

THE CONCEPT OF IDENTITY DEPICTED BY MARGO IN JOHN GREEN'S *PAPER TOWN*

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Abstract: This study aims to analyze Margo's Identity in John Green's Paper Town. The primary source is the novel Paper Town by John Green. To analyze the problems formulated above, the writer uses the theory of identity from Erik Erikson. The result of the study is Margo is an introverted person. She does not like to share her feelings with others. She always keeps her problems to herself. It makes other people create their perspectives about her and she cannot show her real side of her. Margo is also a smart girl. When she is a child, she does an investigation about the dead man. She manipulates the police and the woman in the apartment so she can get information about the dead man. Her decision to leave the town and never want to come back is a big decision. Her parents, sister, friends, and all the people live in that town, but she chooses to leave all of them forever. When she finds out her boyfriend is cheating on her with her best friend, she starts to change her way of thinking. The finding of this thesis is identity is developed by individuals, but must be recognized and confirmed by others. In Paper Towns, those that are idealized are done so in a positive light. If people have a negative outlook on generalized portions of life, then when faced with individual forms, their negative outlook will translate and prevent people from truly being honest about whether something is good or bad for their identity.

KEYWORD: *Identity, Self-identity, Human Identity*

INTRODUCTION

Identity is one of the maximum critical components for every human being, the term identity expresses the sort of mutual relation that connotes both a persistent sameness within oneself (selfsameness) and a persistent sharing of some form of important man or woman with others (Erikson 1980: 109). A few people wrongly outline that means of identification as simply a call of someone to ease people in distinguishing one character from another in daily life. Identification is about understanding who they're and what they trust and being capable of engaging with numerous kinds of human beings without taking diversity issues as troubles. Identification is developed through the man or woman, however, it must be identified and confirmed by using others. formative years for that reason also a length in which younger human beings negotiate their separation

from their family, and expand impartial social competence (for an instance, through participation in "cliques" and larger "crowds" of friends, who exert one-of-a-kind styles of impact) (Griffiths & Ahmed, 2021).

In psychological cases, identity has a better dating to humans themselves instead of their names. Identification represents the self-photo of someone which can't be acquired from people or the community. Consequently, identity isn't something that dad and mom can give to their youngsters directly like what some human beings think all this time. Identity cannot also be received automatically while a person is born. To explain further, humans want a variety of time and enjoy to discover and apprehending the meaning of identification on their own thru problems, things, and those around them. The period identification expresses the sort of mutual relation in that it connotes both a continual sameness inside oneself and a chronic sharing of some sort of essential character with others (Erikson, 1980: 109). Therefore, identity is set on knowing who he or herself is and what he or she believes and being capable of engaging with various sorts of a person without taking issues of diversity as 2 issues. Regarding that, identification can be specific or equal for one person and some others relying on how a person undergoes his or her life.

In this study, the author discusses the identification of Margo Roth Spiegelman in John Green's *Paper City*. Margo Roth Spiegelman is a conventional cool woman. Margo likes to interrupt the rules without getting stuck and regularly goes on wild adventures. Quentin frequently refers to Margo through her full call, which provides her persona and untouched mystique for the duration of the novel. Margo is actively developing this character. She tells Quentin that in many ways, she likes being the paper girl or the lady other humans need to look, in preference to trying to parent out what she desires to be herself. The outline of the identity of Margo Roth Spiegelman's individual can be observed via developmental psychology with supporting stages, as well as accompanying reports and improvement is a process, wherein adjustments in a person and psychological approaches are mixed so that someone can cope with environmental stimuli.

REVIEW OF RELATED LITERATURE

Erik Erikson introduced identity as a universal developmental task that provides the foundation for an individual's general sense of well-being. Erikson's (1968) theorizing about the self, however, was simultaneously about society as a psychosocial process. Contemporary identity literature privileges the "psycho" over the "social," which limits our understanding of the role of identity processes in society more broadly (Rogers, 2018).

The important thing to know-how self-identification is figuring out the transcendental structures that make a temporally prolonged, non-stop, and unified experiential life possible. Self-identification is rooted in the formal, temporalizing shape of intentional experience that underlies psychological continuity. Personal identification, using contrast, is rooted in the content material of the specific drift of enjoyment, particularly and normally, within the convictions adopted passively or actively in the mirrored image through a self-equal subject inside the mild of her social and conventional inheritances. Secondly, a person's identification is rooted in others' characterizations of that character within the mild of the social conventions and constructs of the cultures and traditions that have formed the non-public identity of those who make the attributions. private identification, in this view, is essentially rooted in beliefs, tendencies mainly man or woman trends sentiments, and moods, that is, inside the challenge's convictions about the genuine, the good, and the right and within the commitments to the pursuit of (reputedly) worthwhile items and the realistic identities rooted in the one's convictions (Erikson in Drummond, 2021).

ERIKSON'S CONCEPT OF IDENTITY

Erik Homburger Erikson (1902-1994) was born in German. He is concerned with a psychosocial theory that analyzes and learns about how an individual's identity can be influenced by social conditions such as society, culture, and history. Moreover, he was also triggered to learn about the relationship between an individual's identity and social conditions because he experienced some issues related to social conditions in his life which affected the development of his identity. Having an interest in identity, Erikson

(1980: 109) considers identity as a set of distinctive characteristics or individual uniqueness that is fostered by social conditions around where a person is. The discussion of identity then leads Erikson, as an ego-psychologist, to exclaim that there is ego identity. According to Erikson (1980: 94) in his book entitled *Identity and the Life Cycle*, Ego identity is about having a continuous feeling of sameness within oneself (selfsameness) and being able to interact and give meaning to others in the immediate community persistently in a genuine way.

Identity, in which there is an ego identity, may be categorized as a very subjective matter. It can be the same or unique from one person to another. Erikson (1956: 66) mentions that social conditions play an important function in shaping an enduring sense of "inner identification". In other phrases, the way a character plays his or her position in society, and the manner society around a character identifies the character may be very substantial for a character to shape their proper sense of identification. Moreover, identity is something that may be acquired, evolved, and advanced depending on the role that a person has in a positive social condition and how an individual interacts with others.

ERIKSON'S IDENTITY STATUSES OF PSYCHOSOCIAL DEVELOPMENT STAGES THEORY

A. INFANCY AND MUTUALITY OF RECOGNITION

Encompassing the primary 18 months of existence, the psychosocial assignment toddlers ought to overcome to put a healthful basis for future development is to expand a sense of fundamental trust (Erikson 1950, 1968). Infants' first social success is their willingness to consider that their maternal figure, who has become an inner truth and an outer predictability to their desires, will continually and constantly take care of them, even when that character is out of sight. It's far from the experience of consider that toddlers begin the lifelong journey of mutual law between inner capacities and outer companies to deal with desires, providing means to their and others' moves. It's miles this mutuality that encompasses the earliest sense of identity. the quantity of acceptance as true with derived during infancy depends on the first-

rate of the maternal relationship, and without it, or with a vulnerable feel of it, the dystonic final results is probable to be anxiety, self-debasement, and identification confusion in early life (Chávez, 2016).

B. EARLY CHILDHOOD AND THE WILL TO BE ONESELF

It is from a firmly developed early trust that children between the ages of 18 months and 3.5 years begin to develop autonomy and a sense that they are independent individuals who can guide their futures (Erikson 1950, 1968). The matter of mutual regulation between children and their parental figures faces its severest test during this stage, as children begin to gain large-scale power over themselves and others. The experience of developing a sense of autonomy of free choice must be gradual and well-guided, and parents' firmness must encourage healthy exploration and teach self-control. With excessive parental support or poor family functioning, children may not learn how to regulate experiences of shame and doubt as they explore their developing free wills, which could lead to a loss of self-esteem and self-worth, and neuroticism and self-consciousness. Too much firmness may lead them to become brash and defiant adolescents, and they may struggle to connect their childhood personality and experiences with a new adult identity. (Chávez, 2016).

C. CHILDHOOD AND THE ANTICIPATION OF ROLES

It is out of a sense of autonomy that kids via the give up of their 1/3 year start to face the brand new mutual regulation undertaking of developing an experience of parental duty and gaining insight into the establishments, functions, and roles to permit their responsible person participation (Erikson 1950, 1968). At some point in this stage, children increase their initiative and sense of course and have to learn who they could come to be, establish wider goals, and amplify their imagination to many roles, which include based totally on gender norms. Own family helps shape these basic avenues of energetic movement, teaching children by instance their capacities and the direction and reason for their adult tasks. In doing so, youngsters boom their

conscientiousness, self-commentary, self-steering, and self-punishment, and they start to mild their personal responses to their early screw-ups (Chávez, 2016).

D. SCHOOL AGE AND TASK IDENTIFICATION

From the initiative stage of improvement, kids input college, and wider society will become huge in influencing their know-how of significant roles within the financial system (Erikson 1950, 1968). As kids start to develop a feel of enterprise, they are seeking to undoubtedly perceive individuals who know things and realize the way to do things, and they attach themselves to instructors and different adults to imitate occupations they are able to hold close. Its miles in this stage that they start to expand a feel of work responsibility, capabilities, standards, and diligence. They're eager to become a productive unit, to win recognition with the aid of producing things, and to begin to be an employee and ability company. Their heightened consciousness of wider society additionally allows them to understand how elements such as pores and skin color or mother and father's historical past have an effect on their propensity for feeling worthy. Inadequate development throughout this degree can lead to adolescent emotions of inadequacy and inferiority, and to estrangement from self, tasks, and talents (Chávez, 2016).

E. ADOLESCENCE

According to Erikson (1950, 1968), the establishment of a wholesome relationship with the sector of industry and the beginning of sexual maturity together lead to the quilt of formative years and the beginning of adolescence. In their search for a brand new experience of mutual law given these speedy bodily and psychosocial adjustments, young people are challenged to independently combine a significant identification in which beyond, gift, and future are unified. Their confusion over their sense of self and their quest for self-exploration leads them to emerge as overly involved with how they seem within the eyes of others to over-perceive cliques and crowds. The commitment to a system of values and ideologies that they will carry into maturity additionally starts to develop for the duration of this degree. The major

change is role diffusion, and it's far normally the inability to determine an occupational identification that leads to such final results (Erikson 1950). Children who do not reap an identity are probable to have unrealistic work dreams, suffer despair, and withdraw into destructive behaviors and behavior (Chávez, 2016).

THEORY OF CHARACTER

This study focuses on the character Margo Roth Spiegelman, she is one of the principal characters of the tale Paper metropolis by way of John green. E. M. Forster, in factors of the radical (1927), added new terms for an old difference by way of discriminating between flat and spherical characters. A flat man or woman (additionally referred to as a type, or "-dimensional"), Forster says, is constructed around "a single concept or excellent" and is supplied without an awful lot of individualizing elements, and therefore can be described safely in a single phrase or sentence. A spherical character is complex in temperament and motivation and is represented with diffused particularity, one of these characters, therefore, is as difficult to explain with any adequacy as a person in real existence and prefers actual folks. Man or woman in literary work can also experience alternate or improvement, which happens both to the protagonist and antagonist of the tale. This manner of personal improvement is often called an individual arc. "The individual arc is an outline of what takes place to the internal of the person over the route of the tale. They begin as one form of the individual in the beginning, things show up to around them, regularly transferring them in an "arc" that ends whilst the tale is over". An individual has a few steps that make the person's improvement look convincing, those steps are beginning factors, a doorway via which the character has to pass, nearly always reluctantly, incidents, a deepening disturbance, a second trade, and sooner or later aftermath (Norton et al., 1957).

RESEARCH METHOD

The method used in this study is the qualitative method. The qualitative approach is a method for exploring and know-how the meaning individuals or organizations ascribe to a social or human problem. The procedure of studies entails emerging questions and tactics, records commonly accumulated in the participant's setting, records analysis inductively constructing from details to preferred subject matters, and the researcher making interpretations of the means of the facts. The final written file has a bendy structure. People who engage in this shape of inquiry support a way of searching at studies that honor an inductive style, a focus on man or woman that means, and the significance of rendering the complexity of a situation (Creswell 2014). The information emerges from qualitative studies and the facts have been analyzed by using evidence within the shape of quotations taken from the novel and different references which include articles and a few books approximately literature and fabric that is associated with John inexperienced's *Paper town*.

The approach used by the writer to investigate John Green's novel *Paper Town* is a literary psychology technique. in step with Wellek Warren (1956: 77), literary psychology is the study of the psychology of the writer as a type or as someone, as a kind, a creator has his character taken into consideration the way they're perceived by others and influences them, is analyzed and frequently generalized as a "scheme of expertise" the sorts from an outside perspective. In flip, the author, as a person, is a completely unique being highlighted within the area of expertise that conjugates the human whole of people. The author's world is made from what they perceive, experience, see, think, and imagine in a way that can't be identically reproduced by any other individual. For this research, the data source is the novel with the title Paper Town by John Green. The novel was published in 2008. The data are the text taken from the novel and are directly concerned with the objective of the research.

FINDINGS AND DISCUSSION

SEARCHING IDENTITY

In this book, Margo frequently refers to the idea of “strings” as a metaphor for something that holds a person together. The “string” represents the concept of inner peace and the emotional balance of someone. Within the prologue, when a younger Quentin and Margo find the deceased body, Margo thinks that the strings are an identification of a person. It is shown in the following citation: “Maybe all the strings inside him broke.” (Green, 2008: 8)

Years later, after doing an act of adventurous vandalism with Quentin, Margo confesses that she feels like everything around her is made of paper. She is mad when everyone she knows betrays her.

“Maybe things would have been different for me if I’d been hanging out with you the whole time instead of –ugh. Just, God. I just hate myself so much for even caring about my quote, friend. I mean, just so you know, it’s not that I am oh so upset about Jason, or Becca, or even Lacey. Although I actually liked her. But it was the last string. It was a lame string, for sure, but it was the one I had left, and every paper girl needs at least one string, right?” (Green, 2008: 58)

The quotation above shows how furious Margo is at everything around her, every paper issue that made her a paper female, a boring-dimensional person. Its miles are shown within the following citation: “people love the idea of a paper girl. They always have.” (Green, 2008: 293). When Margo disappears, she begins looking for paper towns, because she feels that a *Paper town* is where a paper girl turns into real. The idea of a *Paper Town* is somewhat of a metaphor for Margo. She feels like always trying to find the perfect image of herself, just like how the people around her want her to be. She loves the idea of being a paper girl for a while, but then the pressure makes her run away from her paper self so that she can find her true identity.

FRIENDSHIP

Paper Town shows that friendships are the important theme of the book, often found a lot greater intimate than any other kind of relationship. At the beginning of the book, Quentin, while seemingly pretty close to his friends Ben and Radar, fails to realize them, as his affection for the direction of Margo overshadows their friendships. in the

end, Quentin realizes that his friendship with Ben and Radar is much greater satisfying than chasing the shadows of Margo. Its miles are shown within the quotation: "I wonder if she created this adventure for us on the cause or by a twist of fate regardless, it's the maximum amusing I've ever had since the final time I spent hours at the back of the wheel of a minivan." (Green, 2008: 246). On the journey following Margo's clues, Quentin realizes that perhaps the journey is supposed for him to get near and appreciate his buddy's effort in finding Margo together.

MARGO'S IDENTITY

Margo shows herself as an interesting, unique character. While Quentin confronts her about the future, she thinks that the future is dull and not really worth the hassle. It's far hard to describe Margo's character at the beginning of the story as her whole photo comes from Quentin's narrative attitude and his idolization of her "ideal" imagery. This affords the important war when Quentin's picture of Margo began to collapse in the direction of the give-up and uncovers the real Margo: a troubled, lonesome, and directionless girl. It is shown in the following quotation: "I thought of my Margo, and Lacey's Margo, and Mrs. Spiegelman's Margo, and absolutely everyone searching at her reflection in specific a laugh house mirrors." (Green, 2008: 214).

By the cease of the book, Margo's character indicates that she is a replicate that reflects what other people want to peer in her. Margo is a unique man or woman relying on who she is around. She is a trifling person that everyone makes her out to be and desires to see. Margo feels dissatisfaction together with her parents, her friends, in fact, her whole city. It is shown in the following citation: "I've lived here for eighteen years and I have never once in my lifestyles stumble upon anyone who cares about something that subjects" (Green, 2008: 58). Margo is so extraordinary than normal teenagers, one of the examples that show that fact is that she has affection towards the phrases within the center of the sentence. It is shown in the following quotation: "Yeah. I'm a big believer in random capitalization. The rules of capitalization are so unfair to words in the middle" (Green, 2008: 32), in the novel she reads. Yet, that says a lot about her identity, it explains that she wants to be different, she wants to prove her true identity and let the

people see her for her true self and so, omit the shallow impression people make about her without truly knowing her.

That's always seemed so ridiculous to me, that people would want to be around someone because they're pretty. It's like picking your breakfast cereals based on color instead of taste. It's the next exit, by the way. But I'm not pretty, not close up, anyway. Generally, the closer people get to me the less hot they find me. (Green, 2008: 37-38)

In Margo's case, her parents have pushed her towards an autonomy that is premature. Being the eldest daughter of her parents, she always feels responsible for herself and her little sister. Plus, she is not living as she wishes. Her parents are not encouraging her to be her true self, however, they want her to be a typical teenager following their beliefs and living a boring basic life. It is shown in the following quotation: "College: getting in or not getting in. Trouble: getting in or not getting in. School: getting A's or getting D. Career: having or not having. House: big or small, owning or renting. Money: having or not having. It's all so boring." (Green, 2008: 33)

She pushes Quentin out of his comfort zone, by means of making him live his life to the fullest, and enjoy every moment that passes by. She advises him to capture each possibility to perform things, but greater importantly, have amusement even as he still can. "Right here's a tip: you're lovely while you're confident. And less when you're now not" (green, 2008: 57). Margo has felt so pressured and desires to escape in order that she will be able to build an identification of her very own far from all those "Paper people" so when Quentin finds her, he is so curious and requested her about the purpose at the back of choosing her "Algoe" of all the locations.

"A paper town for a paper girl," she says. "I read about Algoe in this book of "amazing facts" when I was ten or eleven, and I never stopped thinking about it...whenever I went up to the top of the SunTrust Building ... I looked down and thought about how I was made of paper. I was the flimsy-foldable person, not everyone else...People love the idea of a paper girl. They always have. And the worst thing is that I loved it, too. I cultivated it, you know?" (Green, 2008: 293)

Margo fails to find her identity within society, which is why she runs away searching for her identity and leaving behind the image of the "paper girl" she always feels about

herself. Margo realizes that her town does not belong to her. She never finds true happiness in her life. There is an emptiness inside her heart even though she has popularity, as in the quotation: "Here is the girl I love and cannot follow. I hope this is the hero's errand because not following her is the hardest thing I've ever done" (Green, 2008: 304).

This quotation shows that Margo cannot pursue or find her life intention. Margo does not observe her dream or goals in her lifestyle which makes her go through misery. Margo comes to a decision to depart the metropolis after all the horrific matters that manifest to her. From her selection, it may be explained that Margo chooses to run far away from her trouble. She thinks that it is higher to simply leave it hanging than take other circumstances once more that may make the state of affairs get worst. Despite the fact that Margo is described as a strong and courageous woman, sincerely she is a vulnerable female.

Every time someone makes the choice to love someone, he or she opens the chance to great suffering, because those they love the most reason now not most effective remarkable pleasure and happiness but additionally great pain. The greatest pain comes from leaving. Leaving someone is easy, but not going back to them is the hardest part. It additionally happens to Margo whilst she decides to go away from her town. Margo realizes that she needs to depart the vicinity where she has lived and loved and where all her reminiscences are buried deep. Its miles are proved in the following quotation: "It is so difficult to go away till you go away. After which it's miles the perfect god-dammed factor in the global" (Green, 2008: 229). In Conclusion, it seems that Margo's decision to leave her hometown is not a shot in the void. She needs to escape the whole town, and leave everything behind to form her own identity. She is ready to sacrifice everything so that she will shape the identity she wants.

CONCLUSION

Within the novel, Margo is categorized as the main person. It's far due to the fact she constantly appears inside the novel although she is told by every other individual. Except, she is also categorized as a spherical man or woman. Margo is pictured as a popular teenage lady. She has a good-looking boyfriend and well-known friends. Psychologically, she is an introverted man or woman. She does not want to proportion her feelings with others. She continually continues her troubles to herself. It makes different humans create their own perspectives about her and he or she cannot show the real facet of themselves.

In *Paper Town*, those which can be idealized are carried out so in a high-quality light. If humans have a terrible outlook on generalized quantities of life, then while confronted with individual paperwork, their terrible outlook will translate and save you humans from virtually being honest approximately whether something is good or horrific. for instance, if a girl thinks maximum men are shallow jerks, then she will decide on a new man at once as a shallow jerk and it isn't until she receives a better examine who he sincerely is. This will be visible in a variety of youngster novels, in which the fellow has to break down the girl's emotions. It could be negative as it reasons one to overlook some great people and relationships. The simplest way to break people's idealized variations of someone is that if people take ten steps nearer. What humans can do, is research Quentin and Margo due to the fact this form of wondering is unfavorable to themselves and the person being idolized. So the following time, if humans find themselves falling for a person, make sure humans get a better look at them earlier than human beings make the horrible mistake of turning them into a replicate of their personal goals.

Paper Towns shows great potential and amazing character development in each of its characters. Supporting characters like Ben and Radar help Quentin with his quest while showing tremendous character development, making them interesting characters to follow. There are many aspects that can study in this novel. This novel can be suggested for that future researchers to conduct studies about an analysis of the use of metaphor in the *Paper Town* novel.

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