

**NEUROTIC SOLUTION OF VOITSKI AGAINST HIS FAMILY IN
UNCLE VANYA DRAMA BY ANTON CHEKOV:
AN INTERPERSONAL PSYCHOANALYTIC APPROACH**



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DEVI PUTRI OKTARIANI

A. 320 090 019

**SCHOOL OF TEACHER TRAINING AND EDUCATION
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UNIVERSITAS MUHAMMADIYAH SURAKARTA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. A. Yani Tromol Pos 1 – Pabelan, Kartasura Telp (0271) 717417 Fax: 715448 Surakarta

57102

Surat Persetujuan Artikel Publikasi Ilmiah

Yang bertanda tangan dibawah ini pembimbing skripsi / tugas akhir:

Nama : Drs. Abdillah Nugroho, M. Hum (Pembimbing I)

NIP/NIK : 589

Nama : Drs. Sigit Haryanto, M. Hum (Pembimbing II)

NIP/NIK : 567

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Nama : Devi Putri Oktariani

NIM : A 320 090 019

Program Studi : Bahasa Inggris

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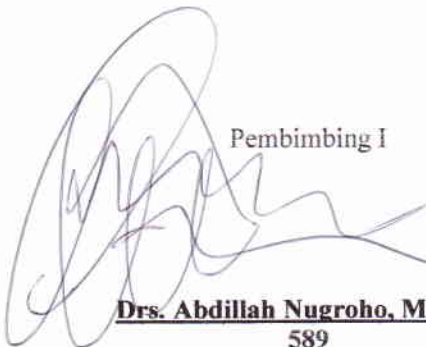
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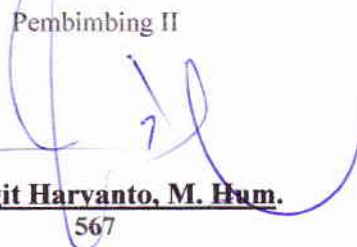
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Pembimbing I

Pembimbing II


Drs. Abdillah Nugroho, M. Hum
589


Drs. Sigit Haryanto, M. Hum.
567

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**Devi Putri Oktariani
A 320090019**

ABSTRACT

In this research the researcher discusses neurotic solution of Voitski as major character in Uncle Vanya dram. Objective of the study is to analyze neurotic solution related with Karen Horney theory an interpersonal pshychoanalytic approach.

The type of the research is qualitative research. There are two types of the data, namely Primary and secondary data. Primary data source come from Uncle Vanya drama and secondary data come from book, website, or any information related to the study. Then, the data are analyzed based on structural element and an interpersonal pshychoanalytic approach by Karen Horney theory. In analyzing the data, this research applies descriptive analysis.

There are three conclusion of this research. First, based on the structural analysis of each element, it shows that the character and characterization, plot setting, point of view, theme united to each other. Second, based on interpersonal psychoanalytic analysis it focuses on Voitski as major character reflected in moving toward people, moving againts people, and moving away from people. The last, based on the neurotic solution it focuses on Voitski as major character in Uncle Vanya drama.

Keywords: Neurotic Solution, Uncle Vanya, Interpersonal pshychoanalytic perspective.

A. Introduction

1. Background of the Study

People are never far from the name of anxiety, the high anxiety can make people into a high level of neurotic. Neurosis is a "psychic disturbance brought by fears and defenses against these fears, and by attempts to find compromise solutions for conflicting tendencies" This describes an individual having trouble with coping and handling certain psychosocial environmental stressors resulting in problems within their selves. Also, neurotic cannot be diagnosed without looking at their culture background. Neurotic feelings and attitudes are determined by the way they live, according to Horney in (Langenderfer 1999, <http://www.muskingum.edu/~psych/psycweb/history/horney.htm>).

Horney insisted that modern culture is too competitive and that competition leads to hostility and feelings of isolation. These conditions lead to exaggerated needs for affection and cause people to overvalue love. Horney's concept of humanity is rated very high on social factors, high on free choice, optimism, and unconscious influences, and about average on causality versus teleology and on the uniqueness of the individual.

Psychoanalysis of Freud was different with Horney, where Freud was aware of the inner conflicts, but saw them as repressed or repressing. Freud's regards to man's inner self with a "disbelief in human goodness and growth". He mentioned man was condemned to destroy and suffer. She saw these conflicts in a different way. The conflicts were between contradictory neurotic trends and the attitudes toward self, qualities, and set of values. Horney believed that each of us has the capability and potential to become a decent person. This comes from the relationship with ourselves as well as with others which is disturbed with problems. However, "man can change and go on changing as long as he lives". So, Horney disagrees with Freud and establishes her own perception on these ideas when looking at psychoanalysis and neuroses that involve inner conflicts, (Langenderfer 1999, <http://www.muskingum.edu/~psych/psycweb/history/horney.htm>).

The above compulsive drive is one of personality theory which is able to used one of literary work approach. Especially on this study, the researcher wants to use the approach above, to analyze the neurotic of the major character on the *Uncle Vanya* drama by Anton Checkov.

Uncle Vanya is thematically preoccupied with what might sentimentally be called the wasted life, and a survey of the characters and their respective miseries will make this clear. Admittedly, however, it remains somewhat difficult to organize these concepts into a coherent theme as they belong more to the play's *nastroenie*, its melancholic mood or atmosphere, than to a distinct program of ideas. One obvious characteristic of the play is that almost all the characters are consumed with lethargy, boredom, and regret over their unsatisfactory lives. They bemoan their old age, mourn the years that they have wasted in drudgery, pine over lost loves, and muse bitterly over what might have been if their lots had been different. They thus suffer from a sense of loss without knowing exactly what has been forfeited. Throughout the play, their private reflections burst through the surface of the everyday, giving way to torrents of unhappy introspection (<http://www.sparknotes.com/drama/unclevanya/themes.html>).

The major character Ivan Petrovich Voynitsky (Vanya) is obsessed with his wasted years and the thought of what might have been—a major object of this jealous obsession being the professor's wife, Yelena. As Yelena notes, this obsession betrays a certain "destructive" impulse in his character. One also wonders if it might involve a hopeless fantasy to liberate them both from their bondage under Serebryakov. Throughout the play, Voynitsky will find himself silenced, dismissed, and rejected. He suffers two major humiliations. First, he returns with a bouquet of roses for Yelena, only to witness her near-seduction by Dr. Astrov, and second, he fails to shoot his "bitterest enemy," Serebryakov, his botched murder is also the play's farcical pseudo-climax, as Voynitsky misses his foe twice at point blank range. Voynitsky thus emerges as less a tragic hero than a pathetically broken man. Reduced to nothing by the

fourth act, Voynitsky falls into a terrible depression and throws himself into his drudgery to keep his misery at bay.

The depression of Vanya creates a high neurosis which creates many kinds of strange attitude and behavior. So, that is why the researcher interest in analyzing the major character Ivan Petrovich Voynitsky (Vanya) in *Uncle Vanya* drama. Beside, the drama is the greatest drama by Anton Chekov, the story that was given by Chekov can give a lot experience for people in their rela life. The title of this study is “Neurotic Solution of Voitski against His Family in *Uncle Vanya* Drama by Anton Chekov: An Interpersonal Psychoanalytic Approach”

2. Literature Review

This research is the first research related with *Uncle Vanya* drama by Anton Chekov, so the researcher is the first researcher who has done the literature research using this drama by using interpersonal psychoanalytic approach.

3. Problem Statement

The problem of this research is that “How is the neurotic solution by Ivan Petrovich Voynitsky (Vanya) reflected in *Uncle Vanya* drama by Anton Chekov?”

4. Limitation of the Study

The researcher limits the study in *Uncle Vanya* drama by Anton Chekov, the approach focused on the neurotic analysis of the major character Uncle Vanya.

5. Objective of the Study

The objectives of the study are, to analyze the structural elements of the drama and to analyze the neurotic solution related with Karen Horney theory interpersonal psychoanalytic approach.

6. Benefit of the study

The benefits of this study are to give information and knowledge to the reader, especially the literary study on *Uncle Vanya* drama by Anton Chekov and to get better understanding of the drama in literary field as references to

other researchers in analyzing the other greatest drama especially based on Horney's theory interpersonal psychoanalytic approach.

7. Underlying Theory

a. Interpersonal Psychoanalysis: Horney

Being a Freudian, Horney did believe that the unconscious is a determinant of personality and that childhood conflicts are important, but she questioned Freud's emphasis on sexual conflict. She believed the conflicts were unresolved interpersonal issues. Like Erikson, Horney believed cultural/social forces, must be considered. She also believed gender role differences were learned within society, not a result of differing anatomy. Horney's relational approach has been the foundation for contemporary family therapies and some social theories of development (Horney, 1950).

Her theoretical approach to this is describing it towards people's personalities. The personality she gave is an example of children and how parents as well as other socializing factors influence their personality. For instance, a normal child goes through life having certain characteristics of themselves when relating experiences with school, hobbies, and home. However, when looking at a child that is neurotic the environmental factors isolates their true self. Also, older people can be described as neurotic, characterized by no self-worth, loss of decision making or interest, afraid or obsessive-compulsive, anxiety, and depressed. The goal of this analysis is to basically change the person's opinions and perception of life by seeking a person's potential of self-realization. This emphasizes that the neurotic should be aware of their environmental factors that surround them and their inner-self, knowing who they are. This means "striving toward a clearer and deeper experiencing" (Neurosis and Human Growth) with the direction of their lives. (Horney, 1950).

b. Compulsive Drives

Neurotic individuals have the same problems that affect normal people, except neurotics experience them to a greater degree. Everyone uses the various protective devices to guard against the rejection, hostility, and competitiveness of others. But whereas normal individuals are able to use a variety of defensive maneuvers in a somewhat useful way, neurotics compulsively repeat the same strategy in an essentially unproductive manner (Feist & Feist, 2009: 169).

Horney (1942) in Feist & Feist (2009: 169) insisted that neurotics do not enjoy misery and suffering. They cannot change their behavior by free will but must continually and compulsively protect themselves against basic anxiety. This defensive strategy traps them in a vicious circle in which their compulsive needs to reduce basic anxiety lead to behaviors that perpetuate low self-esteem, generalized hostility, inappropriate striving for power, inflated feelings of superiority, and persistent apprehension, all of which result in more basic anxiety.

c. Neurotic Needs

At the beginning of this chapter, we asked you to select either “true” or “false” for each of 10 items that might suggest a neurotic need. For each item except number 8, a “true” response parallels one of Horney’s neurotic needs. For number 8, a “false” answer is consistent with the neurotic need for self-centeredness. Remember that endorsing most or even all of these statements in the “neurotic” direction is no indication of emotional instability, but these items may give you a better understanding of what Horney meant by neurotic needs (Feist & Feist, 2009: 169).

Horney tentatively identified 10 categories of neurotic needs that characterize neurotics in their attempts to combat basic anxiety. These needs were more specific than the four protective devices discussed earlier, but they describe the same basic defensive strategies. The 10 categories of neurotic needs overlapped one another, and a single person

might employ more than one. Each of the following neurotic needs relates in some way or another to other people (Feist & Feist, 2009: 170).

- 1) The neurotic need for affection and approval. In their quest for affection and approval, neurotics attempt indiscriminately to please others. They try to live up to the expectations of others, tend to dread self-assertion, and are quite uncomfortable with the hostility of others as well as the hostile feelings within themselves.
- 2) The neurotic need for a powerful partner. Lacking self-confidence, neurotics try to attach themselves to a powerful partner. This need includes an overvaluation of love and a dread of being alone or deserted. Horney's own life story reveals a strong need to relate to a great man, and she had a series of such relationships during her adult life.
- 3) The neurotic need to restrict one's life within narrow borders. Neurotics frequently strive to remain inconspicuous, to take second place, and to be content with very little. They downgrade their own abilities and dread making demands on others.
- 4) The neurotic need for power. Power and affection are perhaps the two greatest neurotic needs. The need for power is usually combined with the needs for prestige and possession and manifests itself as the need to control others and to avoid feelings of weakness or stupidity.
- 5) The neurotic need to exploit others. Neurotics frequently evaluate others on the basis of how they can be used or exploited, but at the same time, they fear being exploited by others.
- 6) The neurotic need for social recognition or prestige. Some people combat basic anxiety by trying to be first, to be important, or to attract attention to themselves.
- 7) The neurotic need for personal admiration. Neurotics have a need to be admired for what they are rather than for what they possess. Their inflated self-esteem must be continually fed by admiration and approval of others.

- 8) The neurotic need for ambition and personal achievement. Neurotics often have a strong drive to be the best—the best salesperson, the best bowler, the best lover. They must defeat other people in order to confirm their superiority.
- 9) The neurotic need for self-sufficiency and independence. Many neurotics have a strong need to move away from people, thereby proving that they can get along without others. The playboy who cannot be tied down by any woman exemplifies this neurotic need.
- 10) The neurotic need for perfection and unassailability. By striving relentlessly for perfection, neurotics receive “proof” of their self-esteem and personal superiority. They dread making mistakes and having personal flaws, and they desperately attempt to hide their weaknesses from others.

d. Neurotic Trends

As her theory evolved, Horney began to see that the list of 10 neurotic needs could be grouped into three general categories, each relating to a person’s basic attitude toward self and others. In 1945, she identified the three basic attitudes, or neurotic trends, as (1) moving toward people, (2) moving against people, and (3) moving away from people (Feist & Feist, 2009: 170).

Although these neurotic trends constitute Horney’s theory of neurosis, they also apply to normal individuals. There are, of course, important differences between normal and neurotic attitudes. Whereas normal people are mostly or completely conscious of their strategies toward other people, neurotics are unaware of their basic attitude; although normals are free to choose their actions, neurotics are forced to act; whereas normals experience mild conflict, neurotics experience severe and insoluble conflict; and whereas normal can choose from a variety of strategies, neurotics are limited to a single trend. Figure 6.1 shows Horney’s conception of the mutual influence of basic hostility and basic anxiety as well as both normal and neurotic defenses against anxiety.

People can use each of the neurotic trends to solve basic conflict. But unfortunately, these solutions are essentially nonproductive or neurotic. Horney (1950) in (Feist & Feist, 2009: 170) used the term basic conflict because very young children are driven in all three directions-toward, against, and away from people.

In healthy children, these three drives are not necessarily incompatible. But the feelings of isolation and helplessness that Horney described as basic anxiety drive some children to act compulsively, thereby limiting their repertoire to a single neurotic trend. Experiencing basically contradictory attitudes toward others, these children attempt to solve this basic conflict by making one of the three neurotic trends consistently dominant. Some children move toward people by behaving in a compliant manner as a protection against feelings of aggression in order to circumvent the hostility of others; and still other children move away from people by adopting a detached manner, thus alleviating feelings of isolation (Horney, 1945) in (Feist & Feist, 2009: 171).

1) Moving Toward People

Horney's concept of moving toward people does not mean moving toward them in the spirit of genuine love. Rather, it refers to a neurotic need to protect oneself against feelings of helplessness.

In their attempts to protect themselves against feelings of helplessness, compliant people employ either or both of the first two neurotic needs; that is, they desperately strive for affection and approval of others, or they seek a powerful partner who will take responsibility for their lives. Horney (1937) in (Feist & Feist, 2009: 172) referred to these needs as "morbid dependency" a concept that anticipated the term "codependency".

The neurotic trend of moving toward people involves a complex of strategies. It is "a whole way of thinking, feeling, acting-a whole way of life" (Horney, 1945 in Feist & Feist, 2009: 172). Horney also called it a philosophy of life. Neurotics who adopt this philosophy

are likely to see themselves as loving, generous, unselfish, humble, and sensitive to other people's feelings. They are willing to subordinate themselves to others, to see others as more intelligent or attractive, and to rate themselves according to what others think of them.

2) Moving Against People

Just as compliant people assume that everyone is nice, aggressive people take for granted that everyone is hostile. As a result, they adopt the strategy of moving against people. Neurotically aggressive people are just as compulsive as compliant people are, and their behavior is just as much prompted by basic anxiety. Rather than moving toward people in a posture of submissiveness and dependence, these people move against others by appearing tough or ruthless. They are motivated by a strong need to exploit others and to use them for their own benefit. They seldom admit their mistake and are compulsively driven to appear perfect, powerful, and superior (Feist & Feist, 2009: 172).

Five of the 10 neurotic needs are incorporate in the neurotic trend of moving against people. They include the need to be powerful, to exploit others, to receive recognition and prestige, to be admired, and to achieve. Aggressive people play to win rather than for the enjoyment of the contest. They may appear to be hard working and resourceful on the job, but they take little pleasure in the work itself. Their basic motivation is for power, prestige, and personal ambition.

In the United States, the striving for these goals is usually viewed with admiration. Compulsively aggressive people, in fact, frequently come out on top in many endeavors valued by American society. They may acquire desirable sex partners, that it is not to the credit of American society that such characteristics are rewarded while love, affection, and the capacity for true friendship-the very qualities that aggressive people lack-are valued less highly (Feist & Feist, 2009: 172).

Moving toward others and moving against others are, in many ways, polar opposites. The compliant person is compelled to receive affection from everyone, whereas the aggressive person sees everyone as a protection against real or imagined hostility. With the third neurotic trend, in contrast, other people are of lesser importance.

3) Moving Away From People

In order to solve the basic conflict of isolation, some people behave in a detached manner and adopt a neurotic trend of moving away from people. This strategy is an expression of needs for privacy, independence, and self-sufficiency. Again, each of these needs can lead to positive behaviors, with some people satisfying these needs in a healthy fashion. However, these needs become neurotic when people try to satisfy them by compulsively putting emotional distance between themselves and other people (Feist & Feist, 2009: 173).

Many neurotics find associating with others an intolerable strain. As a consequence, they are compulsively driven to move away from people, to attain autonomy and separateness. They frequently build a world of their own and refuse to allow anyone to get close to them. They value freedom and self-sufficiency and often appear to be aloof and unapproachable. If married, they maintain their detachment even from their spouse. They shun social commitments, but their greatest fear is to need other people.

All neurotics possess a need to feel superior, but detached persons have an intensified need to be strong and powerful. Their basic feelings of isolation can be tolerated only by the self-deceptive belief that they are perfect and therefore beyond criticism. They dread competition, feeling a blow to their illusory feelings of superiority. Instead, they prefer that their hidden greatness be recognized without any effort on their part (Horney, 1945 in Feist & Feist, 2009: 173)

In summary, each of the three neurotic trends has an analogous set of characteristics that describe normal individuals. In addition, each

of 10 neurotic needs can be easily placed within the three neurotic trends.

e. Structural Elements of the Drama

There are only one structural element on the drama of drama that is narrative element, which is consists of consist of character and characterization, plot, setting, point of view, and theme.

1) Character and Characterization

A character is presumably, an imagined person who inhabits a story; stories may happen not only to people but to elements of nature such as the wind, the wave, grass, stone, or animals (Kennedy, 1983: 45). There are two kinds of character, namely major character and minor character. The development of character for the audience is an important as the story or content of the piece and ruined from story telling to show action performed by characters that have no capacity and serve only as generic human body.

Kennedy (1983: 45) said that character it self is presumably, an imagined person who inhabits a story; stories may happen not only to people but to elements of nature such as the wind, the wave, grass, stone, or animals and there are two kinds of character, namely major character and minor character. According to Kennedy (1983: 45) the major character is a character whose personalities becomes familiar for the reader and minor characters that support the identification of the major characters. Characterization is the dedramaion of the quality of character, which includes physical, mental, social, and moral elements of character. According to Koesnosoebroto (1988: 67) there are two types of characters; they are main or major character and minor character. Major character is the most important character in a story because the story is about the major character (Koesnosoebroto, 1988: 67).

Though the minor characters are less important than the main characters, the main character cannot stand on his own, they need

other characters to make the story more convenient and life like (Koesnosoebroto, 1988: 67).

2) Plot

According to Kennedy (1983) plot is pattern of show from beginning to the end and will arise out of conflict (9). Plot is the sequence of events having cause and effect relationship in a narration or a play.

According to Kennedy (1983: 9) plot refers simply to the event in a story. It means plot will mean the artistic arrangement of those events. (Klarer 1999 in. http://muse.jhu.edu/login?uri=/journals/new_literary_history/v030/30.2klar.html.) states that there are five sequential level of plot. They are exposition, conflict, complication, climax or tuning point, and resolution. Exposition is the opening portion that sets the scene, introduces the main characters, tells about what happens before the story opens, and provides any other background information that is needed in order to understand and care about the events to follow (Kennedy, 1983: 8).

According to Koesnosoebroto (1988: 43) conflict is the core of the conventional plot. According to Aristotle (in Koesnosoebroto, 1988: 53) complication is all over the beginning of the story to the point just before the change to the hero's fortune. Complication means the rising action runs a number of crisis. Climax is the point of highest emotional intension (Koesnosoebroto, 1988: 44). At this point, tension is high and the protagonist and the antagonist are in conflict, and it is the moment of truth for them (Koesnosoebroto, 1988: 37).

Resolution is the outcome or conclusion, and the unifying of the knot (Kennedy, 1983: 9). Resolution is also known as the final decision when the climax is going down. Koesnosoebroto (1988: 47) states that resolution is turning points or denouement or key

movement. Thus point marking the end of middle and the beginning of the end (Koesnosoebroto, 1988: 47).

3) Setting

Setting is the place of incident (Kennedy, 1983: 38). Setting is given to create the story as real and as concrete as possible, it is real important to create real impression of the story. Setting may help the readers in developing their imagination about the story. Settings in a literary work consist of two broader setting:

- a. Setting of time, in many works of fiction, the time shows an important role especially in the historical fictions.
- b. Setting of place, work of fiction in which the place is classified as example of locates color of region. In short, setting in an answer of the question where and when the story takes place.

4) Point of View

Point of view is the way of the author tells the reader about his story by using a narrator. Kennedy (1983: 18) defined point of view as “the identification of the narrator of the story, describing any part he plays in the events and any limit placed upon his knowledge”.

In the literary work there must be a person who tells the story. Person here means the author. Point of view is the way of the author tells the reader about his story by using a narrator. Kennedy defined point of view as “the identification of the narrator of the story, describing any part he plays in the events and any limit placed upon his knowledge” (Kennedy, 1983: 18).

Barnet (1992: 38) in his book *An Introduction to Literature* classifies the point of view into: (1) participant, or the first narrator. The narrator is involved to the story, (2) non participant, or the third person narration, which is the narrator did not involve in the story.

There are four ways for author to tell the story, mainly first person observer, first person-observer-participant, a third person with

limited range, a third person with unlimited range the omniscient point of view.

Koesnosoebroto (1988: 87-88) reduces the basic view to be four points of view. There are:

- a. The omniscient point of view of the author himself tells the story in the third person. He knows everything (as God knows every moment in times, the mind even the feeling of the character).
- b. The limited omniscient point of view. An author tells the story in the third person but he tells it from the point of view of one character in the study.
- c. The first point of view. The “it “can be the major or the minor character. If the “I “is the major character, “me “identify with “him “and take interest in “his “fate.
- d. The objective point of view. The author becomes the Seeing Eye that report but not interprets, the author disappear into kind of roving sound, camera which can go anywhere but can record only what is seen and heard.

5) Theme

Kennedy (1983: 103) states that the theme of a story as whatever general idea or insight the entire story reveals. This theme of story is considered as the actual thought or idea of the author to overcome the social problem he faces.

One of the most important parts of the play in the literary work is theme. Theme of a story is considered as the actual thought or idea of the author to overcome the social problem he faces. Kennedy (1983: 103) states that the theme of a story as whatever general idea or insight the entire story reveals.

Barnet (1992: 31) states that theme is defined as “a message or moral of the story”. Theme gives lessons, advices to the readers about the human values, the values of life and how the individual facing the life. A theme is seldom so

obvious, it needs not be a moral or a message but it may be what happenings add up to, what the story is about (Kennedy 1983: 103).

B. Research Method

1. Object of the Study

The object of the study is the major character Ivan Petrovich Voynitsky (Vanya) in the *Uncle Vanya* drama.

2. Type of the Data and the Data Source

The data in this study can be divided into two kinds of data, namely primary and secondary data.

a. Primary Data Source

Primary data is the *Uncle Vanya* drama. The data will be taken from the dialogues, character's action, condition, plot and all of the statement related to the problems.

b. Secondary Data Source

Secondary data will be collected from other sources related to the research like the dictionary, website, and also the book related to the research in Ivan Petrovich Voynitsky (Vanya) approach.

3. Type of the Study

This study will belong to descriptive qualitative research, in brief; descriptive qualitative research is the research employing the method of collecting, describing, classifying and analyzing the data and then drawing conclusion. The data can be sentences, discourse, pictures diary and memorandum. which refers to research based on qualitative data taken from the *Uncle Vanya* drama by Anton Chekov.

4. Technique of the Data Collection

The method will be used by the researcher for collecting the data is library research, the techniques are as follows:

- a. Reading the drama several times, until the researcher gets adequate information or data to be analyzed then read the drama to adjust it with the drama.
- b. Reading some other resources related to interpersonal psychoanalytic.
- c. Taking notes for the important parts both in primary and secondary sources in data book or note book or by using computer, save the data on the disc.
- d. Classifying the data into categories and develop them into a good unit.

5. Technique of the Data Analysis

In this research paper the technique that will be used to analyze the data is qualitative analysis technique that is the method when analyze the status of human's group, object, and one set of condition in one think or one event at the present (Nazir, 1983: 63). The researcher will describe the structural elements of the drama with interpersonal psychoanalytic of literature. The collected data will be interpreted and analyzed in detail through interpersonal psychoanalytic of literature in this case by showing the neurotic solution of Vanya and the influence if it in *Uncle Vanya* drama: Interpersonal Psychoanalytic Perspective. Then drawing conclusion based on the analysis.

C. Research Finding and Discussion

1. Structural Elements Analysis

The character of *Uncle Vanya* drama script consist of 3 main characters such as Ivan (Vanya) Voitski, Alexander Serebrakoff, a retired professor and Helena. While the minor characters consist of Michael Astroff, Sonia and Marina.

The setting can be categorized into three part, namely setting of place, setting of time, and social setting. The setting of place on *Uncle Vanya* drama script is in a house of Vanya's family in Russia. On the script the author does not explain clearly about the setting of place. But the setting of place in Russia can be seen in some pages that show about the situation on the script. First the name of each character is a name of Russian and the money used on the script

is ruble. There is no clear explanation related with the setting of time on the script. From the whole dialogue it can be seen that Chekov wants to tell the situation of the real life of Russia in 1897. This is the year where *Uncle Vanya* script published. The social setting of the drama is about the bad situation in one family, where the wealth is everything and become a great conflict on the family. Beside that the love always appears on each sequence, and love becomes something that usual.

The plot of the story consists of beginning, complication, climax and resolution. The beginning shows about the situation of the family of Chekov, when the professor stays at the house in one purpose. Uncle Vanya feels that he can feel the comfortable situation at the house since the professor arrives. Uncle Vanya cannot do his work properly, since the professor arrives. He thinks that the professor really disturbs his activity. The complication appears when uncle Vanya knows that the professor wants to sell the house and ask him and his sister to leave the house. He feels confuse, what he supposed to do to handle this situation. The climax happens, when uncle Vanya no longer able to stand with the situation after the professor pronounces that he wants to sell the house and ask him and her sister to live the house. Uncle Vanya really angry, and he takes the gun and shoot randomly to the professor, but he knows that he cannot kills the professor, because he does not want to. Uncle Vanya only wants to scares him. The resolution happens, when the professor finally surrenders with the situation and he leaves the hose. He makes decision to leave uncle Vanya, his daughter Sonia and also his first wife in the house.

The point of view of *Uncle Vanya* drama script coming from the director Anton Chekov. He wants to show the real situation of Russia on that time. He wants to show that Russian family always thinks about their wealth on that time. The wealth can cause the bad situation, such as the crack of the family and a bad relationship between people. Anton Chekov also wants to give some advice that, do not far from the family and don not forget them until you are old, because where ever you go and whatever you need, family is everything and they will always take care of you.

The theme of the story dealing with the problem in the research analysis, the theme of this novel is “The wealth is the root of destruction on the family”.

2. Interpersonal Psychoanalytic Analysis

The researcher divided the neurotic solution into three elements; moving toward people solution, moving against the people solution and moving away from people solution. Moving toward people does not mean moving toward them in the spirit of genuine love. Rather, it refers to a neurotic need to protect oneself against feelings of helplessness. In their attempts to protect themselves against feelings of helplessness, compliant people employ either or both of the first two neurotic needs; that is, they desperately strive for affection and approval of others, or they seek a powerful partner who will take responsibility for their lives. Neurotically against people are just as compulsive as compliant people are, and their behavior is just as much prompted by basic anxiety. Rather than moving toward people in a posture of submissiveness and dependence, these people move against others by appearing tough or ruthless. They are motivated by a strong need to exploit others and to use them for their own benefit. They seldom admit their mistake and are compulsively driven to appear perfect, powerful, and superior. While moving away from people is the strategy in an expression of needs for privacy, independence, and self-sufficiency. Again, each of these needs can lead to positive behaviors, with some people satisfying these needs in a healthy fashion. However, these needs become neurotic when people try to satisfy them by compulsively putting emotional distance between themselves and other people.

Moving toward people of Vanya appears when Vanya always tells the entire story related with his family, Sonia and her sister. He also always tells how he always tired with his daily work which is always make him bored. Vanya never run away from his problem, but, he tells everything to get some advices from his friend Astroff. Moving toward people of Vanya is the way of Vanya to get the solution from people. This is one of neurotic solution that shows that people are not live alone and they will need other people.

Moving against people of Vanya appears when he knows that the professor has one purpose on his house. He also knows why he always show his kindness and his intelegent. Vanya tries to strive against his mother opinion related with the professor. Vanya wants to show that he can protect his family. Then, in the middle of his stress, Vanya finds the professor does the ridiculous activity, where he never lets his daughter and his wife to rest. They must listen all of his passionate in the middle of the night. Vanya tries to fight the arrogantly of the professor. He wants to show that in the house, he is the leader. Vanya interrupts the situation by asking the professor to sleep and let both Sonia and Helena to sleep because they need to rest. Vanya knows that his interruption will make the professor very angry, but he does not care about that. Vanya keeps interrupting until Sonia and Helena get some rest.

Moving away from people of Vanya appears where in a certain situation Vanya cannot handle the problem and he thinks that stay alone is the wise decision for him. Vanya cries after he remembers all the sad things about Sonia's mother. Sonia's mother (Vanya's sister) passed away about eleven years ago. The professor has since remarried an enchanting woman named Helena. The couple has recently moved into their rural estate, not because they want to live in the country but because the professor's health and finances have deteriorated; they can no longer afford to live in the city. This situation makes him desperate and makes decision to go from the house and live alone without a lot of problem coming from his family especially professor. Then Vanya feels uncomfortable in the same room the professor. Vanya knows that the professor will utter a lot of useless statement and speech for them. The entire family gathers in the same room to talk about the wealth, especially the house. Vanya feels anxious, and he knows that this condition will make him angry. So, he makes decision to leave the room by saying that '*Perhaps you do not need me--may I be excused?*' This is the decision of Vanya to stay away from the trouble.

D. Conclusion

Firstly, it is about structural analysis of *Uncle Vanya* drama script. The character of *Uncle Vanya* drama script consist of 3 main characters such as Ivan (Vanya) Voitski, Alexander Serebrakoff, a retired professor and Helena. While the minor characters consist of Michael Astroff, Sonia and Marina The setting of place on *Uncle Vanya* drama script is in a house of Vanya's family in Russia. From the whole dialogue it can be seen that Chekov wants to tell the situation of the real life of Russia in 1897. The social setting of the drama is about the bad situation in one family, where the wealth is everything and become a great conflict on the family. The plot of the story consists of beginning, complication, climax and resolution. The point of view of *Uncle Vanya* drama script coming from the director Anton Chekov. He wants to show the real situation of Russia on that time. The theme of the story dealing with the problem in the research analysis, the theme of this novel is "The wealth is the root of destruction on the family".

Secondly, Moving toward people of Vanya is the way of Vanya to get the solution from people. This is one of neurotic solution that shows that people are not live alone and they will need other people. Moving against people of Vanya appears when he knows that the professor has one purpose on his house. Vanya tries to strive against his mother opinion related with the professor. Vanya wants to show that he can protect his family. Moving away from people of Vanya appears where in a certain situation Vanya cannot handle the problem and he thinks that stay alone is the wise decision for him. This situation makes him desperate and makes decision to go from the house and live alone without a lot of problem coming from his family especially professor. This is the decision of Vanya to stay away from the trouble.

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