

**STRUGGLE FOR LOVE OF SIMON MEDVIDENKO IN ANTON
CHEKOV'S *THE SEAGUL* (1889):AN INDIVIDUAL PSYCHOLOGICAL
APPROACH**



Submitted in partial fulfillment of the requirement for degree of *Sarjana*
in Departement of English Education Faculty of Teacher Training and Education

by:

DANY SETYO UTOMO

A320160197

**DEPARTMENT OF ENGLISH EDUCATION
FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITAS MUHAMMADIYAH SURAKARTA**

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APPROVAL

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by:

DANY SETYO UTOMO

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Approved to be examined by consultant
Faculty of Teacher Training and Education
Muhammadiyah University of Surakarta

Consultant,



Dr. Abdillah Nugroho, M. Hum

NIDN. 0624116301

ACCEPTANCE

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Accepted by Board Examiner of English Education

Faculty of Teacher Training and Education

Muhammadiyah University of Surakarta

On, 2 March 2022

The board Examiners:

1. Dr. Abdillah Nugroho, M. Hum

(Head of Examiner)

()

2. Dr. Malikatul Laila, M. Hum

(Member I of Examiner)

()

3. Drs. Djoko Srijono, M. Hum

(Member II of Examiner)

()



Dekan

()

Dr. Sutarna, M.Pd.
NIK/NIKUN 0007016002

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The Researcher



DANY SETYO UTOMO

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Abstrak

Penelitian ini bertujuan untuk mengidentifikasi perjuangan asmara Simon Medviedenko dengan Masha yang terjadi dalam drama *The Seagull*. Jenis penelitian ini ialah deskriptif kualitatif dengan menggunakan dua jenis data yakni data utama berasal dari naskah drama *The Seagull* serta dari referensi dan data yang berhubungan dengan penelitian ini. Hasil analisis memaparkan bahwa hubungan Siom Medvidenko dengan Masha bisa disebut sebagai perjuangan dalam konteks percintaan sebab telah memenuhi unsur cinta.

Kata Kunci: Perjuangan Cinta, Psikologi Individu Sastra, *The Seagull*.

Abstract

This study aims to identify Simon Medviedenko's love struggle with Masha that occurs In *The Seagull* drama. This type of research is descriptive qualitative by using two types of data, namely the primary data comes from the drama script *The Seagull* as well as from references and data related to this research. The results of the analysis explain that Siom Medvidenko's relationship with Masha can be called a struggle in the context of love because it has fulfilled the element of love.

Keywords: Love Struggle, Literary Individual Psychology, *The Seagull*.

1. INTRODUCTION

The struggle of life can be seen from everyone's daily life. Struggle is defined as a step to reach a dream. There are various forms of struggle within the scope of society, for example, the struggle for justice, work, freedom, struggle for life, etc. He had to go through many paths to achieve this dream. Even though it is difficult, everyone has to go through every step of the struggle. Chandra, Anggit prima (2015) love is a classic human problem. Love describes feelings of affection for others. Eka Sherly Sudarni, (2017) literature describes various experiences, ideas, and dreams of humans as outlined in the form of literary works. Because literature is directly related to human life, so it can add experience and insight into moral, cultural and social issues.

The seagull was written by Anton Pavlovich Chekov in 1895. The drama is set in 1890. The atmosphere and the scene written are able to dramatize the atmosphere in the romance of four characters, namely Iriana, Nina, Trigorin, Constantine. At the beginning of writing, the play was only available in Russian and was first performed at the Alexandrinsky theater on October 17, 1896. The play contained 13 characters. They are, Irina Abkadina, an actress, Constantine Trepleft, her son, Peter Sorin, Her older sister, Nina Zarietchnaya, a young girl, Iliia Shamraeff, Sorin estate manager, Paulina, his wife, Masha, their daughter, Boris Trigoni, a writer, Eugene Dorn, a doctor, Simon Medviedenko, a school principal, Jacob, a worker, a

cook and assistant assistant in Indonesia. The Seagull was adapted by Asrul under the title "gull". In this study, using The Seagull by Anton Chekov from a script by David Widger.

Due to the reasons above, the purpose of this research is to analyze the minor characters in the drama The Seagull by using an individual psychological approach by Sigmund Freud. Researchers will benefit from using an individual psychological approach, because many conflicts are shown in the drama, even in minor characters and research will focus on minor character conflicts. Another reason is that the characters to be analyzed have been played by the writer and the characterization of this drama is similar to real-life people. It can be said that the character is a realist character.

The objective of this research is the researcher wants to describe what Medvidenko does to establish a relationship with Masha and to reveal the reasons why Medvidenko still maintain his relationship with Masha.

According to the reason that the researcher found, So, the researcher gives the title of this research **“STRUGGLE FOR LOVE OF SIMON MEDVIDENKO IN ANTON CHEKOV’S *THE SEAGULL* (1889):AN INDIVIDUAL PSYCHOLOGICAL APPROACH”**.

2. METHOD

This study uses a qualitative approach. According to Creswell, J.W (2014) qualitative research is the process of understanding human or social problems with words based on complex buildings, holistic images, reporting the results of informants' views in detail, and carried out in a natural environment. The subject of this study is *The Seagull* play by Anton Pavlovich Chekov in 1895. And the object is the struggle for love of Simon Medvidenkoin *The Seagull* play by Anton Pavlovich Chekov in 1895. The data of this research is the relationship between Simon Medvidenko and Masha in the drama The Seagull by Anton Chekov. The data sources of this research are taken from the dialogue and narration of the play script. The primary data source of this research is the dialogue in the drama script The Seagull by Anton Chekov. And secondary data source, namely references related to research, both from books and the internet. The method of data collection in this research is library research. According to Mardalis (1999). The steps to get data are as follows: 1) Reading the script of the seagull, 2) Reading the related reference to observe the theory, data and information, 3) Paraphrasing the theory of E-book, 4) Summarizing the main data, 5) Grouping data. The researcher uses data analysis as follows: 1) Data Reduction, 2) Data display, 3) Drawing Conclusion / verification.

3. RESULT AND DISCUSSIONS

3.1 Result

Based on this study, the data analyzed in this study about struggle for love Simon Medvidenkoby using a literary psychology approach proposed by Sigmund Freud to determine this character. There are 3 components of the theory presented by Freud (1923). These components are *Id*, *Ego*, *Superego*. So, below it can explain the struggle for love in this play. Based on the story of this play, there are 3 components of struggle for love in the play *The Seagull* (1889):

3.1.1 Id

According to Sigmund Freud (1923) *Id* is the source of all psychic energy and is a major component in a person's personality. *Id* is a component of personality that exists from birth, the aspect of his personality is conscious and includes instinctive and primitive behavior. *Id* arises from the pleasure principle which seeks to fulfill all wants and needs, if not fulfilled it will cause a sense of anxiety or tension. According to Freud *id*, trying to remove the existing tension caused by the pleasure principle by involving a process in the formation of mental images of the desired object to satisfy needs. For example, when you feel sleepy, the way to satisfy this desire is by sleeping and the *id* is fulfilled. In this play, researchers find some the *Id* in Medvidenko's character.

The first *Id*, Medvidenko wants to be the part of Masha's life, he loves Masha and always wants to be near with her everyday and feels sad when at home.

“Yes, Nina Zarietchnaya is going to act in Treplieff's play.

They love one another, and their two souls will unite to-night in the effort to interpret the same idea by different means. There is no ground on which your soul and mine can meet. I love you.

Too restless and sad to stay at home, I tramp here every day, six miles and back, to be met only by your indifference. I am poor,

my family is large, you can have no inducement to marry

a man who cannot even find sufficient food for his own mouth” (Chekov, 1895, act 1 line 7).

3.1.2 Ego

According to Freud (1923) the ego is a component that develops from the *id* and ensures that the wishes or desires of the *id* can be expressed and can be accepted in the real world. The ego arises according to a secondary process. The aim of the secondary process is to avoid

destruction until a satisfactory object is found. the ego function can also be interpreted as the filter-management that the *Id* wants to be satisfied with.

First *ego* is Medvidenko asks Masha to go home with him, because he is worried about their daughter at home, the child must be hungry.

“Come home with me, Masha”

” [Shaking her head] I shall spend the night here”

“[Imploringly] Do come, Masha. The baby must be hungry”

(Chekov 1895, act 4. Line 6 - 9)

The second *ego* is, medvidenko finally returned home on foot to accompany her child at home.

“I shall go on foot, Masha”

“[With a sigh] on foot in this weather? [She takes a seat at the card-table] Shall we begin?”

“It is only six miles. Good-bye. [He kisses his wife's hand;] Goodbye, mother. [His mother-in-law gives him her hand unwillingly] I should not have troubled you all, but the baby-- [He bows to every one] Good-night. [He goes out with an apologetic air.]”

(Chekov 1895, act 4. Line 98-100)

3.1.3 Superego

The last component is Superego. According to Freud (1923)The superego is a picture of awareness of the values and morals of the community instilled by customs, religion, parents, and the environment. At Superego really is conscience, so Superego provides good service. Id, Ego and Superego influence each other, the ego together with the guide and directs the fulfillment of the id and distinguishes right from wrong based on the rules in society or religion.

The first *superego* is Medvidenko expressed his love for Masha and felt sad at home and showed his struggle everyday to meet her, but Masha refused and appreciated what he had done.

“Yes, Nina Zarietchnaya is going to act in Treplieff's play. They love one another, and their two souls will unite to-night in the effort to interpret the same idea by different means.

There is no ground on which your soul and mine can meet. I

love you. Too restless and sad to stay at home, I tramp here every day, six miles and back, to be met only by your indifference. I am poor, my family is large, you can have no inducement to marry a man who cannot even find sufficient food for his own mouth”

(Chekov 1895, act 1.line 7)

The second superego is, in this situation Medvidenko told Masha its pity of leaving their child at home and their children hasn't eaten.

“It is a pity to leave him three nights without her mother”

(Chekov 1895, act 4.line 10)

3.2 Discussions

In the discussion chapter described the data that had been found in *The Seagull* playscript. The researcher describe the struggle for love of Simon Medvidenko the minor character to Masha reflected in Anton Chekov’s *The Seagull* and Medvidenko still maintain his relationship after what Masha did.

3.2.1 The struggle for love of Simon Medvidenko the minor character to Masha reflected in Anton Chekov’s *The Seagull*

According to the data, how the struggle for love of Simon Medvidenko the minor character to Masha reflected in Anton Chekov’s *The Seagull*. The first, Medvidenkogives attention to Masha because she is sad then Medvidenko comparing her deprived but not also sad in life.

“Why should you be unhappy?

[Thinking it over]

I don't understand it.

You are healthy, and though your father is not rich, he has a good competency. My life is far harder than yours.

I only have twenty-three roubles a mont to live on, but I don't wear mourning. [They sit down].” (Chekov 1895, act 1.line4).

The Seagull tells us about the characters personality to reveals their personal experience. Every person may experience problems in their life. The problems will make an internal conflict. The internal conflict involves the Id, Ego, and Superego in the human personality. These persuade their defense mechanism into some ways, either it is wrong or right. Right in this play, the characters seems to be destined to have their own problem in their life.

There are comparison between one characters with another character. They play contains several generations, from the old generation, and young generation. In this play, Constantine, Masha and Nina represent the young, while Trigorin, Paulina and Abkadina represent the old. Constantine eventually looks set to become a writer like Trigorin, and Nina becomes like Abkadina. Sorin compares himself nostalgically to Constantine. Paulina sees her own daughter as the representations of herself when she was young. Constantine has his own ideology in writing. He wants to make a change in the theater. Nina is also passionate to become an actress. After her failure in both her carrier and her life, she claims herself as the dead seagull which is symbolizing the death of innocence. The other comparison in the play is between the unknown and the famous.

The elements of the play are interrelated together in building the wholeness of the story. The structural elements of the play are connected each other. It makes a unity and can not be separated from each other.

There are many conflicts faced by its characters. Each classification of them gives the important roles in building the major character's mental condition. Each classification of them gives the important part in building the character's mental condition.

Chekhov makes a good arrangement between *id*, *Ego* and *Superego*. The inner conflicts that are shown in the play bring the characters into the defense mechanism in order to solve the conflicts. Chekhov seems to be focused in how the characters deals with their inner needs and how their attempts to fulfill them.

Chekhov stated his play as a "tonne of love" and it can be certainly seen that it is full of love and lovers. Passions are everywhere. Masha loves Constantine who loves Nina who loves Trigorin who is also loves by Abkadina. They suffer from their sad, monotone lives and misunderstanding each other. During the course of the first act, Treplieff talks to Sorin that his mother does not love him. Then he is ignored by Nina when he confesses his love.

NINA. That would be impossible; the watchman would see you, and Treasure is not used to you yet, and would bark.

TREPLIEFF. I love you.

NINA. Hush! (act I: 10)

Chekhov delivers the plot of the play by elevating the dialogue above physical and dramatic action. *The Seagull* does not contain many physical actions to which the audiences is witness. This attempt is to make the audiences focus on the words of the characters in the drama. This

focus on thoughts and words, verbal interactions between characters is method by which Chekov furthered his presentation of how life really is.

Constantine, as the major character of this play, describes a selfish depressed young man that tries to pursue his love. He faced his conflict between *Id*, *Ego*, and *Superego* within his personality. Constantine is anxious and vulnerable about the reception of his first play which he wrote, produced, and directed. Constantine complains about his alienation from his mother's friends and companions in the city who comprise the intelligentsia because he has yet to establish himself in his own right. Constantine is desperately in love with Nina. He wants to be loved by his mother both of them give their interest to Trigorin. He depresses and wretched his own life. In Act IV when he becomes a published writer, Constantine still feels empty without Nina. Constantine fills the void of love in his life by taking his life into his own hands.

Meanwhile, Nina Zarietchnaya is a village girl who has a dream of becoming a theater actress. Nina is approximately 22 years old, but her life has been restricted by her parents. Nina is an ambitious girl, she always has a way to make her dreams come true even if she has to sacrifice someone who loves her. Her parents never supported her become a theater actress. It was proven in her conversation in the act I.

NINA. I've been nervous all day. So frightened. Afraid Father wouldn't let me come...But then he went off somewhere with my stepmother. The sky was red, the moon about to rise. I raced my horse as fast as it would go. [She laughs.] I'm so happy to be here. [She gives Sorin a warm handshake.] (act I: 9).

Nina is from a simple family circle, tries to reach her dreams, and continues to learn to become an actress that is worth watching. However, Nina is always curious, always wanting to learn from people who are more experienced than her. She learned from her boyfriend, Constantine, from Arkadina, and from Trigorin. That's what makes Nina can become a successful actress.

In this drama, Constantine as the main character does not get the love of Nina and his mother, the two women he loves very much. They both prefer Trigorin, a famous writer who is Arkadina's lover and later has an affair with Nina. The play begins with the opening on an early summer evening in a garden on the estate of Peter Sorin, sister of Irina Arkadina, a famous actress, a lake serves as a natural landscape backstage. Constantine, a young writer, is

busy preparing for his first play. He knew his mother Arkadina did not love him and did not support him because of her love for theatre. He falls in love with Nina, who comes and shares his thoughts with Constantine about her becoming a famous actress. Constantine tells her that he loves her, but Nina doesn't say anything back. The play is rudely interrupted by Arkadina several times, who clearly shows her distaste for her son's play. Trigorin, a famous writer and Constantine's mother's love, announces that he and Arkadina must return to the city. He sees a seagull that Constantine shot and tells Nina that he has inspired her to start a new story about a girl who was crushed by a man like a seagull.

NINA. My father and his wife keep telling me not to come here.
They say it's too Bohemian... They're afraid I'll want to be an actress...
But I'm drawn here to the lake, like a seagull...My heart is so full of you.
[She looks about]. (act I: 9).

Constantine ends up crying because he knows he can't get Nina's affection. Trigorin entered and asked Arkadina if they could stay on the estate. He is then challenged by Arkadina about his attraction to Nina. Worried that she would lose the man she loved, Arkadina begged and pleaded with her hands and knees for Trigorin to go with her. Trigorin was convinced to leave. But before he leaves, he shares some private moments with Nina. Two years later, Constantine tells about Nina having an affair with Trigorin and getting pregnant, however, the baby has died. Trigorin then left him for Arkadina and betrayed them both. Constantine, left alone in his study, is shown comparing his writing to Trigorin with envy. Nina is shown entering the house, feeling nervous and scared. They confess to each other that they have been looking for each other. Nina admits that her life has been difficult and thinks nostalgically about the love of their youth. Later, Constantine confesses his love for Nina and that he is not present with her to enjoy her success, which means nothing to him without her. Nina hugged Constantine and ran out the door. Constantine shoots himself.

Constantine's love struggle starts from his confession of love to Nina on Sorin's estate, his mental changes after knowing that Nina actually loves Trigorin, to suicide after knowing that Nina still can't accept his love even in the worst conditions.

Nina's behavior which left Constantine to achieve what she wanted was very bad. She left Constantine to be with Boris Trigorin, because she thought Boris was more able to bring him to achieve what she wanted.

The struggle for love of Simon Medvidenko also stated in their conversation in act 1.

MASHA. Ridiculous. [She takes snuff]. I'm touched by your love. I can't return it, that's all. [She holds out the snuffbox to him]. Snuff?

MEDVIDENKO. No, I don't want any. [Pause].

MASHA. What a muggy day. We're in for a storm tonight. All you do is philosophize or talk about money. You think there's nothing worse than poverty. Well, I think it's a thousand times easier to go begging in rags than to...

But you wouldn't understand... (act I: 4)

It can be stated that from the conversation above, they both have their own opinion about poverty, they have different opinion and that can make them does not really goes well together. Even Simon loves Masha, but Masha loves Constantine. And Constantine loves other person as well. Although Masha has married Medvidenko and born a child; she is still in love with Constantine, however, and neglects her family.

They marry and have a son as written in act IV. Masha accepts Medvidenko because she understands that she will never be able to be with Constantine even her marriage is not happy also.

3.2.2 The reason Medvidenko still maintain his relationship with Masha in *The Seagull*

Simon Medvidenko, a school principal, falls in love with Masha, who falls in love with Constantine. Medvidenko is very pedantic and nerdy. He falls in love with Masha, who doesn't care about him, although he eventually agrees to marry her. At the end of the drama, she is miserable, and returns through stormy weather to care for their child, who was previously left at home.

Medvidenko asks Masha if they can go home, they have been on Sorin's estate for three days now, and their baby is at home with the nanny. Masha says she wants to stay. Medvidenko says she will go home without him and begs him to come home soon, Masha foolishly declares that she will come home tomorrow. Treplev and Polina came in, bringing bed sheets and sheets. Polina started to make the bed on the couch in the corner, explaining that Sorin had asked for the bed to be made up in Treplev's room. Masha helped him, ignoring Medvidenko's nauseating goodbyes as he left.

As explained above that although Masha said that in marrying Medvidenko, she will definitely forget all about Treplev, it is clear that she has no love in her heart for Medvidenko, and even seems to want to ignore him and be hostile to him at worst.

Masha is the daughter of Paulina and Shamrayev, the manager of the Sorin farm. He wears all black clothes all the time because he is depressed and hates his life. A heavy drinker and tobacco addict. Masha's depressed and unrequited feelings for Treplev torment her. He is pursued by the hapless schoolteacher, Medvidenko, who has a mediocre and submissive personality, which complicates the situation. Masha is critical and unsympathetic to her admirer Medvidenko even though she herself is in a similar and unrequited position in her love triangle with Treplev. He felt sorry for himself and his undramatic life. Masha married Medvidenko but her love for Treplev was still burning. Masha succumbs to disappointments in life and accepts them, surviving unfulfilled dreams in hopes of change and renewal in moving and forgetting.

Medvidenko is a poor local schoolteacher and has to support his family at home while later supporting his new family with Masha. He is a boring talker because he spends most of his time complaining about his poverty. Medvidenko pursues the melancholic Masha, eventually winning her hand in marriage, due to comfort and hope for change, not love.

In Act I shows that there are various romantic triangles. The schoolteacher Medvidenko loves Masha, the daughter of the estate servant Ilya Shamrayev and his wife Polina. Masha, in turn, falls in love with Constantine, who falls in love with Nina, but Nina falls in love with the writer, Trigorin. Polina, married to Ilya, had an affair with the doctor, Dr Dorn. When Masha told Dr. Dorn about his longing for Constantine, Dr. Dorn helplessly blamed the lake for making everyone feel romantic. This is stated in Law I.

MASHA. Help me. Help me, or I'll do something stupid, I'll mess up my life, wreck it... I can't stand it anymore...

DORN. What do you mean? Help you how?

MASHA. I'm in pain. Nobody, nobody knows how much I'm in.
[Lays her head on his chest, quietly.] I love Constantine.

DORN. They're all so high-strung! They're all so high-strung!
And all this love... Oh, spellbinding lake! [Tenderly.] But what can I do, my child? What?

As stated before that Masha is an forlorn and sour young woman who is "in mourning for her life". Masha has intense feelings of unrequited love for Treplev, but after he refuses time and time again to pay her any attention, she decides to try and forget him by marrying Medvidenko. Masha drinks "openly" and heavily, and wears black to commemorate her

perennial state of mourning for her own misfortune. She feels deeply and loves intensely, but seek to bury her feelings time and time again and fails at this goal continually.

In act IV, she talks her thoughts about unrequited love.

MASHA. It's all nonsense. Unrequited love, that's only in novels.
Really silly. Just mustn't lose control or go on waiting for something,
waiting for your ship to come in... If love ever burrows into you heart,
you've got to get rid of it. They've just
promised to transfer my husband to another school district. Once we've moved there,
I'll forget all about it... I'll rip it out of my heart by the roots.

When Polina walked over to Treplev's desk and saw one of the manuscripts. He tells her that no one ever imagined him to be a "real writer," one who makes money from the magazines his work appears in. He told Treplev that he had become very handsome too, and urged him to be a little more "love" with Masha, Treplev left the room in silence. Masha punishes her mother for upsetting Treplev, but Polina replies that her heart "bleeds" for Masha. Masha, however, says unrequited love is ridiculous, and waiting for someone is stupid. She reminds Polina that Medvidenko has been transferred to a new school district, and that once they move, she will "forget all" her love for Treplev.

Although Polina is proud of all that Treplev has achieved, she cannot ignore her rejection of her daughter. Masha insists that she is not interested in igniting her unrequited love for Treplev again, but at the same time, secretly admits that she has not stopped having feelings for him.

Masha began to sway to the music, the sound of Treplev playing the violin in the next room came through the door. And Masha said again that once she made a move, she would forget about Treplev within a month. Dorn and Medvidenko, who had not yet left, pushed Sorin into the room with chairs. The three men complained about how expensive things were, and how little money they had. On seeing her husband, Masha asked Medvidenko why he had not left, and said she wished he had "never seen her".

Masha continues to live in denial, believing that her feelings of love for Treplev (and hatred for her own husband) will disappear if she puts some distance between herself and her unrequited love.

The reason Medvidenko still maintains his relationship with Masha is because he loves Masha very much, as Masha loves Constantine. He still loves Masha even Masha doesn't love

him back, and Masha still keeps his love for Constantine even though he is married to Medvidenko. It was because of the feeling of love in their own hearts.

Medvidenko, a clumsy and restless schoolteacher who is always preoccupied with money and lack thereof, alienates him from those around him. He is hopelessly in love with Masha and frustrated by her inability to reciprocate his feelings. Medvidenko has a nervous disposition and, like many of the other characters in the play, is not afraid to express even his most embarrassing feelings: he is open about his desire for Masha as well as his realization (even after he accepts her marriage proposal) that he will never truly love her.

The lesser instances of unrequited love throughout the game are equally emotional and destabilizing for the characters who pass them by. Masha loves Constantine, and cries to Dorn about her pathetic obsession with him, vowing to marry a crying Medvidenko to tear her feelings to the "roots". Medvidenko really loves Masha, but even after their marriage, he knows that he will never honestly return the feelings he has for her.

Their relationship explores the frustrations of unrequited love and the futility of pursuing the beautiful future that true love seems to reveal. Longing for unrequited love. To actively aggravate one's psyche and capacity for not only romantic love, but also self-love. Their characters' destructive actions in conformity with passion testify to the lattice and unstable power of unrequited affection.

4. CLOSING

Based on the analysis of the previous chapter, the researcher found two conclusions for the answers to the problem statements. Firstly, The struggle for love of Simon Medvidenko the minor character to Masha reflected in Anton Chekov's *The Seagull*. *The Seagull* tells us about the characters personality to reveals their personal experience. Every person may experience problems in their life. The problems will make an internal conflict. The internal conflict involves the Id, Ego, and Superego in the human personality. These persuade their defense mechanism into some ways, either it is wrong or right. Right in this play, the characters seems to be destined to have their own problem in their life. There are comparison between one characters with another character. They play contains several generations, from the old generation, and young generation. In this play, Constantine, Masha and Nina represent the young, while Trigorin, Paulina and Abkadina represent the old. Constantine eventually looks set to become a writer like Trigorin, and Nina becomes like Abkadina. Sorin compares himself nostalgically to Constantine. Paulina sees her own daughter as the representations of herself when she was young. Constantine has his own ideology in writing. He wants to make

a change in the theater. Nina is also passionate to become an actress. After her failure in both her career and her life, she claims herself as the dead seagull which is symbolizing the death of innocence. The other comparison in the play is between the unknown and the famous. Secondly, the reason why Medvidenko still maintains his relationship with Masha. Simon Medvidenko, a school principal, falls in love with Masha, who falls in love with Constantine. Medvidenko is very pedantic and nerdy. He falls in love with Masha, who doesn't care about him, although he eventually agrees to marry her. At the end of the drama, she is miserable, and returns through stormy weather to care for their child, who was previously left at home. Medvidenko asks Masha if they can go home, they have been at Sorin's estate for three days now, and the baby is at home with the nanny. Masha says she wants to stay. Medvidenko says she will go home without him and begs him to come home soon, Masha foolishly declares that she will come home tomorrow. Treplev and Polina came in, bringing bed sheets and sheets. Polina started to make the bed on the couch in the corner, explaining that Sorin had asked for the bed to be made up in Treplev's room. Masha helped him, ignoring Medvidenko's nauseating goodbyes as he left.

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