

A study of jealousy as reflected on leontes a major character of *the winter's tale* a play by William Shakespeare (a psychological approach)

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CHAPTER I

INTRODUCTION

A. Background of the Study

Art is a human creation which reveals phenomenon of human life which is interpreted through an aesthetic way. Sometimes, art gives pleasure, happiness, and also knowledge for people. Art can be expressed in different ways according to the skill of the creator, such as body languages, sounds, languages and many others, but it is based on aesthetic element. An art revealed by language is called literature. So, the author of literature should be able to use language to express his ideas. Literature, as an art, is a product of human life which relates to creation and expression of the author towards the real life of society. Rees said that "literature is writing which expresses and communicates thoughts, feeling forward life" (1973: 270). It can be said that using literature, we are shown the social condition and problems of certain society, then it usually manifested in literary work. Literary work is an individual work based on the freedom in creation and it is developed by imagination. It is true that literary work is developed by imagination, however, it represents the sharpness of thinking and the

sensitivity feeling of the author to take the phenomenon in the society, then collects and selects them to be analyzed and arranged by her/his own language in written form.

Literary works can be divided into two genres, that is, non-imaginative and imaginative work. Non-imaginative work involves essay, critics, biography, history, memoirs. And imaginative work involves poetry and prose. Prose is divided in many genres namely novel, short story, novelette and drama. Based on the classification, it can be seen that literature is not only based on the imagination, but also there are some literary works created based on the history.

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One of the works of literature is drama. It is a kind of literary works that close to the reflection of human life, because drama is played. According to Reakes, “drama is a work of literature or a composition which delineates life and human activity by means of presenting various actions of characters” (1966: 5). It shows that drama is designed to be acted on the stage. Audiences more understand drama when it is played, rather than only read the script. In other literary works, readers focus on many descriptions and narrations of the writing, but they cannot use their visual aspect in understanding the whole story. In drama, the emotion of the audiences is more built because the structural element of the drama such as theme, characters, plot, setting and so on can be exist directly.

One of the famous authors of drama is William Shakespeare. He was born on George’s Day, 23 April 1564. The eldest son of a Prosperous glove-marker in strafford-upon-avon, he was probably educated at the town’s grammar school. Little is known of his early life, but by 1582, he married Anne Hathaway and had a daughter named Susanna in 1583. Two years later, he got twin son and daughter, Hamnet and Judith. In

1595, he was a shareholder and actor in the Lord Chamberlain's companies (later the King's man). After 1599, he was a householder in the globe theatre building as well. As householder, actor, director, and playwright, he was the most versatile figure of age.

Shakespeare began writing plays around 1590. Like most of his cotemporary works, he barrowed much from novels, older plays, history, mythology and other sources. In era Elizabethan dramatist, he was in; the plays have been divided into three groups, historian, comedies, and tragedies. In the historians, he dealt with the English past, especially *the War of roses*. These plays (*Richard II, Henry IV, Parts II and II, Henry V, Henry VI, parts I, II, and III, Richard III and Henry IV*) show his skills at reducing large masses of historical materials to the demands of the stages. His comedies represent a wide range of style. His comedy of Errors (based on Plautus' *Menaechmi*), *The Taming of the Shrew*, and *The Merry Wives of Windsor* emphasize of acre; *A Midsummer Night's Dream*, *As You Like It* and *Twelfth Night* are romantic comedies; *All's Well that Ends well*, *measure for Measure*, and *Troilus and Cressida* are plays so nearly serious that they are frequently formed dark comedies.

In tragedy, Shakespeare displayed his greatest genius in *Romeo and Juliet*, *Hamlet*, *Julius Caesar*, *Macbeth*, *Othello*, *King Lear*, and *Anthony and Cleopatra*. More problematical are *Titus Androcinus*, with its senecan horrors, and the tragicomedies *Cimbelin*, *The Winter's Tale*, and *Pericles*.

The winter's Tale, however, was not his famous play; it shows how intelligent Shakespeare was in driving his work. The drama took place in two palaces, Sicilia and Bohemia. The play began with a huge public celebration in welcoming the visiting King of Bohemia in Sicilia. The story began when Polixenes, the king of Bohemia, visited

Leontes, who was the king of Sicilia. Polixenes was friend of Leontes, even since they were children. But they were different in their habitual life. Leontes was a king who was accustomed in royalty. Unlike Leontes, Polixenes was a person who lives in simplicity, though he was a king. Polixenes had stayed for nine months in Sicilia. He planned to leave the palace and said this plan to the king. After hearing what Polixenes said, Leontes said to him to still stay in his palace though just for a week or may be for a half. Polixenes refused his request because he was very worry about his country condition since his departure. Leontes, then, said to Harmonie, Queen of Leontes, about his disability to persuade Polixenes. Then, Harmonie told Polixenes how beautiful his husband relationship with him in the past. She told him that her husband did love feelings for that relationship, and asked Polixenes to stay. He agreed to stay longer. Knowing the successful of the Queen in persuading Ploxenes, Leontes revealed that they had an affair. Based on this feeling, he ordered Camillo, one of his Lords, to get Polixenes poison and take away Harmione to prison.

However, in this research, the writer does not explore all of the aspects in the play, but only concentrates on the psychological aspect of Leontes as the major character. Psychology is a science studying behavior and internal feeling of human and animal. According to Ruch and Zimbardo, psychology defines as “the science of the behavior of organisms” (1971:5). By the behavior they mean, first of all, activities or processes that can be observed objectively. So, it can be said that using psychology, we can know and analyze the indications of human’s psychic. We may find psychological indications experienced by people in our social, but also in the fiction, especially in drama. There are many characters that have certain life behavior and attitude in their life. In this case, the

characters, of course, face many kinds of psychic condition. Then, the characters will do some reaction to realize their mind. Characters speak about each other and characters speak about themselves-particularly of course about their central emotions, such as love and hate (Reaske, p 40). Thus, here, psychology takes the important point in studying and analyzing the mind of characters of drama.

According to the drama, the major character, Leontes faced many experiences jealousy. Here, the writer gives some evidences from the drama that implies Leontes' jealousy. For example, after his wife, Harmonie, told him that she succeed in making Polixenes stay; he told her that it was very impossible because he couldn't do it.

Leontes: Why, that was when
Three crabbed months had sown'd themselves to
Death,
Ere I could make thee open thy Hands;
A Chap thy self my love; then didst thou utter
'I am yours for ever.'

(I.ii.17)

Here, Leontes considered that Harmonie had some affairs with his friend, Polixenes. Harmonie could persuade him with her body, that, then they were falling in love each other and made a promise to be lovers.

Leontes:- Too hot, too hot;
To mingle friendship far is mingling Bloods,
I have *Tremor Cordis* on me: my Heart daunces,
But not for Joy; not Joy. This entertainment
May a free put on, derive at Liberty
From heartiness, from Bounty fertile Bosom
And well become the AgentL 't may, I graunt.
But to be paddling Palms, and pinching Fingers,
As now they are, and making practis'd Smiles
As in a looking-glass; and then to sign, as
'twere
The mort o'th'Deer, oh that is Entertainment
My Bossom likes not, nor my Brows.-Mamillius,
Art thou my boy?

(I.ii.17-19)

Based on the above proofs or events that happened in the drama, then, it is appropriate to discuss the jealousy of the major character, Leontes, through the psychological approach of jealousy that emerge in his daily life.

From the explanation above, the writer chooses the title of the thesis as follows: **A Study of Jealousy as Reflected on Leontes, a Major Character of ‘The Winter’s Tale’ a Play by William Shakespeare (A Psychological Approach)**

B. Limitation of the Problem

Not to make the study go too wider, here, the writer limits the focus of the study as follows:

1. The analysis is focused on the psychological aspects related to the Leontes’ Jealousy.
2. The analysis will be centered in the reflection of Leontes’ jealousy.

C. Formulation of the Problem

Based on the background of the study, the writer formulates the problem to be analyzed as follows:

1. What is (are) the cause (s) of Leontes’ Jealousy?
2. How is (are) Leontes’ jealousy reflected?

D. Objectives of the Study

Based on the formulation of the problem above, the objective of the study are determined as follows:

1. To describe the cause(s) of jealousy as experienced by Leontes.
2. To describe the reflection of Leontes’ jealousy

E. Benefits of the Study

There are some benefits that can be taken from this study:

1. The result of the study hopefully can be used by the readers to carry out further study in literature especially in analyzing play, using psychological approach.
2. This study can give a significant contribution on English teaching and learning, especially teaching literature, in this case drama, in English room.

CHAPTER II

THEORETICAL REVIEW

A. Literature and Psychology

1. Literature

Talking about literature, one can't separate it from human. Literature represents a real life of society. It is the expression of what is being watched by people in daily life, what is being contemplated and felt about the interesting aspects of life and essentially is expressed through language. Language used in literature is different from daily language, as stated by Wellek and Warren that "literary language is first of all to be differentiated from the varied uses of language. The language is exploited much more definitely and systematically" (1956: 24). By means of literature, we can get the description of human life with all of its complicated aspects.

The creation of literary works cannot be separated from the author since the fact that it is realization of the author's thought and feeling toward life. Sumardjo says that "*Membaca sastra adalah ikut mengalami pengalaman sastrawannya*" (1984: 8). Thus, it can be concluded that literature is work of art which is to be a medium for the author (artist) to express and communicate their thoughts and feelings toward interesting life of human life by means of language.

In literature, life experiences can be expressed into various forms of literature genre. Drama, as one of literary work, is known as the medium for an author to give her/his messages and expresses them through the characters in the drama. Even though a drama is just the result of the author's imagination, it is often recognized as a reality which really happens in human life. As emphasized by Wellek and Warren, "Truth in literature is the same as truth outside literature, i.e. systematic verifiable knowledge." (1997: 33). Further more, they explain that fiction is an artistic verbal 'imitation of life'. Hence, we may say that a drama presents a documentary picture of life.

Dramatic action is plot. Plot is the arrangement of the events of the play's story. The dramatic action is revealed and expressed by external forms or what Aristotle calls "the forms of action" (Corrigan, 1975: 75). It can be understood that a play's central action consists of events of the plot, the nature of character as they interact, the language used and inanimate but ever present elements of the production which make up the play's environment.

The plot contains the events and structure of play. Therefore, on the story, there is 'a cause of effect' that builds up the story to be understood by the readers. Plot necessarily begins with an exposition of this circumstance which usually includes an introduction and brief characterization of characters. On the second stage, often referred to as the complication, there is a place of development of this initial conflict through constantly increasing complexity and tension until a climax is reached.

The climax (crisis) itself brings the dramatic conflict to a head and marks the highest point of complexity and emotional intensity in the dramatic action. The final is resolution or the complexity. It presents the direct consequences of the decisive climax and brings the dramatic conflict to the logical end.

Character and characterization are the important aspects to develop the nature of drama. Character is the principle source for plot; for incidents can be developed mainly through the speech and behavior of dramatic personages (Brockert, 1965: 25). It encompasses all aspects of the character's life including their intellectual and mental powers, their moral qualities, their feelings and desires, etc. Furthermore, characterization is the means of differentiating one dramatic personage from another.

In another words, characterization is helpful to analyze the character of the play (Brockett: 1965: 29).

Heffner in Brockett states that there are four levels of characterization. The first is physical, including basic fact as sex, size and coloration. The second is social. There are economic statuses, profession of trade, religion, family relationship, and the all factors which place character in its environment. The third is psychological; it reveals habitual responses, attitudes, desires, motivations, likes and dislikes, and the inner working of the mind both emotional and intellectual which leads to action. The last is moral. Though implied in all plays, it is not always shown. It represents clearly in serious plays, particularly in tragedy. Here, moral decisions differentiate persons more clearly. The choice made by the character when he faces a moral crisis shows his selfish; he is a hypocrite or one who always acts according to his beliefs. A moral decision usually causes a character to examine his own motives and values and in the process his true nature is revealed both to himself and to audience (Brockett, 1965: 30). That means character is determined by the coherence of action in which act is part of plot that provides the structure of acts which defines the characters. Therefore, it is important to understand the character and characterization can explain the plot further.

There are inanimate elements of production as the other aspects of forms of act. It includes all elements associated with the production of a play, stage, setting, properties, costume, lighting, sounds, effects and music, also arrangement and movement's actor on the stage. They contribute several functions. Firstly, they give information to audience where, when, and how the action occurs. Secondly, they aid in characterization. They help to establish such social factors such as economic level, the

class and the profession of the characters. They also aid in projecting the psychological aspects of characters through demonstrating tastes, i.e. in clothes worn, the rooms in which the character live and the like.

“The important inanimate elements occur in the play’s performance to establish the play’s level of reality. It also gives moods and atmosphere that given a clue between relative seriousness of the action and by providing the proper environment for tragedy or comedy, fantasy or realism” (Brockett, 1965).

2. Psychology

The word *psychology* is actually derived from two Greek words, *Psyche* (*soul*) and *logos* (*discourse*). Psychology is, thus, literally a study of soul. The term ‘soul’ has different meanings, for some it is an inner flame, for some it is a form of motion and for others it is a function of body processes. Then, it is translated as mind and psychology is then defined as “the study of mind”. This definition as continuously used until the present century. It is eventually replaced by the definition of psychology as “the science of behavior”. As stated by Morgan:

“Why not ‘mind’ or ‘thought’ or ‘feeling’? Why is psychology the study of behavior?” The answer to this question is straight forwards. You can study only what you can observe, and behavior is the only aspects of a person that is observable. We know very well that there are events going on within a person – events that can be called “thought”, “feeling”, or more generally, “mental activities”. We can do and make fairly trustworthy inferences about these events, but we always make them from the way a person behaves. It is what he says, does, and writes that we as scientists can observe and record. Hence, it is only behavior that we can be study.....That is why we say psychology as the study of behavior” (1956: 3)

And today the definition is replaced as the science of behavior. Ruch defines psychology as “behavior science with emphasis on the problem of developing valid generalization about human behavior in group situations” (1971: 13). From the definition, psychology is more concerned with the problems or conflicts of human

being in his life as a member of society. Behavior, here, refers to everything that people do: actions, emotions of ways of communicating, developmental process, and mental process. Davidoff states that psychology is “action, ways of communicating, developmental process, dreaming, fantasizing, wishing, hoping, anticipating and others which are the elements of man’s behavior” (1987: 6)

According to Woodworth and Marquis in Walgito in his book,

“Psychology is defined as the science of the activities of the individual, the word activities is used here in very broad sense. It includes not only motor activities like writing and speaking, but also cognitive (knowledge getting) activities like seeing, hearing, remembering, and thinking, and emotional activities like laughing and crying, feeling or sad” (2002: 8)

From the definition, psychology studies the activities of individuals in their life.

The activities are divided into three activities. First, motorist activity, means all activities done by people in the term of action activities, it can be seen with our visual aspect, e.g. writing, speaking, eating, and so forth. Second, cognitive activities refer to all activities as the process or result of getting knowledge, such as seeing, hearing, thinking, etc. The last is emotional activities; it involves all activities based on our internal feeling like love, sad, anger, frustration, anxiety and so on.

3. Relationship between Literature and Psychology

One of the most compelling aspects of literature is its relationship to human experiences. By literature, we can get the description of human life with all of its complicated aspects. What people think and feel about their lives problems can be expressed and reflected in the works of literature.

In some way, literature and psychology are closely related since both have the same objects, that is, human life. While functionally, literature and psychology are

related because either literature or psychology is utilized to study the psychic conditions of human beings.

Psychology treats the characters in literature just like they are in the real situation, as Wellek and Warren point out that, “characters in play and novel are judged to be psychologically true”. Psychology reveals the problem of human life; it is used to understand all human’s experiences and activities as a dynamic individual.

One of the literary works that is full of psychology can be utilized in four points. As stated by Wellek and Warren below

“By means of ‘literature’, we may mean the psychological study of the writer as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or finally, the effects of literature upon its readers (audience psychology).....Probably only the third belongs, in the strictest sense, to literary study” (1997: 81).

Based on the quotation above, there are four meanings of psychology of literature. The first one is the psychological study on the author (artist) as an individual. It emphasizes on the reflection of the psychological condition of the author through his/her literary works. The second is the study of the creative process, which focuses on the steps of creating the work. The third is the study of the psychological types and laws that can be obtained from the literary works. The fourth is the study on the effect of literature to the readers. Then, the most significant possibility applied in the drama ‘The Winter’s Tale’ is the third, since it deals with the work of the art itself. And according to the problem statements of this analysis, related to the psychological aspects of characters existing in the literary works, the researcher focus on the study of the psychological types and laws present within the literary work.

B. Period of Renaissance

1. Renaissance Era

The term of renaissance according to Lucas is defined as follows:

“... That the Renaissance was an era of striking accomplishment in painting, sculpture, architecture, music, literature, philosophy, science, and technology. It also was an age in the economic foundation in the life of our medieval forefathers, in the basic structure of European society, and in the organization of states. And last but not least; the Renaissance affected the Christian Church, which for generations had presided at the formation of European civilization” (1934: 3).

From the explanation above, it can be concluded that Renaissance is an era of striking accomplishment in many aspects of whole life of European as a result of the changes of life from Middle age to a new era of Humanism. Humanism itself is a concept of human life considering that study of classic literature is better than an obsolete view of theology. Theology is not the basic of human life. Middle age is little more than two centuries preceded European civilization. In the era, all aspects of human life should be based on theology. Theology is the main goal and foundation for people's life. Renaissance changes the European attitudes and way of thinking. Samekto states:

“Renaissance merobah sikap serta mental manusia Eropah Barat. Otoritas gereja yang menguasai hampir segala segi kehidupan manusia, diganti dengan otoritas ilmu pengetahuan. Sifat menerima apa saja yang telah ditentukan oleh gereja serta tradisi diganti dengan semangat untuk mencari-cari sendiri. Maka tampaklah ciri khas orang-orang Renaissance yang bersemangat bebas, individualistis, realistis, berani berusaha, berkeinginan keras untuk menemukan hal-hal baru dan condong kepada sekularisme” (1976: 14).

Renaissance began in Italy in the 14th century and reached its climax about 1500 in the age, as Lucas states, “Italy was more and more assuming cultural

direction of European life and thought ... all Europe came to be what Italy was” (1934:4). Renaissance conception found its way into England later than other European countries such as France and Germany. According to Holzkhnech, “this was because of the insular position of the country and the conservative nature of the English people. Renaissance thinking was brought into England by Englishmen who had studied in Italian universities” (1950: 34). The Cambridge history of English and American Literature named the later Elizabethan and early Stuart period (the beginning of the reign of King James I, Elizabeth’s predecessor) as the height of the English phase of the Renaissance. Lucas states “England’s greatest contribution to Renaissance was to be found in her dramatic literature, which culminated in the work of William Shakespeare.”

2. The Life of Women in the Renaissance Era

Although it is often said that Shakespeare’s plays are universal and not an age but for all time, Holzknect (1950: 63) states that “Shakespeare cannot be thought as an isolated, aloof figure with his ideals, and theories that are magnificently indifferent to those of his contemporaries and the audience for which they catered.” As playwright and a human being, Shakespeare was influenced by the social order, manners, and customs of his age. In order to understand the characterization of women in Shakespeare’s play, therefore, requires understanding about the life of women at Shakespeare’s time.

Humanism affected the life of women in the Renaissance as stated by Thomas that “the Renaissance brought with a new way of thinking. It was thought that men and women could do anything and be anything they wanted to be, that their

capacity for knowledge was boundless.” Renaissance women were encouraged to achieve good education, equal to that of men. Lucas states that

“The society of Renaissance Italy tended to make women the equal of men. Women could be educated in the same manner as men, and they could study in the schools of Vitorino da Feltre and Guarino da Verona, the great masters of the Italian Renaissance. There were some women, who took active parts in public affairs, and they gave evidence of the energy and courage usually expected only of men. These women called the ‘virago’ “(1934; 34)

In renaissance England, as Thomas states, “women had more freedom than they did in subsequent centuries. “ Women were given good education, but unlike in Italy, they could not go to public schools, they could only be educated by tutors at home. In Renaissance England, generally women were excluded from public life, but Queen Elizabeth as a great female leader had shown woman’s capability that equated or even exceeded that of man.

Although the women of the age had more freedom, there were still some restrictions for them. In the age, the position of women was as follows:

a. Family Life

In the Renaissance era, marriage was seen as the desirable state for both men and women. Particularly for women, marriage was the only desirable option they could take because single women were looked upon with suspicion. Thomas states that “single women were often thought to be witched by their neighbors.”

Marriage as the only desirable option for women was also due to the reformation. The reformation began in Germany on October, 31st, 1517, when a university professor at Wittenberg, posted 95 theses inviting debate over the legitimacy of the sale of indulgences by the church. The reformation aimed to

purge the church of medieval abuses and restore practices called Protestantism. In England, reformation occurred as a direct result of King Henry VIII's effort to divorce his first wife, Catherine of Aragon, which causes the formal break of England under the reign of Elizabeth and James I, so in this period, women could not enter the nunnery.

In Elizabethan society, men and women could get married at very early ages. According to Secara, with parental permissions, boys were legal to marry at 14 and girls at 12, though it was not recommended so early. When a couple got married, religious ceremony was not only considered necessary as stated in Holzkecht, "formal engagement or commonly called pre-contract was considered a legally valid husband marriage (1950: 6).

As a wife, a woman was in charge of household, and she had authority over her servants, as Holzkecht states: "The lady of Elizabethan country household was in entire charge of her establishment, supervised the daily work and the baking and the brewing, managed her kitchen and pantry and the linen closet and kept good discipline among her servants" (1950: 56).

However, the wife was still inferior to her husband. Although she had authority over her household, she used it to serve husband. In the words of Dolan, she "borrows her authority from her husband" (1989: 20). Dolan explains this in sun and moon analogy:

"The moon analogy is particularly useful in describing how a wife can be both authorities and subordinate. Since she borrows her authority for her husband, her command bolsters rather than undermines his "taking all her light (as the Moon, it is said from the Sunne, so she) from her husband for government and authority, as his lieutenant under him." The image of the wife as moon

reflecting the light of her husband as sun also figures in the very popular image of wife as mirror reflecting her husband's wishes."

In this analogy, it can be seen that the wife has no real control over the husband; she only reflects her husband's wishes, not her own wishes. Dolann states, "Such images, like the sun-moon analogy, make the husband the focal subject and authority" (1989: 207). The wife should always be inferior to her husband, as Barthwaite in Dolan states, "so the wife in her husband absence shines in the family, like the faire moone among the lesser stares, but when he comes in, it will be her modestee to contract, and withdraw herself" (1989:207).

The role of women in the family still remained the same for many years after the Elizabethan ended. A popular work written by John Dod and Robert Cleaver in *A Godly Forme of Household Government*, still emphasize a wife's duty is to serve her husband. As stated in Dolan "they acknowledge love as means of insuring loyalty and thus cheap, life-long domestic service" (1989: 206).

b. Education

In the Elizabethan era, women at the higher strata of the society could receive the same education as men did. They were taught the same lessons as men, such as classics, Mathematic and other academic subject of the day. However, the system education of the time served to keep women's place at home. Women could only be educated at home by tutors; they were not allowed to go to public schools.

The role of women's education of the age showed the stereotyping of women as the source of temptation. The women were not allowed to enter the universities due to the prejudice addressed toward them. In the Renaissance, women were viewed as the temptress. This was based on the story of fall of man in

the Bible, in which Eve became the cause of Adam's fall. Thomas states that "Queen Elizabeth even banned women from university premises as she felt they were distracting men from their study.

c. Working

Since it was assumed that a women's proper place was at home, there was no chance available for women to work, except for domestic services. According to Thomas, "women could not enter the professions i.e. Law, medicine or politics, but they could work in domestics service as cooks, maids, etc.

Women were also allowed to write works of literature, although only few of the works were often underestimated by men, as Traviskey in Milles "a major deterrent to literary publication of English women was the negative attitude taken by the men arbiters of the time regarding works by women and subjects outside of the spheres of religion and domesticity, which were considered the province of women."

This was why the works of women were often neglected in the English Renaissance. Virginia Woolf, the writer of *A Room of One's Own*, as quoted by Miller states that, "any women born with a gift of poetry in the sixteenth century would never have been able to realize that gift as did Shakespeare, or one might say, a Sidney" (1989: 121).

This first published work by an English woman was *The Countesse of Mountgomeries Urama*, written by Lady Mary Worth in 1621. Because of this work, Worth was attacked by some King James's male courtiers, and it was withdrawn from the sale only six months after its publication as mentioned by

Miller, her primacy attacker, Lord Denny. Address her as “hermaphrodite in show, indeed a monster” and advise her to “leave idle books alone/for wiser and worthier women have written none.”

C. The Nature of Jealousy

1. The Definition of Jealousy

Literally, jealousy is defined as feeling or showing fear or ill will because of possible or actual loss of rights or love. Another definition states that jealousy is an emotion experienced by one who perceives that another person is giving something that she/he wants to (typically attention, love or affection) to third person. Emotion here refers to what we say and do which we would not normally say and do. Munn defines that emotion “may impel us to say and do things which we do not normally say and do” (1961: 190). Then, we may define that jealousy is expression of emotions experienced by someone who is anxious of his/her love or affection and expression so that it may cause some abnormal expression to realize the feeling.

Jealousy creates irrational thinking that sometimes makes a person do something destructive as states by Rothenberg that

“Jealousy is an emotional attitude toward another person (or persons) who is seen as usurping possessions or privileges felt to be properly one’s own. It derives from a sense of personal insecurity and it characterized by feeling of anger, depression and self pity. In its most familiar form it is based on anxiety at the prospect of losing to another the love some person important in one’s life” (1990: 860).

Jealousy appears in person at all stages of development. An infant of 8 to 12 months may express violent rage, when, for example, a toy is taken from him and given to another child. A slightly older child may experience jealousy when he feels

that his parents' love is being transferred to a younger brother or sister. A teenager may feel fearful or angry when his sweet heart seems to express affection for a rival. A new father will frequently experience intense jealousy if he cannot adjust to the necessity sharing his wife's time and love with their infant son or daughter.

Jealousy within a sexual relationship has clear advantages in evolutionary terms, behavior that ensures the absolute sole possession of a partner allows a propagation of one's own genes at the expense of those of a true rival (Daly et al, 1982). However, when the belief in rivalry is mistaken, much time and effort may be wasted in attempting to eliminate a false threat

Jealousy is also defined as a reaction to a perceived threat - real or imagined - to a valued relationship or to its quality in marital problems; jealousy is a problem in one third of all couples coming for mental therapy. Jealousy lies somewhere in the gray area between sanity and madness. Some jealousy reactions are so natural that a person who doesn't show them seems in same way "not normal". Others seem so excessive that one doesn't need to be an expert to know that they are pathological. Then, jealousy can be divided in two terms, as follows:

a. Normal Jealousy

Normal jealousy is expression of jealousy experienced by someone where there is clear evidence. Here, people, becoming jealous only in response to firm evidence, are prepared to modify their beliefs and reactions as new information become available and perceive a single rival. Normal jealousy has its basis in a real threat to the relationship.

b. Morbid jealousy

It is also called delusional jealousy. Cob in Kingham and Gordon states that jealousy describes a range of irrational thoughts and emotions, together with associated unacceptable or extreme behavior, in which the dominant theme is a preoccupation with partner's sexual unfaithfulness based on unfounded evidence. It is noteworthy that individuals may suffer from morbid jealousy even when their partner is being unfaithful, provided that the evidence that they cite for unfaithfulness is incorrect and the response to such evidence on the part of the accuser is excessive or irrational.

Based on the terms of jealousy above, then, Leontes, the character going to be analyzed suffers morbid jealousy. Then, it is appropriate to discuss more concerns about morbid jealousy.

In morbid jealousy, individuals interpret conclusive evidence of infidelity from irrelevant occurrences, refuse to change their beliefs even in the face of conflicting information, and tend to accuse the partner of infidelity with many others. In popular usage, morbid jealousy has been duped "the Othello syndrome" with reference to the irrational jealousy of Shakespeare's Othello. Morbid jealousy should be considered to be a descriptive term for the resort of a number of psychopathologies within separate psychiatric diagnoses.

Later, they describe that in a sample of 20 cases of delusional jealousy studied in California, found that the average age at onset of psychosis was 28 years and that delusional jealousy began an average of 10 years later. The oldest patient was 77 years of age of the individuals, 19 were male. Eighty per cent of the sample

were married and living with their spouses. So, it can be concluded that individuals who suffer morbid jealousy are mostly male married.

Mullen in Kingham and Gordon considered morbid jealousy to be associated with four features: first, that an underlying mental disorder emerges before or with the jealousy, second, that the features of underlying disorder coexist with the jealousy; third, that the course of morbid jealousy closely relates to that of underlying disorder; and fourth, that the jealousy has no basis in reality. However, it can also be argued that delusions of infidelity can still be pathological, even where a partner is unfaithful, because there is no logical evidence being adduced for the beliefs.

Later, Freud considers that delusional jealousy represented projected latent homosexuality, in terms of 'I do love him for she loves him'. Klein highlighted the rivalry between son (the jealous individual) and father (the supposed rival) in the Oedipus Complex suggested that the role of competitiveness is significant along with projective mechanisms and identifications with the rival. Attachment theory has been advanced to explain male jealousy, anger and assaults against the female partner within intimate relationships. Insecurely attached individuals, especially those of the fearful and preoccupied type, may be at increase risk of becoming anxious about their partner's attachment to them. Insecure attachment style correlates strongly with borderline personality organization.

2. The Cause of Jealousy

According to Kingham and Gordon, jealousy is aroused by individuals because of some factors, as follows:

a. Cognitive Factors

Enoch and Trethowan in Kingham and Gordon viewed a sense of inadequacy, oversensitivity and insecurity to be major predisposing factors in the development of morbid jealousy. In their cognitive formulation, they propose that people with these characteristics tend to make systematic distortions and errors in their perceptions and interpretation of events and information, so that a precipitating event gives rise to faulty assumptions and provokes morbid jealousy.

These ideas resemble those described by attachment theory, especially in the context of borderline paranoid personality. Docherty and Ellis document three morbidly jealous men, each of whom, during adolescence, saw his mother engaged in extramarital sexual activity.

b. Sexual Dysfunction Factor

It has also then been suggested that morbid jealousy may arise in response to reduced sexual function. According to Lahey, sexual dysfunction is

“disturbances in any phase of the sexual response cycle. Different dysfunction may have several different potential causes, both physical and psychological in origin. The most common physical causes of sexual dysfunction are drug or alcohol abuse, side effects of some medications and some forms of illness” (2004: 446)

Since sex is to be very important in marriage, when one of the partner suffers sexual dysfunction, he/she will be very disappointed and feel that her/his partner will leave him/her to find the other to satisfy his/her sexual needs.

Then, Kingham and Gordon draw attention to the elderly man whose waning sexual powers are insufficient to satisfy a younger wife. Sexual dysfunction is one of the causes of morbid jealousy, but whether this is considered

to be primary or secondary is unclear. Real or imaginary hypophallism may give rise to feelings of inferiority and lead to the development of morbid jealousy.

c. Marital and Social Factor

In cultures in which partners are treated as possessions, jealousy is often considered to be a normal part of sexual relationships and it may therefore be seen as an understandable (although undesirable) explanation for marital tension. Gender-role behavior in which the male partners are dominant and the female submissive, in which there is a sense of sexual ownership, is generally tolerated. In highly conservative cultures, any evidence of autonomous or independent activity by a partner may be interpreted as evidence of infidelity and punished. Jealousy in this context may be used to justify violence towards a partner who is perceived as unfaithful.

Related to Marital and social factors, since the drama was in Renaissance era as has been discussed before, then, it is appropriate to relate the factors with the life of women in Renaissance Era to analyze the drama.

3. The Reflection of Jealousy

Since jealousy is in the term of psychopathology, individual that suffers jealousy will do some reaction to realize their feeling. Morbid jealousy is to be associated with underlying mental disorder. It is on the basic of psychopathological. Related to jealousy and mental disorder, Westen, then, classifies them as follows:

a. Mood Disorder

Mood disorder is characterized by disturbances in emotion and mood. In mood cases, the mood disturbance is negative, marked persistent or severe feelings

of sadness and hopeless, but mood disturbance can also be dangerously positive, as in manic states. Individuals who are manic feel excessively happy or euphoric and believe they can do anything. As consequences, they may undertake unrealistic venture such as starting a new business on a grandiose scale (Westen, 1996: 598).

Depression is also called occasional blue period. It is in term of negative mood disorder. It is a common response as loss of a job, ending of a relationship, or death of a loved one. In a depressive disorder, however, the sadness may emerge without a clear precipitant, continue long after one would reasonably expect and include intense feelings of worthless (or even delusions) (Weten, 1996: 598).

Depressed people usually interpret events unfavorably, do not like them selves, and regard the future pessimistically as states by Westen that “when they suffer from depression, they typically focus on their inner sense of hopeless and low self-esteem” (1996: 604).

Types of mood disorder

1) Major depressive disorder

The most severe form of depression is major depressive disorder, characterized by depressed mood and loss of interest in pleasurable activities. It also includes disturbances in appetite, sleep, energy level and concentration. People in major depressive episode may be so fatigued that they sleep day and night or cannot go to work or do household chores because of intense sadness and lethargy. They often feel worthless, excessive guilt and are preoccupied with thoughts of suicide. Research suggests that major depression is a progressive disorder, with episodes

gradually increasing to severity. Roughly, 75 percent of individuals who experience a major depressive episode will have a recurrence within five years (Westen, 1996: 598).

2) Dysthymia

A less severe type of depression is dysthymia. Dysthymia refers to a chronic low-low depression of more than two years duration, with intervals of normal moods that never last more than a few weeks or months. Dysthymia includes symptoms found in major depression (such as disturbances of sleep, energy, and self-esteem) but they are not debilitating (Westen, 1996:598).

Dysthymia looks like same with major depressive disorder. The difference is that in major depressive disorder the disturbance is in high level. It is an excessive depression. The symptoms can be diminished but they will be recurrence within five years. Besides, dysthymia is less depression. Although the characteristic is same with major depressive disorder, in dysthymia, the symptoms are not debilitating. It seems tend to be normal.

3) Bipolar Disorder

It is also called manic or maniac episode and in term of positive mood disorder. It is characterized by a period of abnormally elevated or expansive mood. During manic, a person usually has an inflated sense of self that reaches grandiose proportions. During a manic episode people generally require less sleep, experience their thoughts as racing and feel a

constant need to talk. Bipolar is relatively uncommon, with a lifetime risk in the general population of less than 1 percent. The disorder appears to occur more frequently in the upper social classes (Westen, 1996: 599).

Individuals who are manic feel that they can do anything. They have excessively confidence in making all considerations and in doing everything.

4) Suicide

Often the most dangerous period for depressed people occurs when they are beginning to come out their depression, for the lethargy or emotional paralysis has begun to subside but the suicidal impulses have not yet diminished. Women attempt suicide more than men, but men complete suicide may also arise because of anxiety disorder and also personality disorder (Westen, 1996: 599).

In this case, people feel that they are in great depression that cannot be helped. Then, they choose to get an escape from their depression by suicide. They believe that suicide is the best choice.

b. Anxiety Disorder

Anxiety, like sadness, is a normal feeling. Anxiety is normally useful as an internal alarm bell that warns of potential danger, but in anxiety disorder, the individuals are subject to false alarms that may be intense, frequent, or even continuous. These false alarms may lead to dysfunctional avoidance behavior, as when a person refuses to leave the house for fear of a panic attack.

Anxiety disorders are the most frequently occurring category of mental disorders in the general population. Anxiety disorders are characterized by persistent anxiety at a moderate but disturbing level and excessive and unrealistic worry about life circumstances. Although individuals with generalized anxiety disorders often have phobias, their anxiety is less circumscribed and less to specific triggers (Westen, 1996: 606).

Types of anxiety disorders are:

1) Panic Disorder

Panic disorders are characterized by attack of intense fear and feeling of doom or terror not justified by the situation. The attack typically includes physiological symptoms such as shortness of breath, dizziness, heart palpitations, trembling and chest pain. Psychological symptoms include fear of dying or going crazy (Westen, 1996: 606).

2) Agoraphobia

It is a fear of being in places or situations from which escape might be difficult, such as crowded grocery stores or elevators. Agoraphobia can be extremely debilitating. An agoraphobic may not leave the house because of intense fears of being outside alone, being in a crowd, being on a bridge, or traveling in a train, car, or bus. Agoraphobic is often instigated by a fear of having a panic attack and may intimately lead people to avoid leaving home because they fear having a panic attack in a public place (Westen, 1996: 606).

3) Obsessive-Compulsive Disorders.

An obsessive-compulsive disorder is marked by recurrent obsessions and compulsions that cause severe distress and significantly interfere with an individual's life. Obsessions are persistent thought or ideas, such as the notion that a terrible accident is about to occur to a loved one or mental acts performed in response to an obsession in a stereotyped fashion, often as a magical way of warding off the obsessive thoughts such as washing every part of the body over and over in the shower in a prescribed order. People with obsessive-compulsive disorder experience their compulsions as irresistible acts that must be performed even though they generally recognize them as irrational.

Common compulsion includes counting, hand-washing, and touching, while common obsessions are repetitive thoughts of contamination, violence, or doubt. Typically, obsessive-compulsive people experience intense anxiety or even panic if they are prevented from performing their rituals (Westen, 1996: 606).

4) Post-Traumatic Stress Disorder

It is marked by flashback and recurrent thoughts of a psychologically distressing, even outside the range of usual human experience. The traumatic event is of horrific proportions, such as seeing someone murdered, surviving torture, or imprisonment in a concentration camp, being raped, or losing one's home in an earthquake or some other natural disaster (Westen, 1996: 607).

Post-traumatic stress disorder has a number of symptoms: nightmare, flashback, deliberate efforts to avoid thoughts or feeling about the traumatic event, diminished responsiveness to the external world, and psychological

numbness. Other symptoms that may occur are hyper vigilance (constant scanning of the environment), an exaggerated startle response (such as screaming when tapped on the shoulder) and automatic activation when exposed to stimuli associated with the traumatic event.

c. Dissociative Disorders

A class of disorder akin to post-traumatic stress disorder and usually created by exposures to situations evoking intense anxiety is dissociative disorders. Dissociative disorders are characterized by disruptions in consciousness, memory, sense of identity, or perception. People with dissociative disorder may have significant periods of amnesia, may find herself in a new city with no recollection of her old life, or may feel as if she is separated from her emotions and experience, as if her mind and body are in two different places. The primary feature is dissociation, a disturbance in which significant aspects of experience are kept separate and distinct (that is, dis-associated) in memory and consciousness. Dissociative is usually a response to over-whelming psychic pain, or when victims of severe physical abuse or rape mentally separate themselves from the situation by experiencing themselves and their feelings outside their bodies.

The most severe dissociative disorders are dissociative identity disorder. Otherwise known as multiple personality disorder, in which at least two separate and distinct personalities exist within the same person. People with multiple personalities are frequently unaware that they have these alter-selves (Westen, 1996: 610-611).

d. Personality Disorders

Personality disorders are characterized by enduring maladaptive ways of thinking, feeling, and behaving which are basic to the person's personality and lead to chronic disturbances in interpersonal and occupational functioning (Westen, 1996: 611).

1) Borderline Personality Disorder

It is marked by extremely unstable interpersonal relationship, dramatic mood swings, an unstable sense of identity, intense fears of separation and abandonment, manipulateness, and impulsive behavior. It is also characterized by self-mutilating behavior, such as wrist-slashing, carving words on the arms, or burning the skin with cigarettes.

Although people with borderline personality disorder may seem superficially normal, in intimate relationship the volatility and insecurity of their attachments become clear. In part, this reflects the ways they form mental representations of people and relationship. Their representations are often simplistic one sided, and influenced by their moods and needs. Borderline people are particularly noted for "splitting" their representations, so that at only moment a given person may be seen as totally good or totally bad. The tendency to split makes maintaining relationships extremely difficult (Westen, 1996: 612).

2) Antisocial Personality Disorder

Antisocial personality disorder is marked by irresponsible and socially disruptive behavior in a variety of areas. Symptoms include stealing, destroying property, lack of empathy, and lack of remorse of misdeeds. Also characterized

of these individuals is an inability to maintain jobs because of unexplained absences and harassment of co-workers, lying, stealing vandalism, impulsivity, and recklessness. People with antisocial personality disorder can be exceedingly charming, leading those who have been fooled by them to see them ultimately as con artists. It is also characterized by feeling of boredom and worthless (Westen, .1996: 613)

CHAPTER III

RESEARCH METHODOLOGY

A. Subject of the Study

In this study, the writer takes literature as the subject of research. Semi points out that literary research is “*usaha pencarian data dan pemberian maknaan dengan hati-hati dan kritis secara terus menerus terhadap masalah sastra*’ (1993: 18). Here, literary research is viewed as an effort to seek knowledge and to interpret critically and continuously on literary phenomena. Literary research is not merely reading for

comprehension or the study of the work itself but also a study of human being in their aspects that include the extrinsically approach of literary study, besides the intrinsical ones such as structural and semiotic approach.

Literature is enormously broad and has several genres. Therefore, the writer needs to take just one of literary work as a subject of this study. The work to be analyzed is “The Winter’s Tale,” a play by William Shakespeare. After reading the drama for several times, she, then, chooses to use an approach in the literary study to make the study not go wider. In this case, she uses psychological approach. Furthermore, by means of jealousy, she is going to analyze and interpret the major character of the drama, that is, Leontes.

B. Type of the Study

Literary research belongs to qualitative research, so the data in this research are qualitative which are represented by de³⁶ _ hem in words or sentences (verbal data). Hence, researcher may infer that the research is a descriptive qualitative research as stated by Nawawi, “*metode deskriptif dapat diartikan sebagai prosedur pemecahan subjek/objek penelitian (seseorang, lembaga masyarakat dan lain-lain) pada saat sekarang berdasarkan fakta-fakta yang tan³⁴ tau sebagaimana adanya*” (1995: 63).

The descriptive method does not emphasize only on the fact finding, which is then followed by the analysis of the object, but also continued by interpreting and comparing it to certain standard of criteria. It is said by Nawawi, “*Di samping itu, suatu survey pada dasarnya tidak sekedar bertujuan memaparkan data tentang objeknya, akan*

tetapi juga bermaksud menginterpretasikannya dan membandingkannya dengan ukuran standard tertentu yang sudah ditetapkan” (1995: 64-65).

In this thesis, the standard criteria deals with jealousy, so the type of the literary study is descriptive-qualitative study method based on psychological approach.

C. Source of the Data

Arikunto defines data resource as subject where data are obtained (1998: 14) There are two kinds of sources in collecting the data which are needed in analyzing the drama, they are:

1. Primary data

The primary data are the data where the information directly related to the study is taken. It is taken from the drama which is going to be analyzed. The data are obtained from dialogues. The dialogues, here, refer to the dialogues between the main character and the other characters.

2. Secondary data

It is additional information which supports the previous source of data. Data are obtained from any information which supports the research, such as journals, books, articles that are related to the study.

D. Sample and Sampling

1. Sample

Sample is a part of the whole population taken from the object of the study. Literary study is focused on a single case, then, the sample is limited to the major

character with all of her/his behaviors reflected in her/his dialogues in certain events.

Thus, the writer on this research takes the character, Leontes, as a major character of the drama “The Winter’s Tale” as the sample in this research, because he faces many conditions of jealousy that are going to be analyzed.

2. Sampling

Sampling is the way of taking sample. In literary study, sample of the research relates to the theory and it doesn’t represent the population, because sampling, here, doesn’t use random sampling. Sampling used here is purposive sampling. Purposive sampling is sampling that should be appropriate to the objective of the research, as stated by Nawawi:

“Dalam teknik ini pengambilan sampel disesuaikan dengan penelitian. Ukuran sampel tidak dipersoalkan sebagaimana dalam Accidental Sampling. Perbedaannya terletak pada pembatasan sampel dengan hanya mengambil unit sampel yang sesuai dengan tujuan penelitian. Dengan kata lain unit sampel yang dihubungi disesuaikan dengan kriteria-kriteria tertentu yang ditetapkan berdasarkan tujuan penelitian ” (1995: 157).

Based on the explanation, then, it can be concluded that using purposive sampling means that sample is chosen based on certain considerations, whereas the considerations taken are based on the aims of the research. The considerations are as follows:

1. The cause of Leontes’ jealousy.
2. The reflection of Leontes’ jealousy.

E. Instrument

Instrument is a means of the research used to collect the data. In literary study, the instrument is the researcher herself as said by Siswantoro, “*posisi sebagai instrumen*

tidak dapat dihindari, sebab kegiatan pengumpulan data tidak bisa dilakukan lewat perantara atau sarana lain. Ia berhubungan langsung dengan teks sebagai sumber data.

”

F. Technique of Collecting Data

Literary research is in the term of library research. It means that the researcher in her research should read as much as possible theories, articles, journals, and so forth related to the study. The forms of primary data are dialogues. To collect the primary data, the writer uses some criteria from the phenomena of jealousy. Then, the writer does some activities to take the primary data as stated by Siswantoro that in this activity there are some steps to collect the data as follows:

1. Intensive reading

In this step, the writer intensively and repeatedly reads the script of the play until it is understood completely. Because the language of the play is pretty difficult to be easily understood with merely relying on the script, the writer also tries to find and read other secondary data such as notes, commentary and essays on *The Winter's Tale* until the play is really understood.

2. Identification

After the play is thoroughly understood, it is read once more accompanied with identification step. The copy of the play's script is marked using, for example, a highlighter indicating the parts of the script that are likely to be used as the data. These marked parts can be a conversation or soliloquy determined by the problem formulation i.e. dealing with the psychological phenomenon in the

sample of the study which is guided by the underlying theory (theoretical approach).

3. Hand Writing

The marked parts of the scripts as the result of identification are then written down in a card and given a certain code as the data to be analyzed.

4. Giving Description

The cards that have been encoded are given a sufficient description based on the writer's interpretation guided by the theories.

5. Verification

In this step, the data resulted is verified by referring to the resources book if available or copied material.

G. Technique of Data Analysis

In conducting the process of analyzing data, the writer uses interactive model as proposed by Miles and Huberman. This model of analysis consists of four activities, i.e. data collection, data reduction, data display, and data conclusion.

1. Data Collection

This activity includes five steps that have been explained earlier.

2. Data Reduction

Data reduction is the process of selecting, focusing, simplifying, abstracting, and transforming data. This data reduction is also known as transforming process. It is a continuous process which takes place throughout the conducting of field observation or research until the final report of research is completed (Miles and

Huberman, 1992: 16). Data reduction is sort of analysis used to sharpen, classify, direct, get rid off, and organize data until the final conclusion can be achieved and verified. It is a continual process which always follows the data collection. It will run until the end of research as the data collection runs. In this stage, the writer selects, focuses, and simplifies the most relevant data with the topic of the study to be used in the analysis.

3. Data Display

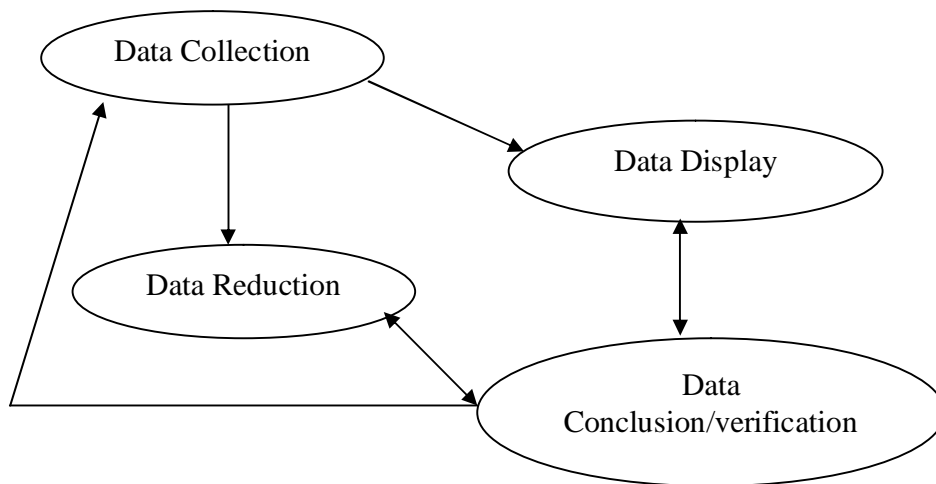
Data display is a well organized set of information which has been classified and organized based on the previous activity which leads to conclusion (Miles and Huberman, 1992: 17). Data are presented in the written-up text or narrative text and figure including matrix, chart, and check list based on the data collection and certain criteria. In this activity, the writer writes and presents the data available with adding interpretations and explanations based on the theoretical approach.

4. Data Conclusion or Verification

Data conclusion or verification is the activity of checking and rechecking the relationship between the collected data and the theory to examine their coherence in order to get the validity. In this activity, the writer checks and rechecks the data displayed with the determined criteria to make the conclusion. At first, the conclusion is still vague and half-formed then becomes more explicit and grounded. This activity of drawing conclusion is still accompanied by the process of data collection and the final conclusion is still accompanied by the process of data collection and the final conclusion may not appear until data collection is completely over.

Verification or confirmation of the conclusion is needed to support and to justify the data which have been collected using established criteria into validity. In this case, validation resources are from the theory of aspect of morbid jealousy by Kingham and Gordon, theory of Psychopathology by Westen and also supported by some other psychologists.

To understand more clearly about the interactive model of analysis, the writer would like to present the scheme of the model that can be seen below.



CHAPTER IV

ANALYSIS DATA

A. Analysis Data

In this section, the writer describes the analysis on jealousy as faced by Leontes, the major character of the play. The analysis is based on the data that have been gathered in the data collection on the criteria underlined by the theories presented earlier. It is also guided by the problem formulation stated previously to reach out the conclusion. Therefore, the analysis is firstly focused on the cause of Leontes' jealousy as in every psychological phenomena the cause always gets involved. The next problem is about the reflection of Leontes' jealousy.

1. The Cause of Leontes' Jealousy

As it has been discussed earlier, jealousy is an expression of emotions experienced by someone who is anxious of his/her love or affection and expression so that it may cause some abnormal expression to realize the feeling and it is divided in two terms, that is, normal jealousy and morbid jealousy. The last is faced by Leontes. Then, the cause of jealousy consists of three drives; those are cognitive factor, sexual dysfunction factor, and social and marital factor.

a. Cognitive Factor

Cognitive factor underlines a sense of inadequacy, oversensitivity, and insecurity. People tend to make systematic distortions and errors in their

perceptions and interpretation of events and information, so that a precipitating event gives rise to faulty assumptions and provokes jealousy.

In the first act, it is revealed that Polixenes, the King of Bohemia and friend of Leontes, is visiting the Kingdom of Sicilia whose Leontes have, and is enjoying catching up with his old friend, Leontes. However, after nine months, Polixenes yearns to return to his own kingdom and see his son. Leontes desperately attempts to get Polixenes to stay longer, but it is unsuccessful. Then, Leontes decides to send his wife, Hermione, to try to convince Polixenes. Hermione agrees and with three short speeches, it is success. Leontes is confused as to how Hermione convinces Polixenes so easily as expressed in his speech:

Leontes : Is he woon yet?

Hermione : He'll stay, my Lord.

Leontes: At my Request he would not:

Hermione, my Dearest, thou never spok'st
To better Purpose

(I.ii.85-88)

Here, Leontes asks Hermione whether she can persuade Polixenes to stay longer in Sicilia. Hermione says that Polixenes will stay for several days. Knowing the success of Hermione in persuading Polixenes to stay, Leontes is confused why she can make him stay, while in his request, Polixenes refuses him, though he is his friend. It makes Leontes suspect that they have an affair because Hermione never speaks to Polixenes before.

Leontes, then, decides that Hermione is displaying so many ardors to allow a friendship to become too close-knit involving the erotic passions.

- Too hot, too hot:

To mingle Friendship far is mingling Blood.
 I have *Tremor Cordis* on me: my Heart daunces,
 But not for Joy: not Joy. This Entertainment
 May a free Face put on, derive a Liberty
 From Heartiness, from Bounty, fertile Bosom;
 And well become the Agent: 't may. I graunt.
 But to be paddling Plams, and pinching Fingers,
 And now they are, and making practis'd Smiles
 As in a Looking-glass, and then to sigh, as
 'twere
 The Morth o'th'beer; oh, that is Entertainment
 My Bosom Like not, nor my Brows – Mamilius,
 Art thou my Boy?

(I.ii. 107 – 118)

Leontes endures that Hermione and Polixenes display an innocent-looking countenance by the name of friendship to him to get the freedom in making affair. They regard as if he has died by doing the act of affair in his eyes. They regard by doing those scandal in his court, Leontes will never know because Polixenes is his close-friend. It must be very impossible to make some affairs with his wife. While, in fact, they do it.

To realize his suspicion, Leontes, then, tells Mamillius, his Prince, that he is very like him in everything as everyone said in the court.

Thou want'st a rough Pash, and the Shoots
 that I have
 To be full, like me, yet they say we are
 Almost as Like as Eggs. Women say so,
 That will say anything. But were they false
 AS o'er – dy'd Blacks, as Wind, as Waters; false
 As dice are to be wish'd, by one that fixes
 No Borne 'twixt his and mine; were it true
 To say this Boy were like me – Come, sir Page,
 Look on me with your Welkin Eye: Villain, Most dear'st, my Collop. Can
 thy Dam, may't be
 Affection? thy Intention Stabs the Centre
 Thou dost make possible things not so held,
 Communicat'st with Dreams (how can this be?),
 With what's Unreal. Thou coactive art,

And follow'st nothing. Then'tis very credent,
Thou mayst co-join with something, and thou dost.
(And that beyond Commission), and I find it
(and that to the infection of my Brains,
And hard'nig of my Brows)

(I.ii.126-144)

Leontes tells Mamillius that he is his piece of meat as it can be seen that he is to be full, like him in everything as many people said. Leontes expresses his hope on Mamillius that he will always give much affection as he does for him. Leontes' love for him will never end. Here, Leontes hopes that Mamillius will never stab him as her mother do with Polixenes. Leontes thinks, because of the scandal, he has no fellow anymore. He tells Polixenes that he requires co-agent to act, and has no fellow (equal and partner). Therefore, it is credible that he would seek collaboration, and he does so, and in a way that exceeds allowable bounds; and Leontes discover it, with the result that Leontes now has a diseased brain and a horn-hardened forehead to see the infidelity of his wife.

Later, with a sorrowful heart, Leontes mourns if he dies the sounds of infidelity, his wife will attract him in his grave. Now, he has been fishing the sadness by seeing his wife and friend act as if they are a couple without being aware that Leontes is still alive. Further, this will make Leontes passes away quickly.

To your own Bents dispose you; you'll be found,
Be you beneath the sky – I am angling now,
Though you perceive me not how I give Line.
Go to, go to
-How she holds up the Nes, the Bill, to him?
And arms her with the Boldness of a Wife
To her allowing Husband. Gone already,
Onch-thick. Knee-deep:o'er Head and Ears a Fork'd one.
-Go play, Boy, play. Thy Mother plays, and I

Play too; but so disgrac'd a Part, Whose Issue
 Will hiss me to my Grave. Contempt and Clamour
 Will be my Knell. So play, Boy, play. There
 Have been.
 Or I m much deceived, cuckolds are now
 And many a Man there is (event at this Present,
 Now While I speak this) hold this Wife by th'
 Arm
 That little thinks She has been sluic'd in's
 Absence
 And his Pond fish'd by his next Neighbour. by
 Sir Smile, his Neighbour. Nay, there's comfort
 In't
 While other Men have Gates, and those Gates
 Open'd,
 As mine. Against their Will. Should old despair
 That have revolted Wives, the tenth of Mankind
 Would hang themselves. Psychic for't, there's
 None;
 It is a bawdy planer, that will strike
 Where 'tis predominant; and 'tis powerful;
 Think it;
 From East, West, North, and South, be it
 Concluded,
 No Barricado for a Belly. Know't,
 It Will let in and out the Enemy,
 With Bag and Baggage; Many thousand on's
 Hour the Disease, and feel't not. How now,
 Boy?

(I.ii.177 – 204)

Leontes asks Mamillius in his imagery to play his heart as his mother, Hermione, has been disloyal in their marriage by making affair with Polixenes. Then, that kind of issue will spread in his Kingdom and will hiss him to his grave. The loud as scornful laughter will toll his death because of that case. He feels that he is much deceived and will be a cuckold though right now he is, because of his eyes, he sees his friend, Polixenes is pretending to be a man's best friend while charming his wife to bed. He is betrayed by his dearest wife and friend. Leontes

sorrows of his weak that there is no barricade to protect his wife from those betrayal and he just lets in and out the enemy who takes his wife from his boldness.

Next, Leontes tells Camillo, one of his loyal Lords, about the dishonest of his Queen, Hermione. He tells Camillo that Hermione and Polixenes have made an affair in his own court. Knowing the accusation of his King to his Queen, Camillo tells Leontes that the Queen is still in loyalty to her husband. What Hermione has done in persuading Polixenes is just to satisfy his willingness to make Polixenes stay here longer. To make Camillo believe Leontes' mind, then, Leontes says:

Ha' you not seen, Camillo?
(But that's Past Doubt,; you have, or your Eye- glass
is thicker than Cuckold's Horn), or heard?
(For to a Vision so apparent, Rumour
Cannot be mute), or thought? (for Cogotation
Resides not in that man that does not think).
My Wife is sliperry? If thought will Confess,
Or else be impudently negative,
To have nor Eyes, nor Ears, nor Though, then say
My Wife's a Holly-horse, deserves a Home
A rank as any Flax-Wench, that puts to
Before her Troth plight: Say't and Justify't.
(I.ii. 264-275)

Leontes makes Camillo sure by saying those, that the disloyalty of his wife and friend has been a public rumor in the court. Everyone has known that gossip. He tells Camillo that it is not so good by regarding Hermione as a holly wife because, in fact, she has attitude as vile as a wanton who gives her body to men before she is contracted to marry.

Camillo still makes Leontes aware that it is just a gossip. It is not the true one. Leontes should trust his honest wife and friend. However, Leontes is still in his belief that they have betrayed him.

Is Whispering nothing?
Is leaning Cheek to Cheek? Is meeting Noses?
Kissing With in-side Lip? Stopping the Cariere
Of Laughter With a Sigh (a Note infallible
Of breaking Honesty)? horsing Foot and Foot?
Skulking in Corners? Wishing Clocks more Swift?
Hours, Minutes? Noon, Mid-night? And all Eyes
Blind With the Pin and Web theirs; theirs
Onely
That Would unseen be wicked? Is this nothing?
Why then the World, and all that's in't, is
Nothing.
The covering Sky is nothing. Bohemia is nothing,
My Wife is nothing, nor nothing have these
Nothing
If this be nothing.

(I.ii.282-294)

Leontes still makes Camillo trust him that Hermione and Polixenes are disloyal. He convinces Camillo that if there is nothing, the whispering in the court will not exist. Leontes thinks that he knows what Hermione and Polixenes do as they are a married couple. They make that relationship every time and regards that no one knows it. If with what they have done, it cannot be judged as betrayal, so what can it be called.

b. Sexual Dysfunction Factor

Sex is to be very important in marriage, when one of the partner suffers dysfunction, he/she will be very disappointed and feels that her/his partner will leave him/her to find the others to satisfy his/her needs. In gender-role, elderly man whose warning sexual powers are insufficient to satisfy a younger wife, then, it give rise to feelings of inferiority and leads to the development of jealousy.

In Leontes' jealousy, he shows his regret by ordering Hermione to make Polixenes stay in his court.

No, in good Earnest.
How sometimes Nature will betray its Folly?
Its Tenderness? and make it self a Pastime
To harder Bosoms? Looking on the Lines
Of my Boy's Face. me thought I did requoil
Twenty-three years, and saw my self un-breech'd,
In my green velvet coat, my Dagger muzzl'd,
Least it should bite its Master, and so prove,
As Ornaments oft does, too dangerous;
How like, me thought, I then was to this Kernel,
This Squash, this Gentlemen. – Mine honest Friend,
Will you take Eggs for Money?

(I.ii.149-159)

Leontes feels that how fool he is in allowing Hermione to persuade Polixenes to make him stay longer. Leontes regards by doing those, he has made Hermione as an object of observation and amusement for Polixenes. Leontes, then, goes back in time of twenty years and sees himself before he is old enough to wear breeches. Now, he considers that he is cut open by his wife's breach of her vows and his friend' breach of his hospitality. Leontes feels that no longer he will feel that his feeling of jealousy is like a dagger; unless sheathed and it hurts him. He feels that he is cheated by his wife and friend by believing them in faithful and it makes him rendered impotent.

By saying those speech, here, Leontes feels that his wife betrays him because he is now being old to satisfy his wife's sexual needs and that Polixenes as his fiend can give the satisfaction for Hermione.

c. Social and Marital Factor

Here, jealousy is often considered to be a normal part of sexual relationship and it may be seen as an understandable explanation for marital tension. Gender-role behavior in which the male partners are dominant and female

is submission in which there is a sense of sexual ownership, is generally tolerated. In Renaissance women, gender-role behavior is more obvious in daily life. In family life, especially, as a wife, a woman is in charge of household and she has authority over her household, she uses it to serve husband. Wife has no real control over her husband; she only reflects her husband's wishes, not her own wishes. Here, what husband does and orders his wife, the wife just does it. In other words, the wife is servant for the husband. Jealousy in this context may be used to justify violence towards a partner who is perceived as unfaithful.

On the drama it happens in the conversation as follows:

Leontes: Why, that was when
Three crabbed Months had sown'd themselves to
Death,
Ere I could make thee open thy white Hand:
A Clap thy self my Love; then didst thou utter
'I am yours for ever.'
Hermione: 'Tis Grace indeed. Why lo-you now, I have spoke to
th' Purpose
Twice:
The one, for ever earn'd a Royal Husband;
Th' other, for some while a Friend.
(I.i. 100 – 106)

Leontes thinks that for three months his wife and friend have been soured by the continual showing of love suits and he never knows it because they hide it. He wants Hermione to do a claps pledging and she says to him that she is his wife forever and she will always be faithful to him.

It can be seen that Leontes, as a king and husband, shows his authority by forcing Hermione as an unfaithful wife to take a vow that she will be faithful wife. Leontes impresses Hermione as an unfaithful wife because she has made a sin by betraying his marriage with Polixenes. What Leontes said and judged to

Hermione is in term of his authority as a king and husband, and what king and husband said is always true.

As a King of Sicilia, who is a rich kingdom and very glamour in the court, Leontes feels that it is very embarrassing him because Hermione makes affair with Polixenes as a king of Bohemia which is less rich than Sicilia.

So stands this squire
Offic'd with me, we two will walk, my Lord,
And leave you to your graver steps.- Hermione,
How thou lov'st us, shew in our Brother's
Welcome;
Let what is dear in Sicily be cheap:
Next to thy self, and my young Rover, he's
Apparant to my heart.

(I.ii. 169-174)

Leontes orders Polixenes to walk together to do more solemn adult conversation of that case. Leontes also asks Hermione how she welcome Polixennes with so much love as she shows him and welcomes Polixenes a love that displays her duty as his devoted hostess. At the same time, Hermione loves the two of men while they are close-friend.

2. Reflection of Leontes' Jealousy

As stated before, individual who suffers jealousy will do some reactions to realize his/her feeling.

a. Major Depressive Disorder

Major depressive disorder is characterized by expressing mood and loss of interest in pleasurable activities. The symptoms include disturbances in appetite, sleep, energy level, and concentration. It is a progressive disorder with episodes which have a recurrence within five years.

1) Leontes' major depressive disorder by getting disturbances in sleep

Always thinking the betrayal of Hermione and Polixenes, Leontes is very hard to sleep. The scandal takes Leontes' life. It makes him weak and unworthy.

Nor Night, nor Day, no Rest. It be but
Weakness
To bear the matter thus: mere Weakness, if
The cause were not in being, Part o'th; Cause
She, th' Adultrous (for the Harlot King
Is quite beyond mine Arm, out of the Blank
And Level of my Brain. Plot-proof, but she
I can hook to me), say that she were gone,
Given to the Fire: a Moi'ty of my Rest
Might come to me again who's there?
(III.iii.1-9)

Leontes complains about himself because the problem makes him have trouble in getting a tight sleep and a nice rest. It makes him weak. He tells himself that if Hermione has died, he can get his better life.

Then, the servant tells him about the condition of Mamillius' sickness. Mamillius is getting awake of his illness.

[2] Servant: He took good Rest to night:

'Tis hop'd his Sickness is discharg'd

Leontes: To see

His Nobleness, conceiving the Dishonour
Of his Mother, He straight declin'd, droop'd
Took it deeply.
Fasten'd, and fix'd the Shame no't in himself,
Threw off his Spirit, his appetite, his Sleep,
And downright languish'd. Leave me solely: go,
See how he fare.

(Exit first servant)

-Fie, fie, no Thought of him,
The very Thought of my Revenges that way
Recoil upon me. In himself too mighty,
And in his parties, his Alliance: let him be
Until a Time may serve. For present Vengeance
Take it on her. Camillo dan Polixenes
Laugh at me, make these Pastime at my Sorrow.

They should not laugh if I could reach them, nor
Shall she, within my Powre.

(II.iii.10-24)

Knowing the condition of Mamillius, Leontes regards as if he knows the cause of worsened of mamillius' sickness. He maintains that Mamillius gets sick because of his mother's attitudes. It makes him shame and dishonesty in himself. Later, it influences his spirit, his appetites, his sleep, downright languished. In fact, Leontes says that in order to describe what is happening in his daily life because of his jealousy.

The condition of Leontes is also known by his servant. It can be seen when Paulina will meet him to show the infant of Hermione.

[2] Servant: Madam, he hath not slept to night,
commanded
None shoul come at him.

(II.iii.30-31)

Here, the servant prohibits Paulina to enter Leontes' chamber. He does it in order to advise her that the King did not sleep last night. So, it is better for her not to disturb the king now and let him to take a rest.

b. Bipolar Disorder or Maniac Episode disorder

It is characterized by a period of abnormally elevated expansive mood. In this episode, people generally require less sleep, experience their thought as racing and feeling a constant need to talk. Individuals with this episode feel that they can do everything. They have excessively confidence in making all considerations and doing everything. From the play the writer finds Leontes reflect his jealousy by being in bipolar disorder or maniac episode as when he forces Camillo to poison

Polixenes, to take Hermione to the prison, and to force Antigonus to abandon Perdita from Sicilia.

1) Leontes' Bipolar Disorder reflected in forcing Camillo to get poison Polixenes

Knowing his disability in making Leontes' suspicious, Camillo faces two choices. First, as a Lord and counselor of the King, he should trust what Leontes said. Second, since he knows that Leontes' mind is wrong, he should assist the Queen and Polixenes, in fact that they are honest ones. However, since he is a Lord and that the king really trusts him, he, then, takes to believe Leontes' mind.

Camillo: I must believe you, Sir,
I do, and will fetch off Bohemia for't:
Provided that when he's remov'd, your Highness
Will take again your Queen, as yours at first, Even for your Son's
sake, and thereby for
Sealing
The Injury of Tongues, in Courts and Kingdoms
Known and all'd to yours,

Leontes: thou dost advise me
Even so as I mine own course have set down
I'll give no Blemish to her Honour, none.

Camillo: My Lord
Go then, and with a Countenance as clear
As Friendship wears at Feasts, keep with
Bohemia,
And with your Queen, I am his Cup - bearer,
If from me he have whole some Beverage
Account me not your Servant

Leontes: That is all
Do I, and thou hast the one half of my heart;
Do I not, thou splitt'st thine own.

(I. ii. 330-344)

Camillo says to Leontes that he believes Leontes' consideration about Hermione and Polixenes. Then, he will remove Polixenes from Sicilia and it will make Hermione as if she were no different from what she was when

Leontes first met her. Camillo does it for Leontes' son, Mamillius and to stop the injustice of what people think about the scandal. Hearing what Camillo said, Leontes regards that Camillo try to advise him to do what he wants to forgive Hermione as if she is honest one and never does betrayal. Then, Camillo swears to Leontes that he will make a party and will kill Polixenes by poisoning him. After hearing Camillo's plan for Polixenes, Leontes makes Camillo sure to do this plan. If he is fail, Leontes will kill him. The force of Leontes to kill Polixenes also seems like what Camillo says to Polixenes.

Camillo: I am appointed him to murder you.

: By whom, Camillo?

Camillo: By the King?

(I. ii.407-409)

Camillo tells Polixenes that Leontes orders him to get murder Polixenes. Camillo tells Polixenes about Leontes' plan to make Polixenes aware that Leontes has been crazy by accusing Polixenes has betrayed him with his wife.

- 2) Leontes' Bipolar Disorder reflected in forcing Camillo to take Hermione to the prison.

Because of Hermione's disloyalty, then, Leontes decides to take her to the prison.

Hermione: No, by my Life,

Privy to none of this: how will this grieve

You.

When you shall come to clearer Knowledge, that

You thus have publish'd me? Gentle my Lord,

You scarce can right me thoroughly, then, to say

You did mistake.

Leontes: No, if I mistake

In those Foundations which I build upon,

The Centre is not big enough to bear
A Schoolboy's Top. – Away with her, to Prison
He who shall speak for her is afar-off Guilty.
But that he speaks

(II.i. 95-99)

Hermione says to Leontes about his mistake in regarding that she is disloyalty to him. Leontes will regret of his consideration by having such kind of suspicion. In contrast, he still regards that he is in true one, then, he orders his servant to take Hermione to the prison. For others that will support her, he will execute them later.

The Lord of Leontes advises him to think his decision anymore, because the Queen is an honest one and his suspicion is in term of delusional. Here, Leontes is still in his decision to take the Queen in the prison.

Though I am satisfied, and need
No more that I know, yet shall the Oracle
Give rest to th Minds of others; such as he
Whose ignorant Credulity will not
Come up to th' Truth. So have we thought it
Good
From free Person she should be confin'd,
Least the Treachery of the two fled hence
Be left her to Perform, Come follow us,
We are to speak in public: for this Business
Will raise us all.

(II.iii.188-196)

Here, Leontes tells his Lord that Hermione is better to be in the prison because of his dishonesty. He has appointed Cleomines and Dion to go to the Oracle to give the judgment of the problem later.

- 3) Leontes' Bipolar Disorder reflected in forcing Antigonus to abandon Perdita (Leontes daughter)

Leontes' maniac is reflected in his decision to order Antigonus to kill

Perdita.

Thou, traitors, hast set on thy wife to
This
My child? Away with't? Even thou that hast
A heart so tender o'er it, take it hence,
And see it instantly consum'd with Fire.
Even thou, and none but thou. Take it up
Straight:
Within this How bring me word'tis done,
And by good testimony, or I'll seize thy Life
With what thou else call'st thine, if thou
Refuse,
And wilt encounter with my Wrath, say so:
The Bastard-brains with these my proper Hands;
Shall I dast out. Go take it to the Fire,
For thou sett'st on thy Wife.

(II.iii.129-139)

Leontes doesn't confess the infant as his daughter because in his mind, the infant is Polixenes'. Then, he appoints Antigonus to swear that he will kill the infant in fire. If he doesn't do it, as the substitute, Leontes will take of all of his life, along with all Antigonus other Possessions (including Paulina and his children). Antigonus deals with Leontes' order to take the infant to the fire.

The Lords of Leontes suggests him to think his decision anymore; they are trying to persuade Leontes that the child he wishes to slay is not the foul issue he believes it to be. Leontes, as a Tyrant King, is still in his decision.

I am a Feather, for each Wind that Blows:
Shall I live on to see the Bastard kneel
And call me Father? Better Burn it now,
Then curse it then. But be it, Let it live,
It shall not neither. – You
Hither,
You that have been so tenderly officious
With Lady Margery, your Midwife there,
To serve this Bastard's Life, for 'tis a Bastard,

So sure this Beard's grey. What will go
Adventure
To save this Brat's Life?
(II.iii.151-160)

Leontes tells his Lords that it's better to let the child die in fire than to see her grow up and call him father.

Leontes : Mark, and Perform it: seest thou? For
The Fall
Of any Point in't shall not onely be
Death to thy self, but to thy lewd – Tongu'd Wife,
Whom for Tis Time we pardon. We enjoy thee,
As thou are Liege – man to us, that thou carry
Thee female Bastard hence, and that thou bear it
To some remote and desart place, quite but
Of our Dominions: and that there thou leave it
(Without more Mercy) to it own Protection.
And Favour of the Climate. As by strange Fortune
It come to us, I do in Justice charge thee,
On thy soul's Peril, and Thy Body's Torture,
That thou commend it strangly to some place
Where chance may nurse or end it, take it up.

Antigonus : I swear to do this, though a present
Death
Had been more merciful – come on, poor ?Babe:
Some powerful Spirit instruct the Kites and
Ravens
To be thy Nurses. Wolves and Bears, they say,
Casting their Savageness aside, have done
Like offices of Pity. – Sir, be prosperous
In more than this Deed does require, and
Blessing
Against this Cruelty fight on thy side.
- Poor Thing. Condemn'd to Lose.
(II.iii.168-182)

Leontes and Antigonus make a deal that Leontes will pardon Paulina if Antigonus takes the infant out from Sicilia. Antigonus should leave the infant in a desert place and quite out of Sicilia. Leontes orders Antigonus to leave the

infant without any further assistance to accuse its survival and such beneficence as the weather there may provide it.

c. Borderline Personality Disorder

It is marked by extremely unstable interpersonal, dramatic mood swings, an unstable sense of identity, intense fears of separation and abandonment, manipulateness, and impulsive behavior. In intimate relationship the volatility and insecurity of their attachments become clear. It reflects the ways they form mental representations of people and relationship. Their representations are often simplistic one sided and influenced by their moods and needs. Here, a person may be seen as totally good or totally bad.

From the drama, it is found that Leontes manifests his jealousy in borderline personality disorder in Hermione, Camillo, Paulina, Antigonus, and his infant – Perdita.

In act II, after Camillo tells Polixenes that the King forces him to murder Polixenes, then, Camillo and Polixenes go out from Sicilia. Camillo then is being Polixenes' counselor. Hermione is now in the advanced stages of pregnancy.

1) Leontes' borderline personality disorder reflected in Hermione

It is shown accusing Hermione as an adulteress though the time has been running out.

Leontes: You, my Lords, Look on her, Mark her well: be but about
To say she is goodly Lady, and
The justice of your Hearts where thereto add
'Tis pitty she's not honest, Honourable:

Praise her but for this her without Form
(Which on my Faith deserues high Speech), and
straight

The Shrug, the Hum or Ha (these Petty brands
The Calumny doth use – oh, I am out.
That Mercy does, for Calumny will sear
Virtue it self, these shrug, these Hums, and
Ho's.

When you have said she's goodly, come between
Ere you can say she's honest, but be't known,
From him that has most cause to grieve it
Should be

She's an Adulteress

Hermione: Should a villain so, The most replenish'd villain in the world,
He were as much more Villain: you, my Lord,
Do but mistake.

Leontes: You have mistook, my Lady
Polixenes for Leontes, a thou Thing,
Which I'll not call a Creature of thy Place,
Least Barbarism, making me the precedent,
Should a like Language use to all Degrees,
And mannerly Distinguishment have out,
Betwixt the Prince and Beggar, - I have said
She's an Adulteress, I have said with whom;
More: she's a Traitor, and Camillo is
A Federary with her, and one that knows
What she should shame to know her self,
But with her most vile Principal, that she's
A bed – swaiver, even as bad as those
That Dulgoes give bold'st Tittles: I, and privy
To this their late Escape.

(II.i. 64- 99)

Leontes with his Lords comes to Hermione. To his Lords, Leontes says implicitly that Hermione is very tricky lady. She is good in her explicit habitual, so that everyone can tell that she is a good woman. While, in fact, if they know her attitudes, they will be surprised because she is a dishonest one. Now, we see that the scandal is identified a seemingly respectable woman who deserves to have her forehead seated with a brand of shame to mark her as a whore. Although, Hermione answers the Leontes accusing by

saying if she is a villain one. It is just caused of a villain by that much more and he is the villain too because he has done mistake by doing many unrespected considerations, in wrong way. But, Leontes argues that the mistake is Hermione, not him, because she has exchanged Leontes for Polixenes as her suit that Leontes will not refer to by her lofty title: what they – here, mean Hermione and Polixenes, do as Barbarism. Here, Leontes shows himself of by describing royalty and high placed members of the nobility he is and that Hermione neglects to distinguish between the proper way to address a member of the court and the way to speak of or to a beggar. She is an adultress woman that betrays him with Polixenes. She is helped by Camillo. Camillo is Hermione's vile partner in crime because he has supported the disloyalty by helping Polixenes out of Sicilia.

2) Leontes' borderline personality disorder reflected in Camillo

Knowing the craziness of Leontes' suspicious to Hermione and Polixenes, Camillo tells Polixenes that he is appointed by the King to murder him. Here, Camillo tells him that Camillo doesn't agree with Leontes accusation to Hermione and Polixenes. Later, Camillo tells Polixenes that he should go from Sicilia sooner, because he will be killed by the king. Since he doesn't do the King's order to kill Polixenes, Camillo asks Polixenes to be his servant because it is very dangerous for him to still stay in Sicilia. Polixenes deals with Camillo, then, they leave the court midnight. Knowing that event, Leontes is angry and calls Camillo as traitor.

How Blest am I
In my just Censure? In my true Opinion?

Alack, for lesser Knowledge, now, how accus'd,
 In being si blest? There may be in the Cup
 A Spider steep'd, and one may drunk, depart
 And yet pertake no Venom (for his Knowledge
 Is not infected): but if one present
 Th'abnorr'd ingredient to his Eye, make known
 How he hath drunk, he cracks his Gorge, his
 Sides.
 With violent Hefts. I have drunk and seen the
 Spider.
 Camillo was his Help in this, his Pandar;
 There is a plot against my Life, my Crown,
 All's true that is mistrusted: that false
 Villain
 Whom I employ'd, was pre-employ'd by him.
 He has discover'd my Design, and i
 Remain a pinch'd Thing, yea a very Trick
 For them to play at will. Now, came the
 Posterns
 So easily open?

(II.iii.36-55)

Leontes curses himself knowing what has been happening in his life. Firstly, he is disappointed by the disloyalty of his wife and friend. Next, he is betrayed by Camillo, his counselor whom he really trusts to in everything. Even, he makes a plan to kill Polixenes and Camillo will be the executor. While, in fact, Camillo has disclosed his plot to Polixenes. Now, Leontes feels that everything he has suspected is proven by those.

3) Leontes' borderline personality disorder reflected in Paulina

Hermione has born a daughter. Paulina comes to the prison to visit Hermione. Knowing that Hermione has an infant, Paulina takes the baby in order to show the baby to Leontes. She hopes it will soften Leontes'

heart by seeing the baby. In Leontes' Palace, Paulina shows the baby to Leontes. In contrast, Leontes refuses it. He is angry because of it.

A gross Hag.
- And Lozel;thou art worth to hang'd
That wilt not stay her tongue
(II.iii.106-108)

Leontes drives out Paulina to his Palace. He is very angry to Paulina's attitude in forcing him to confess the baby as his daughter. He calls Paulina as a gross hag. To Antigonus, Paulina's husband and Leontes' Lord, Leontes orders him to take Paulina away sooner.

I'll ha' thee burnt
(II.iii.112)

Leontes becomes angrier because Paulina then calls him as a Tyrant – an unworthy one. So, Leontes curses in anger to her that he will execute her in the fire.

4) Leontes' borderline personality disorder reflected in Antigonus

Because Leontes is being angry with Paulina, Antigonus as her husband gets the anger of the King as a consequent for being his Lord that permits her to come in Leontes' chamber.

A Nest of Traitors
(II.iii.80)

Leontes curses Antigonus that he and Paulina are together to betray him. Since Paulina makes Leontes angrier, Leontes curses not only Paulina but also Antigonus.

- On your Allegiance,
Out of the chamber with her were I a Tyrant,
Where were her Life? She dust not call me so

If she did know me one. Away with her.
(II.iii.120-123)

Here, Leontes has been actually angry, then he orders Antigonus to take her out if he is truly his subject and thus susceptible to his wrath. Leontes with his anger, then, chase them.

5) Leontes' borderline personality disorder reflected in Perdita

Since Hermione's pregnant, Leontes never perceives that the infant is his baby.

-Bear the Boy hence, he shall nor come
About her,
Away with him, and let her sport herself
With that she's big with – For 'tis Polixenes
(II.i. 59 – 63)

Here, firstly Leontes orders to Hermione to keep Mamillius away because she has made a bad image for him. Seeing the pregnancy of Hermione, Leontes regards that it is the result of Hermione betrayal with Polixenes.

Time is running out. After Hermione born her infant, Paulina shows to Leontes the infant. Leontes still regards that the infant is Polixenes.

A Callat
Of boundless Tongue, who late hath beat her
Husband,
And now baits me. This Brat is none of mine,
It is the Issue of Polixenes
Hence with it, and together with the Dam,
Commit them to the Fire.
(II.iii.90-94)

Leontes refers to Paulina by anger that she has been impudent by showing him the infant and saying many rubbish words to persuade him to confess the infant as his daughter. Leontes knows that it is Polixenes. So, he orders her to go out with the infant.

B. Discussion

After analyzing all the data, in this section, the researcher presents the discussion. The cause and the reflection of Leontes' jealousy become the answer of the research problem. The analysis of the data shows the cause and reflection of Leontes' jealousy that can be seen as follows:

1. The cause of Leontes' jealousy

The researcher finds the cause of Leontes' jealousy in three terms that can be seen below:

a. Cognitive factor

Leontes' jealousy arises because of his error of his perceptions and interpretation of events and information.

b. Sexual dysfunction factor

Leontes' jealousy arises because of his feeling that he feels too old to be able in satisfying Hermione's sexual needs.

c. Social and marital factor

Leontes' jealousy arises because of his feelings that he, as a king and husband, cannot make Hermione to be faithful to him.

2). The reflection of Leontes' jealousy

In this research, the researcher finds three kinds of reflections of Leontes' jealousy, as follows:

- a. Major depressive disorder is reflected by getting disturbances in sleep.
- b. Bipolar disorder or maniac episode is reflected by forcing Camillo to get Polixenes poison, taking Hermione to the prison, and forcing Antigonus to abandon Perdita to a desert place.
- c. Borderline personality disorder is reflected by Leontes' judgement to Hermione, Camillo, Antigonus, and Perdita.

Leontes does all of the acts as the result of his jealousy to Hermione.

CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTION

A. Conclusion

Shakespeare' *The winter's Tale*, one of his greatest tragicomedy, contains many aspects of everyday life which are interesting to be deeply explored. It tells the readers

about the drama's plot that arises in two sections. The first three acts are filled with the intense psychological drama, but the last two acts are comedic and supply a happy ending. The play also contains the famous Shakespearean stage direction: that is there is a scene that exits by being pursued by bear, describing the death of Antigonus that shows the tragedy. The conflict arises because of Leontes' jealousy towards his wife. The problem that he faced reflects common human beings' which may invite the readers to weep but rather the lessons provided by the reflection of Leontes' jealousy that seems to be very excessive. Being taught from Elizabethan literature and of the admiration of the beautiful language served so well by the playwright, the writer takes this pieces of art as the subject of the study.

However, the writer just focuses the analysis on the psychological aspect that is jealousy faced by Leontes involving the cause of Leontes jealousy and the reflection of Leontes' jealousy. The analysis is then framed to answer the problem formulation of the study, i.e. the cause of Leontes' jealousy and reflection of Leontes' jealousy. Having analyzed the play the result of which has been described in the previous chapter, the writer will present the conclusion drawn from the result of the study.

1. The cause of Leontes' jealousy

Leontes is a violent-temperament⁷⁰ and rather silly and he gets his stupid head that his wife, Hermione, likes Polixenes better than she does him, her own husband. The feeling of Leontes arises in his daily life. The researcher finds the cause of Leontes' jealousy in three terms that can be seen below:

a. Cognitive factor

Leontes' jealousy arises because of his error of his perceptions and interpretation of events and information that the success of Hermione in persuading Polixenes to stay in Sicilia longer. He regards that Hermione has betrayed him with Polixenes.

b. Sexual dysfunction factor

Leontes' jealousy arises because of his feeling that he feels too old to be able to satisfy Hermione's sexual needs.

c. Social and marital factor

Leontes' jealousy arises because of his feelings that he, as a king and husband, cannot make Hermione faithful to him.

2. The reflection of Leontes' jealousy

In this research, the researcher finds three kinds of reflections of Leontes' jealousy, as follows:

- a. Major depressive disorder is reflected by getting disturbances in sleep.
- b. Bipolar disorder or maniac episode is reflected by forcing Camillo to get Polixenes poison, taking Hermione to the prison, and forcing Antigonus to abandon Perdita to a desert place.
- c. Borderline personality disorder is reflected by Leontes' judgement to Hermione, Camillo, Antigonus, and Perdita.

B. Implication

Based on the study, the writer will attain an implication that understanding literary works especially drama is not easy, even, without seeing the drama performed on

the stage. Only reading drama, we face many difficulties in interpreting the play because there are no narrations and descriptions on the drama. We are shown the dialogue of each character, without any narrations or descriptions of its. So, we conclude by ourselves about the character of the character. In literary works, we are shown many aspects of its, both intrinsic and extrinsic one. When we analyze it, first, choose which we will use. Then, what kind of point of view we choose. In extrinsic one, especially psychological approach, we take what kinds of conflict that arise in each character. Next, we choose one of them to be analyzed. This analysis helps the students in literary classroom, especially drama, decide what kind of conflict that arise in the play. Jealousy is one of conflict that happens in the play that is faced by Leontes as the major character of the play. Students can explore the drama more, either intrinsic or extrinsic. In intrinsic one, students can analyze the structure of the play, genetic structure, etc. In extrinsic one, they can analyze the aspects of sociology, philosophy, etc.

C. Suggestion

Here, the writer would to give some suggestions which are hopefully beneficial for both the lecturer and the students of English Department especially and for other readers in general.

1. For readers who are interested to analyze the play using psychological approach, they can explore the psychological phenomena faced by other characters. Though the greatest conflict is faced by the major character, it doesn't mean that others face no conflict. However, each character has his own conflict, like Hermione, Polixenes,

Camillo, Paulina, Antigonus. Therefore, it would be worthy to analyze the psychological phenomena inside each character.

2. Besides exploring the play using psychological approach, the readers may carry out a further study exploring other aspects. For example, feminism, philosophy, sociology, etc. The play can be also analyzed in the side of the figurative language for *The Winter's Tale* is rich of this sort. Besides, it can be so explored using conventional structural approach.
3. Because of its high universal value, the play is also worthy to be selected as teaching material, for example extensive reading class, speaking class, drama class, literary appreciation class. In extensive reading class, the students are asked to read the play as homework and report what they get from the play in the next meeting. The students are asked to tell what the play about, or its topic, or to find the figurative language in the play. In the speaking class, the play can be used as material for role play. Thus, the students perform some scenes from the play. It will enrich their knowledge about English and help them to speak with a certain tone as it is supposed. In drama class, this play can be used as the subject of analysis, using various approaches. It surely will make the students interested and invite their curiosity and so in the literary appreciation.

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