

**THE DEFENSE MECHANISM OF RAINA PETKOFF IN GEORGE
BERNARD SHAW'S *ARMS AND THE MAN* PLAY:
A PSYCHOANALYTIC APPROACH**



PUBLICATION ARTICLE

**Written as Partial Fulfillment of the Requirement
for Getting Bachelor Degree in English Department**

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2015



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BERNARD SHAW'S ARMS AND THE MAN PLAY: A
PSYCHOANALYTIC APPROACH

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ABSTRACT

Hasyim, Wakhid. A320030020. THE DEFENSE MECHANISM OF RAINA PETKOFF IN GEORGE BERNARD SHAW'S *ARMS AND THE MAN* PLAY: A PSYCHOANALYTIC APPROACH Muhammadiyah University of Surakarta. Research Paper. 2015

The study is about how defense mechanism is reflected in George Bernard Shaw's *Arm and the Man*. The purpose of this study is to analyze the major's character personality based on the structural elements and the psychoanalytic perspective of Sigmund Freud.

In analyzing *Arms and the Man*, the researcher uses the psychoanalytic approach and qualitative method. This research has several benefits to give additional information which is can be used by the other literature researchers who interested to analyze this play. This study is using two data sources, primary and secondary data source. The primary data source is the manuscript of the play, and the secondary data are taken from some information needed. The method of data collection is qualitative research. For the last, the researcher makes an analysis of Raina's character using defense mechanism. The analysis is started by analyzing his *Id*, *Ego*, *Superego*, anxiety and then her defense mechanism.

The analysis of the previous chapter brings this study into following conclusions. First, based on the structural analysis, it can be concluded that within the play George Bernard Shaw explains that there is a clear differentiator between idea and reality. Second, based on the psychoanalytic analysis it shows the anxiety caused conflicts between *Id*, *Ego*, and *Superego* in the major character produce defense mechanism.

Key words: Psychoanalytic, Defense Mechanism, Arms and the Man

A. INTRODUCTION

During 19th century, theater was entering so called Modern theater, one of the most important phases of its history. In this phase, theatre is divided into two parts: early and late. The early period was dominated by melodrama and Romanticism. Melodrama refers to a dramatic work that exaggerates plot and characters in order to appeal to the emotions. One of the figures who build up this new type of drama is George Bernard Shaw. He wrote frankly and satirically on political and social topics such as class, war, feminism, and the Salvation Army, in plays such as *Arms and the Man* (1894), *Major Barbara* (1905), and, most famously, *Pygmalion* (1913)

Arms and the Man was written based on **Serbo_ Bulgarian War**. Serbo-Bulgarian War was a war between Serbia and Bulgaria that erupted on 14 November 1885 and lasted until 28 November 1885. Final peace was signed on 3 March 1886 in Bucharest. As a result of the war, European powers acknowledged the act of Unification of Bulgaria which happened on 18 September 1885. Beside of the Serbo-Bulgarian war, the play is also based on the other work of literature, a poem written by Virgil entitled Aeneid.

George Bernard Shaw, born in July 26, 1856, in Dublin, Ireland, died November 2, 1950, is a famous Ireland writer. His mother is a singer and his father is a drunkard. At the age of twenty, he moved to London and continued his personal studies in music, the arts and writing. He married with a wealthy Charlotte Payne-Townshend in 1898. Shaw died at the age of 94 and was still as an active writer. He was awarded the Nobel Prize for literature in 1925 and received an Academy Award for the film adaptation of his play *Pygmalion*. Shaw was recognized as a great wit after his production of *Arms and the Man* in 1894. Other plays by Shaw include *You Never Can Tell* (1899), *The Doctor's Dilemma* (1906), *Candida* (1897), *Misalliance* (1910), *Major Barbara* (1905,) *Pygmalion*

(1913), *Cesar And Cleopatra* (1906), *Overruled* (1912), *Saint Joan* (1923), *The Apple Cart* (1929), *Androcles And The Lion* (1912), and *The Heartbreak House* (1920).

Arms and the Man is one of Bernard Shaw's earliest plays written when he was 38 years old. *Arms and the Man* was first produced on April 21, 1894 at the Avenue Theatre, and published in 1898 as part of Shaw's *Plays Pleasant* volume, which also included *Candida*, *You Never Can Tell*, and *The Man of Destiny*. Its first premiere was met with a long standing ovation and was one of Shaw's first commercial successes. He was called onto stage after the curtain, where he received enthusiastic applause. However, amidst the cheers, one audience member "booed". Shaw replied, "My dear fellow, I quite agree with you, but what are we two against so many?"

The most interesting about *Arms and the Man* is that this is a comedy play which deals with several political and social themes covertly. Ideas such as the idealism behind war and the romanticism of love are attacked through satire and even more importantly, issues of class are brought to the forefront. The play attacks the ideal of the heroic and heroism of the war. It is shown in the title *Arms and the Man* itself. As explained by George Bernard Shaw in his preface to the play *Arms and the Man*, the title of the play based on the first line of famous ancient epic Aeneid by Virgil - that is "*I sing of Arms and the Man*". However the thoughts and feeling expressed by Bernard Shaw are the opposite of those means by Virgil. *Arms and the Man* by Bernard Shaw is a satire in the practice of romanticizing war and reckless heroism in war. At the time the play was performed, Britain was experiencing a number of significant social and political changes as issues of class were coming to the forefront of national debates.

The plot of the play is very beautiful and easy to follow. The play contains three chapters which are all located in Raina estate. Started in Raina's bedroom, the romantic scene occurs between her and Bluntschli. Their conversation shows their opposite ideals

about war. Raina thinks that hero is like her fiancée, major Petkoff, who has served for his country by engaging the war. Bluntschli has his own ideal which is that every country and the armies have the war for each other sake. Soon Raina realizes that her ideal was wrong and she prefers her “Chocolate Cream Soldier”.

Because of the reasons above, the purpose of this study is to analyze the conflict of love that occurs in Raina character play using Psychoanalysis approach. The researcher will get advantages using Psychoanalytic as the approach because there are a lot of conflicts shown in the play. Based on those reasons above, the researcher gave the title for this research THE DEFENSE MECHANISM OF RAINA PETKOFF IN GEORGE BERNARD SHAW’S ARMS AND THE MAN PLAY: A PSYCHOANALYTIC APPROACH.

The problem of the study is how the defense mechanism of Raina Petkoff reflected in *Arms and the Man* play. The study analyzes how the conflict of love or Raina Petkoff is viewed from the Psychoanalytic Approach. Dealing with the problem statement above, the objectives of the study are as follows: analyzing the structural elements of the *Arms and the Man*, analyzing the play based on the Psychoanalytic Approach. The Benefit of conducted to this Study: **Theoretical Benefit**, this study will beneficial for contributing to the large body of knowledge, particularly literary study on *Arms and the Man* play by George Bernard Shaw. **Practical Benefit**, this study is hopefully able to give deeper understanding about the play especially from the aspect of the Psychoanalysis. From this research the researcher hopes the other researchers will be interested in analyzing *Arms and the Man* play.

B. Research Method

This research takes *Arms and the Man* play by George Bernard Shaw as the object of the study. Conducting to this research, the researcher is using psychoanalysis

approach. The type of the data of this research is the dialog of *Arms and the Man* script. This research uses qualitative research to analyze the play. There are two types of the data sources namely: Primary data source, the primary data source of this research is the play script of George Bernard Shaw from The Project Gutenberg EBook of *Arms and the Man*. Secondary data source, secondary data sources are gained from the biography of the writer and other relevant information that are related to the study and also website about George Bernard Shaw's *Arms and the Man*. The researcher also takes the secondary data source, including reference and materials related to the study whether picking up from books or internet. The researcher uses two techniques of data collection: Note Taking and Library Research. The researcher uses two techniques in analyzing the data; analyzing the structural elements of the play including the narrative elements and technical elements and analyzing the conflict of love in Raina character using descriptive qualitative analysis.

C. RESULT OF THE RESEARCH

Defense Mechanism

1. Denial

At first time, Raina felt doubtful about Sergius whether he is the romantic hero she's looking for or not, she lied to herself and then convinced herself that Sergius is the one who suitable to her idea.

RAINA.I sometimes used to doubt whether they were anything but dreams. When I buckled on Sergius's sword he looked so noble: it was treason to think of disillusion or humiliation or failure. And yet—and yet—(Quickly.) ACT I, page 10

This shows that Raina actually didn't feel certain either about her idea of who Sergius really is. She denies that by fulfilling her mind with her imagination about Sergius and reads romantic books.

The second denial is when Bluntschli slips in into her bedroom. Some people saw Bluntschli running away and climbing into Raina's house. She agreed to hide him into her room. Then, when an officer went into her room and asked whether she saw an enemy soldier, she lied to him. She said that she saw no one in her room.

THE OFFICER. (with soft, feline politeness and stiff military carriage). Good evening, gracious lady; I am sorry to intrude, but there is a fugitive hiding on the balcony. Will you and the gracious lady your mother please to withdraw whilst we search?

RAINA (petulantly). Nonsense, sir, you can see that there is no one on the balcony.
.....ACT I, page 15

She lied to the officer in order to keep Bluntschli's safety. The third denial is Raina lied to her father when he asked what is happening in the library. There are Bluntschli, Sergius, Raina, and Louka have a quite strained argument. Furthermore, Bluntschi and Sergius are about to have a duel. Raina said to her father that nothing happened in the library in order to hiding the fight between Bluntschli and Sergius.

PETKOFF. Excuse my shirtsleeves, gentlemen. Raina: somebody has been wearing that coat of mine: I'll swear it—somebody with bigger shoulders than mine. It's all burst open at the back. Your mother is mending it. I wish she'd make haste. I shall catch cold. (He looks more attentively at them.) Is anything the matter?

RAINA. No. (She sits down at the stove with a tranquil air.) ACT III, page 68

The last denial is Raina lied to Bluntschli when she said that she doesn't belong to him to cover up her shame.

RAINA (pretending to sulk). The lady says that he can keep his tablecloths and his omnibuses. I am not here to be sold to the highest bidder.

BLUNTSCHLI. I won't take that answer. I appealed to you as a fugitive, a beggar, and a starving man. You accepted me. You gave me your hand to kiss, your bed to sleep in, and your roof to shelter me—

RAINA (interrupting him). I did not give them to the Emperor of Switzerland!..... ACT III, page 75

2. Identification

Raina was joining the same idea about war to his father and Sergius before she met Bluntschli. She thinks that soldier is a man who fearlessly faces the enemy for the

save of the country. She also duplicates this old-fashioned idea from the books she read.

RAINA. Well, it came into my head just as he was holding me in his arms and looking into my eyes, that perhaps we only had our heroic ideas because we are so fond of reading Byron and Pushkin, and because we were so delighted with the opera that season at Bucharest. Real life is so seldom like that—indeed never, as far as I knew it then. (Remorsefully.) Only think, mother, I doubted him: I wondered whether all his heroic qualities and his soldiership might not prove mere imagination when he went into a real battle. I had an uneasy fear that he might cut a poor figure there beside all those clever Russian officers. ACT I, page 10

The second identification is her proud about her family wealth. Her father, as a soldier, easily get his high rank in the army not because of his dedication but because his family is already known as the richest in the town. Just like her father, Raina proud that she is a Petkoff, the riches family to her town. She haughtily said that she has a library in the house. She also arrogantly said that her family is the only one who has it.

RAINA. Do you know what a library is?

MAN. A library? A roomful of books.

RAINA. Yes, we have one, the only one in Bulgaria.

MAN. Actually a real library! I should like to see that.

RAINA (affectedly). I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Servian uniform, but among civilized people. We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna. ACT I, page 23

3. Projection

She is mad to Sergius as he mocks the girl that has saved an enemy soldier by keeping him in her room. Sergius didn't know yet that the girl he talked about is Raina. Raina cannot tell him that she is the one who saved Blutschli. In order to cover up her discomfort, she mocks Sergius that his live in the camp has made him coarse.

SERGIUS (with bitter irony). Oh, yes, quite a romance. He was serving in the very battery I so unprofessionally charged. Being a thorough soldier, he ran away like the rest of them, with our cavalry at his heels. To escape their attentions, he had the good taste to take refuge in the chamber of some patriotic young Bulgarian lady. The young lady was enchanted by his persuasive commercial traveller's manners. She very modestly entertained him for an hour or so and then called in her mother lest her conduct should appear unmaidenly. The old lady was equally fascinated; and the fugitive was sent on his way in the morning, disguised in an old coat belonging to the master of the house, who was away at the war.

RAINA (rising with marked stateliness). Your life in the camp has made you coarse, Sergius. I did not think you would have repeated such a story before me. (She turns away coldly.) ACT II, page 35

Raina is angry when her mother talks about the girl that saved an enemy soldier during the war. She is avoiding this topic because she doesn't want her father and her fiancé to know that she has saved Bluntchli. Then Sergius and Petkoff continue discussed about this topic. Unable to prevent her fear that her father and fiancé will soon cover up that she is the girl talking about, she projects her feeling to her mother by mocking her that she is "little beast".

CATHERINE. Imagine their meeting that Swiss and hearing the whole story! The very first thing your father asked for was the old coat we sent him off in. A nice mess you have got us into!

RAINA (gazing thoughtfully at the gravel as she walks). The little beast!

CATHERINE. Little beast! What little beast? ACT II, page 42

4. Displacement

In this play the researcher only finds one kind of displacement which is Drive Displacement. Raina feels guilty after she lied to the officer that she hides him in her room. She even stated that she only lied twice during her life time. She expressed her feeling that it is so hard for a girl like her to make some lie.

RAINA. Gratitude! (Turning on him.) If you are incapable of gratitude you are incapable of any noble sentiment. Even animals are grateful. Oh, I see now exactly what you think of me! You were not surprised to hear me lie. To you it was something I probably did every day—every hour. That is how men think of women. (She walks up the room melodramatically.) ACT III, page 54

Later on, Raina is angry toward Bluntschli when he mocks her that she cannot be trusted.

BLUNTSCHLI (dubiously). There's reason in everything. You said you'd told only two lies in your whole life. Dear young lady: isn't that rather a short allowance? I'm quite a straightforward man myself; but it wouldn't last me a whole morning. straightforward man myself; but it wouldn't last me a whole morning.

RAINA (staring haughtily at him). Do you know, sir, that you are insulting me? ACT III, page 54

5. Undoing

When Sergius visited her, Raina saw him teasing Louka, her maid, from the window. She is about to angry to Sergius but she stops. She didn't tell Sergius that she saw him cheated her. She just asked whether he is flirting Louka, then Sergius said that he doesn't. Raina doesn't want to have a fight with Sergius after they separated for a long time. Then she is act romantically to Sergius instead.

RAINA. I'm ready! What's the matter? (Gaily.) Have you been flirting with Louka?

SERGIUS (hastily). No, no. How can you think such a thing?

RAINA (ashamed of herself). Forgive me, dear: it was only a jest. I am so happy to-day

.....ACT II, page 41

RAINA. Who then? (Suddenly guessing the truth.) Ah, Louka! my maid, my servant! You were with her this morning all that time after—after—Oh, what sort of god is this I have been worshipping! (He meets her gaze with sardonic enjoyment of her disenchantment. Angered all the more, she goes closer to him, and says, in a lower, intenser tone) Do you know that I looked out of the window as I went upstairs, to have another sight of my hero; and I saw something that I did not understand then. I know now that you were making love to her.

SERGIUS (with grim humor). You saw that?

RAINA. Only too well. (She turns away, and throws herself on the divan under the centre window, quite overcome.) ACT III, page 65

On the first time Raina doesn't tell Sergius that she saw him flirting Louka, but after they have a fight, she told him that she saw everything.

D. CONCLUSION

Arms and the man is a play written by George Bernard Shaw. The play was written with the Serbo-Bulgarian War in 1885 as the setting of place and time. *Arms and the Man* by Bernard Shaw is a satire in the practice of romanticizing war and reckless heroism in war. This is the opposite of the famous ancient poem Aeneid by Virgil where in its first line "I sing of Arms and the Man" is as the title of the play.

Raina Petkoff, the female major character of the play, figures a person who has an ancient idea about war and hero. She gets this idea by identify his father, her fiancé Sergius and also from the books she reads. She is the only and her father favorite daughter. Moreover, she acts more like her father's puppet. The conflicts between her *Id*, *Ego*, *Superego*, and her disappointment to Sergius drive her to re-correct her own idea. She is the dramatic personae in the play who experience a characteristic change. Her

experience meeting person whom has an opposite idea with her made Raina Petkoff change her mind about what war and what hero is.

The researcher found several defense mechanisms in Raina character. They were projection, displacements, undoing, identification and denial. From the defense mechanism mentioned above the strongest defense mechanism in Raina Petkoff was denial then followed by identification.

From the observation above, it shows that the characteristic change of Raina Petkoff as the main plot of the play itself. It is also as the evidence that the connection between the structural elements and psychoanalysis elements is the structure of the play.

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