

**DISCONSOLATE OF CONSTANTINE TREPLIEFF IN
ANTON CHEKHOV'S *THE SEAGULL* (1985): A
PSYCHOLOGICAL APPROACH**

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ABSTRAK

Penelitian ini menganalisis tentang kesedihan karakter Constantine Treplieff dalam drama Anton Chekhov *The Seagull*. Penulis bermaksud melakukan penelitian ini berdasarkan metode deskriptif kualitatif. Penelitian ini menggunakan strategi embedded research dan studi kasus. Sumber data diambil dari buku-buku psikologis individu dan informasi relevan lainnya terkait studi dan referensi virtual *The Seagull* oleh Anton Chekhov. Hasilnya menunjukkan bahwa karakter Constantine Treplieff, sebagai kekuatan pendorong utama dari drama tersebut, menyampaikan pesan tentang cintanya yang tak terbalas hingga perubahan kepribadian karena ia gagal mengatasi masalah cintanya. Studi ini dapat memberikan pemahaman yang lebih dalam tentang karakter Constantine dan kesedihan yang dia dapatkan dalam drama Anton Chekhov *The Seagull* (1895).

Kata kunci: *putus asa, pendekatan psikologis, the seagull, Anton Chekhov.*

ABSTRACT

This paper analyses the disconsolate of Constantin Treplieff Character in Anton Chekhov's play *The Seagull*. The writer intended to conduct this research based on a qualitative descriptive method. This research uses an embedded research and case study strategy. The 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. The results show that Constantine Treplieff's character, as the main driving force of the play, messages about his unrequited love to personality alteration as he failed to cope with his love issues. This study can provide a deeper understanding of the character of Constantine and the disconsolate he got in Anton Chekhov's play *the Seagull* (1895).

Keywords: *disconsolate, psychological approach, the seagull, Anton Chekov.*

1. INTRODUCTION

Literature is a reflection of society. Through literary work, the author reveals the

problem of life of which the author himself is part of it. Literary works receive influence from society and at the same time are able to give influence society. In fact, people often determine the value of literary works that live in an era, while writers themselves are members of society who are bound by certain social status and can't escape from the influence it receives from the environment that enlarges as well as shapes it. According to R. G Gordon, M.D., D.Sc., M.R.C.P.Ed. London: Kegan Paul, Trench, Trubner & Co., Ltd. 1962. Pp.802. Price 10s. Personality to attempt within comparatively small confines a wide conspectus of the problems of human personality, psychological and pathological, or normal and abnormal, is a task in some ways as difficult as to deal with them after the manner of the encyclopedia.

The Seagull (Russian: Чайка, tr. *Cháyka*) is a book by Anton Chekhov, written in 1895. *The Seagull* is generally considered to be the first of his four major plays. It dramatizes the romantic and artistic conflicts between four characters: the famous middlebrow story writer Boris Trigorin, the ingenue Nina, the fading actress Irina Arkadina, and her son the symbolist playwright Konstantin Treplev.

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. 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 within characters, especially the main character, Constantine. Constantine feel disconsolate, and his mental change after knowing that Nina loves Trigorin instead, until his suicide after knowing that Nina is still unable to accept his love even in her worst condition. Based on the reasons mentioned above, the writer intended to conduct this research entitled "DISCONSOLATE OF CONSTANTINE TREPLIEFF IN ANTON CHEKHOV'S THE SEAGULL (1895): A PSYCHOLOGICAL APPROACH"

2. METHOD

This research uses Anton Checkhov's work The Seagull which was produced in 1895 as a learning object. In this research, Constantine's character is used as analytical material. The researcher takes an individual psychological approach to analyze Constantine's character. This research uses a qualitative descriptive method to analyze the play. The process of conducting the research are: 1) Determine the type and design of study, 2) Determine type of data and data source, 3) Determine the technique of data collection, 4) Determine the technique of data analysis, 5) Determine data validity.

3. DISCUSSION

3.1 INDIVIDUAL PSYCHOLOGICAL THEORY

Individual psychology is one of the psychological theories that can be used as an approach to analyzing literary works. Individual psychological theory was introduced by Alfred Adler (1870-1937). Individual Psychology has six concepts

imaginary inferiority feeling, fictional finalism, striving for superiority, creative self, style of life, and social interest.

3.1.1 Inferiority Feeling

Adler notes that many people respond to this organic inferiority with compensation. They make up for their shortcomings in different ways. Under normal circumstances, a feeling of inferiority or a sense of incompleteness is the great driving force of mankind. In other words, Humans are driven by the need to overcome their inferiority and are attracted by the desire to be superior (Adler in Lindzey and Hall 1978: 121- 122).

Arkadina moved away from Kiev with Trepleeff after divorcing her husband. Trepleeff was a college student who lacked both money and intelligence. This demonstrates that despite being the son of a well-known actress, he is very unimportant. Although everyone admires Arkadina for her brilliant career, they are unaware that she has a son named Trepleeff. He added that he would be happier if her mother had been a regular woman.

TREPLIEFF. No, but we must have it under a new form. If we can't do that, let us rather not have it at all. [Looking at his watch] I love my mother, I love her devotedly, but I think she leads a stupid life. She always has this man of letters of hers on her mind, and the newspapers are always frightening her to death, and I am tired of it. Plain, human egoism sometimes speaks in my heart, and I regret that my mother is a famous actress. If she were an ordinary woman I think I should be a happier man. What could be more intolerable and foolish than my position, Uncle, when I find myself the only nonentity among a crowd of her guests, all celebrated authors, and artists? I feel that they only endure me because I am her son. Personally, I am nothing, nobody. I pulled through my third year at college by the skin of my teeth, as they say. I have neither money nor brains, and on my passport you may read that I am simply a citizen of Kiev. So was my father, but he was a well-known actor. When the celebrities that frequent my mother's drawing-room deign to notice me at all, I know they only look at me to measure my insignificance; I read their thoughts, and suffer from humiliation. (act I: 8)

Trepleeff was envious of Trigorin as a young writer because Trigorin seemed to be the ideal person for Trepleeff. Knowing that Nina, his love, adores Trigorin makes him more envious. Trepleeff calls Trigorin a genius writer in an attempt to demonize Trigorin after realizing that Nina's affection is actually for him. He was evidently envious of Trigorin's weariness and Nina's love for him most of all.

TREPLIEFF. All this began when my play failed so dismally. A woman never can forgive failure. I have burnt the manuscript to the last page. Oh, if you could only fathom my unhappiness! Your estrangement is to me terrible, incredible; it is as if I had suddenly waked to find this lake dried up and sunk into the earth. You say you are too simple to understand me; but, oh, what is there to understand? You

disliked my play, you have no faith in my powers, you already think of me as commonplace and worthless, as many are. [Stamping his foot] How well I can understand your feelings! And that understanding is to me like a dagger in the brain. May it be accursed, together with my stupidity, which sucks my lifeblood like a snake! [He sees TRIGORIN, who approaches reading a book] There comes real genius, striding along like another Hamlet, and with a book, too. [Mockingly] —Words, words, words. You feel the warmth of that sun already, you smile, your eyes melt and glow liquid in its rays. I shall not disturb you. [He goes out.] (act II: 36)

Trepleeff felt unimportant and uneasy for all of these reasons. Trepleeff occasionally appeals to others' compassion by utilizing his failure and sense of fear. As a result of his tireless efforts between acts III and IV, he shows in the last act that he is capable of becoming a well-known author.

3.1.2 Fictional Finalism

According to Adler, human is motivated more by their future expectations compared to past experiences (Adler in Hall and Lindzey, 1978: 119). All the partial and realistic goals a person undertakes are always on that line, in that direction, and toward that goal. And because that is the purpose that determines one's thoughts.

In this play, Anton Chekhov describes a lot about love and disconsolateness. Trepleeff loves Nina, Nina loves Trigorin, Irina loves Trigorin, Masha loves Trepleeff, and Medviedenko loves Masha. They feel the pain of the sad and monotonous life they lead, as well as misunderstandings with each other which makes it all the more complex. During the first act, Trepleeff spoke to Sorin that his mother did not love him. Then he is ignored by Nina when he confesses his love for her.

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)

In the second act, Trepleeff asks Arkadina to change the bandage on his head. Trepleeff crying because he lost Nina's affection. Arkadina, as his mom tries to cheer him up and tells him that Nina will soon come back to him.

TREPLIEFF. [Embracing her] Oh, if you could only know what it is to have lost everything under heaven! She does not love me. I see I shall never be able to write. Every hope has deserted me.

ARKADINA. Don't despair. This will all pass. He is going away today, and she will love you once more. [She wipes away his tears] Stop crying. We have made peace again. (act II: 54)

Nina entered the estate through the garden. Trepleeff who saw it was very surprised and happy. Then. Nina hugged him and ran away from the place Trepleeff

is stuck for two minutes, he tears up all his scripts. He exits and then enters another room and then commits suicide.

TREPLIEFF. I am quite alone, unwarmed by any attachment. I am as cold as if I were living in a cave. Whatever I write is dry and gloomy and harsh. Stay here, Nina, I beseech you, or else let me go away with you.

NINA quickly puts on her coat and hat.

TREPLIEFF. Nina, why do you do that? For God's sake, Nina! [He watches her as she dresses. A pause.] (act IV: 80)

Treplieff thinks that his true happiness is in getting recognition from his mother Arkadina and Nina who can accept his love. But Treplieff's real aim was that he wanted to marry Nina. This is also the main force that drives this play.

3.1.3 Striving for Superiority

Striving for superiority strives for a perfect finish. This is a "great upward drive". The effort for superiority is innate, it is a part of life. The struggle for superiority can manifest itself in a thousand different ways, and everyone has his own concrete way of attaining or trying to achieve perfection (Adler in Hall And Lindzey, 1978:120-121)

As previously stated, Treplieff is shadowed by the fame of both Arkadina and Trigorin. That drives him to become a great writer in his own way. At the beginning of the play, Treplieff expresses both his desire to be a writer and to create significant works. His first attempt to be acknowledged as a great writer by all of the members of the estate is by performing his own play with Nina as his actress.

ARKADINA. I smell sulfur. Is that done on purpose? TREPLIEFF. Yes.

ARKADINA. Oh, I see; that is part of the effect.

TREPLIEFF. Mother!

NINA. He longs for the man

PAULINA. [To DORN] You have taken off your hat again! Put it on, you will catch a cold.

ARKADINA. The doctor has taken off his hat to Satan father of eternal matter

TREPLIEFF. [Loudly and angrily] Enough of this! There's an end to the performance. Down with the curtain! (act I: 16)

After two years gap between act III and act IV, Treplieff is acknowledged as a new talented young writer. His work was published in many magazines and got positive responses. People in Moscow adore him and wanted to know about him. This achievement shows that Treplieff succeeds to be a great writer as compensation for his inferiority feeling.

3.1.4 Creative Power

Creative Power drives individual brains, and every people has a unique personality, since we were born we have different personality development. According to Adler,

people have to improve their creativity to build their personality and their character (Boeree, 2006). Creativity power means every human has a unique style to do something or thinking. They are free to explore their creativity to make a movement or innovation, etc.

Trepleeff is the son of Arkadina. He is very insecure and always needs confession from his mother. Arkadina also saw a writer, Trigorin, which also happens to be very successful. Trepleeff felt very threatened and it gave him more pressure. On act I, he wants to show that he is capable of performing his play but it is not perceived by his mother, and really felt abandoned by his own mother. Trepleeff then tries to create a new style of writing. From his first appearance, Trepleeff shows his abstract style of writing.

DORN. Tut, tut! how excited you are. Your eyes are full of tears. Listen to me. You chose your subject in the realm of abstract thought, and you did quite right. A work of art should invariably embody some lofty idea. Only that which is seriously meant can ever be beautiful. How pale you are!

TREPLIEFF. So you advise me to persevere? (act I:22)

Despite all that, he was finally able to reap success as stated by Paulina in act IV. This is the result of his two years of hard work after the departure of Arkadina and Trigorin from Sorin's estate.

PAULINA. [Looking at the manuscripts] No one ever dreamed, Trepleeff that you would one day turn into a real author. The magazines pay you well for your stories. [She strokes his hair.] You have grown handsome, too. Dear, kind (act IV:62)

3.1.5 Style of Life

Adler believed that personality is formed within the first 5 or 6 years of life, and often the personality of the child is formed in direct response to the family situation. A child tries very hard to please the parents and avoids feelings of inferiority. Certain behavior patterns "work" in the context of a particular society or family, but others do not. Adler calls the individual habits to approach someone else's lifestyle. For Adler, lifestyle is the key to all one's behavior (Anbacher and Anbacher, 1956:56).

In order to create works based on his passion as an artist, Trepleeff want to create works of art that he thought was very meaningful. In act I, Nina criticized Trepleeff's play because according to her the play lacked living character, then Trepleeff said that theatre should show real life as if it was a dream. He expressed his dream and idealism and he also rejects other people's ideas about what theatre should be. He tends to adopt an absurd way of writing.

NINA. Your play is very hard to act; there are no living characters in it.

TREPLIEFF. Living characters! Life must be represented not as it is, but as it ought to be; as it appears in dreams. (act I: 11)

Treplieff's writing philosophy appears in Act IV of the play. Today, Treplieff has achieved success as a writer. However, it seems that Trigorin has a different philosophy about what writing should be. He even stated that with his current writing style, Treplieff will not go any further.

TRIGORIN. He doesn't seem able to make a success, he can't somehow strike the right note. There is an odd vagueness about his writings that sometimes verges on delirium. He has never created a single living character. (act IV: 74)

However, Treplieff was finally able to create works that matched his passion as a writer and at the same time received positive critical acclaim.

3.1.6 Social Interest

Adler feels that social concern is not only born, not just studied, but a combination of both: It is based on an innate disposition, but has been Fertilized to survive. On the other hand, the lack of social concern is, for Adler, the very definition of mental illness (Adler in Hall and Lindzey, 1978: 122).

Treplieff is the only child of Arkadina. He lived in Kiev before moving to Sorin's estate. In his first appearance, he is shown to be very cheerful and friendly with the other people in the estate, especially with Nina. He seems to be liked by all members of the estate.

TREPLIEFF. Attention, ladies and gentlemen! The play is about to begin. [A pause] I shall commence. [He taps the door with a stick, and speaks in a loud voice] O, ye time honored, ancient mists that drive at night across the surface of this lake, blind you our eyes with sleep, and show us in our dreams that which will be in twice ten thousand years!

SORIN. There won't be anything in twice ten thousand years.

TREPLIEFF. Then let them now show us that nothingness. (act I: 14)

However, after all the tragedies he had experienced, he become quiet and more melancholy. He becomes depressed, disconsolate, and almost indifferent to his surroundings. Even several times in a play, he does not talk to the other people and chose to be silent. He rarely socializes with others people and prefers to be alone and still write.

ARKADINA. Won't you play, Treplieff?

TREPLIEFF. No, excuse me please, I don't feel like it. I am going to take a turn through the rooms. [He goes out.] (act IV: 72)

3.2 DISCONSOLATE OF CONSTANTIN TREPLIEFF

It could be argued that Treplieff's disconsolate started because his mother, Arkadina, started because his mother, Arkadina, who was a well-known artist, did not pay him enough attention. By becoming a writer, she tries to attract her mother's attention, but Arkadina is more interested in Trigorin, who is also a writer. Treplieff was instantly envious of Trigorin and was constantly overshadowed by his

appearance. Treplieff, on the other hand, is also in love with someone. Nina, a neighbor of his at Sorin's estate, is that person.

Treplieff's first attempt to gain the respect of the Sorin family involved staging a play with Nina in the title role. Because of Nina's breathtaking performance, Treplieff received much praise at the time. Treplieff put in two years of effort before his talent as a young writer was finally acknowledged. His writings were featured in numerous newspapers and magazines, which earned him respect among Moscow residents. He still hasn't been able to win his mother, Arkadina, over despite his success. Arkadina would rather take care of Trigorin than her own son.

Treplieff became depressed because he never felt appreciated or loved by his mother and Nina. He became depressed and hardly spoke to anyone on the estate. He became more reclusive and decided to keep writing. After some time passed, Treplieff came to the conclusion that his dream of happiness still remained unfulfilled. Treplieff's numerous tragedies left him feeling incredibly burdened. Until Nina came up to him one day. Treplieff once more professed his love for Nina, but Nina was already in love with Trigorin, so she was unable to reciprocate. Then Nina departed, leaving Treplieff. He was reflective for a short while, so he decided to destroy all the manuscripts before shooting himself to death.

This shows that Treplieff's rejection of the people he loves and his jealousy of Trigorin are the main causes of his discontentment. Treplieff's discontent was greatly influenced by Arkadina, who was also her mother. From the start, it was reported that Treplieff regretted having a famous artist's mother. As a result, he made every effort to win her approval, but despite his efforts for two years, she remained unsatisfied. Arkadina prefers to pay attention to Trigorin because she is not yet willing to acknowledge and pay attention to Treplieff. His life then becomes even worse as a result of his jealousy toward Trigorin, who is loved more by his mother and Nina. He became depressed, rarely socialized with estate residents, and preferred to be alone to continue writing. Eventually, he couldn't hold back his despair and decided to commit suicide when Nina, the person he loved, chose Trigorin over him.

3.3 STRUCTURAL ELEMENT OF THE SEAGULL

3.3.1 Characters and Characterizations

Drama's personae are a list of characters, which play a role in the drama. The character is a presumably imaged person in habit a story Kennedy (1983:45). Kennedy also divides characters into two types, major and minor characters.

a) Major Characters

1) Constantine Treplieff

Treplieff is a man, son of Arkadina. On his first appearance, he is 25 years old. His job is a writer. Treplieff lives in Kiev until he moves to Sorin's estate with his mother.

From his first appearance, Treplieff was idealistic, kind, and courteous with the others on the estate. But for some reason, Treplieff chose to be alone and not communicate with anyone in the estate.

Constantine is tall but a bit thin. He is also a handsome young man. He always wears a sweater. He is a student at a college in Kiev. Constantine is talented but very idealistic when it comes to theatre. He shows his talent in the chat between act 3 and act 4 when he becomes a famous new writer. Local magazines published his writings many times.

He is a quiet character. His uncle is the only person who understands him because Constantine believes in him. He prefers to be alone. As the only son of Arkadina, he lives in his mother's shadow and is constantly terrorized by pressure from her mother and from his own expectations.

2) Irina Arkadina

Arkadina is Treplieff's mother and Sorin's sister. She is about 40 years old. Her first marriage was to a man originally from Kiev but she divorced him and moved to Sorin's estate with Treplieff. She was a member of the elite Russian intelligentsia and artistic community. She worked as an actress in Moscow. Arkadina lives in Moscow but sometimes returns to the Sorin estate in the summer. She had an affair with the famous writer Boris Trigorin.

Arkadina is a selfish woman. She doesn't care about anything other than herself. She is extremely tight-fisted even when it comes to her own son, Treplieff. She is also a selfish mother and a person who is totally obsessed with whatever makes her happy.

3) Nina Zarietchnaya

Nina is a 19-year-old girl. She was an actress in the Treplieff play on the estate. In act 1 she lives by the lake near Sorin's estate, in the gap between act 3 and act 4 she lives in Moscow following Trigorin.

She is a beautiful girl. Nina is charming, and people on the estate adore her. She is a smart girl and after two years have passed, she has become wiser than the other characters. Nina is naive, idealistic, and willing to take risks. Nina is fascinated by fame and fame, especially by Trigorin. She focuses on her dream to become a famous actress and her affair with Trigorin even though it was the wrong way.

4) Boris Trigorin

Trigorin is a 35-year-old man. Like Arkadina, Trigorin is also an elite member of the Russian intelligence and artistic community. His job is a

writer and he is quite famous. He lives in Moscow with Arkadina. He had an affair with Arkadina and in a two-year gap, he also had an affair with Nina.

Even though he is 35 years old, he still looks handsome. As a famous writer, he is very smart and talented. Everyone in the estate called him a brilliant artist.

He really likes to be alone. In the estate, instead of communicating with people, he prefers fishing in the lake. She was very quiet, but she was graceful and everyone in the estate respected her except for Trepleeff.

b) Minor Character

1) Peter Sorin

He is 60 years old. He retired after serving twenty-eight years in the Department of Justice. Sorin is the owner of the estate as well as Trepleeff's uncle. He was a sickly man due to his unhealthy lifestyle when he was young. He was a good uncle to Constantine and much loved by his sister Arkadina. Sorin is a funny guy and is considered a friendly guy.

2) Ilia Shamraeff

He is the manager of Sorin's estate. He is married to Paulina and has a daughter named Masha. Shamraeff was responsible for looking after his home, horses, and land. He is quick-tempered and a bit means especially to his son-in-law, Medviedenko.

3) Paulina

Paulina is Shamraeff's wife and Masha's mother. She lives on Sorin's estate. He is completely in love with Dorn, who avoids him throughout the drama. Paulina saw the same thing happen to her daughter, Masha's unrequited love for Trepleeff.

4) Masha

Masha is the daughter of Shamraeff and Paulina. She is 22 years old and lives with his family in the Sorin estate. He was single in act I later married Medviedenko and had a child. She was a beautiful girl but never cared about her clothes. She was a heavy drinker and cigarette addict, Masha's depressed feelings and unrequited love for Trepleeff became the reason for Masha's depression.

5) Eugene Dorn

Dorn is the local doctor. He has never been married. Dorn was once a popular and handsome man whom Paulina fell in love with. Even though he didn't have any relation with the people on the plantation but he was known as their family doctor.

6) Simon Medviedenko

He is a teacher. Medviedenko is a geek. He is in love with Masha, who never cares about him, even though she eventually agrees to marry him. At the end of the play, she is miserable and must weather the storm to care for their child, whom they previously stayed at home with.

7) Jacob

Jacob is a worker in the estate.

8) Servant

They include a chef and maidservant.

3.3.2 Setting

Setting is where and when the story takes place or the environment of the story (Kennedy, 1983: 39). This research will be divided the setting into two parts: setting of place and setting of time.

a) Setting of Place

The mansion and farm owned by Sorin serve as the play's location. Additionally, the environment is a garden with a lake view. The estate is situated close to Moscow, Russia, in a foreign nation. The drama omitted to mention the specific location of the nation in any detail.

The park on Sorin's property is where the scene is set. A lake is lost in the park's depths and is reached via a wide avenue of trees that runs away from the audience. A crude stage that has been temporarily set up to host amateur theatrical productions blocks the roadway from seeing the lake. To the left and right of the stage, there is a thicket of shrubs. Just now, the sun has set. On the stage behind the drawn curtain, Jacob and a few other construction workers can be heard pounding and coughing. Preface to Act I.

b) Setting of Time

Acts three and four take place over the course of two years after the play's summer opening. The precise year when the act occurred was not mentioned in this play either. The conversation between Arkadina and Shamraeff has all the facts.

SHAMRAEFF. She acted most beautifully at the Poltava Fair in 1873; she was really magnificent. But tell me, bo, where Tehadin the comedian is now? He was inimitable as Rasphoeff, better than Sadofski. Where is he now?

3.3.3 Plot

A plot, also known as a storyline, is how events and actions in a story are presented and organized, usually with an eye toward producing a specific artistic or emotional effect. It uses a conventional plot to further the story based on the play's structure. Klarer mentions that a traditional plotline encompasses four sequential levels, there are exposition, complication, climax, and resolution (Klarer. 1999, 15).

a. Plot Structure

1) Exposition

Exposition occurs at the beginning of a story; it sets the scene (if any), introduces the key characters, tells us what happened before the story began, and gives us any additional background information that is necessary for us to comprehend what will happen next (Kenney, 1906, 8). The play's exposition begins with Masha and Medviedenko's first exchange (act I:1). Everyone is eagerly anticipating Nina's portrayal of the play's actress in Treplieff. Because Treplieff's mother keeps interjecting and Constantine won't let the play end, he compels Jacob, a construction worker, to draw the curtain (act I:7).

2) Complication

The difficulty arises when additional conflicts are introduced (Kenney, 1988.9). Conflict from the plot is typically represented in this section. More than one conflict can be presented in a single story. The play's problems are as follows: After shooting a seagull from the lake, Constantine threw its body at Nina's feet (act 2 page 18). His actions were driven by his dissatisfaction with their performance and his resentment towards Trigorin. He starts out as an obedient lover to Arkadina but is seduced by Nina's attractive youth, optimism, and flattery. Trigorin requests Arkadina's approval before departing from her and having an affair with Nina (act 3:27).

3) Climax

The height of the tension occurs at the climax (Kenney, 1988: 10). It details the struggles the protagonist or heroine had in order to solve the issue that they had initially identified, found, or manufactured. When Arkadina and

Trigorin made the decision to return to Moscow, the action really heated up. Trigorin waits while Nina hides behind the door. She then declared her love for him and her intention to meet him in Moscow. Trigorin gives Nina a kiss, and she chooses to move to Moscow to pursue her acting career and be near Trigorin (act 3:30)

4) Resolution

The dramatic structure's final phase is the conclusion or resolution. In this stage, the heroes or heroines address their issues in a way that the audience finds satisfying; this typically involves character or audience growth, or maybe both. In this drama, the conclusion takes place two years after Arkadina's departure for Moscow. After returning home, Nina told Constantine about her relationship with Trigorin. Trigorin departs Nina for Arkadina after Nina gives birth to Trigorin's dead child and while still in his relationship with Nina (act 4:40). After Nina leaves him, Constantine kills himself with a carriage horse (act IV:43).

b. Causality

Immediately following the failure of his performance, Constantine begins to lose his composure. His inability to win Nina over and his resentment of Trigorin have increased his level of stress. After they relocate to Moscow, Nina starts an affair with Trigorin and returns two years later. The fact that she chose to leave him yet again comes as a huge shock to Constantine, who still loves her. Later, Constantine kills himself because he is unsatisfied with his existence. The sequence of events demonstrates how skillfully the story is set up for a casual impression.

3. Plausibility

Constantine is melancholy as a result of all the catastrophes that have happened to him. He also produces more writing and establishes himself as a successful novelist. Unlike Constantine, Nina is able to move on despite her hurt and disappointment. She seems to have more wisdom than before. It demonstrates how defensive mechanisms respond to an issue at its core.

4. CONCLUSION

The Seagull (Russian: Чайка, tr. *Cháyka*) is a book by Anton Chekhov, written in 1895. *The Seagull* is generally considered to be the first of his four major plays. It dramatizes the romantic and artistic conflicts between four characters: the famous middlebrow story writer Boris Trigorin, the ingenue Nina, the fading actress Irina Arkadina, and her son the symbolist playwright Konstantin Treplev. This demonstrates that the primary causes of Treplev's unhappiness are his rejection of the people he loves and his jealousy of Trigorin. The fact that Arkadina was also Treplev's mother had a significant impact on her discontent. Treplev reportedly always regretted having a well-known artist for a mother. He, therefore, made every effort to win her approval, but for two years she remained dissatisfied in spite of his efforts. Because she is not yet willing to acknowledge and pay attention to Treplev, Arkadina prefers to focus on Trigorin.

The seagull play's has a very complex plot and climax, there are several problems including Treplev who feels he is not being cared for by his mother, Treplev's jealousy of Trigorin, Treplev and Masha's one-sided love story and many more. In the drama the seagull there are many characters and have differences in each character. however, there are some similarities between them, namely Treplev and Masha who are both frustrated by their one-sided love. The drama the seagull is set in the Sorin estate in summer.

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