the teenage or adolescent period might be the best time of their lives. Adolescents will be accompanied by changes in social and school environment in their period (Jaworska & MacQueen 291). However, it also makes them have less time to spend with their parents and more time with their friends which means that they are sensitive to any behaviour. This is why parents should not take away their attention from or abandon their child in their adolescence period.

Although adolescence represents strength and recovery, mental issues often begin in this period, which includes identity crisis. Identity crisis or identity diffusion is a time of uncertainty and turmoil when an individual's sense of identity is insecure about the

* Corresponding author.

anugrah.bulan.mauludi-2020@fib.unair.ac.id (Anugrah Bulan Mauludi)

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commonly expected goals and roles in society (Norwood 2019), leading to the person having behaviour that can go against social values, laws, and norms. As reported by Dirgantara (2020), two motorcycle gangs that did vandalism in Kedungwuluh Village, West Purwokerto Subdistrict, were found to have teenagers that turned out to lose their self-identity as of not receiving any sufficient love from their parents. This shows that the role of parents can be the source of identity crisis for a teenager or an adolescent.

People who lose their identity are subject to the early trauma that makes them anxious. Anxiety emerges when there is a traumatic memory that has been repressed, which is usually characterised by feelings of worry and fear. According to data from the World Health Organization (WHO), there are 301 million people worldwide who suffer from anxiety disorder, 58 million of which are children and adolescents, and this figure continues to increase year by year (World Health Organisation 2022). Without any care, anxiety can develop into a severe situation that threatens the life of someone who suffers from it (Kalin 275). Therefore, someone would be concerned and do certain efforts to keep their anxiety under control.

Literature has also been known to portray the issues of mental health since Sigmund Freud, the father of psychoanalysis. He applied his theory to a literary work in the twentieth century and found the Oedipal effects behind the main character (Dobie 55). This proves that literature can be a subject of psychoanalysis study. While psychoanalysis deals with the minds of individuals, literature deals with literary texts that present fictional characters as representations of real individuals (Heidarizadeh 789). Thus, if someone were to write research within a literature by using psychological concepts, he or she might need to take a closer look at the character of the story.

Selina Kyle is a young-adult DC Comics character who has had an unloving mother since she was a child. Her mother worked in a tavern where she would bring Selina with her. However, as she was a waitress at the pub, her daughter would be left alone by her while she was serving customers, especially men. Therefore, her mother would often make a boyfriend that she would bring back to her house and live with her and Selina. For her mother, every month meant a new man. These men are often portrayed to be abusive as they would yell at Selina's mother and treat Selina the same way they would act violently on her. In *Under the Moon: A Catwoman Tale*, the story will be telling the life of Selina who has been repressing her trauma until she has grown up. At this time, Selina is an adolescent who has become sleek where she would steal some stuff that she does not even need. As

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the house becomes more violent over the course of time, Selina has finally decided to leave the house where she grows up, and she gains her behaviour to the more extreme.

Under the Moon: A Catwoman Tale is a graphic novel written by Lauren Myracle who is a best-selling author of many books for children and young adults. Unlike regular novels, readers had to digest meaning through dialogues, narrations, and images. This is because images, words, and sequences are the three elements of comics as a means of communication (Kukkonen 4). The facial expressions, gestures, onomatopoeia (sound effects), postures of the characters, their speech, and the layout of the image, gutter, and many other features are often included in an entire page (*mise en page*). Because of these features, graphic novels have more insight to tell the story (White-Schwoch 3). Thus, this article is going to answer the issue of how the adolescent period portrays the main character's identity crisis. The writer will use the perspectives from psychoanalysis theory in order to answer the problem.

Sigmund Freud believes that the personality of a human is determined by the early stages of development. However, Erik Erikson, one of Freud's followers, has different perspectives on developmental theory from Sigmund Freud. He believes that development is a continual process of a human's life (Miller 157). Thus, he extended Freud's theory by developing a series of eight psychosocial stages over the lifespan, examining identity development, and developing methods beyond the structured adult psychoanalytic environment. He argues that the stage of adolescence is the most important because it holds a main theme in life, the quest for identity (Miller 148).

For Erik Erikson, the first stage is called the "Trust versus Mistrust" which happens from around birth until one year of age. The child gains some sense of trust or mistrust usually through their mother first. The second stage is "Autonomy versus Shame and Doubt" which happens from the first two to three years. During this stage, the child will gain some struggle of will. The third stage is called "Initiative versus Guilt" which happens from around four to five years of age. During this stage, the child gains identification which offers a conscience and a set of interests, attitudes, and sexual behaviours. The fourth stage is "Industry versus Inferiority" which occurs from around six years to puberty. Also known as the industrial age, the child becomes what he learns not only in school but also in the streets, their friend's houses, and at home. The fifth stage is "Identity and Repudiation versus Identity diffusion" which occurs in the adolescent period. This is the stage where positive or basic attitudes from previous stages will offer the identity of a child. The sixth

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stage is called “Intimacy and Solidarity versus Isolation” which occurs in the young-adulthood period. If an intact identity is not integrated well, the young adult will try to isolate themselves and even have a stereotyped, cold, and zero intimacy with the opposite sex. The seventh stage is “Generativity versus Stagnation and Self-Absorption” which occurs in the middle adulthood period. If developed well, adults will feel the concern for other children to be established and guided. Finally, the eighth stage is “Integrity versus Despair” which occurs in late adulthood. People in this stage will live with integrity if they feel like they have contributed to their lives with positive attitude.

Human beings are known for their mind-processing ability. This ability to perceive themselves and their surroundings can affect their mind without them even realising it (Rennison 30). Freud has emphasised the concept of anxiety to explain someone suffering from a personality disorder. If they repress something painful, they will need to come up with a defense mechanism. The mechanism is to keep the pain from surfacing, better known as anxiety. One of the defense mechanisms is fantasy. In a state of powerlessness, fantasy is thought to be a solution (Giuseppe et al. 13). Thus, the person involved in daydreaming.

While fantasy is accessed by daydreaming, dreams are accessed by sleeping. Dreams are more about the symptoms when something traumatic or unpleasant is repressed, just like anxieties. In other words, they are the tools to determine whether the human psyche is free of conflicts and troubles (Dobie 60). Someone who experiences dreams likely offers their spoken words, desires, or unresolved conflicts. They have meanings or symbols that can represent a psychological issue. Thus, the notions of dreams are also subject of interpretation for a study.

According to Erikson, identity is a concept to understand and accept the self and society (Miller 148). Thus, a person needs to successfully pass through the early stages of development to achieve it. If the stages of development are passed successfully, the person will develop healthy behaviours. Otherwise, identity crisis becomes an issue. Identity crisis is followed by anxiety and its outcome such as the defense mechanism. The anxiety represents their state of psyche that is opposite to being healthy or balanced (Rennison 40). In addition, the psyche can trigger dreams since there is something repressed. These can reveal personality disorder which in Erikson’s theory, the subject suffers from identity crisis. They are relevant to the issue of the main character.

There are related studies that have covered about the issue of identity crisis

especially in literature. The first related study is written by Rafea Mohsin Alwan entitled *Identity Crisis and Midlife Psychological Development of the Protagonist in Bellow's Novel Herzog* (2023). The impact of the identity crisis in the protagonist's adulthood period makes the protagonist finally move from stagnation to generativity through his actions. The second related study is written by R. Pradeeban and R. Suriya Prakash Narayanan entitled *Identity Crisis: A Study of the Selected Novels of Anthony Burgess* (2022). The article found the issue of identity crises that are experienced from protagonists who chase group identities but also result in their loss of individual identity. The third related study is written by Andreas Tano and Gustaman Saragih entitled *Identity Crisis in Lewis Carroll's "Alice Through the Looking Glass"* (2021). The study found that the main character, Alice, portrays her identity crisis in correlation of dreams and reality. These studies will be helpful for the writer of this article to discuss the issue of identity crisis. Meanwhile, the difference also shows that this study is original.

METHOD

The study used qualitative method in analysing the data, which in this case is *Under the Moon: A Catwoman Tale* written by Lauren Myracle with the book *Studying Comics and Graphic Novels* (2013) by Karin Kukkonen. Since the subject is a graphic novel, the study brought out the narrative and non-narrative elements such as speech bubbles, captions, panels, gazes, gutter, gestures, and facial expressions. These data would help the writer make a thorough analysis of the issue. For the data collection, the study relied on the primary source which is the graphic novel itself. These data were taken from conventional elements of graphic novels. Then, the next step would be to gather secondary sources to help the writer of this study discuss the problems. The writer provided judgement on whether the secondary data suits the issues that are being discussed (Hox & Boeije 596). After that, the writer conducted data analysis based on the narrative analysis from Karin Kukkonen's *Studying Comics and Graphic Novels* (2013) to examine the issues related to the problem. The first analysis of the problem is how the experience of trauma influences Selina Kyle's behaviour. Then the writer revealed how the experience of trauma influences the main character's behaviour and how the behaviour portrays her identity crisis in the adolescent period. The final step would be to conduct the conclusion of the findings.

FINDINGS AND DISCUSSION

Selina Kyle is an adolescent character who has had an unloving mother since she was a child. Her mother worked in a tavern where she would bring Selina with her. However, as she was a waitress in the pub, her daughter would be left alone by her while she was serving customers, especially men. Therefore, her mother would often make a boyfriend that she would bring back to her house and live with her and Selina. For her mother, every month meant a new man. However, these men are often portrayed to be abusive.

Selina Kyle's Childhood in Forming Her Traumatic Experience

Selina did not experience good treatment in her childhood. Instead, she was ignored and even abused with violence. Whereas, Erikson has already stated that the good development of a child is important for him or her to achieve the sense of identity. If the development is normal, children will be able to endure the feeling of being in insecurity (Kozłowska & Hanney 51). However, Selina was always left ignored by her mother because she was too busy to please or care for her boyfriends. Therefore, Selina, since her childhood, has been treated with violent attitudes by one of her mother's boyfriends.



Figure 1. Little Selina Kyle became the victim of violence by her mother's boyfriends
(Myracle 2019, 12)

The first panel in Figure 1 shows little Selina Kyle being scared. She is sucking her thumb as the result of her fear while being confronted by one of her mother's boyfriends. The phenomenon of sucking the thumb is explained to indicate the earliest stage of

development or infancy (Dobie 58). But Selina had this occurring until she grew as a child, meaning a failure of her infancy or trust versus mistrust development. She got pinched by her mother’s boyfriend while her mother was walking away to take the beer, implying that Selina Kyle had actually been ignored by her mother. She shouted, “OWWWW!” (Myracle 2019, 12). However, it does not stop there as the third panel reveals to us that Selina’s mother would get a new boyfriend every month, implying as if it was one big party. Thus, Selina Kyle experienced the same treatment over and over.

In addition, the trauma that Selina Kyle had experienced did not only happen in her house but also happened outside of the house. Selina used to hang around in the playground. Instead of the outside environment that was supposed to prevent a child’s inferiority (Erikson 221), Selina told Rosie, a girl whom she knows later, how one day there used to be a kid or rather a brat who bullied her for wearing the same shirt three days in a row. So far, the evidence of her childhood has told that Selina Kyle was always abused by random men whom her mother brought in every month. Selina’s childhood was not only being involved with mistreatment at home but also being objected outside by a violent kid whom she did not know.



Figure 2. Little Selina Kyle experienced violent treatment outside (*Myracle 2019, 141*)

The page from Figure 2 tells the story of Selina Kyle’s traumatic experience outside of her house. The contrast colour of grey and the caption where Selina tells Rosie about her friend, Bruce, explain that the event occurred in her past or rather when she was little. Selina was walking with a boy who was apparently Bruce. She told him how she wanted to be a cat or a dolphin, which indicates her identity crisis which will be discussed later in this study. However, as they were walking around in the playground, one kid showed up

throwing mud on the back of her head. In panel three, Selina felt hurt by this with its emphasis on the impact of the mud in her reaction speech and the speed line surrounding it. She shouted, "OW!" (Myracle 2019, 141). After her friend, Bruce, stood up for her, Selina Kyle states him as a good person while she states the kid who had thrown mud at her as being the mean or the bad one. However, she did experience violence outside and did not cry or complain to anyone in the event. This is proof that Selina had been repressing her trauma. Thus, it will trouble her behaviour and personality.

Troubled Behaviour as the Result of Developmental Failure

Having now proven the main character's traumatic experience, she shows the behaviour that consisted of what was shown in Erikson's theory. Selina Kyle does not seem to have developed any traits of healthy psychological behaviour. Instead, she retained her behavioural crisis which she got from the previous stages of her life. They are described to be constantly damaging the self or being destructive (Erikson 214). In the case of Selina Kyle, she is now a grown-up adolescent with a high school life just like any person of her age would be. At first, this may sound very normal until it shows what is happening back home is still unfortunate. Thus, Selina's sense of mistrust is evident towards the adults at home.



Figure 3. Selina Kyle could not trust her mother and her mother's boyfriend to protect her from the notorious hell dog (Myracle 2019, 42)

As pictured in Figure 3, the scene for its entire page resembles that of Figure 1 where little Selina Kyle and her family were hanging out in the living room to watch the news. However, this time she is with her mother's boyfriend who does not leave the house as fast

as the previous ones. In panel one, the three of them are watching the news about a wandering dog that has just committed another murder in the city. Having heard about it, her mother’s boyfriend commented how he would strangle the dog when he saw it. Selina’s mother who has always wanted to please her boyfriend asks her daughter to confirm that both of them are lucky to have this man in the house to protect them. Unexpectedly, Selina Kyle blatantly said, “To be honest? I would put my money on the hell-dog,” (Myracle 2019, 42). This means much for Selina Kyle that she developed her mistrust of anyone, including her mother, as they have treated her badly. If one were to develop the sense of trust, they should not have been inflicted with fear and pain (Miller 150). However, the final panel of the page explains more about how badly the main character is still treated at home. Selina gets slapped hard by her mother’s boyfriend that she bumps her head on the table. It even becomes the background of its entire page, giving it a larger context (Kukkonen 18).

Erikson also says that the outside environment should be a sign of someone moving on from family environment (Erikson 233). Selina Kyle, however, has been involved with horrible representation at home. Now, she is an adolescent and knows that some girls have been talking about the hell dog at school. Reminded by it, Selina compares them to her inferior life experience, implying as if those girls do not have any idea what horror is.



Figure 4. Selina Kyle felt inferior towards the girls at school (Myracle 2019, 43)

The first panel in Figure 4 shows how painful the impact of violent treatment that Selina Kyle gets from the previous figure. Moreover, Selina feels terrified after her mother’s boyfriend threatened her with his deadly gesture. In the third panel, she states that even the hell dog should be scared of him. The boldness of Selina’s speech of the word “better” when she said it in the second panel implies how she sees her mother’s boyfriend, Dernell,

as being scarier than the monster narrated in the news and feared by everyone. Then, her sense of inferiority which is evident in the last panel gets pictured. The panel is coloured in grey which explains that the event comes from her previous experience. The girls are coming together to Bruce telling him how scared they are of the hell dog. Selina narrates “The world is full of monsters. Those girls at school might not know it yet, but I do,” (Myracle 2019, 43).

One morning, Selina Kyle is woken up harshly by Dernell to take out the trash. But as she is outside, she finds a cat that does not seem to belong to anyone. So, she takes it home with her. Selina names her cat Cinders, and she grows with it. With her cat, she is more confident and joyful. She starts greeting her mother and even Dernell when heading to school. She also gets brave enough to talk to Bruce Wayne after a very long time of not talking to each other since the death of his parents. But long story short, her cat is dead after it falls from a high place because Dernell found out about them. As usual, Selina’s mother cannot do anything about it. Thus, Selina feels that she is guilty of the death of her cat.



Figure 5. Selina Kyle felt guilty and hated herself because of being weak like her cat
(Myracle 2019, 63)

The page in Figure 5 only has one panel which shows the result after the cat fell from the top of the door frame. Although it is the fault of Dernell, who is asleep after he places the cat on the top of the door frame, Selina Kyle cries out of her guilt. Erikson states that guilt comes from an initiative that exceeds someone’s enjoyment or mental power (Erikson 230). Thus, when Selina grows a relationship with her cat, she is able to be open with everyone in the house and at school. Now that her cat is gone, she feels guilty because

deserving that happiness. Selina thinks, “[...] I hate myself for being weak [...] For allowing myself to love her when my love could not keep her safe,” (Myracle 2019, 63).

After that, Selina says that she does not want any more of it. Selina is sitting beside the corpse of her cat with broken glass around the floor. Her cat did not only fall but was also hurt to death by the glass flakes that fell along with the cat. Overwhelmed by this event, Selina loses her hope at home. Her home is no longer her home. Selina feels that she no longer has a home. She does not want to consider her mother either. Therefore, she goes away from her house and leaves the dead cat behind to her mother and her mother’s boyfriend.



Figure 6. After running away from her home, Selina Kyle doubted herself and thought that her mother would come for her (Myracle 2019, 72)

After she wakes, Selina Kyle is getting ready for school. The first panel in Figure 6 pictures Selina who starts to get messy with her hair and outfit. Although she does not have a change of clothes or take a bath, she goes to her school. There she becomes an attention because of her messy presence. One student seems to cover her nose because she smells bad, while another stares at her weirdly. Erikson states that shame is a consciousness of being exposed or looked at (Erikson 227), so Selina stands up for herself in front of the other students. Selina says, “What’s your problem? I spilled something on my shirt, okay?!” (Myracle 2019, 72).

Instead of going to the class after taking her stationary from her locker, she then goes to the headmaster's office. Selina doubts herself over the decision to leave her home and not have anyone to control her. The concept of front and back, and especially “behind”, is introduced by Erikson to explain doubt as a feeling of not being able to see their own

buttock (Erikson 228). For the main character, she has convinced herself that she does not have a home or mother. However, she is looking for her mother at the headmaster's office. Selina wants her mother to come looking for her in the headmaster's office. However, she does not realise that it is just the influence of her trauma and troubled development that make Selina still craving for her as her mother has not given any love nor any care since her childhood. Selina says, "Maybe, in some secret corner of my heart, I want her to come looking for me," (Myracle 2019, 72).

Selina Kyle's Identity Crisis

Selina Kyle is an adolescent who experienced unfortunate treatments. Since childhood, she has been exposed to violent abuse and ignorance by her family. Selina Kyle does not seem to have developed any traits of healthy psychological behaviour. Instead, she retained her behavioural crisis which she got from her previous stages of life. They are described to be constantly damaging the self or being destructive (Erikson 214). She has shown mistrust, shame and doubt, guilt, and inferiority traits. After knowing that Selina does not succeed in her psychological development, she is also showing herself to suffer from personality disorder. In the theory of Erikson, however, the troubled personality is rather to be replaced with an identity crisis. Her identity crisis is portrayed in her adolescent period. However, her identity crisis does not only come from the behavioural issue that she has but also from the whole development that is related to her repression. Selina is used to getting locked up in a locker by Dernell, and then she starts to dream.



Figure 7. Selina Kyle's identity crisis was brought to her dream (Myracle 2019, 22)

The first panel in Figure 7 contains the fact that Selina has been abused for as long as

her mother's boyfriend, Dernell, stays in the house. It shows that she does not care about the abuse and seems as if she has accepted it. She takes the experience as normal. She says, "But the joke's on him. I used to be afraid of the dark, but over time, I conquered my fear," (Myracle 2019, 22). While finally used to being abused, she notices a change in herself. Selina strives through the treatment of being locked in a closet by closing her eyes, leading to her dreaming.

An identity crisis can be seen in someone's dream. Alice's character is one of the examples as when she enters her unconsciousness, she shows her identity crisis which is related to reality. In *The Looking Glass*, she wants to be like her mother but has difficulties because of the absence of support from her parents in childhood, so she dreams of being mature (Tano & Saragih 232). Selina, identically, shows what she wants in her dream. She is breaking out from the closet while growing bigger. She says, "In the dark, I am powerful," (Myracle 2019, 22). Her desire to fight back appears in her dream as she has been repressing it.

In addition, the background for the whole page pictures Selina Kyle before entering her dream. Her dream comes from looking and talking to the moon as if a person is being turned into a werewolf. In reality, Selina Kyle has the habit of looking at the moon from the window of her room. It is like a friend whom Selina can talk to and negotiate with. Still, she enters a dream that portrays her identity crisis after talking to it in her head. Her dream is coloured grey, different from the other panels. She says in the last panel that she can be whatever she wants.

Selina has been through an environment that is far from being ideal and lawful. She experienced violence, ignored, and bullied. Thus, she cannot possibly know which one is right and wrong. When Selina finds something meaningful such as her cat, it even gets taken away from her. Then, she finally realises that she cannot stay in her environment after the cat's death, so her anxiety grows wild.



Figure 8. Selina Kyle's anxiety peaked when she left her home and did not know how she would live and then, she identified herself as a cat (*Myracle 2019, 65*)

After the death of her cat, Cinders, Selina immediately takes her stuff and walks away from home. She does not know how she will live or where she will go. It puts her in a situation of being anxious. As a result, Selina fantasises about what she wants in order to keep her anxiety under control. In Figure 8, the moon is transforming after Selina looks at it, which is the same case where she shows her identity crisis while being locked up in the locker of her house. Instead of imagining the moon in her head, she enters her fantasy by looking at the moon. Thus, it is like a daydream rather than a dream. The moon, however, is becoming the figure of a cat. Then, she identifies herself with it. She says that she will be stealthy, fierce, and not fearing of the dark like a cat (*Myracle 2019, 65*).

To explain the phenomenon, Selina has been shown to experience violence outside. She is telling her friend, Rosie, about how she used to be friends with Bruce Wayne. Not only is the page in Figure 2 trying to show her friendship and trauma, but it also has the clue of her identity crisis in Figure 8. She told about her becoming an animal, "If I was an animal, I'd want to be a cat. Or a dolphin," (*Myracle 2019, 141*). She continued, "Or—I know! A cat who could turn into a dolphin!" (*Myracle 2019, 14*). To experience an identification in childhood is normal (*Bohleber 51*). However, someone should have gotten rid of their childhood contradictory identification. Selina's current identification with the cat cannot prove her identity either. Thus, she has to look for an identity the same way she said that she wanted to be a cat who could turn into a dolphin. Selina accepts the group invitation from her new friend, Ojo. This group has the purpose of doing a heist and it is where Selina knows Rosie from. Long story short, Selina has to find Rosie as she is gone after getting caught in the heist.



Figure 9. Selina Kyle did not find anything from the group that she was having expectations of finding her identity except more pain (*Myracle 2019, 170*)

While looking for Rosie in Figure 9, Selina Kyle is having a conversation with herself. She is walking past an alleyway at midnight. When someone asks if she is okay, she ignores him just like she has ignored anyone before him. She is busy in her mind not because of Rosie but because of herself. Selina says, "I tried being part of a group. At first it made things better, but now...," (*Myracle 2019, 170*). In the third panel, she then admits that it hurts. The third panel also portrays her while looking at a reflective glass beside her. Selina is looking at her shadow being divided into five from the glass. She is so busy in her mind that she wants to look at herself. Her guilt leads to her feeling responsible for Rosie. Thus, her divisions in the glass portray her identity crisis, which is identical to the analysis in Figure 8 where she fantasises and identifies as a cat for the guilt of her cat's death.

The expectation that Selina Kyle has in order to find her identity in the new group is not going very well because of many things which contradict it. The group in which she has joined is in reality full of people who are troubled like her. Rosie wants to buy her brother with the stolen book. Her care for Rosie, therefore, only comes from her sudden guilt. In addition, she does not have any paternal or maternal care but now becomes the one who has to care. It becomes a problem as Selina needs industrial readiness, which she does not. Selina says, "Everyone says it's better to have loved and lost than never to have loved at all," (*Myracle 2019, 170*). Instead of understanding societal roles by herself, Selina adopts that broad mindset in order to make sense of what she needs to do. So, Selina's identity crisis does not only come from not having been learnt about social values but also from not understanding which of them are relevant. Indeed, after she finds Rosie, she thinks Rosie

wants her to come along. But, Rosie leaves Selina to meet her brother while Bruce calls Selina.



Figure 10. After all, Selina Kyle did not find an identity in the group and came back to her identity crisis
(Myracle 2019, 194)

Based on the story, Selina's friends are dominated by troubled people. It implies the society in which she lives is used to disintegrate identities because moral values are scarce (Alwan 154). Although there are still wide possibilities for the search to find an identity, Selina has given them up. Selina says, "Even so, I'm not a pack animal, despite any evidence to the contrary," (Myracle 2019, 194). In the caption, she mentioned evidence to the contrary. It refers to her previous groups and her unfulfilled desire to join another group. The moment she identified as an animal, as a result of her guilt, has emphasise that her identity crisis is already suffered before the groups and Selina's inferiority, which is contrary to the *One Hand Clapping*, *The Wanting Seed*, and *A Clockwork Orange's* protagonists who chase their identities from group identities but result in their loss of individual identities (Pradeeban & Narayan 131). Selina says she is not a pack animal. Therefore, Selina is stuck in her "go wherever and live however I like".

CONCLUSION AND SUGGESTIONS

The Selina Kyle is an adolescent girl who has an uncaring and selfish mother, but she never has a real biological father. Since childhood, her mother would go to her workplace and bring Selina. Because the mother is working in the café and is serving customers, Selina is always left by herself. Meanwhile, she will eventually come home. But she will

also live with her mother's boyfriends that she brings from work. These men are portrayed to be violent and abusive in treatment, especially to Selina. Selina would experience those treatments over and over since her mother brought new boyfriends in every month. Dernel is one of her mother's boyfriends. He is different from the others as he has been staying in the house for over two years and commits bad treatment on Selina.

Selina Kyle's traumatic experience does not only come from her home. It also comes from Selina's outside environment such as the school in her childhood. Thus, traumatic experiences from both the house and the school in her childhood such as violence, abuse, and feeling forced to repress them, have brought an impact on her behaviour. Selina is shown to develop maladaptive behaviour in her youth or adolescent period. Selina represents mistrust, shame, doubt, guilt, and sense of inferiority. This behaviour proves that her troubled development does not end in her childhood period. As a matter of fact, she has had enough and runs away from her house, but she is still not doing well in her adolescence.

Selina Kyle's adolescent identity crisis is portrayed by the fixation on her initiative versus guilt and industry versus inferiority stages. It is also portrayed in her dreams and her fantasy as a defense mechanism. But her fantasy makes her identify herself as a cat because of her guilt after her cat's death. Selina runs away from her house, leaving her anxious about her future. She looks at the moon and starts fantasising just like when she enters her dream by thinking about the moon and starts dreaming. Her inferiority, however, is portrayed to represent her failure to identify herself with a peer group. Therefore, Selina Kyle indulges in her individual identity crisis about going wherever and living however she likes instead of trying to find an identity by learning and involving herself in societal roles.

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