A. Background of the study

Love is both classical problems in daily life of human being and in literary works. It is a feeling of affection towards someone. It is uneasy to be defined because an individual may experience love differently from one to another. What is called love by one person is not always same on how other person defines it. One of the most influential traditions of love in the Western world is Platonism. Based on Plato’s writings on love, mainly the Symposium whose explicit subject is the nature of love and Phaedrus, and the Republic and the Laws, the tradition flourished through Aristotle, Plotinus and the revival of neo-Platonism in the Renaissance (Amir, 2011: 01). Love is an important emotion, although sometimes forgotten— it has even been omitted from some psychologists' lists of the emotions (Ekman, 1972; Izard, 1977; Tomkins, 1984: 03).

This fundamental need of human sometime emerges problem and leads to undesirable circumstances. One of problematic situation of love is when an individual does not get the love of the one he/she loves. She/he will make effort in order to make the person love him/her back. Conflict refers to disagreements that lead to tension within, and between (Vestergaard, et al, 2011:04). The literary element conflict is an inherent incompatibility between the objectives of two or more characters or forces. Conflict creates tension and
interest in a story by adding doubt as to the outcome. It is often that a literary work has more than a single conflict within its narrative. Conflict of love often becomes storyline of numerous literary works. One of them is *the Seagull* play by Anton Chekhov.

In this play, Constantine Treplieff as the major character does not acquire love from both Nina and his mother, two females that he loves much. They both much prefer on Trigorin, a famous writer who is the lover of Arkadina and later having affair with Nina. The play begins with an opening on an early summer evening in a park on the estate of Peter Sorin, brother of Irina Arkadina, a celebrated actress, a lake serves as natural scenery behind the stage. Constantine, a young writer, is busy getting preparation of his first performance of his play. He knows his mother Arkadina does not love him and doesn’t support him for his love for theater. He is in love with Nina, who arrives and shares her thought with Constantine on her becoming a famous actress. Constantine tells her he loves her, but Nina does not return his words. The play is rudely interrupted by Arkadina several times, who clearly shows her disliking for her son’s play. Trigorin, a famous writer and the love of Constantine’s mother, announces that he and Arkadina are to go back to town. He looks at the seagull that Constantine shot and conveys to Nina that she has inspired him to start a new story about a girl who is ruined by a man just like a seagull.

Constantine ends up crying because he knows he cannot get Nina's affection. Trigorin enters and asks Arkadina if they can stay on the estate. He
is then challenged by Arkadina about his interest in Nina. Fearing that she will lose the man she loves, Arkadina pleads and begs on her hands and knees for Trigorin to leave with her. Trigorin gets convinced to leave. But before he leaves, he shares a few private moments with Nina. Two years later, Constantine says about Nina having an affair with Trigorin and becoming pregnant, but, the baby had died. Trigorin then left her for Arkadina and was cheating on them both. Constantine, left alone in his study, is shown comparing his writing to Trigorin's with envy. Nina is shown entering the house, feeling nervous and in complete fear. They admit to each other that they have sought each other. Nina admits that her life is difficult and thinks nostalgically about their youthful love. Then, Constantine admits his love to Nina and that she was not present with him to enjoy his success, which is meaningless to him without her. Nina hugs Constantine and then runs out of the door. Constantine shot himself (Kloeppe, 2011: 03-05).

Anton Pavlovich Chekhov was born on 29 January 1860 in the port town of Taganrog in Rostov Oblast, Southern Russia. He is the third of six children born to Yevgenia Yakovlevna Morozov, daughter of a well-traveled cloth merchant and Pavel Yegorovitch (1825-1898), a grocer. He studied music and read lot of books. There was a library in Taganrog town which usually visited by Chekhov to spend his afternoon, now it was named after him. Many years before his death, he sent books to be added to its collections. He read literature and the Greek classics including Homer, and also works by Miguel de Cervantes, Ivan Goncharov, William Shakespeare, Ivan Turgenev
and Uncle Tom's Cabin by Harriet Beecher Stowe. A French governess taught the children languages. Anton stayed in Taganrog to continue his studies at the high school, paying his way by tutoring. In 1879 he joined his family in Moscow and entered the University of Moscow to study medicine. He graduated in 1884 and practiced medicine for the rest of his life. His families were then living in the town of Voskresensk, outside of Moscow. Anton joined them but soon moved to a town close by called Zvenigorod where he met fellow doctor Upensky and practiced medicine. “When I get tired of one I spend the night with the other.” (Chekhov in Garnett, 2004:91)

In the late 1880's Chekhov established his own country estate of Melikhovo where the rest of his family joined him. He also worked arduously as a doctor to help those far and wide against the cholera epidemic. On 25 May 1901 Chekhov married Olga Knipper (1868-1959) an actress who starred in many of his plays. They settled at Chekhov's new estate in Autka, Yalta. He died in Badenweiler, Germany on 2 July, 1904. He was buried in the family plot in Moscow's Novodevichy Cemetery next to the convent. Many famous Russians are buried there including musical composer Sergei Prokofiev, poet Vladimir Mayakovsky, and writers Mikhail Bulgakov and Nikolai Vasilievich Gogol. In honour of Chekhov in 1954 the formerly named town of Lopasnya, was re-named in Chekhov's honour. Along with his prolific output of letters to friends and family and his four most popular plays *the Seagull, Uncle Vanya, the Three Sisters and the Cherry Orchard*, (Garnett, 2004:03-05).
The Three Sisters examining the decay of the aristocratic class in Russia. This play follows the Prozorov family (Olga, Andrei, Masha, and Irina) over the course of four years. Having grown up in the city of Moscow and then moving to their current provincial Russian town, the family feels continually displaced and dreams of returning to the “good life” of Moscow. The play begins on the day of the youngest sister Irina’s birthday, which also is the one-year anniversary of their father’s death. Olga, the oldest sister, is unmarried and unhappy in her job as a local teacher. Masha has a husband but pursues an illicit affair with a married man. Irina is single and chooses to ignore the courting of her suitors until she bends to the social pressure to marry the Baron. To his sisters’ dismay, Andrei marries and has a child with an “unsophisticated” and seemingly shy local woman named Natasha who later asserts her dominance over the household. Andrei’s plan to become a scholar is thwarted by married life. In order to cope with his despair, he begins gambling away the family’s inheritance and eventually mortgages the house to pay off his gambling debt. To survive, the sisters exchange the cultured knowledge of their upbringing for the common and “boring” domestic life of work and marriage. Irina ultimately resigns herself to marrying the Baron, and the departure of the military from the town marks the end of an era for the Prozorov family. As Irina prepares for her wedding day, she learns that the Baron has been killed in a duel with one of her former suitors. Struggling between who they were in the past and who they hope to become in the future,
the sisters are forced to reconcile their dreams with reality. All they can do is simply work and live (Kloeppe, 2011: 04).

*The Cherry Orchard* starts with Lyubov Andreyevna’s relatives and servants await her return from Paris to the family’s prized cherry orchard estate. It is the eve of its sale at auction to pay the defaulted mortgage. This relatively straightforward story exploring the rising middle class and the falling aristocracy is complicated by a colorful assortment of characters, including a clumsy clerk and a narcoleptic neighbor, whose antics arouse both pity and compassion. A shrewd businessman named Lopakhin, whose father and grandfather had worked as serfs on the estate, suggests a way for Lyubov Andreyevna to earn money to pay the mortgage by renting the property as summer cottages. She is immediately repulsed by this vulgar recommendation and decides to host a dance rather than seek a solution to the problem. The evening ends with Lopakhin triumphantly telling the story of how he purchased the cherry orchard at auction. His judicious reason and hard work have prevailed over the family’s sophistication and frivolous manners. In the last act, the house is bare and empty as the family is forced to leave the only home they have ever known. Even after selling nearly all her material possessions, Lyubov Andreyevna cannot help but give her purse to the peasants as she bids them a final goodbye. Everyone has left except for Firs, the family’s old valet, who has been accidentally left behind and has fallen ill. He silently passes away on the sofa as the audience hears the sound of a
“snapped string mournfully dying away” followed by an ax cutting down a cherry tree in the orchard (Kloeppel, 2011: 04).

The play of *Uncle Vanya* starts with Vanya, his niece Sonya, and the rest of the household have been disrupted by the extended visit of Alexander, Vanya’s brother-in-law, and his second wife, the young and beautiful Elena. Alexander is a self-centered, cantankerous and pretentious retired professor of art who has decided to spend the summer on the farm bequeathed to his daughter Sonya by Vanya’s father. Elena finds farm life boring in the extreme. Vanya resents the attention demanded by the visitors but at the same time secretly finds Elena unbearably attractive. Dr. Michael Astroff who has been called repeatedly to attend to Alexander’s petty complaints has also secretly fallen in love with Elena. Sonya has resented Elena taking the place of her dead mother but decides to patch things up and reveals to Elena that she secretly adores Michael, who in turn doesn’t seem to know she’s alive. Vanya rants of his disappointment in life, not having accomplished anything important, and having had to financially support his brother-in-law’s studies and expensive tastes for years. Michael finds his life as a country doctor exhausting and boring but has recently become obsessed with environmental issues which no one else finds interesting in the least. When Vanya professes his love to Elena she finds it annoying. However, when Elena, at Sonya’s urging, asks Michael if he cares for Sonya, he also reveals his passion for Elena, a moment overheard by Vanya. Elena is now determined that she and her husband must leave the farm as soon as possible. Meanwhile, however,
Alexander has decided to sell the farm and invest the profits, a suggestion that the already overwrought Vanya finds so outrageous that he tries to shoot Alexander but misses repeatedly. The crisis quickly passes and each makes up with former foes. When Alexander and Elena finally leave, Vanya and Sonya resume their work and return to their lonely existence bleakly looking towards their future (Kloeppel, 2011: 05).

There are several reasons of the writer to choose this play. First, *the Seagull* is considered as one of Chekhov’s plays that has huge impact in the world of theater. This play is remarkable for its existence as modern play. The play, along with *Uncle Vanya, Cherry Orchard*, and *Three Sisters*, is well-known for their rejection of melodrama and the conventional dramatic subjects and techniques that dominated the theater of Chekhov’s time. “*The Seagull* represents a significant moment in the history of modern drama, for it shows a writer of genius beginning to create a new dramatic form. This play portrays people, their behavior, their psychology, frailties.” (Yarahmadi, 2011: 01).

Secondly, the plot of *the Seagull* is driven by the conflict of Constantine as the major character in pursuing his love affection. This made the play contains so many conflict of love within characters, especially the main character, Constantine. The artists in *The Seagull* are perhaps the most tortured characters in the play. They yearn for something abstract, unable to articulate exactly what will make them happy, so they place an almost sociopathic emphasis on the art they create (Lederhendler, 2014: 06).
Contantine’s conflict of love starts from his statement of his love toward Nina on Sorin’s estate, his mental change after knowing that Nina loves Trigorin instead, until his suicide after knowing that Nina still unable to accept his love even in her worst condition, this play has so many love conflicts to be observed using individual psychological approach.

Based on the reasons mentioned above, the writer intended to conduct this research entitled “CONFLICT OF LOVE IN ANTON CHEKOV’S THE SEAGULL (1895): AN INDIVIDUAL PSYCHOLOGICAL APPROACH”

B. Literature Review

There are several studies examine analysis on the Seagull play by Anton Chekhov. These researches can give useful information or data for this research. The first research is A Director's Approach to Anton Chekhov’s The Seagull by Rebecca Susan Johnson, 2010. In this research Rebecca examines the production process of the 2010 Baylor University Theatre production of Anton Chekhov’s the Seagull from the perspective of the director. The result of the study show that the high concept Baylor Theatre production of Anton Chekhov’s the Seagull utilized elements of expressionism to provide a glimpse into the inner emotional life of the writer, Konstantin. The production was centered on the themes of love and art, which coalesce in the characters of Konstantin and Nina.
The second research came from journal of basic and applied scientific research by Mojgan Yarahmadi and Narges Olfati entitled *Speech Act Analysis of Anton Chekhov’s the Seagull*, 2011. This research analyzes the characters conversational art of the play by way of Searle’s five taxonomies of speech act theory to show how Anton Chekhov depicts the characters expresses the feelings and catches the theme. The result of the study has revealed the hidden intentions, motives, etc. of characters through the analysis of the conversations. The characters in this play realize their communicative aims through different speaking manners. Here, five classifications are used just like, assertive, expressive, directives, and declarations.

The third research is *Hamlet and the Seagull: the Theatre for the Future*, 2010 by Haley J. Laurila. This thesis examines the role of Shakespeare’s famous play *Hamlet* in Anton Chekhov’s play *the Seagull*. This research can be concluded that the central technique that Chekhov learned from Shakespeare’s *Hamlet*, is the unfinished structure of Chekhov’s play means that no one explanation can adequately elucidate all of the complex and intricate mechanisms at work in *the Seagull*.

The forth is entitled *A Textual Analysis of Martin Crimp’s Adaptation of Anton Chekhov’s the Seagull: the Importance of Testimony and Relationship* 2007 by Clara Escoda. This paper argues that Crimp’s adaptation of Anton Chekhov’s *the Seagull* (2006) transforms Nina’s two key speeches into two urgent acts of testimony. The paper compares Crimp’s adaptation to
other, more canonical adaptations of the Seagull in the English language, such as Anne Dunnigan’s (1964) and Michael Frayn’s (1988).

Next research came from Ibsen’s The Wild Duck and Chekhov’s The Seagull: Classical Tragedy in Modern Perspectives written by Maryam Beyad, 2009. This paper is an attempt to analyze the ways in which Ibsen and Chekhov portrayed the tragedy of man in the modern world in plays like the Wild Duck and the Seagull which deal with new tragic themes and concepts. Based on the paper, it is mentioned that tragedy as represented in modern works like those of Ibsen and Chekhov is different from the plays written by Greek dramatists in many respects.

Next is from Geoffrey Borny’s book Interpreting Chekhov 1942. In here, it is stated that the Seagull is in some ways a transitional drama that shows Chekhov in the process of abandoning outdated theatrical conventions or using them in a new way. The play certainly uses much of the machinery of romantic melodrama and the well-made play, Chekhov had already begun to use these conventions using parody.

The seventh works is the work of Lucie Lederhendler entitled the Seagull Study Guide Adapted & Directed by Peter Hinton 2014, A Segal Centre production. This study guide said that the Seagull starts off representing an enviable state of being. It is free, unrestrained, and a supporting and supported part of its environment. Nina so envies these qualities that she identifies with the bird itself. When Constantine kills and
gifts the bird to Nina, it represents a fundamental, almost pathological misunderstanding of the relationship she feels towards it.

Next is *the Seagull: Text and Written Analysis* by Vincent Landro, 2010. He stated in this research that although Chekhov is often considered the playwright of “twilight moods,” there is nothing “poetic” or “twilight” about this play. On the contrary, it is a direct, savage, and uncompromising play about lovers and artists. The action is a pulsating theatrical roller coaster of opposite impulses, colliding needs, and desperate last chances.

The last research comes from Triyono’s *Defense Mechanism in Anton Chekhov’s the Seagull: a Psychoanalytic Approach* from University of Muhammadiyah Surakarta, 2012. This research analyzes the defense mechanism and the character’s personality appears in *the Seagull* play by Anton Chekhov using psychoanalytic approach. The research describes how the Constantine character of this play faces problems that force him to pass the internal conflict, anxiety and how defense mechanism fights within his personality. The defense mechanism in play reflected personality reaction of the Constantine. Constantine longs for success at writing and to gain recognition of his talents from his mother and Nina.

The different of those researches and this research is that this research focuses on the love conflict in Constantine character on Anton Chekhov’s *the Seagull* using the elements of individual psychological approach. As far as the writer’s knowledge there is no research that has been done using individual psychological approach in order to examine the play.
C. Problem Statement

The problem of this study is how the conflict of love in Constantine Treplieff character is reflected on Anton Chekhov’s *the Seagull* play.

D. Limitation of the Study

This research will analyze how the conflict of love in Constantine character reflected on Anton Chekhov in *the Seagull* play using individual psychological approach.

E. Objectives of the Study

In accordance to the research problem stated above, the purposes of this research are the following:

1. Analyzing the structural elements of *the Seagull* play by Anton Chekhov.
2. Analyzing the play based on the individual psychological approach.

F. Benefit of the Study

The benefits of the study are as follow:

1. Theoretical Benefit

   This study will beneficial to contribute the knowledge of literary study on *the Seagull* by Anton Chekhov.

2. Practical Benefit

   The writer hopes that this research will be able to give a deeper understanding about this play especially from the aspect of individual
psychology. Because of the complexity, writer also hopes that there will be other writers who interested to analyze this play.

G. Research Method

This point is divided into four sub-points, they are:

1. Type of the Study

In this research the writer uses a qualitative research. The purpose is to analyze the play using individual psychological perspective.

2. Object of Study

This research uses Anton Chekhov’s *the Seagull* as the object of study. Writer takes individual psychological approach to examine the object.

3. Type of the Data and Data Source

a. Type of the Data

The type of the data of this research is Anton Chekhov’s play entitled *the Seagull*. This research uses qualitative research to analyze the play.

b. Source of the Data

There are two types of the data sources in this research namely:

1) Primary Data Source

The primary data source of this research is *the Seagull* of Anton Chekhov. The writer uses the play Coradella
2) Secondary Data Source

Secondary data source is taken from individual psychological books and other relevant information related to the study and virtual reference of *the Seagull* by Anton Chekhov.

4. Technique of the Data Collection

The writer uses the following two techniques of data collection:

a. Note Taking

The writer takes some notes on *the seagull* play that correlate to the information needed in this research.

b. Library research

There are some procedures in library research:

1) Reading the play several times and determining the characters that will be analyzed first.

2) Reading some related books to find out the theory, data and information required.

3) Making notes of important parts in both primary data and secondary data.

4) Classifying the data into categories.

5) Drawing conclusion to get the last result.
H. Technique of Data Analysis

The writer uses two techniques in analyzing data of the research which are:

a. Analyzing the structural elements of the play includes the narrative elements and technical elements.

b. Analyzing the Constantine’s pursuing of love in Anton Chekhov’s *the Seagull* (1895) play using descriptive qualitative analysis.

I. Paper Organization

This research is consisting five chapters, each of it will be described as follow: 1) the first chapter is introduction, it includes the background of the study, literature review, problem statement, objective of the study, benefit of the study, theoretical approach, research method, and research paper organization; 2) the second chapter is underlying theory. This chapter examines notion of individual psychology, basic concepts of Individual psychology and theoretical application; 3) the third chapter is structural analysis of the play. This is including elements of narrative and technical; 4) the fourth Chapter deals with the pursuing of love in Anthon Chekhov’s play *the Seagull* (1895) analysis, using individual psychological approach; and on the last chapter, it contains conclusion and suggestion of the research.