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Research Article

Mimicry, Ambivalence, and Hybridity of Lazlo Strange Character in Laini Taylor's *Strange the Dreamer*

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Abstract

The study aims to describe which aspects represent mimicry, ambivalence, and hybridity using Homi K. Bhabha's postcolonial studies. This research applies a qualitative analysis method. The primary source of the research data is the novel entitled Strange the Dreamer by Laini Taylor as the object of the study. In contrast, the secondary sources are books and journals related to the study that serves as the primary reference regarding the theory of Bernstein's heroism and Bhabha's postcolonialism. To collect the data, the writer uses the close-reading method. This study indicates that the journey of the main character of Strange the Dreamer, Lazlo Strange, is intertwined with postcolonialism issues that develop his act of mimicry, ambivalence, and hybridity.

1. Background of the Study

This universe resembles human conflicts of interest. War is a result of this struggle. The world has officially seen two wars, the first ending in 1919 and the second in 1945. Even though the battle is ended, the effects on the colonists are far from done. Post-war difficulties evolve throughout time and cross-cultural boundaries. These phenomena are postcolonial problems. They advise ex-colonials to accept their blended culture's various and often contradictory aspects as an inescapable truth of history [1].

Postcolonialism is a time in which individuals are influenced by war ideas. It alludes to the debate over colonialism's influence on culture and communities [2]. It is a critical theory that seeks to comprehend the concepts of power, identity, and culture among groups of people controlled by a single superior identity.

Strange the Dreamer is a fantasy story about Lazlo Strange, a war orphan enthralled with magical legends about the abandoned city of Weep. Strange the Dreamer has three races: humans, gods, and godspawns. When humanity settled Weep, the god race attacked

it. The god race perpetrated horrors including murder, enslavement, and adultery during the conflict. After retaliating, the humans won the fight. Aside from Weep, The Kingdom of Zosma is home to a variety of human civilizations. The kingdom also endured a similar conflict. Despite being of the same race, they have distinct cultures as the effect of the post-war.

The writer aims to examine the novel as the object of research to investigate Lazlo Strange's path of confronting postcolonial difficulties to emerge new and true identities from the perspective of Homi K. Bhabha's mimicry, ambivalence, and hybridity.

2. Methods

2.1 Research Method

The author uses qualitative analysis to analyze and explain phenomena in this investigation. The writer uses library research to acquire and verify data to draw information from literary works to support the study results [3]. The data is then inventoried and written utilizing a contextual technique in order to analyze the author's duties and readers, as well as conduct additional analyses [4]. Finally, the author uses an objective method to describe the novel's topic, character, place, and conflict in terms of the intrinsic element, concentrating on the link between the literary text and its unique literary techniques [5]. The writer employs Homi Bhabha's postcolonial critique approach for the extrinsic aspect.

2.2 Approach Method

The writer uses two techniques to examine the novel in this research. The fundamental element of the novel's theme, character, and conflict is explained objectively in the intrinsic section. This approach focuses on connecting the literary text and its particular literary methods [5]. Aside from that, the writer also approaches the literary work using Bhabha's postcolonial critique. This critique focuses on the notion of "beyond," which includes ambivalence, imitation, and hybridity for the extrinsic aspect.

3. Theoretical Framework

3.1. Postcolonialism

The Empire Strikes Back by Bill Ashcroft was the first literary effort to address postcolonialism (1989). Many figures continue to expand this idea into new concepts. One is Homi K. Bhabha. Bhabha presents the concepts of imitation, ambivalence, and hybridity in The Location of Culture (1994). The notion from Bhabha's book is the result of the dominant culture's dispersion or seeds of culture and proliferation, replacement, or dominant culture.

3.1.1. Mimicry

Mimicry is the act about standing out against a discolored background, not blending in. The context is that colonial subjects mimic dominant culture's lifestyle, thinking, food, conduct, and education. For Bhabha, mimicry notices rupture but converts it into an ambiguity that constitutes the colonial subject as a partial presence. Their subjectivity is shown through colonizer power. By refusing to be incorporated by colonial culture, the colonized abuses it. It implies that mimicry is a likeness as well as a threat [6 p.86-88].

3.1.2. Ambivalence

According to Bhabha, postcolonial ambivalence is the outcome of colonialism. It is related to the relationship between the colonized and the colonizer. The colonizer's people seem to reflect the colonized people. They thought they would have a better life if they followed the colonizer's example. In this way, the colonial other loses their social personality and the colonizer loses their social character [6 p.22]. Furthermore, he claims that ambivalence refers to a simultaneous appeal to an item, individual, or activity, as well as a repulsion from it [6 p.80].

3.1.3. Hibridity

The term "hybridity" describes the mixing of colonizer and colonized cultures. As a result of blending and moving, new identities arise. A person's hybrid identity is formed by combining two distinct cultures. However, hybridity involves cultural and political interaction between conquerors and colonized. It also affects the colonized's lack of culture [6 p.112].

Hybridity is the result of ambivalence mimicry used to understand the colonizer's culture. Hybridity may disrupt the colonizers' concept through disavowal reaction. The colonial hybrid reimplants colonial power in resistance mode. It shows that the colonized may retain their culture. As a result, acting as both a colonizer and a colonized person allows one to negotiate one's subjectivity with dominant power [6].

3. Results and Discussion

3.1 Intrinsic Aspects

3.1.1 Theme

The writer claims the story's primary theme is ideas and life after the war. There are three major wars. The first is the Zosma war that made Lazlo an orphan. "A war for nothing". However, the war had a lasting impact on the orphaned children. The youngsters came to the monastery "like shipments of lambs," the monks said, "with no knowledge of their provenance" [7 p.4]. The Godspawn nicknamed the 15-year-old war in Weep "The Carnage". To end the war, a human race named Eril-Fane slays the six Mesarthim gods and their Godspawn during this event. After the war, the conflicts leave deep wounds on everyone involved and later develop vengeance for each race towards each other

3.1.2 Character and Characterization of Lazlo Strange

Lazlo is a war orphan who lives in the Kingdom of Zosma without knowing who his parents are or where he was born. A monk named Lazlo after his tongueless relative and the country named all war orphans Strange. Lazlo had grey skin when he was found as a baby.

In moral terms, Lazlo is generally aloof and seldom communicates. Isolating himself because the monks' rules enslaved him and kept him from being free proves his frustration with the rules. Lazlo lacks significant social relationships because of his monastery upbringing [7 p.14-15]. Despite being isolated, he grows up caring for all individuals of all races and overcoming all conflicts and challenges arising in his environment.

Lazlo is also characterized as having a creative mind. As a child, he intentionally avoided prayer to play swords like a Tizerkane warrior. Lazlo imagined himself fighting ancient war monsters while he was playing. With a few blows, he made the shadow monster run. As a result of his creative thinking, he grows fond of literature [7].

3.1.2 Conflicts of Lazlo Strange

Lazlo's first internal conflict came when he realized he was a war victim. He once grumbled upon his fate, "and none of us became children to be orphans," [7 p.1]. He accepted his fate and moved on with his life. Aside from that, there is a moment Lazlo must face his feelings of failure after understanding his true journey's goal. He fails to reunite the human and godspawn races and save Sarai, his first love. "This couldn't happen," the statement says. "This can't be it. He'd never felt more helpless." [7 p.456].

A set of rules and penalties that limit his ability to think and act is the external conflict for him. He is forbidden to think irrationally and act based on magic and fiction idealism. He ultimately addresses the issue by moving to a new place and applying his Zesmonan Abbey knowledge.

His escape and decision to work as a junior librarian at the Great Library of Zosma brings him back into contact with another external conflict. Librarians are considered slaves by scholars. While the alchemist Thyon had to steal his book, The Complete Works of Lazlo Strange because the librarian must always yield to the scholars [7 p.27].

3.2 Extrinsic Aspects

3.2.1 Mimicry

Lazlo develops natural and unconscious mimicry since he was born. At first, he has gray skin when he was a baby. In this example, he turns gray skin into normal human skin. After being fed and nurtured at Zemonan Abbey, Lazlo's skin finally returned to normal and resembled a "normal person." Normal humans are people who live in the Kingdom of Zosma's average civilization. Although this chapter is allegorical, the writer argues that Lazlo's subconscious drove him to adapt to Zosma's society.

When he was raised in Zemonan Abbey, a school for scriptwriters, he followed a rule that makes every boy learn and act based on only logical thinking in a never-ending cycle

manner. In fact, Lazlo enjoys fantasy novels and pretending to be a Zesmonan Warrior [7 p.9-11]. Because of his abnormal thinking, he was beaten as a form of punishment for discipline.

As a result, he slowly has to leave his identity of loving mystic arts. The monks also state that if he wishes to live a holy life like them, he must avoid all harmful sources of enjoyment. Some of his classmates felt he had lost his wildness due to the society there [7 p.14]. After these events, he escaped from the place to work in Great Library of Zosma

By working in the library, Lazlo uses his chance to hone his bibliotech skills. He even studies harder, conducts researches, and as a result, he writes a book entitled The Complete Book of Lazlo Strange. His book is a compilation of magic and Weep studies. Despite his efforts, he and his work were never acknowledged. To begin, he is a librarian. Second, his skill adds little to Zosma's. The scholars and other senior librarians think that a mere librarian is only the servant of the scholar. If a librarian breaks the limit, their effort will be meaningless and even be considered as uselessness [7 p.24]. This phenomenon indirectly makes the writer argue that this effort is to continue purifying their higher culture that praises logical science and its application. By this condition, Lazlo works hard to be able to pass the qualification test to become a companion for Tizerkane warrior and their journey to Weep.

After leaving the library and life there, Lazlo's voyage with his Weep local friends helps him re-implement a new culture as a type of adaptation. The writer believes it depicts his new culture. He no longer spends his days reading but adventuring. He also trained in combat and hunting skills. A Tizerkane warrior inspire and train Lazlo in the process. Lazlo accomplishes it despite not being a fighter. Upon doing that, he still admits that "He still felt like an impostor," [7 p.98]. His story-telling ability and his hobby of exploring knowledge of magic is no longer being underestimated. By this, the writer argues that Lazlo is actually more aware of how his life and culture are shifting, when compared with his previous life story. This condition is a clear indication of Lazlo's act of mimicry.

Lazlo's mimicry shows how binding norms restrain a minority with a distinct culture than the majority. Despite his limitations, Lazlo is continuously looking for methods to maximize his potential while maintaining his identity. When he was in Weep, his mimicry is intended to mock Zosma's culture. But, when he mimics Weep's culture, he feels like he belongs with these kinds of culture.

3.2.2 Ambivalence

Born into a new culture that suppressed his desire to create his personality, Lazlo stood still with his own identity. However, he slowly develops an ambivalence. There are several acts where he does things he does not like, but at the same time, he does those in order to utilize several strengths.

Lazlo utilized his first skills from Zemonan Abbey. Although all youngsters are taught to copy scripts, he also learns to read and understand books comprehensively. In result, he made his work utilizing his expertise. Nevertheless, Lazlo's brilliance clashes with Zosma's worldview. They encourage clever people to appreciate formal education, such

as university education. No matter how smart someone is, he will never be acknowledged unless he goes to university. A remark states that "they had the minds, but not the gold," [7 p.24]. It suggests that there is a divide between smart people and wise people. A smart culture exists at Zosma, the writer infers. Unlike others who label science as rational or illogical. In the writer's opinion, magical sciences are no longer addressed since they are a dead subject.

During his six-month journey to Weep, Lazlo learns a lot from the Tizerkane warriors. After all, Lazlo must recognize that he is not one of them despite his efforts to learn their language and battle style. He feels he lacks other abilities, like fighting, that Tizerkane needs. As a result, Lazlo is forced to take a menial job. Lazlo has felt ambivalence, yet he continues to live in Weep and learns the culture there.

3.2.2 Hybridity

Lazlo gains a new identity as a result of his cultural experiences. This new culture arises from transcultural in the resulting area/space. Lazlo's cultural hybridity gives him a new character and identity. Although Lazlo does not know where he came from, he is characterized as a child who enjoys being alone in his fantasies. Restrictions at Zemonan Abbey eventually stop him. During his stay, he does a regular job. However, while working in Zosma's Great Library, he develops a new persona.

While working as a junior librarian, reading and doing research is Lazlo's new culture. He also applies skills he gained when copying manuscripts in the monastery. He eventually becomes a more intellectual person [7 p.14].

Although being a bookworm, when he goes to Weep, he left his reading habit and emerged in a new culture. Being the disciple of the Tizerkane warrior who is recognized for its science and storytelling, he learns fighting, language, and culture. He also discovers Weep's culture that glorifies librarians as the keeper of wisdom, not just mere servants of scholars [7 P.70]. This information strengthens Lazlo's sense of self as a librarian and a 'dreamer'.

Finally, based on his understanding of the god and the godspawn, Lazlo meets a new culture. Suheyla and Eril-Fane eventually explain that there had been colonialism and enslavement against people in the city of Weep [7 p.228]. Later, he decides to find a way to put an end to this long-term hatred between the human and the godspawn race.

In the end, Lazlo changes into a different being—a mix between a human and a godspawn, either in physical or spiritual form. Laini Taylor described this event as the culmination of Lazlo's life. Nobodies like Lazlo have powerful emotional senses. He adapts to and combines two diverse cultural ideas. The proof reveals his various selves. The word 'hero' defines his true identity. Since childhood, he has wished to be a hero.

The writer believes Lazlo recognized he had formed a separate personality from his life's responsibilities at this time. This is emphasized by the narrator's quotation, "Who did Lazlo think he was?", when he encounters the godspawns in the Citadel. Later, the narrator adds with another question, "Orphan, librarian, or hero? Maybe he was all of

them" [7 p.479] The writer concludes that Lazlo's journey while facing several postcolonial issues develops his multicultural and ambiguous identity.

4. Conclusion

This study's analysis has two parts: intrinsic and extrinsic. Characters and conflicts are crucial in assessing the narrative's concepts. The main character's actions and their relevance in every story element are essential in studying its development. It focuses on Lazlo's journey while facing the issues of Bhabha's postcolonialism as effects of the great wars and how Lazlo maintains his sense of restraint and his identity-blending.

Lazlo Strange needs to imitate Zosma's culture to eat and survive. The civilization of Zosma tend to accept different civilizations to break free from the restraints. However, he rejects the limitation so he may conduct his own identity. As the result of several restraint, struggles to face the opposition, and ambivalency towards preserving his own belief, a new identity emerges through his cultural contacts with humans and godspawn. The novel describes this event as the birth of Lazlo Strange's new identity.

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Research Article

Tom Hansen's Defense Mechanisms in *(500) Days of Summer* Movie by Marc Webb

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Abstract

The writer intends to analyze one of the remarkable movies directed by Marc Webb which is titled *(500) Days of Summer* in this thesis. This thesis is written in a purpose to analyze acts of defense mechanisms portrayed in the main character of the film, Tom Hansen, as well as to analyze several intrinsic elements of the film including characterization and conflict. The writer utilizes psychological and objective approaches in order to analyze Tom Hansen's existing defense mechanism and the intrinsic elements in the film. Meanwhile, library research is used as the method of research in collecting the data for this thesis. Finally, the result of the data analysis shows that there are several acts of defense mechanisms represented by Tom Hansen character to struggle with his love for Summer Finn such as projection, denial, displacement, reaction formation, and sublimation that differ in how they operate to undergo Tom Hansen's negative effects.

Keywords: *(500) Days of Summer*; Marc Webb; Tom Hansen; Defense Mechanisms; Movie.

1. Introduction

(500) Days of Summer is an American romantic comedy-drama movie that portrays a relationship between Tom Hansen and Summer Finn, a couple who shares different beliefs on love. Written in Tom's point of view, it depicts the struggle of Tom in maintaining the relationship until he has to give up on Summer since she only perceives Tom as her best friend in spite of the intimate relationship shared between each other and marries another man in the end of the film.

Due to Tom's struggles in maintaining the relationship, this study is going to analyze how Tom Hansen attempts to defense himself from any impediments that he faces in the relationship. The term "defense" exists in psychological extent, particularly regarding Sigmund Freud's theory of defense mechanism. Defense mechanism is a mental process

programmed unconsciously inside the human mind. Our defense mechanisms are invisible methods by which we exclude unacceptable thoughts and feelings from awareness. In the process, they subtly distort our perceptions of reality – in both our personal relationships and the emotional terrain within us [1]

Defense mechanism has its function to protect each of the individuals from these feelings including anxiety, guilt, disgust and shame. If this attempt fails to occur on protecting the individuals, negative emotions may overwhelm the individual causing loss of self-esteem, panic, and, in the extreme, feelings of annihilation [2]. Knowing that defense mechanisms cannot be separated from the existence of anxiety and how the individual's psyche works, this study is also going to analyze Tom Hansen's types of anxiety and psychological conflicts as well as Tom's different parts of mind cooperating together in controlling his actions throughout the film, under the title of this thesis named as "Tom Hansen's Defense Mechanisms in *(500) Days of Summer* (2009) by Marc Webb".

2. Methods

2.1. Research Approach

In this study, the writer utilizes objective and psychological approach. The writer uses objective approach in order to examine the intrinsic aspects encompassing intrinsic and cinematic elements knowing that, according to Abrams, objective criticism deals with a literary work that stands free from any extrinsic aspects related to the poet, the audience, and environing world [3]. It describes the literary product as an object that is autonomous and self-sufficient. It needs to be contemplated on its own and to be judged and analyzed merely according to intrinsic criteria [3].

The second approach used by the writer is psychological approach. The psychological approach is applied to examine the extrinsic elements of the movie according to psychological defense mechanism theory. Psychological approach is defined by Abrams as a method to analyze psychological state of mind and personality of a character or an author of a literary work [3].

2.2. Method of Data Collection

In finding the needed data and information to analyse the problems of this paper, the writer relies on library research. George stated that "library research involves identifying and locating sources that provide factual information or personal/expert opinion on a research question; necessary component of every other research method at some point" [4]. Library research collects data related to the topic from primary and secondary sources. The primary sources include original works that are going to be analysed, while the secondary sources are the studies done by other researchers analyzing the information of the primary sources found from books, magazines, newspaper, internet or audio visual. In this research, *(500) Days of Summer* film is used as the primary source while several journals, articles, and electronic books are used as the secondary sources.

3. Discussion

3.1 Intrinsic Elements

3.1.1 Characterization

Characterization is an intrinsic element that defines the character involved in the story according to the values they have. It typifies a character with some definite quality [5]. The characterization of a character in dramatic or narrative works can be defined through one's values such as particular moral, intellectual, and emotional qualities reflected from the way they act and speak [3]. Characterization is shown through the character's utterances or other's utterances about him [6].

3.1.1.1 Characterization of Tom Hansen

Tom Hansen is the main character of this film that holds several values in building his characterization. Emotional quality of a character is considered as a value to define one's characterization. His childhood has a massive impact on constructing his value about love in the later years due to an exposure of sad British pop music and *The Graduate* film. He believes that his happiness will never exist until he finds his true love. Thus, this notion shapes his emotional quality as a hopeless romantic and determined person in fighting for the one that later on tends to make him as a self-centered and unyielding person. He is also characterized as a denial person who tends to build his own perception in perceiving the reality, particularly when it comes to his relationship with Summer.

3.1.2 Conflict

According to the circumstance of the tension in which it takes place, conflict is classified by McKee into three levels. They are inner conflict, personal conflict and extra-personal conflict [7].

3.1.2.1 Inner Conflict

Inner conflict is a type of conflict that occurs between a character against himself or herself influenced by the innermost components inside the character which are mind, body and emotions [7]. Tom struggles against himself towards the one-sided relationship he is afraid to admit after realizing his sister's concern towards Tom's relationship with Summer.

3.1.2.2 Personal Conflict

Personal Conflict is a type of conflict that derives from one character's disagreement against the others who are bonded in a personal relationship with. For instance, family, lovers, and friends [7]. Personal conflict occurs between Tom and Summer that stems from their contrast beliefs of love. This friction evokes tension especially towards Tom's mental state as Summer does not want to take thing seriously regardless of all the things they have done throughout their blurry relationship.

3.1.2.3 Extra-Personal Conflict

Extra-personal conflict is a type of conflict arises between one character and another character coming outside of his or her personal circle. This conflict could also emerge between one character and a wider social circumstance such as institutions, society and environment [7]. This conflict happens between Tom and the institution he works at. Due to Tom's depression, it triggers his realization towards his job that he blames his company for feeding other people's hopes with cards. At the end of the movie, he perceives himself as a part of the company providing a service that keeps telling lies to the consumers, which does not feel right for him.

3.2 Extrinsic Elements

3.2.1 Id, Ego, Superego

Freud divides human's mind into three parts which are id, ego, and superego [8]. The id is an unconscious region of human's psyche that programs under the pleasure principle [9]. The ego is a human's mind component that works based on reality principle fueled by the energy of id to deal with external world [9]. The superego works against the ideals of id. with its moralistic and idealistic principles that demands perfection [9].

3.2.1.1 Tom's Id

Tom's id is represented through a scene where Tom and Summer go to IKEA. In IKEA, Tom and Summer pretend like a married couple. Tom's id is shown as an intense impulse to express his love through physical touch by kissing Summer that demands to be satisfied immediately at a time regardless of the situation he is in.

3.2.1.2 Tom's Ego

Tom's ego that prominently gives a huge impact towards the flow of the story exists as he decides to maintain his love for Summer despite the superego that warns him about Summer's perspective on love by remaining friends all over the film.

3.2.1.3 Tom's Superego

Tom's superego is seen in a scene after leaves IKEA with Summer and goes back to Tom's apartment. When Tom and Summer are about to get more intense making out on Tom's bedroom, he excuses himself and quickly goes to the bathroom and reassures the id that the relationship should not be taken seriously regardless the intimate actions he did with Summer.

3.2.2 Psychological Conflict

In general, *(500) Days of Summer* revolves around the story of Tom Hansen that struggles to maintain his relationship with Summer due to the different love perspectives. There are psychological conflicts that happen to him against his internal and external

world. Internally, the psychological conflict occurs between Tom's id and his superego. Meanwhile, externally, the psychological conflicts occur between Tom's id and Summer's id as well as her superego.

3.2.2.1 Tom's Id against Tom's Superego

Tom's id struggles against Tom's superego in a scene where Tom is going to Summer's party. Tom's id is shown in a split screen between his expectation and reality in Summer's party. For example, wanting to kiss Summer and express his love towards her through physical touch. However, Tom's id struggles against his superego after seeing Summer's hand with an engagement ring on her finger.

3.2.2.2 Tom's Id against Summer's Id

Tom's id struggles against Summer Finn's id in the end of the film. Both of the Tom's id and Summer's id have their own different needs to be fulfilled regarding their feelings. Tom's id really wants to have Summer as his lover, but Tom's id has to struggle with the fact that Summer decides to marry someone else due to her instinct, in which coming from her id.

3.2.2.3 Tom's Id against Summer's Superego

Tom's id struggles due to Summer's Superego. It happens in the beginning of the film where Tom meets Summer at the office event in a karaoke bar. For the first time he tries to have a deep talk conversation with Summer. They talk about their point of view on love. Tom's id values the idea of true love. Unfortunately, the superego of Summer makes her believe that there is no such thing as love.

3.2.3 Anxiety

Anxiety is "a particular state of expecting the danger or preparing for it, even though it may be an unknown one" [10] (Freud, 2015:6). Anxiety is differentiated by Freud into three types in terms of the source such as reality anxiety, neurotic anxiety, and moralistic anxiety [11].

3.2.3.1 Anxiety of Tom Hansen

According to the theory of anxiety by Freud, there are two out of three types of anxiety experienced by Tom Hansen in this film such as reality anxiety and neurotic anxiety.

3.2.3.1.1 Reality Anxiety

Tom's reality anxiety exists due to a song he used to love that reminds him of Summer. After breaking up with Summer, Tom starts feeling threatened as he hears the song playing on the bus.

3.2.3.1.2 Neurotic Anxiety

Among the three different types of neurotic anxiety, Tom experiences the third type of neurotic anxiety, which is the panic or near panic reactions. Tom's anxiety suddenly occurs as he sees a random couple walking around the street after he gets out from the convinience store to buy drinks and snacks.

3.2.4 Defense Mechanism

Defense mechanism is an unconscious mental process that helps the ego struggle against painful or unendurable ideas or affects [8]. There several types of defense mechanism by Freud [12]. Some of which that are going to be analyzed in this study are projection, denial, displacement, reaction formation, and sublimation. Projection is a defense mechanism type that replaces one's internal instinctual danger to the external world [13]. Denial is a type of defense mechanism that ignores or excludes unpleasant thoughts, feelings, wishes, or events from the state of consciousness and awareness. This kind of mental operation can be in form of refusal in order to perceive the reality of an extreme illness, a financial problem, an infidelity of one's partner, and an addiction [14]. Displacement is a type of defense mechanism that discharges one's tensions related to fear and hostility by taking them out on a target who or which is less threatening [14]. Reaction formation is a defense mechanism type which denies threatening impulses by altering and repressing them with the opposite into one's attitude [13]. Sublimation is a kind of defense mechanism which unconsciously channels either the unacceptable sexual or the aggressive desire into an expression that is accepted in the society as well as elevated into novel, skilled behaviours in which the real drives are being satisfied [14].

3.2.4.1 Defense Mechanisms of Tom Hansen

There are several types of defense mechanism reflected through Tom Hansen character that exist in this film such as projection, denial, displacement, reaction formation, and sublimation.

3.2.4.1.1 Projection

Projection occurs by the way Tom attributes negative impulses to protect his overwhelming insecurity in the beginning of the film where he tries to get close with Summer. This projection is rooted from his great admiration of Summer.

3.2.4.1.2 Denial

Denial occurs during Tom's heartbreak after being hit by the reality that Summer resists to see Tom again. Due to Tom's heartbreak, his friends and sister come over his apartment and accompany him to provide emotional support regarding the situation he has to face. Unfortunately, Tom becomes denial towards them.

3.2.4.1.3 Displacement

Displacement is depicted where heartbroken Tom who is been told by Summer to stop seeing her again breaks several plates in the kitchen as his friends seek help from his sister to come over and stop him from destroying other things in his apartment.

3.2.4.1.4 Reaction Formation

Reaction formation is operated in the beginning of the film where Tom averts his interest towards Summer after hearing a rumor about her that is told by one of his closest co-workers.

3.2.4.1.5 Sublimation

The most noticeable sublimation done by Tom exists where he decides to create his new path of life by pursuing his innermost passion of becoming an architect.

4. Conclusion

(500) Days of Summer tells a story of Tom Hansen's unrequited love towards Summer Finn, someone that he admires with his value about the one. This movie revolves around Tom's struggles due to the blurry, one-sided relationship in which psychological defense mechanism plays part throughout the movie. Defense mechanism is a mental process processing under the awareness of individuals to tackle any unpleasant affects causing threatening emotions that will harm them. Defense mechanism has various types in terms of how it operates which differ in the actions of the individual.

This film illustrates several types of defense mechanisms regarding Tom Hansen character such as projection, denial, displacement, reaction formation and sublimation. These types of defense mechanism operate differently on how Tom Hansen deals with the triggering impulses coming from Summer Finn, Tom Hansen's lover. Projection happens by attributing Tom Hansen's reality and impulses towards the closest people in his life due to his admiration towards Summer Finn, Denial operates by rejecting Tom Hansen's painful reality, displacement occurs in relocating Tom Hansen's impulse to another less harmful target, reaction formation exists in averting Tom Hansen's true feelings, and sublimation takes place in shifting Tom Hansen's deep desire into a valuable personal achievement that is beneficial for him and the society.

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Research Article

Assertive Illocutionary Acts of Zakir Naik in General Lecture on Similarities between Christianity and Islam

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Abstract

This study analyzes the assertive illocutionary speech acts used by the Indian preacher, Zakir Naik in interfaith studies. This study identifies the types of assertive illocutionary speech acts used by Zakir Naik, then analyzes the findings of assertive illocutionary speech acts based on the felicity conditions and IFIDs (Illocutionary Force Indicating Devices). The author uses a qualitative descriptive research method. In analyzing the data findings, the writer uses speech act theory. The findings of this study are that there are three kinds of assertive illocutionary speech acts, namely: quoting, stating and informing which are used by Zakir Naik in his religious lectures and quoting techniques tend to be used more by lecturers.

Keywords: speech act; assertive illocutionary act; Zakir Naik

1. Introduction

Lecturing is a talk or speech to a group of people to teach them about a particular subject. It is identically connected to the academic purpose which is delivered by the lecturer or presenter. The information which is delivered must be relevant and precise so that the audience got the point which is given by the presenter. There are some instruments to address the information. One of the instruments of delivering information is a general lecture.

Speech act is an action performed via utterances of the speaker [1]. Speech acts can be differentiated into; locutionary act, a kind of act uttered by some figures relating to the meaning and the rule; illocutionary act, a kind of action that expresses or inform something for the communicative purpose behind the utterances; and perlocutionary act, a kind of act which function is intended to affect the hearer. There are five types of general function in speech act: declarations, assertives, expressives, directives, and commissives.

Dr Zakir Naik is an Islamic preacher and comparative religion expert from India who has traveled around the world to give a lecture about Islam. He has held many debates and lectures on various topics. I will focus on the assertive illocutionary acts uttered by Dr Zakir Naik. I also try to analyze the utterances of Dr. Zakir Naik.

2. Method

This research is descriptive qualitative research. Qualitative research is an approach for exploring and understanding the meaning of individuals or groups ascribe to a social or human problem [2]. According to Hadi, descriptive research is research that only describes the object or situation of event and takes general conclusion from that situation [3]. Thus, I use descriptive qualitative research because I wanted to examine the data which is classified on assertive illocutionary acts then pointed out of the IFIDs (Illocutionary Force Indicating Devices) and felicity conditions.

I use a non-participant observation and note-taking technique to collect the data. According to Sudaryanto, non-participant observation is a method where the researcher is not involved as an addressee in the dialogue or the conversation; the writer is only the observer of the dialogue or the conversation [4].

The data of the research is a video entitled "Similarities between Christianity and Islam – Dr Zakir Naik". First, I downloaded the video from YouTube and then watched the video. After watching the video, I took a note and make a video-transcription of Zakir Naik speech. After it was done, I classified all utterances of Zakir Naik that contained the assertive speech acts. Thus, I used that method as the research data.

This research which I used to analyze the data is identity method. Identity Method is a data analysis method in which the determining tool, detached from the external factor of the language itself [4].

In this research, I prefer Referential Identity Method. According to Sudaryanto Referential Identity Method is a method that the indicator is referred on the language itself [4]. Then, I will combine this method with IFIDs (Illocutionary Force Indicating Devices) and point out of some words that indicate performative verb, word order, stress or intonation [5]. The utterances need to fulfill the felicity conditions. Thus, I decide to use this method. In analyzing the data, I used assertive illocutionary act theory. Hence, I will pay attention to the context of utterances.

3. Finding and Discussion

To analyze the data, I use the speech acts theory. The next phase, I reduce the data which is not classified as an assertive illocutionary act. Then I analyzed the data based on the category of assertive illocutionary acts whether it is quoting, informing, or stating. I also combine IFIDs (Illocutionary Force Indicating Devices) and felicity conditions on the analysis.

3.1 Quoting

3.1.1. Data 38

> Is given in Surah At-Taubah chapter number 9, verse number 60 it can be given to
> the fuqara' (the poor), to the masaqin (the needy), to the amilun those who are
> engaged in collecting of Zakat, to those whose hearts are coming closer to Islam, to
> the gharimun the debtors, to the riqab those who have become slave, to freedom
> them, to the ibnu saabil those who are wayfarers, or fii sabilillah in the way of Allah
> S.W.T.

The utterance of Zakir Naik using "*Is given in Surah At-Taubah"* is a quotation mark
or reference from the Qur'an. According to the Qur'an cited by the speaker, he gives the
message that *zakat* can be given to those who fulfill the criteria as mentioned above.
Among the hearer and the speaker understand the content inside that verse. The speaker
brings the words to fit the world according to the Qur'an about *zakat*. The audience
believes that verse which is quoted by Zakir Naik reveals the truth of Qur'an. Thus, this
utterance fulfills the felicity conditions.

Type of the sentence on this data can be classified as declarative because it declares
something. This quotation can be determined as an indirect speech act. The IFIDs
(Illocutionary Force Indicating Devices) which is found on the data is the word *'given'*.
This is categorized as word order.

3.1.2. Data 39

> The similar message is given in the Bible, if you read in the first Peter, chapter
> number 4, verse number 8 it says "Give fervent charity, for with charity you reduce
> multitudes of sins." (Zakir Naik)

Zakir Naik also takes other sources as a citation from the Bible. First, he quotes from
the Bible as a strategy of quoting. He tries to convince that utterance is valid. The message
of the citation is about the charity concept in Christianity. The speaker also notifies that
giving the charity will reduce your sins. The speaker utters this quotation sincerely in front
of the audience.

This part can be classified as an imperative sentence. It can be seen from the verb give
from the quotation above as an order to give the charity sincerely and it will reduce your
sins. This utterance indicates a direct speech act. The verb which used on the data
represents the Bible to order the Christian people give some his or her treasure for charity.

In IFID identification, this utterance includes word order. The speaker gives some
pressing on the utterance. It represents "*Give fervent charity....".* Thus, the verb "*give*" is
an indicator as word order of IFID analysis.

I also found some similarities in the charity concept of *zakat* among the quotation of
the Bible and Qur'an. The Bible gives an order to the Christians do the charity as a
requirement of sins reducing. The Qur'an gives the criteria of the people who is eligible
for the charity or *zakat.* Thus, the speaker gives two examples that relate to each other.

3.1.3. Data 41

And the Qur'an says in Surah Al-Baqarah chapter number 2, verse number 183, that fasting has been prescribed for you as it was prescribed for the people that came before you so that you may learn self-restrain. (Zakir Naik)

The utterance of Zakir Naik use "*and the Qur'an says in Surah Al-Baqarah"* as a quotation mark or reference from the Qur'an. According to the Qur'an cited by the speaker, he gives the message that fasting is an order that is given to those who fulfill the criteria as mentioned above. Among the audience and the speaker understand the content inside that verse.

The speaker makes the words to fit the world according to the quotation about fasting. The quoting strategy that the speaker used is on *'And the Qur'an says'*. The audience also believes of that verse which is quoted by Zakir Naik that reveals the truth of Qur'an. Thus, this utterance fulfills the felicity conditions.

Type of the sentence on this data can be classified as declarative because it declares something. This quotation can be determined as an indirect speech act. The performative verb which is found on the sentence is *'prescribe'*.

3.1.4. Data 42

And a similar message is given in the Gospel of Matthew, chapter number 17, verse number 21 and the Gospel of Mark chapter number 9, verse number 29, that people have been commanded to fast. (Zakir Naik)

The utterance *'and a similar message is given'* is identified as the quoting. The quoting is a kind of strategy to assert the audience about the truth. Referring to the verses, the speaker quotes from the Bible and delivers the message about the command of fasting. The Illocutionary Force Indicating Devices (IFIDs) on the data is categorized as word order. The word order which found on the data is the word '*commanded'*.

Both of them looks so similar in the message of the order of fasting. In the Qur'an, it is used the word '*prescribed'* while the Bible is used *'commanded'*.

3.2 Stating

3.2.1. Data 54

No Muslim is a Muslim if he doesn't believe in Jesus (peace be upon him). (Zakir Naik)

This utterance can be classified as a stating. The speaker emphasizes the audience about one of the six articles of faith in Islam that believe of the existences of all Prophets include Jesus. He utters clearly that you are not a Muslim if you do not believe Jesus. By uttering this sentence, Zakir Naik wanted the audience especially Muslim believe Jesus as

an entity of God representation in the world. He states explicitly that utterance by stressing the intonation of the statement *"No Muslim is a Muslim..."* seriously and as a sign of the statement. Thus, the stressing of intonation can be categorized as Illocutionary Force Indicating Devices (IFIDs).

3.2.2. Data 60

Since I'm a student of Comparative Religion, I've read the Bible; I'm ready to put my head on the guillotine. (Zakir Naik)

Zakir Naik states about himself as a comparative religion student and has learned the Bible in front of the audience. He also tries to assure the audience to believe in his statement by telling his educational background. Furthermore, moreover, he is swearing himself by stating ready to put his head on the guillotine if all of his words are incorrect. This is a kind of strategy of stating to get the attention of the audience. Therefore, they believe what utterance has been spoken by the speaker.

The data can be classified as a declarative sentence. It represented from *"I am a student...", "I've read...", and "I'm ready..."* as a self-declaration of something uttered. The speaker also used the direct speech act. The function of assertive illocutionary act is a statement. The Illocutionary Force Indicating Devices (IFIDs) indicates an implicit illocutionary. Thus, I try to apply the IFIDs as below.

I + (hereby) + Vp + you + (that) + U
(I + hereby + tell + you + that) Since I'm a student of Comparative Religion, I've read the Bible; I'm ready to put my head on the guillotine.

However, based on the data, there is no performative verb mentioned above. But, the indication of IFIDs can be observed from the stressing of intonation which is produced by the speaker.

3.3 Informing

3.3.1. Data 62

Islam comes from the root word '*salam'* which means peace. (Zakir Naik)

This utterance which is uttered by Zakir Naik contains a value of information that Islam is derived from the Arabic word *'salam'* which means peace. The speaker intends to inform you about the terms of Islam as a peaceful religion. The speaker delivers this information to the audience as an introduction to his religious speech. The speaker informs attentively about the peace concept of Islam derived from the Arabic word. The audience mostly Muslim will accept this information because it is valid information.

The utterance above can be identified as a declarative sentence. The indicator of declarative is located on "Islam comes from...". This is also a function of informing and

direct speech act. This utterance classified into implicit illocution. If the speaker is using explicit illocution by performing some performative verb, the form would be (I + hereby + tell + you + that) Islam comes from the root word 'salam' which means peace.

3.3.2. Data 65

The criteria for judgment in the sight of Allah S.W.T. is not sex, is not wealth, is not caste, is not color, it's taqwa God-conscienceness, piety, righteousness. (Zakir Naik)

By uttering that sentence, Zakir Naik wanted to tell the audience that God-conscienceness, piety, righteousness becomes the most important thing in the sight of Allah S.W.T. He informs that gender, wealth, caste, race, etc are not the main appraisal in the Judgement Day. The Muslim should increase their *taqwa* that God will pay attention to you as His servant.

The form of that utterance is a declarative sentence. The function of assertive speech act is informing. This is also classified as a direct speech act. This utterance categorized as implicit illocution because the speaker does not perform the speech acts so explicitly. The speaker only gives a stressing on *"it's taqwa God-conscienceness, piety, righteousness"* as an indicator of Illocutionary Force Indicating Devices (IFIDs).

4. Conclusion

According to results and discussion, I infer that Zakir Naik used three (3) strategies of sixty-five (65) assertive speech acts. These three assertive speech acts are quoting, stating, and informing. The data frequently used by Zakir Naik; quoting (52 utterances), stating (8 utterances), and informing (5 utterances). Zakir Naik tries to convince the audience by quoting some verses both the Bible and Al-Qur'an to strengthen his speech. He also gives similar examples both citing the Bible and Qur'an on the same topic. He also used stating as a strategy to drive the minds of the audience by his statement. The last strategy is informing. He informs the information based on his utterances and it might be accepted.

Based on the findings, Zakir Naik used quoting as his main strategy to affects the audience agree about the truth delivered from the Bible and Al-Qur'an. The IFIDs (Illocutionary Force Indicating Devices) mostly are dominant stress. Thus, it helps the speaker to convince the audience.

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Research Article

Speech And Thought Representation of the Split Personality Between the Narrator and Tyler Durden In *Fight Club* By Chuck Palahniuk

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Abstract

This research is to analyze the stylistics elements of speech and thought of the narrator's and his split personality, Tyler Durden in *Fight Club* (1996) is Chuck Palahniuk. The analysis employs Geoffrey Leech and Michael Short's theory of speech and thought representation as presented in Paul Simpson's stylistics guidebook. The method of data collection is close reading the novel and then analyzing them with descriptive qualitative method. The research shows that the narrator is prominently represented thought representation while Tyler Durden most represented by speech representation. Through the progression of the plot's beginning, middle, and end part, the narrator and Tyler's characterizations and development as split personalities can be seen by their speech and thought representations. By analyzing both the narrator and Tyler Durden's speech and thought representation, it can be concluded that linguistic style choices are essential tools used by the author to enhance the reading experience.

Keywords: Fight Club; novel; stylistics; speech and thought representation; split personality

1. **Introduction**

Stories presented in a literary works, especially short stories or novel cannot be separated from its linguistic roots. One of the linguistic branch that is often used for literary criticism is stylistic analysis. Stylistic analysis is a linguistic analysis of identifying patterns of speech and writing to comment on the quality or meaning of the text. Burke describes stylisticians as people with expertise in linguistics looking for language-based evidence in order to properly assess numerous other subjective interpretations and evaluations [1].

Speech and thought representation are the way an author constructs the speech and thoughts of their characters and narrators in order to create a coherent story [2]. Simpson stated that a stylistician must be aware of certain methods of which authors use to describe

the speech and thought of other people in their stories. This awareness can produce a new and interesting way to look at a literary text such in a linguistic perspective [2].

Fight Club is an American novel published by Chuck Palahniuk in 1996. It tells a story about an insomniac man who is burned out by the society's monotonous consumerism lifestyle. However, his worldview is challenged when he meets Tyler Durden, a wild but charismatic man with no regards to the rules of society. Together, they start their own 'fight club' where people can come and fight each other in order to let themselves loose. However, it is revealed at the end of the story that the narrator and Tyler Durden are actually split personalities, and the narrator must stop himself from destroying his society.

'Split personality disorder' is a popular term for Dissociative Identity Disorder (DID). DID is a mental disorder where a person has more than one distinct personality [3]. Changes caused by DID can completely revamp how someone sees their personal traits such as name, age, gender, and even memories [3]. The exact cause of DID is not yet fully confirmed, but it has often manifested due to the patient's trauma, especially in childhood, as a way cope from painful experience [3]. Other symptoms of DID can include anxiety, delusion, amnesia, losing sense of time, sleep disturbance, and out-of-body experiences [3]. This condition can severely hinder the patient's daily life and even lead to suicide [3].

This research is analyzing the narrator and Tyler Durden's speech and thought representations and how their way of speaking and thinking links to the fact that they are split personalities of each other. The research is only focusing on the original novel text of *Fight Club* by Chuck Palahniuk. The speech and thought representation model used in this research comes from Leech and Short's model as presented in Paul Simpson's handbook, *Stylistics* (2004) [2].

2. Methods

The research would be a descriptive analysis that aims to examine the speech and thought representation of two characters in *Fight Club* (1996). The current research would be done as a library research by utilizing various scholarly references to aid the analysis of the novel.

The research would mainly use a qualitative research method. Qualitative research method is a type of social science research that focuses on interpretation and meaning of non-numerical data rather than numerical ones [4]. Qualitative method can be used as a better indicator of certain people's beliefs, experiences, attitudes, behavior, and interactions through a certain science's perspectives [5].

The primary data of this analysis would be the instances of speech and thought representation of the narrator and Tyler Durden from certain chapters in the novel. The purposive sampling technique would be used in collecting the data. Purposive sample is a non-probability sample that is deliberately selected based on certain characteristics of the population and the objective of the current study [6].

The data collection would be done by using close reading method. Boyles and Scherer define close reading as the thoughtful and disciplined process of reading in order to uncover meanings contained inside a text that would lead to a better comprehension and

interpretation of a literary text [7]. The method of qualitative analysis would be an inferential methodology. The current study uses inductive inferential approach, which involves making broad generalizations from specific observations [8].

3. Result and Discussion

3.1 The Narrator and Tyler Durden's Speech and Thought Representation

Simpson (2004:30-33) classifies speech and thought representation into five categories each [6]. Speech representation consists of Direct Speech (DS), Indirect Speech (IS), Free Direct Speech (FDS), Free Indirect Speech (FIS), and Narrative Report of Speech Act (NRSA). Similarly thought representation consists of Direct Thought (DT), Indirect Thought (IT), Free Direct Thought (FDT), Free Indirect Thought (FIT), and Narrative Report of Thought Act (NRTA) [2].

Below are the tables for the frequency of the narrator and Tyler Durden's speech and thought representation. Two chapters are taken as a representative of each stage of the story, namely Chapter 3 and 5 for the Beginning part, Chapter 7 and 12 for the middle part, and Chapter 19 and 25 for the end part.

Table 1. Frequency of the Narrator's Speech and Thought Representation

Speech Representation			Thought Representation		
Type	**Frequency**	**Percentage**	**Type**	**Frequency**	**Percentage**
DS	0	0%	DT	0	0%
IS	16	20.78%	IT	17	15.89%
FDS	58	75.32%	FDT	90	84.11%
FIS	0	0	FIT	0	0%
NRSA	3	3.9%	NRTA	0	0%
Total	77	100%	Total	107	100%

From the table, it is seen that the narrator has more thought representation than speech representation. The narrator's speech consists of 75.32% Free Direct Speech (FDS), 20.78% Indirect Speech (IS), and 3.9% Narrative Report of Speech Acts (NRSA). It is determined that FDS is the narrator's most prominent speech type. Meanwhile, the narrator's Free Direct Thought (FDT) is the most prominent type of thought representation, taking upwards of 84.11% of his overall thought representation. The only other thought representation type that the author has is Indirect Thought (IT), taking up only 15.89% of his overall thought representation,

Table 2. Frequency of Tyler Durden's Speech and Thought Representation

Speech Representation			Thought Representation		
Type	**Frequency**	**Percentage**	**Type**	**Frequency**	**Percentage**
DS	**88**	**53.01%**	**DT**	**0**	**0%**
IS	**17**	**10.24%**	**IT**	**1**	**33.33%**
FDS	**49**	**29.52%**	**FDT**	**0**	**0%**
FIS	**5**	**3.01%**	**FIT**	**2**	**66.67%**
NRSA	**7**	**4.22%**	**NRTA**	**0**	**0%**
Total	**166**	**100%**	**Total**	**3**	**100%**

From the table, Tyler Durden's speech representation heavily outweigh his thought representation. Tyler has a variety of speech representation, with the most prominent being Direct Speech (DS) that takes up 53.01% of his overall speech representation. His other speech representations consist of 10.24% Indirect Speech (IS), 29.52% Free Direct Speech (FDS), 3.01% Free Indirect Speech, and 4.22% Narrative Report of Speech (NRSA). Meanwhile, Tyler's thought representation is almost non-existent, with only 3 instances total. Two types of his thought representation are 33.33% Indirect Thought and 66.67% Free Indirect Thought (FIT).

3.2 Comparison and Connection of Speech and Thought Representation

To draw the connection of their characters as split personalities, this part would examine their interactions in the novel and how their speech and thought styles clash with one another. This part will analyze them from Beginning, Middle, and End part of the plot.

3.2.1 Chapter 3

Before delving into the beginning stage of the plot, it is important to consider the nature of *Fight Club'*s first-person narrative. The narrator of *Fight Club* is also a character in the story. The readers are essentially seeing inside the narrator's mind to see the events of the story through his perspective, hence why the narrator is mostly represented by thought. In Chapter 3, the narrator is depicted as someone who is lonely, bored, and depressed using his thought representation.

> Life insurance pays off triple if you die on a business trip. I **prayed** for wind shear effect. I **prayed** for pelicans sucked into the turbines and loose bolts and ice on the wings. … Every takeoff and landing, when the plane banked too much to one side, **I prayed** for a crash. [9] (Palahniuk, 1996:14)

The above excerpt from Chapter 3 shows the narrator's FDT thought representation as he boards a plane for his business trip. According to Simpson, FDT is characterized by the lack of reporting clause as well as quotation marks, giving the impression that the

character is expressing their thoughts freely without authorial interference [2]. This is almost like the narrator is only spacing out and spilling his suicidal thoughts to the readers, or rather, he is letting the readers to get inside his mind.

After he landed, the narrator goes to a nude beach to relax. This is where he first meets Tyler Durden.

> With a stick, Tyler drew a straight line in the sand several feet away. Tyler went back to straighten the log by stamping sand around its base.
> I was the only person watching this.
> Tyler **called over**, "Do you know what time it is?"
> I always wear a watch.
> "Do you know what time it is?"
> I asked, where?
> "Right here," Tyler **said**. "Right now." [9] (Palahniuk, 1996:19)

From the above example, the narrator's speech and thought representation is consisted of FDT and FDS. After a narration detailing what Tyler is doing, the first FDT is "I was the only person watching this". The thought is presented as is without the usage of reporting cues like 'think' or 'wonder'. Tyler then starts his first speech in the novel with DS. 'Tyler' is the subject, 'called over' is the cue, and "Do you know what time it is?" is the utterance. The narrator replies with an FDT again, thinking that he knows what time it is. Tyler asks one more time, this time using FDS with no subject or reporting cue, simply asking "Do you know what time it is?". The narrator then replies with FDS, as he has the subject ('I') and a cue ('asked') but the utterance itself ('where') lacks a quotation mark, Tyler then answers again with DS *('Right here," Tyler said,),* followed by FDS ('Right now').

Tyler's different way of speaking is immediately noticeable when put side by side with the narrator's speech. The narrator's speech is almost like a mumble when compared to Tyler's speech. This difference serves as a subtle hint to Tyler's identity as the narrator's split personality. Split personalities often manifest as an identity far different from the original one, including different way of speaking [3]. From this chapter's first meeting, we can infer that Tyler Durden is confident, strong, and free, unlike the narrator

3.2.2 Chapter 5

Chapter 5 is where the narrator's characterization starts to change. In this chapter, the narrator and Tyler Durden have been acquainted. When the narrator's apartment room blew up, he called Tyler to let him stay in his home. Tyler obliges only if the narrator first punch him really hard. The narrator and Tyler headed to the parking lot of a bar to fight.

> So we went outside, and I **asked** if Tyler wanted it in the face or in the stomach.
> Tyler said, "Surprise me."
> I **said** I had never hit anybody.

Tyler said, "So go crazy, man." [9] (Palahniuk, 1996:35)

The above excerpt shows the narrator is talking to Tyler in a parking lot before they decide to fight. Each of their manner of speaking show the difference between the narrator's meeker personality and Tyler's confidence. The narrator is showing hesitation to hit Tyler while Tyler is confidently urging him to fight. After their fight, they lie down and talk about their pasts.

Lying on our backs in the parking lot, staring up at the one star that came through the streetlights, I **asked** Tyler what he'd been fighting.
Tyler **said**, his father." [9] (Palahniuk, 1996:35-36)

The above example shows both characters using IS. The source of Tyler's frustration is his father. This is a subtle clue to their true nature as split personalities often come from childhood neglect or trauma [3]. Chapter 5 is also where the titular 'fight club' is founded. In the club, Tyler has a commanding presence while the narrator is only watching from the sideline.

Tyler gets under the one light in the middle of the black concrete basement and he can see that light flickering back out of the dark in a hundred pairs of eyes. First thing Tyler **yells** is, "The first rule about fight club is you don't talk about fight club. [9] (Palahniuk, 1996:33)

Tyler uses DS to explain the rules of fight club to a room full of men. The DS formula of (S + reporting cue + "utterance") is used when Tyler explains the first rule. The usage of the reporting clause "yell" indicates a stronger intensity of speech than the previous example of "say". The utterance ('you don't talk about fight club') shows the importance of keeping its secret, and Tyler has enough charisma convince his audience.
Inside this fight club is where the narrator is slowly shifting his characterization. He is slowly changing from a regular meek employee into a violent fighter.

Most guys are at fight club because of something they're too scared to fight. After a few fights, you're afraid a lot less. [9] (Palahniuk, 1996:36)

The above excerpt shows his thought representation in the form of FDT. His thought is just presented as is without any subject or reporting clause. He expresses in his mind that after some fighting experiences, he feels less scared to hurt someone else.

3.2.3 Chapter 7

The middle part of the story comes as the narrator is getting used to his new lifestyle when living with Tyler Durden. The narrator cares less about his old boring corporate lifestyle. The narrator wonders if he is closer to becoming a man like Tyler. Tyler remarks

that he still has a long way to go, and burns the narrator's hand to show their difference of mindset.

> "Come back to the pain," Tyler says.
> This is the kind of guided meditation they use at support groups.
> Don't even think of the word pain.
> Guided meditation works for cancer, it can work for this.
> "Look at your hand," Tyler says.
> Don't look at your hand.
> Don't think of the word searing or flesh or tissue or charred. [9] (Palahniuk, 1996:47)

The narrator and Tyler's representation are in a direct contrast here. All of the Tyler's above speech are DS. The narrator tries to combat it by using his thoughts. His meditation technique is shown by rapid instances of FDT, where he tells himself to 'don't think' about the pain. His mind is free flowing without the usage of subjects and reporting cues for his thought.

However, with the pain from the chemical burn, Tyler is talking his way into the narrator's mind and feeding him dark thoughts until he adopts the same mindset. By the end of the burning, the narrator finally gives in to Tyler's speech. For the second time readers, they will get the idea that the narrator is pouring burning chemicals to himself, and his exchange with Tyler is actually him wrestling with himself. This is an example of how a split personality can hurt the original personality, both physically and mentally [3].

3.2.4 Chapter 12

This chapter explains that Tyler and the narrator have been doing terrible things in their jobs. In this chapter, they are trying to quit their jobs but demanding to still be paid, leveraging their boss with their company reputation.

> In the first thirty seconds, I told how I'd been peeing into soup, farting on creme brulees, sneezing on braised endive, and now I wanted the hotel to send me a check every week equivalent to my average week's pay plus tips. [9] (Palahniuk, 1996:75)

The above excerpt shows the narrator's speech to the hotel manager. It is prosented as IT, with Subject ('I'), reporting cue ('told'), and the backshifted utterance detailing his misdeed during his time in the hotel.

> Tyler's **words coming out** of my mouth.
> And I used to be such a nice person. [9] (Palahniuk, 1996:75)

The above instances are the narrator's NRSA and FDT respectively. The first example is an NRSA with the reporting cue ('coming out of') and the subject is ('Tyler's words').

It details how the narrator is spouting the same horrible things Tyler has said. It is followed by a freest form of FDT, as the narrator laments on how his attitude has changed. However, the most interesting part of the chapter comes later, when the narrator suddenly starts punching himself.

> The monster crawls across the carpet, hot and picking up the lint and dust sticking to the blood on its claws. And it crawls close enough to grab the manager of the Pressman Hotel around his pinstriped ankle and **say** it. Money. And I **giggle**, again. And **please** don't hit me, again.
> Please.
> Say it.
> Please comes out in a bubble of blood. [9] (Palahniuk, 1996:77)

The above excerpt shows the narrator hurting himself and claiming that he is being dragged by a 'monster'. The narrator seems to lose control, as speech becomes borderline incomprehensible. The narrator describes the 'monster' with the reporting cue 'say', indicating a FDS because of the lack of subject. The utterance itself ('Money') is directed towards the manager as a means to threaten him. However, the next speech ('And please don't hit me, again.', 'Please', 'Say it') is quite unclear as to who it is addressed to. For second-time readers, it is clear that the 'monster' is Tyler trying to come out.

3.2.4 Chapter 19

Chapter 19 contains the reveal of the narrator and Tyler's true nature, The sleepless narrator is alone in a hotel room wondering about Tyler and his situation. When he is about to fall asleep, Tyler shows up out of nowhere in his bed to tell him everything.

> Tyler **said**. "We're not two separate men. Long story short, when you're awake, you have the control, and you can call yourself anything you want, but the second you fall asleep, I take over, and you become Tyler Durden."
> But we fought, I **say**. The night we invented fight club.
> "You weren't really fighting me," Tyler **says**. "You said so yourself. You were fighting everything you hate in your life."
> But I can see you.
> "You're asleep." [9] (Palahniuk, 1996:114)

The above excerpt finally puts things into perspective for first time readers. The two sides of the same person finally on the same page. Every interaction leading up to that moment changes dramatically. It is not the story of how the narrator is manipulated by another person better than him. It is the story of the narrator slowly losing his sanity.

> "No," Tyler says, still holding my hand, "I wouldn't be here in the first place if you didn't want me. I'll still live my life while you're asleep, but if you fuck with me, if

you chain yourself to the bed at night or take big doses of sleeping pills, then we'll be enemies. And I'll get you for it."
Oh, this is bullshit. This is a dream. Tyler is a projection. He's a disassociative personality disorder. A psychogenic fugue state. Tyler Durden is my hallucination. "Fuck that shit," Tyler says. "Maybe you're my schizophrenic hallucination." [9] (Palahniuk, 1996:115)

The battle inside their minds can be seen from their speech and thought representations. Both the narrator and Tyler uses some forms of FDS. According to Leech & Short, FDS representation shifts the control of the utterance away from author, making it seems that the character is free to express what they want [10]. Palahniuk lets the two characters express their speech as wildly as they could to show how desperate they are to come out on top.

3.2.5 Chapter 25

From the gap between Chapter 19 and 25, the narrator has been trying to stop Project Mayhem and its members. The other members are now targeting him. Even when he claims to be Tyler Durden, they would not stop chasing him. During those chapters, Tyler's personality has been lying dormant. However, in Chapter 25, when the narrator is exhausted after running and fighting amidst the chaos, Tyler comes back to greet him one last time to kill him.

Oh, Tyler, I hurt. Just kill me here.
"Get up."
Kill me, already. Kill me. Kill me. Kill me. Kill me.
"It has to be big," Tyler says. "Picture this: you on top of the world's tallest building, the whole building taken over by Project Mayhem. Smoke rolling out the windows. Desks falling into the crowds on the street. A real opera of a death, that's what you're going to get." (Palahniuk, 1996:139)

The above excerpt shows their exchange when Tyler urges the narrator to follow him to the top of a building. The narrator is already resigning his will to live, as shown with his FDS ('Oh Tyler, I hurt. Just kill me here') that lacks any subject or reporting clause. The FDS form continues with his next speech ('Kill me, already. Kill me…') The use of FDS shows how much the narrator wants his suffering to end. However, Tyler with his FDS ('Get up' and 'Picture this: you on top of the world's tallest building, the whole building taken over by Project Mayhem…') tells him to not die yet as he has a better plan for him: blowing him up along with the tallest building in the city.

The barrel of the gun pressed against the back of my throat, Tyler says, "We won't really die."

To God, this looks like one man alone, holding a gun in his own mouth, but it's Tyler holding the gun, and it's my life [9] (Palahniuk, 1996:140)

The above excerpt shows Tyler's DS and the narrator's FDT as they talk at the building set to explode. Tyler's DS has subject ('Tyler'), reporting cue ('says'), and the utterance enclosed in quotation marks. This is actually Tyler's last speech in the novel, and he uses it to claim that even if he would die, Tyler will still win in destroying society through the damages he causes. Meanwhile, the narrator's thought laments powerlessly as he points the gun at himself. However, before Tyler can kill him, a crowd of people from the support groups the narrator attends tells the narrator not to kill himself. The narrator responds by telling them to go away.

I **yell**, go. Get out of here. This building is going to explode.
I'm not killing myself, I **yell**. I'm killing Tyler. [9] (Palahniuk, 1996:140-141)

The above excerpt shows the narrator telling them to go away using FDS. It has subject ('I') and reporting cue ('yell'). The usage of 'yell' is rather surprising coming from the usually calm narrator, as it implies the narrator cares enough about their safety to tell warn them of the dangers of explosion. He also reassures them that he is not killing himself, but merely a destructive part of him. Eventually, the bomb timer is over, but there is no explosion because Tyler mixed the wrong chemicals in the bomb.

The barrel of the gun tucked in my surviving cheek, I **say**, Tyler, you mixed the nitro with paraffin, didn't you.
Paraffin never works.
I have to do this. [9] (Palahniuk, 1996:141)

The above excerpt shows the narrator FDS that tells Tyler he mixed the wrong materials. The FDS has subject ('I') and a reporting cue ('say') along with the unquoted utterance. This time, Tyler has no reply. With the nullified bomb and people to protect, the narrator finally has the courage to kill Tyler once and for all. His final FDT ('I have to do this') shows his clarity of mind as he pulls the gun trigger.

It should be noted that in the next chapter, even with the narrator in a hospital and Tyler seemingly killed for good, the narrator must live the rest of his life with the burden that his repressed destructive side caused. This might be a nod to how there is still no definite cure for split personality disorder yet [3].

5. Conclusion

From the previous chapters, it can be seen that the narrator's representation is dominated by thought representations and Tyler Durden's representation is mostly consisted of speech representations. Their contrasting speech and thought representation can be seen as a sign that they are actually two personalities occupying a single body. The

narrator's speech and thought shows his passive and introverted personality as well as his deteriorating mind, while Tyler's speech and thought representation shows him as a strong and confident but ultimately harmful to the narrator. Using the narrator character, the author has depicted the behaviour of someone with split personalities accurately.

As the readers follow along the plot from beginning, middle and end, the narrator and Tyler's speech and thought representation serve to show their characterizations and developments. *Fight Club* (1996) is showing how the narrator is coping with his destructive side. The author's choices of the narrator and Tyler Durden's speech and thought help enhance their character interactions and progression.

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Research Article

Characterization of Eleanor Oliphant in *Eleanor Oliphant is Completely Fine* by Gail Honeyman: A Study of Transitivity using Corpus-Based Linguistics

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Abstract

The application of transitivity system in analyzing characterization, which is an important element in narrative discourse, is addressed in this study. The writer aims to analyze the lexicons that appear to be able to determine the characterization of the character through the Halliday's transitivity system theory. The data were taken from the novel "Eleanor Oliphant Is Completely Fine" by Gail Honeyman. To obtain the data, the writer used the non-participant observation and documentation method. The data that were taken from narrator discourses and conversations based on Eleanor Oliphant as an active participant, were annotated manually and processed with the help of the corpus linguistics. The results show that there are six transitivity processes found, which are: material, mental, relational, behavioral, verbal, and existential processes and seventeen circumstances. Each process has lexicons that frequently occur, such as work, drink, read, think, thought, remembered, felt, decided, smiled, laugh, said, stood, and sit. The lexicons can show the characterization of the Eleanor representing her appearance, trait, behavior, identity, and psychology. This can be concluded that the transitivity system can be used to analyze the characterization of Eleanor, who is a hard worker and a drinker who has a trauma and clinical depression, but she tries to live a better life in the present.

Keywords: characterization; Eleanor Oliphant; transitivity system; corpus linguistics; lexicon

1. Background of the Study

Coyle, Garside, Kelsall, and Peck said that literature is a form of discourse which has a special and important relationship with the world [1]. In literature, discourse means speech or writing, usually longer than a sentence, which deals with a particular subject formally. Discourse has five main types: Compound Discourse, Expository Discourse,

Hortatory Discourse, Narrative Discourse, Procedural Discourse, Repartee Discourse. A type that relates to literature is narrative discourse because literature work has a narration in it. A narrative discourse is a narration that has a relationship between discourse and narrated events and actions [2]. According to Simpson, there are various stylistic elements which make up narrative discourse: textual medium, sociolinguistic code, characterization 1 (actions and events), characterization 2 (point of view), textual structure, and intertextuality [3].

This research will analyze characterization 1 including actions and events because it tells about how character development settles that can intersect with actions and events in a story. This can be attributed to both the character and the narrator because this type of characterization fits into certain types of semantic processes, particularly those of 'doing', 'thinking' and 'saying'. It relates to the Systemic Functional Grammar theory which focuses on the transitivity process.

The writer is interested in Eleanor Oliphant character in *Eleanor Oliphant Is Completely Fine* novel. The writer is going to analysis the character by selecting lexicogrammar and transitivity process of the narration and dialogue. In this study, the writer wants to know what lexicons are used in describing the characters and how to show their characterization through transitivity processes.

The research problems of the study consist of:
  a. What transitivity processes are used to show Eleanor Oliphant's character?
  b. How are Eleanor Oliphant's character construed?

2. LITERARY REVIEW

2.1. Systemic Functional Linguistics

Systemic Functional Linguistics (SFL), developed by M.A.K Halliday (1994), is a theory of language and discourse. SFL has been described as a functional-semantic approach to language that looks at how people use language in different contexts as well as how language is organized for use as a semiotic system [4]. In Systemic Functional Linguistics there is a principle term that emphasizes the interdependence of vocabulary (lexis) and syntax (grammar) called *lexicogrammar* or lexical grammar. The vocabulary and grammar are not distinct strata; they are the two poles of one continuum, which is appropriately called the lexicogrammar [5].

2.2 Transitivity System

Halliday (1994) explained that transitivity is one of the focuses of functional grammar systems that has semantic concepts in the analysis of representation of reality. Transitivity allows us to represent the same events and situations in different ways. Transitivity model can be used to employ the characterization [3]. Transitivity constructs character experience in term of configurations of processes, participants, and circumstances.

2.2.1 Material Process (Process of Doing)

Material processes are the process by which an entity 'does' something 'to' or 'about' another entity. The participant that results from the creative process is still referred to as Goal. They are not always concrete, physical events: they can be abstract actions and events. In *The mayor dissolved the community, dissolved* reflects an action that hit another entity. In the context of the sentence, what is hit *is the community* as a Goal. However, the difference between Actor and Goal can be even more difficult to determine. Concrete processes usually indicate which role is being played and which is playing.

2.2.2. Mental Process (Process of Sensing)

Mental processes are not kinds of doing, and cannot be proved by *do*. They are process of feeling, thinking, perceiving, and seeing. In mental process, there is one participant who is always human. This is because humans are endowed with awareness and intellect so that they have a mental. What is being 'sensed' is not always a thing but a fact. The term 'fact' is used here as a colloquial equivalent to the term metaphenomenon, rather than in its strict technical sense. A metaphenomenon is something that is created as a participant through indirect or reported discourse projection. Mental processes are represented in the language as two-way processes; *Lisa liked the painting* or *the painting pleased Lisa*. Both processes are of the same type and the semantic equivalent of 'pleased.

2.2.3. Relational Process (Process of Being)

The process of becoming a being is called a relational process. It is not 'being' in the sense of existing, as the term 'relational' implies. The meaning of 'being' here is different from existing in the existential process clause, such as *there is a stone*. The relational process has two types namely; identification process (Token + Value) and attributive process (Carrier + Attribute).

2.2.4. Behavioural Process (Process of Psychological Behaviour)

Behavioural process is like breathing, coughing, smiling, dreaming, etc. This process can be called conscious being, psychological behaviour, or the process between the mental and material process. The participant who is behaving, dubbed behaver, is usually a conscious being, similar to senser, but the process is more grammatically similar to that of 'doing'. The behavioural process is usually in present tense, like the material (e.g. *you are breathing*), however we also find in sense (e.g. *why do you laugh?*).

2.2.5. Verbal Process (Process of Saying)

This process is a process of saying. However, the term "saying" must be interpreted broadly; it encompasses all types of saying, not just in terms of modes of expression (saying, asking, stating, arguing), but also semiotic processes involving showing and indicating. The sayer can be anything that puts out a signal, like *my watch*. They accommodate three additional participant functions in addition to the sayer: receiver,

verbiage, and target, in addition to being able to project in the unique manner just described. Receiver is the one to whom the saying is directed.

2.2.6. Existential Process (Something Exist)

This process represents that something exists or happens. There is "be" in existensial process. For example: *that is your father on the line*. However, the other verbs that frequently appear are primarily distinct from either the attributive or the identifying verbs. One group consists of a small number of closely related verbs that mean "to exist" or "to occur": *exist, occur, happer, remain, arise, come about, take place*.

Beside of the processes, the components of transitivity system are participants and circumsistances. Participants in the transitivity system are people who do, behave, sense, say, or exist. While the circumstantial is the location of an event in time or space, its manner, and its cause. According to Halliday, there are twenty two types of circumstances; distance, duration, frequency, place, time, means, quality, comparison, degree, reason, purpose, behalf, condition, default, concession, comitative, additive, guise, product, matter, source, and viewpoint [6].

2.3. Characterization

Characterization is the method of build or reveal the characters as practised by actors or writers. Simpson explained there is a type of characterization that focuses on actions and events [3]. It describes the ways in which narratives relate to certain types of semantic processes, particularly those of 'doing', 'thinking' and 'saying', and for the ways in which these processes are associated with the character and the narrator. This shows that characterization can be employed using a transitivity model that has those types of semantic processes.

In characterizing the characters in a story, there are two alternatives method; showing and telling [7]. In showing method, the author simply shows the characters talking and acting, and character's inner thoughts, feelings, and responsiveness to events, this method is called indirect way. In telling, the author uses authority to describe and often evaluate the characters' motivations and dispositional qualities. The direct description may come from a narrator, from another character, or through self-description by the character in question.

3. RESEARCH METHOD

3.1. Type of Reseach

This study is categorized into quantitative-qualitative research, using sequential exploratory approach. The writer focused on the main female character, Eleanor Oliphant and outlined the lexicons used in the text to describe Eleanor's character.

3.2. Data, Data Population, Sample, Thechnique Sampling

The data were narrator discourse and Eleanor Oliphant's dialogue which were taken from "Eleanor Oliphant Is Completely Fine" (2017) novel written by Gail Honeyman [8]. Data population is the lexicogrammar of the main character. Whereas the sample of this study is the clauses in which Eleanor is an active participant followed by all forms of verbs. The writer used a purposive sampling technique by annotating the selected clauses relating to pronoun *I* as Eleanor Oliphant. The writer did not analyze characterization that are construed by other characters.

3.3. Methods of Data Collection

There are four types of data collection methods; observations, interviews, documents and audio-visual material [9]. The method of non-participant observation and documentation were chosen by the writer to obtain the data for further analysis. The writer used corpus linguistics method to help collecting the large data of the novel.

The first step of collecting the data is the writer read the novel as a whole. Then, the author downloaded the novel file in PDF format. The text in the PDF file was copied and pasted into the Notepad ++. To make it easier for collecting the data, the writer broke up the text into chapter by chapter. The writer made a manual annotation to investigate the data by providing a specific code that has been made to mark each clause based on the transitivity process category. These codes were marked in the role of the pronoun *I* to show Eleanor Oliphant's character as an active participant in narration and dialogue. After the codes were provided, the annotated texts were collected into one in .txt file format.

3.4. Methods of Analyzing Data

In analyzing the data, the writer used AntConc 3.5.8 software by Laurence Anthony to help finding the lexicogrammars from selected clauses. By typing code in the query box and shifting the search term in regex (regular expression) mode, the writer was able to see the left and right context. To see the broader context, the writer clicked on the codes on the concordance view to see the text. The code that had been highlighted in black is the one that has been clicked in concordance. The annotated data were then grouped based on the type of process and the circumstance of transitivity. The data set were further analyzed to find out what lexicons were used by the narrator and the characters in the conversation that can showed the image of Eleanor Oliphant's character. The emerging lexicon is analyzed by the author by interpreting the data into a description that linked the lexicons with their implications for the characterization of Eleanor Oliphant.

4. FINDING

The findings taken from the narrator's clauses and dialogue show that there are six transitivity processes that refer to pronoun *I* which focuses on the characterization of the main character in the story. Main character, Eleanor Oliphant, became an actor, senser, carrier, token, behaver, sayer, and existent. She played many roles as an active participant with a total of 4,305 clauses. Quantitative data were collected with the help of a software,

namely Antconc 3.5.8 version. The material process is the dominant transitivity process which appears in 1,482 times (34.66%). The next process that frequently appears is mental process with the number of occurrences of 1,132 times (26.3%). Then they are followed by relational processes (644 times, 14.96%), behavioural process (341 times, 7.92%), verbal process (646 times, 15%), and the existential process (50 times, 1.16%).

In material process, there are four types of material process; material process itself (492), material process with the goal (851), material process with the scope (125), material process with recipient (14), and material process with client (10). It concludes that the dominant sentence pattern of material process is Actor + Material + Goal. There are several material process lexical verb of the main character as an active participant that appear throughout the story construing the character of Eleanor Oliphant, among them are *work, read, drink, do, arrived, tried, managed, went, kept,* and *wiped.* Apart from the lexicogrammar which appears frequently, there are two sentences which have a material process clause that recur over again. The sentences are *I <u>cleared</u> my throat* and *I shook my head.*

Mental process is the dominant process after material process in recognizing the characterization of Eleanor Oliphant. There are four types of mental process; perceptive, cognitive, desiderative, and emotive. The dominant pattern of the process is Senser + Mental (Cognitive) + Phenomenon. In this process, the lexicogrammars that appear are not as diverse as the material process, but they can appear repeatedly. The lexicons of sensing that often appears is*, feel, felt, (was) feeling, notice, think, thought, decided, like*.

In relational process, there are two forms, namely attributing and identifying. The attributing form is the dominant type of the relation process based on the character clauses. This form shows the main character can express feelings, statements, and even his identity, such as *afraid, anxious, clean, brave, fine*, (not) *sure*, (not) *consumer roriented, responsible, alone, lonely*, and (have) *clinical depression*. The second form of relational process is identifying. From this form, it can be seen explicitly the identity of Eleanor Oliphant. The clauses of this form that can identify Eleanor's characterization are *finance administration, finance clerk, difficult person, a right nutter, a selfcontained entity, a terrible actor, atheist, a thrity years old woman.*

Eleanor Oliphant is depicted in the processes that show habits based on full awareness, which are called behavioral processes. In general, she has habits like other people. However, the habits are shown in lexicogrammars; *look at (watch), nodded, breathed, took a breath, shrugged, smiled,* and *laughed.* The dominant form of the process is Behaver + Behavioural.

In the verbal process, Eleanor as an active participant plays a role in this. She often has dialogues with her opponent as Sayer. The most dominant lexicogrammar of this process is *said*. Apart from that, she also likes to explain to her opponents a matter through *tell, told, asked, whispered,* and *explained* process.

Existential processes show that an entity exists. This is also represented by Eleanor, who is an existing entity. The dominant process in showing Eleanor's existence are *stood up, standing, sit*, and *sat* followed by a description of the location.

In addition to the processes, the writer also found 17 out of 22 types of circumstances. The total number of circumstances that refer to the character of Eleanor Oliphant is 637 times. The most dominant type is place circumstance. Place is one of the elements that builds the setting in a story.

5. DISCUSSION

Based on the selected clauses, there are six transitivity processes in showing the characterization of the main character, Eleanor Oliphant. The six processes are material process, mental process, relational process, behavioral process, verbal process, and existential process. The data focused on pronoun *I* which showed that Eleanor Oliphant played an active role in the story, since this analysis did not analyze Eleanor Oliphant's characterizations that are construed by other characters.

Material process is the most dominant process in identifying Eleanor's characterization. This indicates that Eleanor tends to do concrete and tangible activities more often. The tangible activity means an activity where a character can give an effect on other entities. The essential definition of material process is that some entity does something or carries out some action, usually tangible action (Eggins, 2004: 215). The example of the tangible act of Eleanor is *work*. The clause *work* appeared in several times in story. This shows that Eleanor is a worker. She works to support herself who has long lost her family due to a house fire when she was a child. She struggled alone to survive by working for nine years in a company, this is shown by the narrative *For more than nine years, I had got up, gone to work, come home*. Judging from the routine, it can be interpreted that Eleanor prefers to use her time to work and be busy with herself. Her activities and busyness are depicted in the material process in *I go back to my desk and work till 5:30* and the relational process in *I have bee so busy with work*. This can identify that Eleanor is a hard worker.

Because of Eleanor worked almost every day, the intensity of her movements was quite high. This is also shown in the lexicogrammar *arrived* and *went* which refer to the movement to and from work to go home. In addition to go work, the movement also goes to several places, one of which is a bar, this is shown in the place circumstances in the sentence *I went to the bar and bought myself a Magners and a vodka and cola*. Between her busy work schedule, Eleanor likes to read books or newspapers by herself. It can be identified from the lexicon *read* that appears frequently. From this activity, Eleanor may has broad and varied insights and perspectives from the books or newspapers she read. Reading activity can also be interpreted that Eleanor prefers to spend her spare time with herself. Besides reading, she also likes to play crosswords. This is shown in lexicon *do* which focuses on doing crosswords. She may also has a pretty good concentration with reading and doing crosswords.

To fill the weekend, Eleanor spends more time drinking alcohol. In western culture, drinking alcohol is quite normal, especially for adults. However, what Eleanor did was beyond the normal threshold. She is free to do whatever she wants because she only has

herself, no one else. In the narration and dialogue, lexicon drink and drunk appears quite often, accompanied by an explanation that what he drank was vodka and wine.

Eleanor experienced childhood trauma that continued into her adulthood. She thinks that her pain which could not heal will be released by drinking alcohol. She will also do it when she is feeling stressed or sad. This is evidenced in the relational process as follows:

I had had too much to drink because I had had too much pain
I simply had a bit too much vodka after a stressful evening,....

By drinking alcohol, she felt a little relieved. Eleanor also cleared the throat that is indicated by the clause *I cleared my throat,* which appears several times in the story. This behavior may reflect that Eleanor often experiences stress and anxiety in a condition, this may be related to psychological problems due to the trauma she suffered.

The feeling comes from the mental process that is experienced by Eleanor. In expressing her feelings, Eleanor has two sides related to the relational processes that arise in her, namely negativity and optimism. In general, this is common for most people. However, it might look different from Eleanor where she has a very heavy childhood trauma. The negative feelings are very natural for a person to feel, especially if she has past sadness that affects her until she is an adult. One proof of her negative feelings when she pours all her feelings into tears, this is described in process *wiped* and goal *tears* in *I wiped away my tears, went into the nearest pub and ordered a large vodka.*

However, behind these negative feelings, there is an optimism that is experienced by Eleanor. It is also evident from the figure of Eleanor now who is still struggling alone for about twenty years with a life that can be said to be quite stable. The optimism of her is shown in *I felt happy* when she gave someone a gift and *I am fine* in relational process . For her, life now is much better than the previous life which was full of psychological stress.

The other mental process that is quite dominant in Eleanor is the thought process (cognitive). Cognitive is a process of acquiring knowledge and understanding through thought, experience, and the senses. Eleanor's thought process can be interpreted as a form of consideration of something before executing an action or thinking to bring up a personal assumption. What is clear, this process indicates that Elanor was quite careful with what she faced and thought it well with full awareness. The carefulness is depicted in the sentence *I thought about this for a moment.*

The duration circumstance that completes the clause can indicate that Eleanor will think first before giving decisions to others or herself. Because her background is living alone, she is more likely to be an introverted person where that person will think more before doing something. The thought process can also lead to an assessment or assumption of oneself or others. This process can also be influenced by the experiences and results of individual observations of objects. This shows that Eleanor is a thinker.

The next mental process that builds Eleanor's character is *remember* and *remembered*. These indicate that she is able to bring what she has seen, known, or experienced in the past into her present mind and consciousness. In general, a person is able to remember objects, people, acts, or facts. But the phenomena that arise are related to objects or things, this is shown in *That voice; I remembered it from childhood, heard it still in my*

nightmares. Time circumstances *from childhood* serve to show that Eleanor's memory is sharp enough that she remembers some things from her childhood. This is supported by the trauma of her childhood so that everything that she experienced can be recorded well in her memory. Not only remembering activities that can present thoughts based on past experiences by someone, the lexicons *know* and *knew* can also mean that. These lexicons construe the character of Eleanor with several accompanying phenomena.

    I knew <u>*from experience that life was never this straightforward*</u>
    I know <u>*that you're a kind man who means well*</u>

The phenomenon in the first instance relates to Eleanor's past experiences which are still imprinted on her memory. Judging from the context of the clause, it supports that Eleanor's character easily remembers her bad past memory. Then in the second example, it is described that Eleanor has developed a relationship with someone then investigates how that person is, so that she obtains information from her observations that person is a good person. This may indicate that Eleanor is quite observant in judging something or someone. This can also be proven from the sentence *I knew that something about her was very, very wrong* and the statement that she said herself in her dialogue *I have always known, as long as I can remember*.

In the perceptive category of mental process, the lexicon that often appear are *feel, felt*, and *(was) feeling*. The lexicons that refer to what Eleanor Oliphant experiences in mental processes can indicate that she is quite sensitive to touch, sensation, and even feelings about her. Her sensitivity to touch is clearly explained by the phenomena in the sentences:

    I felt <u>*a hand on my shoulder and jumped*</u>
    I felt <u>*a quick tap on my shoulder and turned around*</u>
    I felt <u>*sweat cling to the back of my neck*</u>

Eleanor also feels sensitive to the sensations felt by her body as in the *I felt a fluttering of concern in my stomach*. In addition, he also shows sensitivity to feelings explicitly in *I felt very calm*. Phenomena play a very important role in this type of mental process because they can describe what the Senser feels. The other lexicon from perceptive category is *noticed*. It appears several times in the story indicating that Elaenor paid enough attention to a thing or person for her to acquire a fact. This is supported by the phenomenon that appears together with the lexicon *notice*.

    I noticed <u>*that he was wearing a duffle coat*</u>
    I noticed <u>*that she had red geraniums in window boxes*</u>
    I noticed <u>*that it smelled lemony*</u>

Phenomena that state a fact can be referred to as metaphenomenal. It is usually indicated by a sentence after the mental process lexicon, as in the three examples above. This process can support the previous analysis on the *know* and *knew* process that Eleanor has good in observing.

Based on the text, the majority of the desideration category does not have a phenomenon, one of the lexicon is *decided*. The *decided* process appears mostly followed by purpose circumstances (to + infinitive verb). The circumstante refers to the context of *decided* process.

In making a personal decision, a person tends to have a previous related problem so that he thinks of several alternative solutions and then decides on an option that is considered the best for her or him. In the text, Eleanor is told that she lived alone for many years which prompted her to be independent and not depend on other people for her life, including in making a choice. This is also supported by the relational process which clearly explains its character through narration, namely *a self-contained entity* in *I am a self-contained entity*.

In the relational process, characterization is depicted very explicitly. The writer can easily identify the character and her identity through this process. The dominant type of relational process is attributive, which can show feelings, statements, and even character identity. The lexicons that appears in this type are *afraid, anxious, alone, lonely*, and *(have) clinical depression*. It is very clear that Elenor has symptoms of psychological disorders that are triggered by her past trauma. Realizing that she had these symptoms, she went to a medical professional and was declared to have clinical depression. People who experience loneliness due to separation from family members and living alone can indeed trigger depression, especially Eleanor also feels anxiety.

Because she lives alone, Eleanor is required to take care of everything in her own house properly. She is a person who quite maintains her cleanliness, this is stated by lexicon *clean in I am always clean*. In addition, she also stated that she was a responsible person, this is evidenced in the sentence *I chose to put myself in a situation where I am responsible*.

The second type of relational process is identifying. In this process, Eleanor's identity is clearly explained, such as her occupation, beliefs, and age. This identification is proven by the text with the relational process below:

I am a finance administration assistant

My name is Miss Oliphant and I am the finance clerk

I am an atheist

I am nearly thirty years old now

In the behavioral process, the character's behavior is of particular concern to describe the characterizations. The lexicon that appears in this process is smiled and laughed. Despite the sadness that befell Eleanor's life, she still tries to be friendly to others by smiling at others.

In addition to behaving to others, smiling and laughing what she does can be a self-defense from her sadness. She tries to build positive things from within herself and entertain herself through simple things like smiling and laughing. When someone laughs, he or she is enjoying the entertaining situation that is happening at the time. This is also done by Eleanor in *I laughed and laughed until my chest hurt*.

Eleanor's character becomes central to the plot, so she is the main character who frequently converses with her opponents. This is shown by the frequent use of the lexicon *said* in the narrative. Being the main character definitely requires that the character exists in the story. This is shown in the clauses of existential processes containing lexicons of *stood up, standing, sit*, and *sat*. In this process, place circumstances play an important role

in explaining the existence of a character. This existence shows that the character exists. This is evidenced in the following sentence:

I sat <u>at a table with ordinary wooden chairs</u> *and no soft furnishings.*
I sit <u>in the staff room...</u>
I stood <u>in line with my basket...</u>
I was standing <u>in a basement</u> *on a Tuesday night*

6. CONCLUSION

Eleanor's characterization based on active participation was analyzed by the writer using a transitivity system. There are six transitivity processes contained in the novel that identify Eleanor characterization based on the pronoun *I* to refer to the character. The writer used corpus linguistics method which helps selecting and classifying clauses that were numerous based on their transitivity process. The most dominant process is material process which is 34.67%, then followed by mental process 26.8%, relational process 13.91%, behavioral process 8.24%, verbal process 15.14%, and existential process 1.24%.

Process material being the most dominant process shows that Eleanor often performs tangible activities that have impacts on other entities, especially the dominant type of process material, namely Material + Goal. The next dominant process is mental processes with the cognitive type. This indicates that Eleanor often uses her thoughts, experiences, and senses to gain a certain knowledge or understanding. This is evidenced by the lexicon *think, thought, remembered, know, knew* which often appears in the text. Apart from the transitivity process, characterization can be identified through the circumstances that appear in the clauses that refer to Eleanor Oliphant. There are seventeen circusmtances that appear in the text, the dominant one is place circumstances. This shows that Eleanor exists because she is in several settings in the story. The number of occurrences of place circumstances can also indicate that Eleanor's movement is quite high.

Based on the analysis of the process and circumstantial transitivity, it can be concluded that Eleanor has a hard-working character and has broad insight, as well as good concentration power. However, this 30-year-old woman is a drinker who spends her weekends drinking vodka or wine at home or at a bar. She became free and uncontrollable because she lived alone and kept the bitter trauma of her childhood until she grew up. She felt that with alcohol, the pain would release. She was clinically depressed with anxiety in herself. Because the experience she went through was very painful and hitting, she had a good memory, especially childhood memories. In general, bad experiences are easier for a person to remember throughout her life. The years she lived alone made her became an independent and responsible person. She makes choices in her life alone, this is equipped by her character who is also a thinker. She needs some time to think when making decisions, besides that she is also good at observing her surroundings and people she knows.

The characterizations are well described in the transitivity system, where the author, in analyzing the characterization of Eleanor Oliphant, uses the showing and telling method.

The showing method is represented through the actions performed by Eleanor in several processes, especially the material process. While in the telling method, the text directly describes the characterization of Eleanor through a relational process.

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Research Article

The Use of Temporal Deixis in Portraying Time Displacement and Sequences of Event in Short Stories

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Abstract

This thesis deals with how readers understand the sequences of event and time displacement in the literary works especially short story. Temporal deixis, as one of deixis types, have an important role along with tense to help readers understand the story. This thesis identifies the sequences of event, describes time displacement and sequence event in short story by using temporal deixis and tense, and explains the use of temporal deixis in short stories. The result shows that four selected short stories contain temporal deixis and change of tense. In conclusion, the four selected short stories contain temporal deixis and change of tense to signify time displacement from present to past and vice versa.

Keywords: temporal deixis; time displacement; sequences of event; tense; short story

1. Background of the Study

Most people are surrounded with literary works. Even literary works affect the reader's life. Likewise, the written literary works are influenced by human life. According to Klarer, literature is all written expression with the restriction, but not every written document can be included as literature [1]. In order to understand the literary works, the reader needs to understand the sequence of events in a story. The reader concerns and uses the context to avoid misunderstanding in reading literary works. In addition, the reader deals with utterances and plot of the story. One of literary work which is short story has an element namely setting. Nurgiyantoro divides setting into setting of place, time, and social setting. Setting of time helps the reader to imagine when and where the event occurs. Besides, setting of time helps the reader to understand the event happened in past time, present time, or future time [2].

This study aims to get answers for research problems which are what are the sequences of event in short stories, how does the author use temporal deixis and tense to describe time displacement and sequences of event in short stories, and why does the author use temporal deixis in telling short stories. This study have three objectives which are to identify the sequences of event in short stories, to describe time displacement and sequences of event by using temporal deixis and tense, and to explain the use of temporal deixis in telling short stories.

There are many previous studies which discussed about deixis. One of previous studies discussed about temporal deixis in short story. The research on temporal deixis conducted by Ananda, Yulmiati, and Riza (2017) focused on identifying temporal deixis in proximal and distal form. The research entitled An Analysis Temporal Deixis Found in Maupassant's Short Story "An Affair of State" had purpose to describe many kinds of temporal deixis and the of context in short story by using Yule theory. The gap between the previous study and a study conducted by the writer is the objective of the study.

In this thesis, the writer focused on the analysis of temporal deixis and tense to describe time displacement and sequences of event in four short stories. To limit the object of the study, the writer observed only four short stories among thousand short stories in a website namely Reedsy Prompts. The writer chose only four short stories because they have different themes with similar ways in telling the stories. The four short stories were entitled The Beauty of Senseless by Laila Lavender, Come to Atlanta by Marsha Kurbatova, 1:20 AM by Isabelle Saadatmand, and Perfect Memory by Elisabeth Motes. The short stories were first published between 2020 and 2021.

2. LITERARY REVIEW

2.1. Short Story

As one of literary works, short story is defined as impression of unity because short story can be read in one sitting according to Klarer [1]. The range of words in short story are approximately from 1.000-20.000 words. The length of story affects the plot of the story which focuses in central action. Short story is less detailed compared to novel because short story focuses in main character, setting, and location.

2.2. Temporal Deixis

As branch of pragmatics, deixis represents people, space, and time according to the context. One of deixis types namely temporal deixis relies on the relevant time or moment of utterance. Levinson states that measuring and counting time in language have to be important cycles of day and night, lunar month, season and years [3]. "Today" as one of temporal deixis refers to present time while "last night" refers to past time. "Today" shows that the event occurs in the present. "Last night" shows that the event occurs in the past. Readers are able to understand when the event occurs through temporal deixis.

2.3. Tense

Time displacement cannot be separated with the use of tense. Tense is used to modify form of verb to express time and action of event. Types of tense included present tense, past tense, and future tense. Greenbaum and Quirk said that present tense expresses state present, the habitual present, and the instantaneous present. Greenbaum and Quirk explains past tense as referring a situation or event in the past [4]. Meanwhile, Comrie describes future tense as a situation or event that will happen at the moment of speaking [5].

2.4. Aspect

Tense and aspect are often considered the same even though both are different. Comrie relates aspect with internal time of situation. Perfective and imperfective are kinds of aspect to indicate a situation. Perfective is a complete situation while imperfective is an incomplete situation [5].

3. METHOD

3.1. Data and Data Source

The data is utterances which contain temporal deixis and change of tense from present to past,past to present, present to future, and past to future. For the data source, the writer used short stories. The short stories were taken from a website namely Reedsy Prompts. The writer only took four short stories among thousand stories in the website.

3.2. Method of Collecting Data

This study uses non-participatory observation to collect the data. Non-participatory observation is when the observer observes events, activities, and interactions without participating directly.

3.3. Method of Analysing Data

The writer used some steps in analysing the data. First, the writer identified time displacementfrom present to past or past to present that appears in the short stories. Second, the writer madesequences of event. Third, the writer described time displacement and sequences of event by using temporal deixis and tense in short stories. Then, the writer explained the use of temporaldeixis in short stories.

4. RESULT AND DISCUSSION

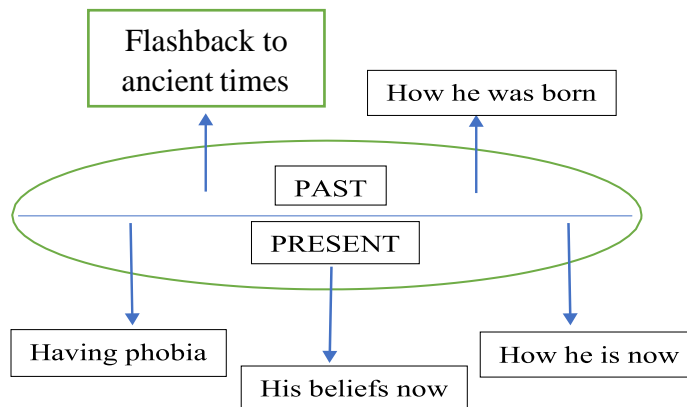*4.1 Sequences of Event in The Beauty of Senseless*

Figure 1. Sequences of Event in The Beauty of Senseless

When the author tells the events in short story, there is usually a change from one particular time to another. The change is indicated by the change of tenses. When the author tells event in the present, the author uses present tense. When the author moves to the event in the past, the author uses past tense. Time displacement from present to past by using tense can be seen from the following examples:

4.2. Time Displacement by Using Tense and Temporal Deixis in The Beauty of Senseless

4.2.1. Present to Past

> **Present : I have** a phobia of tech-related things, such as modern phones, televisions, iPads, laptops, tablets, headphones, ear pods, smartwatches, and so on. **Has anyone tried to** think of how Ancient people, such as the Romans, Greeks, Mycenaeans, Minoans, Phoenicians, Egyptians all tried to live without using any technology?

> **Past : Romans were the ones who first invented** a tool called an aqueduct, kind of like modern day dams. **They were** also the ones to build roads which connected their entire empire. **The government** in which many places have nowadays, such as a republic, **was also influenced** by the Romans.

> **Greeks were the ones who made many inventions and were the ones who first started** using the concept of geometry
> .

From the data above, readers can see that time displacement is from present to past. The present time is indicated by the use of present tense in sentences "I have a phobia…" and "Has anyone tried…" with the use of "have" and "has". Then, the author moves to past time. The past time is indicated by the use of past tense in sentences "Romans were

the ones…", "They were also…", "The government… was also influenced", and "Greeks were the ones…" with the use of "were" and "was also influenced". To mark temporal deixis from present to past, it can be seen from the change of tense. The change of tense from present to past already indicates that the story is away from the speaker or categorized as distal. After describing the events in the past, the author returns to the present time. Then, the author moves to past time and back to present again. The next pattern can be seen below.

4.2.2. Present to past, then back to present

> **Present : I strongly believe** to cure my hearing loss, **I don't need to** wear some tiny piece stuffed in my ear, because **my brain knows** that there is a piece of technology smushed inside my precious ear. If only Doctor Caldwell, and my parents would consider my point of view.

> **Past : I was born** by hearing nothing, and it has been **twelve years** since I have suffered this...so my parents could only homeschool me. Well, they think that since I am going to eight grade, (and they think that once you are in eighth grade, you will need to start interacting and developing connections with others just to help me get a good high school education, college, and possibly get a decent job) I need to start going to school. **I cried. I was sad**, because to be honest, **I really didn't like** the idea of a piece of technology crammed into my ear.

> **Present : Now, imagine** that your parents bought you a pet spider, and they say that this spider is exceedingly small, a baby one, and that it won't hurt you at all. Will that make you feel any better**? I mean going into** your own room will make you feel scared, frightened about what the spider is feasting on right now. Did you imagine all of that? Good. Because **that is exactly how I feel** about hearing aids.

From the data above, there are two times displacement which are present to past and back to present again. The present time is indicated by the use of present tense in sentences "I strongly believe…", "I don't need…", and "my brain knows…" with the use of "believe", "don't need", and "knows". Then, the author moves to past time by using past tense. The use of past tense is indicated by the sentences such as "I was born…", "I cried.", "I was sad… I really didn't like…". Was, cried, and didn't are the past form. To mark temporal deixis, the author uses twelve years. The change of tense from present to past indicates that the story is away from the speaker or categorized as distal. After describing the events in the past, the author returns to present by using present tense and temporal deixis now. The use of present tense is indicated by sentences "Now, imagine that…", "I mean going to…", "…that is exactly…". The use of temporal deixis now shows that the situation occurs in the present or at the moment of speaking. The change of tense from past to present is indicated that the story is near the speaker or categorized as proximal.

4.2.3. Present to Future

Present : Because that is exactly how **I feel** about hearing aids.
Future : But sometimes I get nightmares, that this hearing aids **will** turn on me.

The data above shows time displacement from present to future. The present time is expressed with the use of present tense "…that is exactly how I feel…". Is and feel are present form. After that, the author moves to future by using future tense. The use of future tense is expressed with in the sentence "…, that this hearing aids will turn on me". Will is future form.

4.3 The Use of Temporal Deixis in The Beauty of Senseless

Temporal deixis can be used in short story because temporal deixis can refer the time context of the situation and when the event happen. The use of temporal deixis in short story can be seen in The Beauty of Senseless by Laila Lavender. In the first displacement, there is time displacement from present to past by using tense. The change of tense from present to past can be marked as temporal deixis. The change of tense shows the subject "I" talking about his phobia then moving to past by telling about ancient times. The second displacement contains two temporal deixis which are twelve years and now. The author uses temporal deixis twelve years to show how long the subject "I" is not able to hear anything. The subject "I" invites the reader to imagine something at the moment of speaking by using temporal deixis now. In the third displacement, there is time displacement from present to future by using tense. The change of tense from present to future can be marked as temporal deixis. The change of tense shows the subject "I" is still afraid the hearing aids will turn on him.

4.4 Aspect Displacement in The Beauty of Senseless

A displacement in the story is marked by a change of aspect through the use of tense. There are two aspect markers from the data :

…these ancient dudes **achieved** so much more than anyone could ever imagine!
This question **has been haunting** me since I could even remember.

The data above indicates perfective and imperfective. The sentence "this question has been haunting…" is the imperfective aspect because it shows the situation in progress or incomplete situation. The sentence "… these ancient dudes achieved…" is perfective aspect because the situation is already finished.

5. CONCLUSION

From the previous chapter, it can be concluded that the four selected short stories contain temporal deixis and change of tense to signify time displacement from present to past and vice versa. The use of temporal deixis helps the reader to understand time context and the exact time of situation happened. When the author wants to describe situation in the present, the author uses present tense. Meanwhile, the author uses past tense to describe

situation in the past. The sequences of event help the reader to imagine time displacement in the story. The four selected short stories also contain two aspect markers which are perfective and imperfective.

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Research Article

The Impact of Tony's Existence to Donald's Character Development in *Green Book* Movie

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Abstract

Peter Farelly's *Green Book* is a fascinating biographical movie. This movie displays Donald's personality development through his ego during his journey with Tony. It is the reason the writer interested to analyze the movie. This study is intended to describe the development of Donald's ego. In order to describe the development, the writer practices close viewing. In his analysis, the writer uses the contextual method and psychoanalytic theory. The analysis shows that Donald's superego experiences new vision. The result shows positive impact of Tony's influence in breaking the doctor's idealist temperament. This movie is good for general viewing, especially students of English Department studying the concept of psychoanalysis in practice.

Keywords: idealist temperament; personality development; psychoanalysis; id ego, and superego

1. Introduction

1.1. Background of the Study

While appreciation is used to commend a literary work, a study is the way to analyze the essence hidden in the work. This is a kind of activity to learn the elements which can be found in it. Through this activity, people could analyze the elements in those kinds of literary works, especially the movie. Was there any attempt to show the social reality by the director? Or is there any new theory can be found? These could be analyzed with some approach.

This paper contains a study about movie. The movie which will be analyzed, *Green Book*, took place in New York City, October 1962, with Tony Vallelonga and Dr. Donald Shirley as the major characters. Tony is a staff in a night club. Unfortunately, due to the renovation he is forced to get a new job for the next two months. Shortly, his former boss informs him about a new job as driver. His job is to escort Dr. Donald Shirley during his journey for concerts with Don Shirley Trio, including the doctor himself as the pianist,

Oleg as the cellist, and George as the bassist. The concerts take places in the *Deep South*. It is a term formerly used during the American Civil War referring to the region in which the practice of racism was prevalent. Racism is a concept where ones presume that a particular race is superior compared to others. Eventually, he finds himself shares quite different personality with the fancy doctor and his idealist temperament.

According to Keirsey, idealists aim to find their true-self and the best possible self they might achieve. It is reasonable if one says that idealist is one of the best recipes for leadership. Their solid vision is usually used to motivate people around them. Their hunger of fulfilling potential is often inspiring [1].

However, there will be always two sides for a coin. The negative impact of being idealist is that ones will tend to put someone in hard time in absorbing their way of thinking. Their solid visions often create barrier against people around them. In the worst possibility, ones might be getting hard times on making relationship.

2. Theoretical Framework

2.1. Intrinsic Elements

In order to fulfill the objective of the study, there are three elements of intrinsic elements to provide. They are character, characterization, and conflict. These are the necessary elements needed to analyze in order to accomplish the study.

2.1.1. Character

This is a primary element of literary work. Without character there will be no story in the first place. Richard Barsam mentions that major characters are presented in such a way to fill the fundamental part of a story. It is their destiny to make something happen either to the world or to them [2].

2.1.2. Characterization

Characterization is used to illustrate the image of characters in real shape. Jones indicates that there are two methods of characterization; the dramatic and the analytic. In the dramatic, the characterization is based on the characters' actions, communications, and the way other characters think about them. While in the analytic, it is based on the author's interpretation on giving the characters attitudes, thoughts, and images [3].

Dickinson also presents some step to characterize individual in literary work as follows [4].
1. Basic appearance consisting of:
   a. Physical appearance
   b. Social appearance (the character's relationship with another character and his/her social condition)
   c. Attitude (the character's motives and actions)
2. Appearance based on points of view consisting of:
   a. How the character's own interpretation on himself

b.   How the other characters interpret him

2.1.3. Conflict

The next important element to build a story is conflict. In general, people might assume that story with no intense conflicts is boring. When people go for a holiday to a beach, assumed that they need to get out of the world business, they still expect the ripples of the ocean. This is way similar with a story that it needs conflict to build the tension. Perrine explains that conflict could be divided into internal as the character stands against himself or his own world and external as the character stands against outer forces [5].

2.2. Personality Development of Dr. Donald Shirley

There are two main theories used in order to analyze Donald's personality development. While theory of psychoanalysis is used to analyze the id, ego, and superego, the theory of racism is used to explain the situations mostly happen in the story since the racism system is prevalent.

2.2.1. Freud's Theory of Psychoanalysis

Norman Triplett, in 1898, conducted aresearch which today called as social facilitation effect. The result shows that individual's behavior tends to change with the existence of other [6]. Referring to the title, this paper is intended to analyze the impact of Tony's existence to the personality development of Donald.

Furthermore one way to analyze personality development is by using psychoanalysis theory by Sigmund Freud. Personality is a system built by three elements. They are id, ego, and superego. Id is a unit of personality attached since born and relates to instinct and biological needs. Ego is a unit in charge to handle the reality. It is its responsibility to make decision. Superego is the unit relates to the social value. The result of conflicts of these elements is often influence the development of one's personality. It is a unique system that differs human one another. This theory is used in order to acknowledge Donald's personality development.

2.2.2. Theory of Racism

Blaut indicates that racism basically is a practice of discrimination from personal abuse to social oppression. It is a concept where ones presume that a particular race is superior compared to others [7]. Its practice has been tremendously important in European society for hundred years.

3. Research Method

3.1. Method of Data Collection

In completing this final project, the writer applies library research method to help him in compiling relevant data and information needed. Library research method is any written

information examined through the writer's own notes or other's published works. The compilation of data could be in the type of book, notes, journals, magazines, or internet sites.

3.2. Research Approach

Based on the background of the study, the writer uses psychoanalysis theory as the research approach in this final project. The writer will analyze the personality development of character Dr. Donald Shirley. The writer will use this theory founded by Sigmund Freud to help him in analyzing the issues mentioned in the research problems.

4. Analysis

4.1. Intrinsic Analysis

In this sub-chapter, the writer will discuss about the intrinsic elements in "Green Book" by Peter Farelly. The intrinsic elements that will be discussed are the characters, characterization, and conflict. The writer will focus on Dr. Donald Shirley and Tony Vallelonga as the major characters.

4.1.1. Characters

4.1.1.1. Tony Vallelonga

Tony Vallelonga is an Italian man. During the year, Bronx is considered as destination for European immigrants. His nickname is Tony Lip. He got the nickname from his people since he is considered good at bullshitting. He has a waif named Dolores and two kids named Nicky and Frankie. He is in middle class society. It can be concluded that he lives in an immigrant society, he still has a car, yet he does not have any servant in the apartment. He speaks English and Italy.

4.1.1.2. Dr. Donald Shirley

Dr. Donald Shirley is a colored man living in the second floor of the Carnegie Hall. He studies at Leningrad Conservatory of Music. He has a doctor degree in psychology, music, and liturgical art as mentioned in his first concert in Pittsburgh. He is a member of Don Shirley Trio as pianist. He speaks English, Russia (as he speaks to another member, Oleg), and Italy (as he speaks to Tony in Memphis). He is in high class society for he is a well-educated man, speaks several languages, and lives on the second floor of noble hall. His house is filled by fancy properties and art works. He also has a house assistant named Amit.

4.1.2. Characterization

This element of intrinsic is used to illustrate the image of characters in real shape. There are two characters to characterize in this analysis. They are Tony Vallelonga and Dr. Donald Shirley.

4.1.2.1. Tony Vallelonga

Tony Vallelonga is an average Italian man. Earlier in the story, Tony himself says that he worked mostly worked as driver. He said *"... sanitation, garbage trucks, plus I drive my boss at night. But I can drive anything"*. Based on Donald's record label research, Tony is known as someone with ability to handle problems. He has many relations as his brother's wife mentions, *"All the people he knows, he'll find something in no time"*. There are also some people who are willingly offered him job which later turned down.

Tony is portrayed as a person who would takes advantages from other people. This is shown three times by his acts. The first is when he steal Loscudo's hat in the night club which triggered his anger for it was his mother's gift. Later, it turns out that he gives it back to get a fine reward, money, from Loscudo. The second is when the first time he picks up Donald at his house. He recognizes Oleg; the member of Don Shirley Trio tries to smoke. He then put his smoke back to his pocket and asks Oleg for one. The third time is when he picks up the gem stone in their first trip. The stone is dropped down from its place and he considered it as a free stone.

Tony admits himself as a rather talkative in his first trip with Donald. He mentions that his wife often asked him for "quiet time". *"Dolores, my wife, used to say that all the time... she's been with the kids all day, and she'll say, "Tony, how about some quiet time?""*, he said. This attitude also shown by Donald as he makes annoyed expression each time Tony starts to do his big talk.

4.1.2.2. Dr. Donald Shirley

Dr. Donald Shirley is a colored man. He is rather thinner and taller than Tony. He is a well-educated and acts as a noble man. At their first concert, the presenter said, *"... present a great American artist ... he holds doctorates in psychology, in music, and in liturgical arts ... He is a true virtuoso"*. The way he speaks is different from Tony. His choice of words is rather unusual to Tony. He always wears tuxedo and fancy pajamas in the night. He puts some lotion to his body every time he goes to sleep. He is idealist for he often lectures Tony about his manner, reasoning that it would make him a better person.

Dr. Donald Shirley admits that he is a lonely person. In their trip to the last concert in Birmingham, he shouts at Tony, *"Yes I live in a castle, Tony! Alone! ...and I suffer that slight alone ..."*. He has no relation and is unwillingly to make the first move to contact his brother.

According to Oleg, the member of Don Shirley Trio, Dr. Donald Shirley is a man with courage to change the world. He states that Donald could have better payment and comfortable concert in the North if he wants. Instead, he decides to establish concerts in Deep South to change people's mind toward colored-people. *"You asked me once why Dr. Shirley does this ... because genius is not enough, it takes courage to change people's hearts"*, he said.

4.1.3. Conflict

This analysis provides several conflicts occur in the movie between the characters and society.

4.1.3.1. Donald and Himself

On their way along the Kentucky state line, Donald mentions that he has a brother somewhere. However he refuses to stay connected with him. Rather he states that his brother knows where to find him. There Tony asserts that if it was him, he would have be the one to take the first move. He believes that the world is full of people who are afraid to make the move, leaving themselves lonely. The next scene is shown in close up; intensifying his expression after the pep talk.

When Tony encounters his friends, they ask him why he would work for a colored people. However they speak in Italy in order to conceal their conversation to Donald who waits. They ask him to meet them later that night to offer better job. At the night, with close up shot, Donald is looking himself on the mirror and drops a tear; this cinematic technique is used to attract the viewer's attention into his expression knowing that Tony might leaves him. Then he waits for him in front of his door and asks him not to take the offer and even offers better payment for Tony. He speaks in Italian; implying that he knew their last conversation. However, Tony states that he just wants to meet them and not to take their offering.

Picture 1. Donald thinks over Tony's pep talk on the mirror (01:36:29)
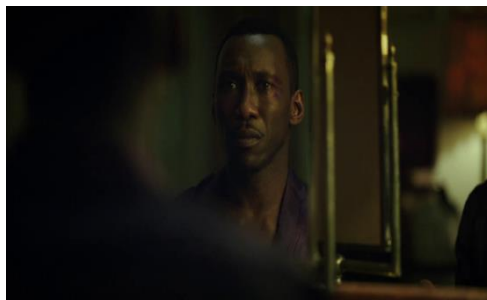
Picture 2. Donald looks at himself (01:18:24)

4.1.3.2. Donald and Tony

The first conflict is shown after their concert in Pittsburgh when Donald caught Tony gambling with other people. He asserts that Tony should be better than them for he has a choice to get money just by asking him. This scene was taken in medium close up; this cinematic technique is used to attract viewer's attention into his expression and gesture towards Tony.

When they are being arrested in Maryville Police Department, Donald expresses his anger towards Tony. He states that violence is not a proper way to solve problems. He asserts that Tony should not have assaulted the officer for insulting him as colored people. It is not a proper way to do even to protect dignity. He could have stood the insult just for one night. Tony denies him and implies that he should stand for his dignity. Later, he says that Donald does not know how the life of lower social class is since he lived in big place with fancy things and a throne in it. For the first time he shouts for Tony. He could not resist him. He says that even he lives in a palace with luxury throne; he is still a lonely man. He suffers alone for he does not have friends and even his people do not accept him which might caused by his idealist temperament.

Picture 3. Donald expresses his idealist temperament (40:58)

4.1.3.3. Donald and Society

During the year of the movie, discrimination towards colored people is still happening. Therefore, Donald gives Tony the Green Book which contains shelters for colored people. Oleg, one of his trio member also mentions the reason why Donald chooses to establish concerts in the Deep South; it is to change people's view of colored people, that they could do better even for higher class ability like music.

Interesting conflict is also shown when Donald tries to use the restroom of the hall where the concert in Raleigh takes place. The owner stops him and suggests taking the restroom in the outside of the hall. It looks like a very small wooden box. However, Donald prefers to go back to his motel and use their facility that takes couples of minutes to go back finishes the concert. However, the owner implies that they do not mind waiting.

4.2. Personality Development of Dr. Donald Shirley

The personality development will be divided into three sections. Those are personality at the beginning, turning point, and the end. The relations between id, ego, and superego are provided as processes which results in the personality changes.

4.2.1. Personality at the Beginning

Donald is portrayed as a colored man with high ability in music. He lives in a fancy apartment with a throne for his place to sit. In the beginning of their journey, Donald often shows his idea towards Tony to be a better man. He believes that he is better than Tony in almost everything, especially manner. This is often shown by his pep talk in medium close up shot. In this part, Donald's ego is fully influenced by his superego. He does not tolerate everything that cross over the society value. He does not hesitate to tell Tony about every mistake he made.

He also believes that violence is not a proper way to solve problems. He mentions it while they are being arrested in Maryville Police Department. He asserts that Tony should not assault the officer for insulting him as colored people. It is not a proper way to do even to protect dignity.

Picture 4. Donald sits on his throne (00:14:54)

4.2.2. Turning Point

The main point to Donald's personality development is the influence of Tony himself. The time they shared during their journey is giving a new perspective to Donald through his superego. As superego is the unit of personality in charge of social value, it is not an exception for Tony's way of thinking to be slowly absorbed by him. As for evidence, when Donald mentions that he refuses to stay connected with his brother, Tony asserts that if it were him, he would be the one to take the first move. He believes that the world is full of people who are afraid to make the move, leaving themselves lonely. The next scene is shown in close up; intensifying his expression after the pep talk.

The next point is that he always there to aid him. There are two times counted where he helps Donald. The first time is in Louisville when Tony keeps him away from the thugs and in Macon where he bribes the police to let him go. In the later evidence, he complains Tony instead of thanking him. He asserts that the police are the guilty ones and it is not a

right way to bribe them. Tony seems to explode and tell him that he should have appreciated him.

When they arrive at Memphis, Tony encounters his friend, Dominic. They conceal their conversation in Italian. He questions why Tony works for a colored man and inviting him to the bar later that night assuming that he might give him a new job. However as expected from a man with higher class, Donald acknowledges their language. Their conversation seems to be a threat to him, given that Tony is the one who always aids him and closest to him in that time. He does not want him to be taken away from him at least for this journey.

The next scene shows Donald dropping a tear in front of a mirror. Apparently this makes a conflict between his id and superego. While his id demands him to keep Tony for he is the one he needs, he also feels guilty for not appreciating his company all this time. Later on that night, he waits Tony in front of his door, begging him not to take the job from his friend by offering him a raise. Tony refuses, telling him that he will not go anywhere for they already have a deal about the journey. After that, Donald feels sorry for he did not appreciate him. This is the starting point where he softens his manner towards Tony.

On their last concert in Birmingham, when Donald enters the restaurant before the concert begins, the staff stops him and implies that colored people are prohibited. Still he asserts that he is the one to entertain the people that night and there must be an exception for it. The owner comes, supports his staff and suggests Donald to have dinner in another restaurant specially provided for colored people near the place. However, Tony assaults him when the owner attempts to bribe him to handle the situation. Donald stops Tony and states that he would play for the concert if only Tony wants him too. Now he seems to acknowledge Tony's attempt in helping him. Later, Tony chooses to leave with Donald following him, leaving the concert unfinished.

4.2.3. Personality at the End

After leaving their last unfinished concert in Birmingham, they agree to have dinner in *Orange Bird*; the place where the owner of Birmingham hall mentioned. There are full of colored people having dinner with blues music on the stage. Somehow, Tony asks him to play the piano while the band is off the stage. This is where Donald finally acknowledges him as a friend rather than a driver. He grants his request. At the beginning of the story, Donald asserts Tony to check the brand of piano before every concert. It has to be *Steinway*. In *Orange Bird*, he is willingly plays the piano for the sake of his friend's request without checking the brand. He even plays the piano with smile on his face. This scene is taken in medium shot; this cinematic technique is used to attract the viewer's attention to his move and expression of happiness in playing the piano.

On their way home, Tony refuses to drive as he is too sleepy. The next scene is taken in medium close up; showing Donald's expression towards his statement. He decided to drive remembering that Tony used to ask him to get home for Christmas night. Upon their arrival in his home, Donald wakes him up. Tony invites him, yet he refuses and takes

the car by himself. This intensifies the difference with the character at the beginning while he will not even take his belongings from the baggage himself.

Upon the arrival at his apartment, Donald decides to sit on the usual chair instead of his throne. The first scene is taken in long shot with him sitting on the usual chair with fancy things; this cinematic technique is used to attract the viewer's attention into the state of him being lonely with his surroundings. Then he looks at his throne and remember Tony's pep talk about the first move to communicate. He then decides to come to his house and get a warm welcome from the family.

Picture 5. Donald's earlier expression in playing (01:12:39)

Picture 6. Donald's last expression in playing (01:50:18)

Picture 6. Donald sits in usual chair (01:58:41)

Picture 7. Donald comes to Tony's house (02:01:42)

5. CONCLUSION

Green Book is a fascinating movie directed by Peter Farrelly. It displays the relationship between Tony Vallelonga and Dr. Donald Shirley. The doctor who establishes concerts in Deep South has no choice but to recruit Tony as his driver. The earlier existence of Tony in his life is rather a difficult time. Nevertheless, the barrier created between Tony and his idealist temperament seems to shatter eventually. Donald's personality changes as time flows. He finally acknowledges Tony as a friend rather than his driver, letting Tony to drink with him at night, and appreciates his help during the concert. For the best impact of Donald's personality, he cancels the last concert and spends a quality time with Tony in Orange's Bird, a café originally built for colored-people. It is his first time playing piano with his people with a bright smile on his face. Later, he also makes his first move in staying connect with people. He comes to Tony's apartment and celebrates Christmas day.

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Research Article

Will Traynor's Suicidal Decision as Depicted in *Novel Me Before You* by Jojo Moyes

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Abstract

In this project, the writer analyzes Will Traynor's suicide decision which is reflected in novel "Me Before You" by Jojo Moyes. This paper used close reading method and psychological approach to analyze the story. The project aims to discuss Will Traynor suicide decision and how it is affecting to the other characters in the story. Through the analysis in this paper, the writer found several things that influenced Will Traynor suicide decision which was his characteristic, his internal and external conflict, and his psychological aspect. The writer also found that the other characters are really affected by Will's decision.

Keywords: Jojo Moyes; suicide; intrinsic; close-reading; characteristic

1. Background of the Study

Suicide is today's major public health problem and one of the main causes of death. The effects of suicide go beyond the person who acts to take their life: it can have a lasting impact on family, friends, and communities. According to Menninger, all suicides have three interrelated and unconscious dimensions namely: the wish to be killed (guilt), the wish to kill (revenge), and the wish to die (hopelessness) [1]. In general, there are two common aspects that cause suicide. The first one is psychological aspect and the second one is social aspect. In literature, the writer found the psychological aspect in novel entitled *Me Before You.*

Me Before You is a novel by Jojo Moyes [2]. It implicitly speaks about love and suicide; how love cannot save a man from willingness to do suicide. In brief, the novel is about Will Traynor whose suffering after he got hit by a motorcycle and caused him paralyzed. Will's then falls in love with his personal nurse, Louisa Clark. But their love cannot disestablish Will's willingness to suicide by help of some suicide organization.

2. Theoretical Framework

2.1. Characters and Characterization

According to Abram, characters are the persons who are described and represented in a literary work, usually in a narrative work [3]. Characters are also 'endowed' with certain qualities of behavior, habit, and intellectual. Those certain qualities can be seen by their dialogue.

Character and characterization cannot be separated. It continuously influences each other. Regarding of the extrinsic element discussion, explanation of character and characterization is necessary.

2.2. Conflicts

Conflict plays an important part of plot. According to Holman conflict is "The struggle which grows out of the interplay of the two opposing forces in a plot". Conflict is the start of problem rising between the characters in the story [4]. It is also the peak of a plot, conflict usually happens between the protagonist and antagonist character.

2.3. Suicide Theory

Shneidman describes suicide as a "drama of the mind." He coines the term "*psychache*", which is the psychological pain consisting of negative emotions and unmet psychological needs that an individual experiences. It differs from physical pain since it stems from emotional, rather than physical, discomfort. Psychache creates an overwhelming amount of distress in an individual so that perceives suicide as the only way to escape the pain [5].

Menninger who develops Freud's ideas states that "All suicides have three interrelated and unconscious dimensions which are the wish to be killed (guilt), the wish to kill (revenge), and the wish to die (hopelessness) [1]. Individuals who are suicidal wish to be killed in order to relieve their loved ones of a burden. Yet they also wish to kill in order to express their anger and aggression at those they feel have wronged them. Finally, they wish to die, due to the unbearable pain". Furthermore, Coleman divides the factors that cause suicide into four categories, which are interpersonal crises, failure and self-devaluation, inner conflict, and the lost of meaning and hope [6].

3. Research Method

This study requires close reading research method in order for the writer to develop and understanding the meaning of suicide in novel "Me Before You" by Jojo Moyes. Brummett states that "one of the most useful techniques is close reading, one used across a wide range of theories and methods, is the detection of form which is structure, or pattern that organize a text." (2009 : 49) [7]. Moreover, the writer uses a psychological approach in this writing. The writer uses psychological of literature approach to find the psychological aspect in the novel "Me Before You".

4. Results and Discussion

4.1. Will Traynor's Character and Characterization

Will Traynor is a rounded character, which means that he changes his characterization through several events that happen along the story. As it can be seen that the story begins with prolog of him that shows the readers his life before his accident, Will is a successful international businessman. He is the man with passion and full of ambition, he determines his life to live fully and not to do anything useless. "I can't do those sorts of holidays. I need to do something." (Moyes. 2012:1) [2]. Will is born as a leader, it is his nature to lead and to be heard as his mother Camilla Traynor has described him as a kind of person whose words are always heard. "He was a man who was used to being heard. After all." (Moyes. 2012:123) [2]. That is explain how he becomes a successful businessman.

Will is also an adventurous person and really love doing extreme sport in his past life. He really love his past life, what he has done makes him a person full of passion in his life. Will always smiles and talks enthusiastically when reminiscing of his past

> Will was silent for a moment. I watched him, wondering where he really was. When we had these conversations he became like the boy in my class, the boy who had distanced himself from us by venturing away. … "Trou d'Eau Douce bay, Mauritius. Lovely people, beautiful beaches, great diving. Um… Tsavo National Park, Kenya, all red earth and wild animals. Yosemite. …" (Moyes, 2012:215) [2].

That explains why Will has such a hard time adapting to quadriplegia. He is never the type of person who just sits around and think. He always has to be doing but now he cannot do very much at all. "I don't do anything, Miss Clark. I can't do anything anymore but sit. I just about exist" (Moyes, 2012:122) [2].

Ironically, Will is not injured by any of these extreme exploits; he survived all of those just fine. He is injured one rainy day when he was simply crossing the street an irony he refers to as "God's little joke" (Moyes 2012:128) [2].

4.2. Conflicts

4.2.1. Internal Conflict

The internal conflict happens because Will cannot cope with his new life as quadriplegic. Will is suffering for quadriplegia or spinal cord injuries which causes him a total loss of us of leg and limited use of the arms and hands. It also can be seen in Will's changing character after his accident, he tried to cover his depression by changing his attitude and limiting himself with outside world and any contact with other people. It seems Will is having self-devaluation toward his new condition, therefore he did not want to go outside because he hates when people looks at him with compassion.

Will really loves his old life, somehow deep down inside him and the fact that he is not able to live the way he wants to live makes him so depressed. As he says to his mother

that this is not the life he wants "*I don't want to live like this, mother. This is not the life I chose. There is no prospect in my recovery, hence it is perfectly reasonable request to ask to end it in a manner I see fit.*" (Moyes. 2012:123) [2]. Will also often awakened and scream because in his dream he still able to walk, ski, and doing all those things he used to do back then.

4.2.2. External Conflict

There are several external conflicts that are experienced by Will, which are his conflicts between him and his family, and with his love story. Will's conflict with his family occurs because he tells them that he wants to do a suicide with an assist of suicide organization. It takes a while for his mother to process his requests and finally agrees as his mother know that he will never stop asking. His sister is so mad at him and confronts him when she knows about what he has been planning, she does not believe that he is so selfish and does not think about the effect of his decision could be bad for his family. "You are the most selfish man I ever met!" a young woman was shouting. "I can't believe this, Will. You were selfish then and you're worse know". (Moyes. 2012:25) [2].

The first external conflict that involves love story is when Will's ex-girlfriend Alicia and his good friend Rupert come to visit and tells him that they are getting married. When they explain that to him, the only respond that Will gives to them simple and sarcastic words "congratulations" (Moyes. 2012:56) [2]. After they gone Will expresses his anger by crushing all the photograph in a shelf, he was pissed and broken hearted knowing his ex-girlfriend marry his good friend.

The second external conflict of love story happens between Will Traynor and Louisa Clark. It is when Will sticks to his decision to end his life and nothing can change his mind to do a suicide. After all the things that happen between them, all of the efforts that Louisa has put in to change Will's mind is not enough to keep Will from wanting to end his life. His mind is set and nothing can change it, and it leads to great disappointment for Louisa, especially coming so soon after the closest moment the two ever shared. "It's not enough for me. This—my world—even with you in it." (Moyes, 2012:360) [2].

4.3. Will Traynor's Suicide Decision

4.3.1. The Reason

Will's new life costs a lot for him, he clearly feels hopeless since none of his recovery program after a year of trying has not shown any progress. "He's not going to walk again, Louisa. That only happens in Hollywood movies." (Moyes, 2012.150) [2]. In his current condition, Will is suffering for several physical pains. His body does not work the way it should be. When his unfit, his vital can drop easily that's made him hospitalized several times.

There was stomach pain from digestive problems, shoulder pain, pain from bladder infections–an inevitability, apparently, despite everyone's best efforts. He had a

stomach ulcer from taking too many painkillers early on his recovery, when he apparently popped them like Tic Tacs. (Moyes. 2012:106) [2]

From that evidence above, it can be seen the great deal of pain that Will suffers. Will also suffers psychologically, as it can be seen in his internal conflict. He cannot accept his new life and the part of his old life is always ringing in his mind. Will really loves his old life, he has a big dream and ambitions for his future, but they were all stolen from him instantly and it is hard for him to know the fact that he has lost his independence and ability to do the things he loves. He also has to face the prospect that it is only going to get worse. That is a reality he has to live with every day and leads him to a great deal of psychological turmoil.

Will wants to end all of the pain, In fact that he has been trying to attempt suicide once and still wants to do a suicide. Now the attempt to suicide is with the help of suicide organization. It is a proof that he has seen suicide as the only option. In the end, all he wants is to end all of this miserable life of him, no more pain, no more anxiety, and be free.

4.4. Other Characters' Reaction toward Will's Suicide Decision

4.4.1. Traynor's Family

It is been hard times for the last past two years for Traynor's family, especially for Will's mother, Camilla. When Will first time told her about his plan to assist suicide she was shock but tried to stay calm and immediately leave Will then she stood in hallway for almost half an hour processing what just happened. Two weeks after Will first attempts to suicide, his mother finally agreed with what Will has requested. It is not she agree to help her son kill himself, it is because she did not had another option. The fear that haunts her, that Will would try to kill himself again makes her helpless. Camilla knows her son, once Will determines of something he would never let go of that, He will always try again and again.

Will's sister Georgina, is very disappointed with Will's decision. She even confronts him when she first time knows Will's plan and calls him selfish because Will does not think what will cost his family because of his decision "I can't believe this, Will. You were selfish then and you're worse now." (Moyes. 2012:113) [2]. Georgina is also mad with her parents, she does not believe that they will be agree with her brother has requested. It is all wrong and she can stand the fact that it is happening.

Not like the other member of Traynor's family, Steven, Will's father probably is the only one that does not feel burdened with Will's decision. It is not clear what actually his response toward his son's decision because he is always calm and never shows his concern. Camilla says that Steven and Will are not close to each other emotionally. *"You were never really there for him. Not emotionally. You were just the absence he was always striving to impress."* (Moyes. 2012:122) [2]. And the fact that he had an affair with another girl name Della and the reason that he and his mistress cannot be together is because of Will's. "Poor Della. I could see her fighting her instinctive urge to ask me about our future-to consider

how this unexpected development might affect it-but I didn't suppose she ever would. Not until this was all resolved." (Moyes. 2012:326) [2].

4.4.2. Louisa Family

Katrina or Treena, is the first person Louisa family to know Will's suicide decision. Louisa told her after she figured it out, Treena was shock at first but then she told Louisa to support Will in order to change his mind. She came up with idea of setting some outing, hoping that some outing and doing some other new activities would help Will cope with his new life and then change his mind. She even helped Louisa to set the outing plan.

Later on, after all those plans have failed to change Will's decision and the due date of Will suicide is close, Louisa finally tells her parents about Will's suicide decision. Her parents are shocked and cannot believe it. "As she spoke, Mum's hands went to her mouth. Dad shook his head in disbelief." (Moyes. 2012:379) [2]. Her father feels sorry for Will and for Louisa because she has to involve with this kind of situation but somehow as a man he understands Will's decision and respect it.

But Louisa mother cannot accept it. She could not believe that the Traynor's family would agree to that plan. "but his parents! They can't let him kill himself." Said Mum. "what kind of people are they?" (Moyes. 2012:380) [2]. She is really mad especially to Will's mother because she lets her son do such a dishonorable act.

Louisa and her mother even have a fight because her mother does not allow her to go to Switzerland to meet Will for the last time. But Louisa insists to go and their relationship does not even getting better till the end.

4.4.3. Louisa Family

Louisa is the main woman character in this novel. She is Will female caregiver, she works for Will since she lost her long-term jobs. Louisa knows his plan to assisted suicide accidentally, she overhears the conversation between Camilla and Georgia. She is shock, mad, and couldn't believe what she heard. She becomes mad with Camilla for having involved her in this mess. Louisa is really disappointed, she even decides to leave the job after knowing the fact that she has been employed to cheer up the man who has a plan to kill himself.

Then by the help and support from her sister, she decides to continue to work. She sets a plan, a plan that she wished it could work to change Will's mind. Louisa purposes her idea to Traynor's Family and they agree with her plan and are going to support it. However, the plan that she has arranged does not work the way she wants, on their last night in Mauritius island when Will and Louisa finally express their feeling, Louisa tells Will that she loves him and so does Will. But all of that does not change anything, Will still does not change his mind. He sticks to his decision to suicide, and he asks Louisa to go with him to Switzerland but Louisa cannot accept that.

5. Conclusion

From the previous discussion, the writer finds out that Will Traynor decision to assisted a suicide is influenced by his characteristic, conflict, and psychological effects. Will clearly feels hopeless with his condition, he also feels guilty as he cannot fullfill his psychological needs. That evidence also approves the use of Minninger theory in this analysis. The writer also found a prove of the use of Shneidman theory which is psychache or drama of mind. Will's drama of mind is about his past live that he cannot forget.

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