

**Marchbanks' neurotic need of love and its influence on his pursuit
of happiness portrayed in George Bernard Shaw's Candida
(psychological approach)**



Thesis

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DEDICATION

- ❖ **Ibu'** in Sumatra and **Ibu'** in Yogya and my beloved Bapak, Kakung & Putri (in mem) I am very grateful to Allah SWT for having you
- ❖ For all my teachers
Without you, I am nothing
- ❖ All Moslem youth all over the world who keep sturdy in His way
“ Keep fighting spirit! “
- ❖ My seven beloved brothers and my six beloved sisters and their couple.
Special for **Mas Eko** “ Let me learn about ‘Bapak ‘ from you & thanks for your secret love in your deep eyes though you never say”, **Mas Nanang, Mbak Dwi, Mbak Ida, Mas Ari, Mbak Esti, Mas Wawan, Mbak Emy, Mbak Yuni**, (Thanks for support me though you in far way), **Mas Budi** (Keep fighting for S3?), **Special sweetie for Eny** (Keep learn about life girl) and **Tutur** (Remember Him, boy !),The most wanted : **Mas Jhoni**. (I cannot imagine our meeting)
- ❖ For everybody who ever and always fills my life with love and happiness and keeps me on the beautiful “Struggle and Ukhuwah.”

MOTTO

- ❖ *“When My servants ask these concerning Me, I am indeed close (to them). I listen to the prayer of every suppliant when he calleth on Me; let them also, with a will, listen my call and believe in me; that they may walk in the right way”
(Holy Quran, Al Baqoroh: 186)*
- ❖ *“ Say : My Lord hath commanded justice; and that ye set your whole selves (to Him) at every time and place of prayer, and call upon Him, making your devotion sincere as in His sight: such us He created you in the beginning’ so shall you return”
(Holy Quran, Al A’raf: 29)*
- ❖ *“Oh ye who believe!
Persevere in patience and constancy; vie in such perseverance; strengthen each other; and fear Allah that ye may prosper”
(Holy Quran, Al-i-‘Imron: 200)*
- ❖ *“ O ye who believe ! If ye will aid (the cause of) Allah, He will aid you and plant your feet firmly
(Holy Quran, Muhammad: 7)*
- ❖ *To love and to be loved is the most beautiful life’s joy*

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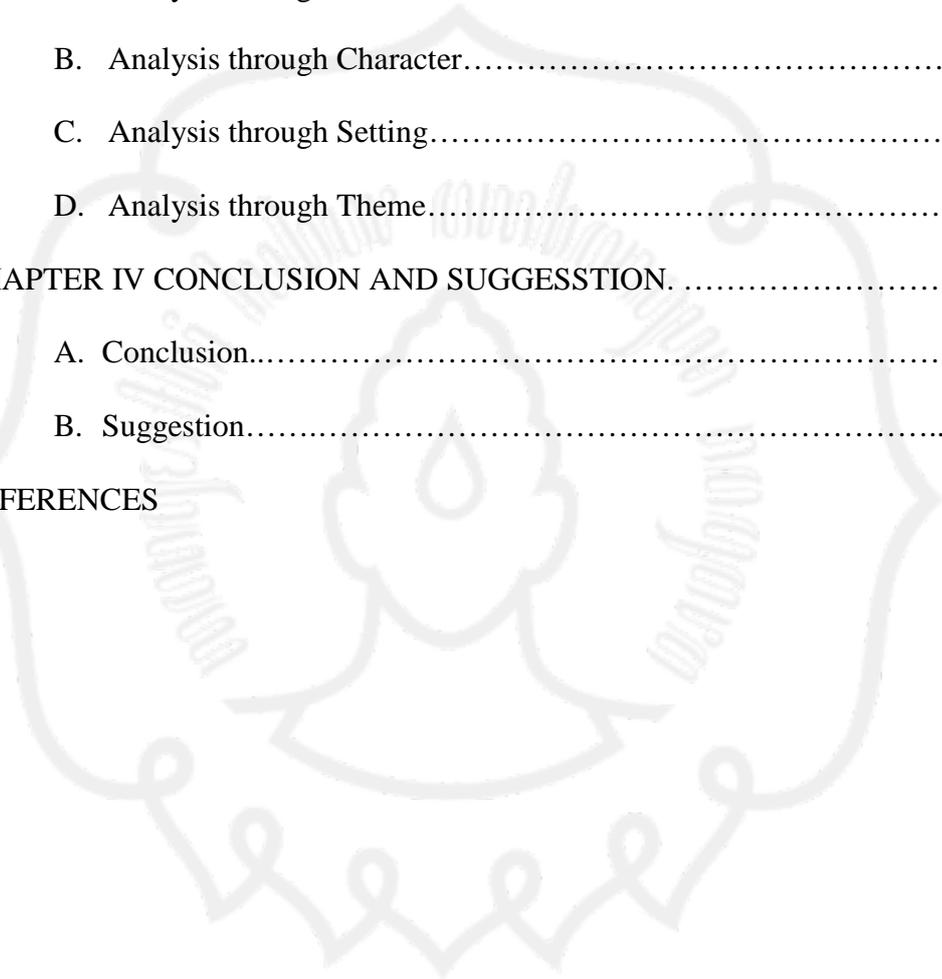
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CHAPTER I

INTRODUCTION

A. Background of the Research

A literary work is a world of word that is created by men of letters through the medium of language (Damono, 1979, p.69). Through the range of words, an author creates” a new world” in his work. These new world might be created through his deep thinking of the phenomenon around him. Those phenomenon might be the environment surrounding the author, both his human and nature environment.

Human being and his personality is one of the sources of his idea for author to deliver his work. It is a subject that is never empty when he digs deeply. On the other hand, the reader might find the idea about human being and their personality by digesting the literary work. It shows the close relation between psychology and literary work. Therefore, one way for analysing a literary work is through psychological approach.

Rene Wellek and Austin Warren in *Theory of Literature* give their opinion about literature and its relation with the real life that is:

“ Literature is social institution, using as its medium language, a social creation – But furthermore , literature ‘represents’ ‘life’; and ‘life’ is , in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary imitation. “ (Rene and Wellek, 1956, p. 94).

It means that the life in literature can be a representation of the real life, which exists in a society that might be found by the author. By the creative process, the author who cannot be separated from his society in his process of

making literature will make a new life by his language and his point of view about the phenomenon to be a literary work.

This means that literature and the life which exists in it is taken from a real life. It is combined with the writer's idea that resulting a literature which has an aesthetic meaning and it functions as a mirror of society because it might full of norm and value of certain society.

Furthermore, Henry Hudson states:

“ Literature is the expression of what is being watched by people in daily life, what is contemplated and felt about the interesting life, essentially is the expression through the language” (Hardjana, 1994, p.10)

It gives us a clear explanation that people need many ways to express their impressions about human experiences and the life itself, one of this is a form of literary work. It becomes an answer or way to show an area to discuss the human life's experiences.

Drama is one kind of literature works which has a different genre with others. It serves an imitation of life more life fully in the world of literature. For, it has a unique aspect such us the dialogue and actions of the characters. It means that the characters and the dialogue among them in drama have a big role to make the drama more interesting as stated in the *American Literature*:

“ For many of us, an interest of in literature is an outgrowth of our interest in people and their personalities. Drama is particularly satisfying in this respect, for plays are inevitably and immediately concerned with the human beings “(Hooper, 1967, p. 1155)

It means that character in the literature is identical with the real person since it is an imitation of life. Therefore, it has psychological aspect that can be analysed.

The psychological aspect of character in a literary work is so various. One of the psychological topics which are very interesting to discuss is the neurotic personality and its cause. In the field of psychology, the neurosis is caused by many factors. One of them is caused by the disturbances in interpersonal relationship of human in his childhood. Apparently, this disturbance is very responsible to the later development of someone personality, since its influence needs and the strategies that adopted to cope those needs. It explains clearly in the *Dictionary of Behavioural Science* as follow :

“ Each individual has two fundamental needs : safety and satisfaction. The gratification of the satisfaction needs without feelings of safety and acceptance produces basic anxiety, a basic feeling which leads to the development of neurosis”. (Wolman, 1973, p.28)

One of George Bernard Shaw's dramas, *Candida* might have several themes such as ignorance, brutality, hubris and self-righteousness. One of the main characters in *Candida* is Marchbanks. He may be the most dynamic and pivotal character viewed from psychological point of view especially in his problem of interpersonal relationship that leads him to be a neurotic people in pursuing his happiness.

Candida is the second drama wrote by G.B. Shaw. The first performance was in 1897. *Candida* was very important for English theatrical history, for its successful production at the Royal Court Theatre in 1904 encouraged by Harley Granville-Baker and J. E. Vedrenne to form a partnership that resulted the series of productions.

The researcher chooses G.B Shaw's *Candida* as the object of the research because this drama has never been analysed before by other researchers. As it seem less noticed among the other G.B Shaw's work such as, *Arms and the Man*, *The Man of Destiny*, *Caesar and Cleopatra*, *Pygmalion* and etc.

The researcher thinks that this drama is very interesting to be analysed. It is a unique drama which offers a personality of Eugene Marchbanks and his neurotic need. The researcher is interesting to search the cause of Marchbanks's neurotic personality related to his need of love and how it influences his pursuit of happiness. Therefore, to get better understanding of the personality of Eugene Marchbanks, the researcher applies Karen Horney's Interpersonal Psychoanalytic Theory.

B. Problem Statement

The researcher formulates problem as follows:

- a. What is the cause of Marchbanks's neurotic need of love portrayed in G.B Shaw's *Candida*?
- b. How does Marchbanks's neurotic need of love influence his pursuit of happiness as portrayed in G.B. Shaw's *Candida*?

C. Scope of Study

To limit the scope of study and to avoid the deviation in the research, the researcher will focus the analysis on the main characters, Eugene Marchbanks, while other characters will be discussed as long as they support the analysis to answer the problem.

D. Research Objectives

The objectives of this research are:

- a. To describe the cause of Marchbanks's neurotic need of love as portrayed in G.B. Shaw's *Candida*.
- b. To describe how Marchbanks's neurotic need of love and its influence on his pursuit of happiness in G.B. Shaw's *Candida*.

E. Research Benefits

The benefits of this research are the contributions in:

- a. providing a better understanding of G.B Shaw's *Candida*
- b. giving more information about neurotic need of love and its influence on his pursuit his happiness through the characterization of Eugene Marchbanks

F. Research Methodology

1. Type of Research

The research methodology used in this study is descriptive qualitative method. Surahmad says that descriptive methods include not only procedures of data collecting and composing but also data analysing and interpreting (Surahmad, 1990, p. 140). It means that the research does not only collect data and compose the data in order to give description of the main data, but also analyse and interpret the data so that the description will be more comprehensive. This research is dealing with the content of sentences in the text of drama being analysed, not the number.

2. Data and Source of Data

The data of this research are divided into two groups, those are :

a. Main data

The primary data is taken from George Bernard Shaw's drama, *Candida* in the book *Introduction to Literature* published by Holt, Rinehart, Winston Inc. New York in 1966. It includes idea, attitude, and ways of thinking in dialogue among the characters in the play.

b. Supporting data

Taken from the theory of literature, criticism, encyclopaedia, previous research, Interpersonal psychoanalytic theory of Karen Horney and other relevant information that supports the primary data.

3. Technique of Collecting Data

Data, are collected by attempting close reading to the play *Candida* (as the main data) and the other sources (as the supporting data). From the understanding of the drama and those sources, data are collected related to the object of analysis.

4. Technique of Analysing Data

Technique of analysing data is managed into four interrelated steps as follows :

1. Selecting the data and categorizing it in accordance with the need.
2. Combining the data with the Interpersonal Psychoanalytic theory of Karen Horney used in the research.
3. Reducing the useless data to avoid some deviations.
4. Drawing conclusion based on the analysed data.

G. Approaches

Approach is used as the means in understanding and analysing a literary work. In this research, the researcher applies the Structural approach and Psychological approach by Interpersonal Psychoanalytic theory of Karen Horney.

Structural approach will help the researcher to cope with the structure of the work with its all devices to sum up the main data. It is very helpful for the researcher to gain a complete comprehension and understanding about the work.

Psychological approach is used as a means to understand the personality development of the main character, Eugene Marchbanks. In this research, Karen Horney's Interpersonal psychoanalytic theory is used as a means to analyse the drama, in order to find out the main character's neurotic need of love and its influence on his pursuit of happiness.

Karen Horney's Interpersonal Psychoanalytic theory is based on the view that the disturbances in interpersonal relationships cause neurosis. Horney believes that primary condition responsible for the later development of neurosis is the infant's experience of basic anxiety, in which the child feel " isolated and helpless in a potentially hostile world." Children who undergo a basic anxiety will adopt the various strategies to cope this anxiety and eventually become persistent and irrational needs that cause both neurosis and personal disorder. That is why Karen Horney's psychoanalytic theory is suitable to analyse this drama because it has the same description in analysing the personality of an individual in the G.B Shaw's *Candida*.

Dealing with the explanation above, the step of the analyses can be started as follows : first of all, is understanding the structure of the drama including the plot, characters, setting, and theme in order to get a better comprehension of the drama. For building the wholeness of the drama, each element can not be separated.

The development plot which includes the exposition, rising action, climax, falling action, and resolution or denouement will help us to find the main

character and its conflict. By using psychology as mean of the analysis, it will help the researcher to find out of how the main character's relationship with others. By knowing his social interaction with others, his personality can be known.

The main character of this drama is the subject of this analysis. Psychological approach is used as a means to understand the personality development of Eugene Marchbanks. He has unique personality when he lives as a member of society. His childhood experience later can be defined as the cause. It deals with his effort to fulfil his need and how it influences his personality.

Since this research focuses on the character to understand the personality and motives of the major character, the development of plot, the setting and the theme are still has a great role to help the analysing. Through the plot development, the conflict of the main character can be found. The using of psychology as a means of the analysis in the plot development can help to find out the climax, how the main character interacts with others that turn to the finding of his personality development. From the development of the plot, the setting and the theme of the drama will be revealed. Author may want to express something through the setting. Moreover, it sometimes leads the reader to get the theme.

Therefore, by using the psychology as a means of analysis so that the plot psychology will find out. Considering the explanation above, the psychology is the most appropriate method to apply in this analysis.

H. Thesis Organization

The thesis will be arranged in four chapters and each of them will be divided into subdivisions. The thesis organization will be as follows:

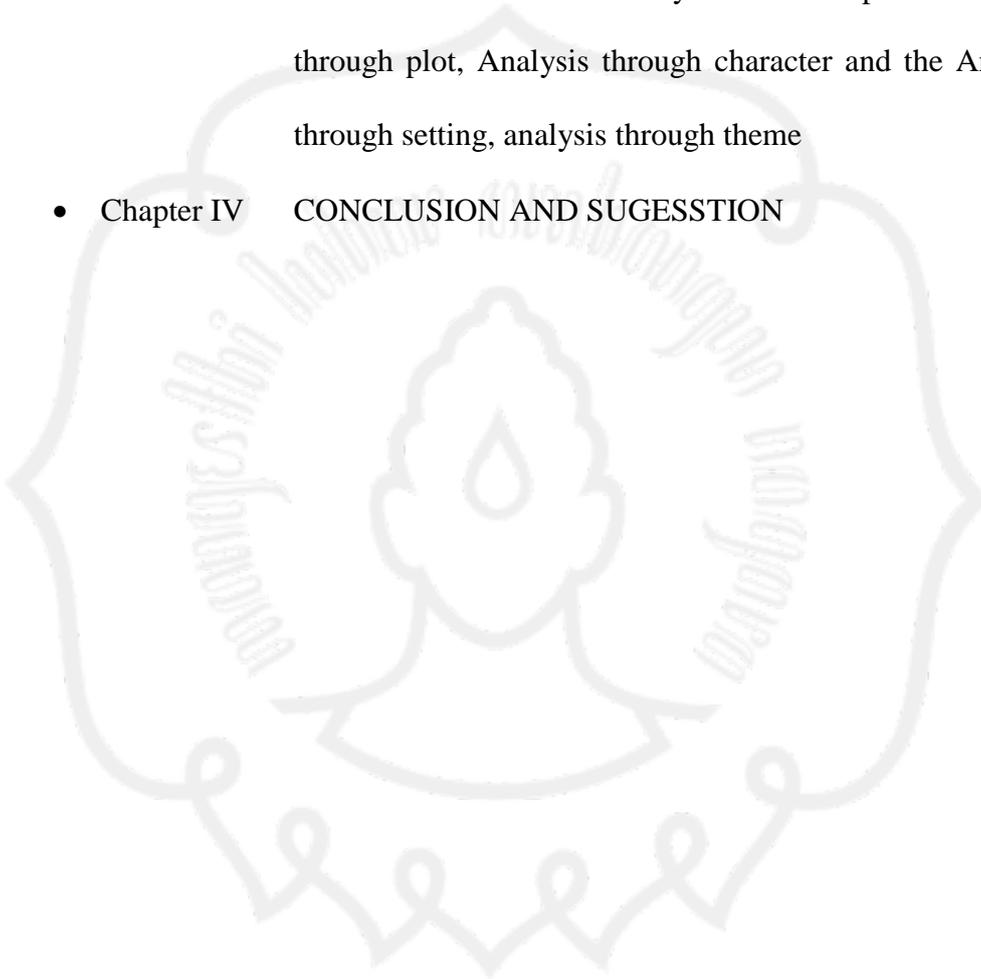
- Chapter I INTRODUCTION
Consists of Background, Scope of Study, Problem Statement, Research Objective, Benefits, Research Methodology, Approach and Thesis Organization
- Chapter II LITERATURE REVIEW

Consists of Literature and Psychology, The Structure of the Play, Karen Horney's Interpersonal Psychoanalytic Theory, The development of neurosis and The Theory of Love

- Chapter III ANALYSIS

Consists of Structural Analysis that comprises Analysis through plot, Analysis through character and the Analysis through setting, analysis through theme

- Chapter IV CONCLUSION AND SUGESSTION



CHAPTER II

LITERATURE REVIEW

Literature and Psychology

A literary work creates its own world which we can find an atmosphere of life as same as that of a real world. According to *Encyclopedia Americana*, the meaning of literature is one of the great creative and universal means of communicating the emotional, spiritual, or intellectual concerns of mankind. This definition gives an explanation that a literature born as a creative process of the author to communicate his feeling especially about mankind. Therefore, in the literary work it can be found a phenomenon about people and his activities.

Furthermore, Henry Hudson states:

“ Literature is the expression of what is being watched by people in daily life, what is contemplated and felt about the interesting life, essentially is the expression through the language” (in Hardjana, 1994,p. 10)

It gives us a clear explanation that people need many ways to express their impressions about human experiences and the life itself, one of this is a form of literary work. Moreover, literature is always interesting. They have a structure and an aesthetic purpose. They also have a total coherence and effect that becomes an answer or way to show an area to discuss the human life's experiences.

Meanwhile, psychology may be defined as “the science that studies the behaviour of man and other animals “(Hilgard, 1953, pp. 2-3). It is behavioural science which deals with the activity and experience of human being.

According to *Grolier New Webster’s Dictionary*, Volume 20:

“Psychology is the scientific study of human or animal behaviour/ the mental and behavioural characteristics associated with a particular kind of behaviour.” This is also supported by the definition that “the goals of psychology are to describe, explain, predict, and control behaviour as well as to improve the quality of life. The psychologist’s task is to identify the functional relationship between behaviour and stimuli.”

(*Grolier Academic Encyclopedia*, 1970, p. 124)

It means that psychology is a kind of science that talked about man with his soul of life.

According to its function, Kartini Kartono explains that generally psychology is used in understanding man as a subject with certain characteristics and dynamics with his activities and experience whereas literature’s function is to give entertainment and soul experience for the readers about man and his complex life (Kartono, 1971,p. 15).

However, psychology and literature has close relation as Lodge states:

“Psychology and the study of art will always have to turn to one another for help, and the one will not valid the other” (Lodge, 1991, p. 176)

Levitas admits the intimate relationship between psychology and literature that:

“Psychology helps to clarify some literary problems, and literature presents insight to psychology” (McKinney, 1971, p. 348)

As Daiches said:

“We can look at the behaviour of the characters in a novel or play in the light of modern psychology knowledge and, if their behaviour confirms what we know about the subtleties of human mind, we can use modern theories as a means of elucidating and interpreting the work “(Daiches, 1956, p. 348)

In this case, psychology can be used to analyze a literature work. It is especially the analyzing of the character in the work of art since it characterized by the author as same as a personality in real life. Since personality is the organization of the behaviour and experiences within each single person orderly and coherently, psychology can be used to understand human being or character in literary work through the behaviour and attitude.

Drama is a kind of literature that interesting to analyse cause of its outgrowth of characters and their personalities. It is inevitably and immediately concerned with the human beings who are impersonated by live actors and actresses on the stage. Characters and its personality development in a play is almost resemble with human as it also has uniqueness and different from all others and it is interesting to dig up.

To dig up the psychological development of every character and their relationship in the literary works, the psychological approach is the most appropriate means. By knowing this, the readers can get the general impression of the author’s characterization of his characters, plot, setting, theme and message. Therefore, the most valuable points to add the coherence and complexity of literary works, is the understanding of the psychological sides of the literary

works itself. As stated by Rene Wellek and Austin Warren, “in the work of literature, psychological truth is an artistic value only if it enhances coherence and complexity” (Wellek and Warren, 1977, p. 93).

From X.J. Kennedy and Dana Gioia in their book of *Literature: An Introduction to Fiction, Poetry, and Drama*, can be concluded that psychology as used for literature criticism has a number of approaches those are:

1. An investigation of “the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental function”
2. The psychological study of a particular artist, usually noting how an author’s biographical circumstances affect or influence their motivations and/or behaviour.
3. The analysis of fictional characters using the language and methods of psychology.

The first point emphasizes the approach in the study of creative process, which focuses the analysis on the steps of creating the work. The second is the psychological study on the creator (author). This approach is a reflection of the psychological condition of the author and its influence to the artist/ character in his work. The third is the approach to analysis particular characters in the work by using psychological types and laws. It deals with the psychological norms and values in the literary works.

These studies can be used together for analysing a literary work, but in general, it usually employs one of them. The most appropriate study deals with

literature that is suitable for the analysis is the third one, that is the study of the psychological types and laws present within works, since it deals with the work itself. This part emphasizes the study on the work itself. Next, it will be explained widely about the third approach meaning.

Characters in literary work might be the same as the human being in reality. What the author creates of characters in the literary work may be the description of human's life around us. As stated by Hardjana : “ literary are trying to serve “ the image of man “ which fairly and lively, or at least if they believe that in fact, the aim of literature is to reflect the environment of man's live (in Hardjana,1983, p. 43). It means that, however the character in literary work is the result of the author's imagination, it can be described as human being in reality as their behaviour and attitude might be the same.

Moreover, the character in literary works that might be able to describe through their dialogues, responses, and expression, it means that the character is fully 'alive' in the literary work. Thus, the character can be analysed since it is the portrait of real human that create by the writer.

Therefore, psychological approaches that view literary works through the lens of psychology are needed if we want to analyse about the fictional characters. One of the applications of psychological approaches is the study of the characters in a work using any of the approaches of psychology.

The Structure Of the Play

Every literary work has both intrinsic and extrinsic elements. In analysing a literary work, such a drama both elements are very helpful to know the value which exist around the work. Focusing to the intrinsic ones, it is very helpful to understanding the structure of the drama as the elements of it is very identical to fiction and poetry. Plays have plots, themes, characters, and settings and make use of many devices of poetic diction (Gibson, 1966, p. 1144). Thus, many steps in the analysis of a play should parallel those used for a poem or a short story.

Kenney states that the intrinsic elements include the plot, setting, point view, style and tone, and theme (Kenney, 1996, p. 6). The unity of those elements contribute to total meaning of the work as the one and another gives a meaningful value to the literary work. Therefore, it should be combined comprehensively to get the total meaning as the meaning of the work will be explained through the relationship and connection between the elements (Kenney, 1966, p. 5).

In analysing the drama, the structure of the drama is needed to get better understanding of the work. Through the elements of the work that build the structure of the work, the meaning of literary work could be interpreted and understood easily. Therefore, getting deeper understanding and finding the correlation between the elements should be done as it is the aim of the structure of literary work. It is done to create the wholeness. Thus, the structure of the drama as the main elements will discussed further, includes the plot, character, setting, tone and style, and theme.

1. Plot

The plot of the story is the series of events that show the cause and effect relationship, created by the author to tell the story. The plot means the arrangement of the author that will show the reader the conflict of the character (Kenney, 1996, p. 14). The ability of the reader to understand the story means to know "what happens" and "why" of the characters in the story. It means that the reader will get the development of the conflict experienced by the characters through plot.

Like a typical short story, the plot of nearly every play according Griffith, Jr (Griffith, 1986, p. 411) contains five structural elements: exposition, complication, crisis, falling action, and resolution. Each item will be discussed below.

a. Exposition

The exposition provides essential background information, introduces the cast, begins the characterization, and initiates the action (Gibson, 1966, p.1151). It means that exposition full of information as it is sometimes always provided in the first scene. It that gives the reader important clues to its direction and meaning as it with complication eventually will lead to the crisis.

b. Complication

The complication introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationships first begin to change (Gibson, 1996, p.1151). Here, the statements of the conflict among the characters will be found and the problem of the character can be detected.

c. Crisis

The crisis, or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist (Gibson, 1996, p.1152). The crisis may define as the highest point interest in a drama. The conflict of the characters is very important as it determines the soul of story.

d. Falling Action

The falling action of the play is the results from the conflict of the characters which are moving down. It is the consequences of the crisis accumulation. The characters try to understand their problem and reduce the conflict in the way to get the solution of the problems.

e. Resolution

The resolution, or denouement, merits special attention because it is the author's last chance to get the point across (Gibson, 1996, p. 1154). Thus, it is not surprising that the resolution often contains a clear statement (or restatement) of the theme and a full revelation of character. It is the last part of the plot development as all the conflict will be solved.

2. Character

Characters are the fictional figure, fantasized being who created by the author to act within a story for the author purposes. Characters are the subject of the story. Through the characterization, the author creates the characters as a real human being in the time period of the story. Through the characterization, a character can be revealed his or her personality and motives (Gibson, 1996, p. 1157). Besides, James Mc. Crimmon gives his definition of the character in two sense in literature: "first, to identify the people who appear in the story, play or poem; second, to describe the personality of any of these people, especially those traits that of fact the developmental of the work" (Mc. Crimmon, 1984, p.411) The second meaning is the important one in this chapter.

M.H. Abrams said that " the characters are the persons presented in dramatic or narrative work, who are interpreted by the reader as being endowed

with moral and dispositional qualities that are expressed in what they say—the dialogue, and what they do—the action” (Abrams, 1981, p.20). E. M Forster in his *Aspect of the Novel* divided the characters of fiction into “flat” and “round” characters. A flat character is built around a single idea or quality and is presented without much in detail, and usually can be described in one sentence or two. A round character is more complex in temperament and motivation (Forster, 1927, p. 26). He is obviously more life like than the simple character, because in life people are not simply embodiments of single attitude. (Kenney, 1966, p. 29).

3. Setting

Setting is the times and places in which the events of the story occurs. It explains the condition and situation which happens in the work. As Kenney states that setting is “the element of fiction which reveals to us the where and when of events...In other words, the term “setting refers to the point in time and space at which the events of the plot occur” (Kenney, 1996, p. 38).

Setting created by the author to tell the story as important as plot or characters. As stated by Kenney, “ Like character, setting may be the element of primary importance in a particular author. ...plot and character seems to exist primarily as a means of revealing the effects of setting on human life. “(Kenney, 1996, p. 42). It means that setting is also an important part of the literary work that should be analysed to know more about the situation in which the characters exist.

4. Tone and style

Similar to plot, character, setting, and theme, tone is the element that builds the structure of a work of art. By tone, the expression of attitudes can be analysed. In written language, including the language of fiction, tone is that quality, primarily, quality of style, that reveals the attitude of the author toward his subject and toward his audience (Kenney, 1966,p. 69). Tone is dependent on style, that is, on what the author does with the language.

- a. Understatement and overstatement are styles of which the author treats the subject seriously. The use of these two styles may be the way of calling on the reader to react with the full power of his moral imagination (Rahardja,1994,p. 27)
- b. Irony in fiction consists of a contrary between what is suggested and what is stated. Irony in its crudest form becomes sarcasm.
- c. Hyperbole is an exaggeration used for rhetorical effect. The idea is expressed stronger than its actual condition, the effect of hyperbole in fiction is a dramatic heightening (Kenney, 1966,p.71)

5. Theme

Theme is the central unifying element of the story which ties together all of the other elements of fiction used by the author to tell the story. It indicates the pivotal ideas around which the author was writing. As William Kenney states, “theme is the meaning the story releases; it may be the meaning the story discovers” (Kenney, 1966, p. 91). In order to identify a theme of a story, one must know the whole story.

Karen Horney's Psychoanalytic Theory

Karen Horney was a pioneering theorist in personality, psychoanalysis, and “feminine psychology “. She was born near Hamburg, Germany on September 16th, 1885, the second child of Clotilde and Berndt Wackels Danielson. She received her medical training at the University of Berlin and was associated with the Berlin Psychoanalytic Institute from 1918 to 1932. She died in New York City, December 1952.

Horney's theory involves a unique synthesis of Freudian and Adlerian ideas. She departed her theory from some of the basic principles of Sigmund Freud, suggesting that environmental and social conditions, rather than biological drives, determine much of individual personality and are the chief causes of neurosis and personality disorders.

After receiving her M.D. from the University of Berlin (1912), she underwent psychoanalytic training with Karl Abraham, a friend and close associate of Freud. In about 1915 she began five years of outpatient and clinical work in Berlin hospitals, and from 1920 to 1932 she conducted a private practice and taught at the Berlin Psychoanalytic Institute. She then went to the United States to become associate director of the Institute for Psychoanalysis in Chicago, moving to New York City in 1934 to return to private practice and teach at the New School for Social Research.

There, she produced her major theoretical works, *The Neurotic Personality of Our Time* (1937) and *New Ways in Psychoanalysis* (1939), in which she disputed several major tenets of Freud's psychoanalytic theory, holding instead that neurosis are caused by disturbances in interpersonal relationships. In particular, Horney objected to Freud's concepts of the libido, a death instinct, and penis envy, which she felt could be more adequately explained by cultural and social conditions. She objected that the idea of penis envy treated female psychology as no more than an offshoot of male psychology and that it was inadequate to explain sex-based behavioural differences.

Many of Horney's ideas, rooted as they were in her wide clinical experience, were translated into a new approach to psychoanalytic therapy. She sought to help patients identify the specific cause of current anxieties, feeling that it was just as important to the goals of psychoanalysis to deal with real-life, present-day problems as it was to reconstruct childhood emotional states and fantasies.

In many cases, she suggested that the patient could even learn to psychoanalyse himself. Her refusal to adhere to strict Freudian theory caused Horney's expulsion from the New York Psychoanalytic Institute in 1941, which left her free to organize a new group, the Association for the Advancement of Psychoanalysis. She continued to write, further expounding her views in *Our Inner Conflicts* (1945) and *Neurosis and Human Growth* (1950). Horney's analysis of the causes and dynamics of neurosis and her revision of Freud's theory of personality have remained influential.

The theory above can be explained through the development of neurosis below.

The Development of Neurosis

Horney defined neurosis as a psychic disturbance brought by fears and defenses against these fears, and by attempt to find compromise solutions for conflicting tendencies (Horney, 1945, pp.28-29). These people are unhappy and desperately seek out relationships in order to feel good about them. Their way of securing these relationships include projections of their own insecurity and neediness which eventually drives others away.

Most of us have come in contact with people who seem to successfully irritate or frighten people away with their clinginess, significant lack of self esteem, and even anger and threatening behavior. According to Horney, these individuals adapted this personality style through a childhood filled with anxiety. And while this way of dealing with others may have been beneficial in their youth, as adults it serves to almost guarantee their needs will not be met.

1. Basic Anxiety

Basic anxiety is Horney's primary concept to determine individual psychology. This idea is her new way to criticize Sigmund Freud's libido theory. She states that his stress on the sexual instinct was completely out of proportion. In contrast, Horney stresses the importance of social and environmental conditions in molding the personality. The first social and environmental that objected by Horney is family, especially parents and the way they treat children in the main phase of their personality development.

Basic anxiety in the book of *Theories of Personality* defines as:

“ ... The feeling a child has of being isolated and helpless in a potentially hostile world. A wide range of adverse factors in the environment can produce this security in a child : direct or indirect domination, indifference, erratic behaviour, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, overprotection, isolation from other children, injustice, discrimination, unkept promises, hostile atmosphere, and so on.” (Hall & Lindzay,1967,p. 132).

Those statements give a clear definition of Horney's idea about basic anxiety. Thus, basic anxiety can be defined as a matter of fear or helplessness and abandonment that is overwhelmed by child since his parents are incapable of healthy love benign care and respect for the child's personality and fear of social environment. The key to understand whether a child undergoes a basic anxiety is the child's perception, and not the parent's intentions.

Horney states that the striving for security is a critical factor in human behaviour. Therefore, the child who undergoes basic anxiety means that their security is disturbed. As their security disturbed, their need also adapt that there a persistent of need to win. For gaining that need, they avoid losing at any cost, manipulate, exploit and derogate others.

It is very contrast with Freud's Oedipus complex which the stressing is on sexual aggressive conflict between the child and his parents. Furthermore, Horney states clearly that,” In general, anything that disturbs the security of the child in relation to his parent produces basic anxiety.” (Hall & Lindzay, 1967 ,p.132).

Such anxiety, based on Horney is a primary condition for later personality difficulties. As it states in the *Dictionary of Behavioural Science*, which defines basic anxiety as :

“...The gratification of the satisfaction needs without feelings of safety and acceptance produces basic anxiety, a basic feeling which leads to the development of neurosis. “(Wolman , 1973, p. 28).

Dr. C. George Boeree explains in the developments of Horney's theory; “it is true that some people who are abused or neglected as children suffer from neurosis as adults ([http://www.Ship.edu/~Cg_boeree/horney. Html](http://www.Ship.edu/~Cg_boeree/horney.Html)).

Related to the coping of basic anxiety, there is different way between a healthy and neurotic. This is especially in flexibility. Neurotic person cope basic anxiety with their compulsive, rigid and indiscriminate behaviour. In contrast, healthy person is flexible coping strategies.

It can be concluded that neurosis in adult relates to their childhood and their experiences of basic anxiety. It is mentioned by Horney that those experiences are responsible for the later development of neurotic personality. Especially it relates to the anxiety which can eventually become persistent and irrational needs that cause both neurosis and personal disorder.

2. Neurotic Needs

Neurotic needs are part of the coping strategies of basic anxiety. This condition comes up to an individual who undergo a basic anxiety in his childhood. As stated by Horney that the effect of basic anxiety, the insecure, anxious child will develops various strategies by which to cope with his feelings of isolation and helplessness (Hall and Lindzay,1967,p. 132).

Those strategies are related to the need that he has lost in his childhood. It might unrealistic strategies that may become a more or less permanent fixture in the personality or in other words assume the character of a drive or need in the personality. Horney calls these needs “ neurotic” because they are irrational solution to problem. It means that in the process of fulfilling needs, the neurotic undergoes an inner conflict and took an irrational solution for his need.

The child may become hostile and seek to avenge himself against those who have rejected or mistreated him. Or he may become overly submissive in order to win back the need that he feels he has lost. He may develop an unrealistic, idealized picture of himself in order to compensate for his feeling of inferiority (Hall & Lindzay,1967,p. 132). He may take advantage in self pity in order to gain people's sympathy.

If he cannot get his need of love for example, he may seek to obtain powers over others. In that way, he compensates for his sense of helplessness, finds an outlet for hostility, and is able to exploit people. Or he becomes highly competitive, in which the winning is far more important than the achievement. He may turn his aggression inward and belittle himself (Hall & Lindzay, 1967,p.132.)

Based on the things that all human needs, Horney divides ten particular pattern of neurotic needs but that are distorted in some because of difficulties within human life. As Horney investigated further, she finds ten neurotic needs

that it can be used to know the neurotic trend. The definition below is Horney “ neurotic “ needs :

- The neurotic has a desperate need for acceptance and affection. Anxiety will occur without these. Neurotics see life as if everything is reasonable and suitable to fit their needs but in reality it is impossible.
- The neurotic has a need for love when in an intimate relationship and expects their partners to take over their lives by solving their problems.
- The neurotic need to make things simpler by having no routine or rules. Also, when at the point of stress, they want to be unnoticeable and avoid confrontation that may add to their frustration.
- The neurotic needs to have control and power over others.
- The neurotic has a need to manipulate others. They have this need because of their concern of being used or looking stupid. Practical jokes that may be funny to others are often not funny to the neurotic.
- The neurotic has a need to be recognized socially. They are extremely concerned with appearance and popularity. So, they strive to be outgoing.
- The neurotic has a need for others to admire their inner qualities. They are desperate perfectionists, fearing being unimportant or meaningless to others.
- Neurotics need personal accomplishment. They are obsessed with it. They want to be leader of everyone, being top of the world and number one at everything.
- Neurotics need independence. They refuse help from others, thinking they can accomplish things by themselves. Also, if they did receive

assistance than it would not be just themselves recognized but the other person as well. They rather have all the attention focused on them individually.

- Neurotics need perfection, hoping that everything in life is just going to get better and better. They fear failure and people finding out that they make mistakes. They feel it is important to be in charge of the all situations.

According to Horney those needs are dividing into three groups :

1. The first three needs : the need for affection and approval, which is the indiscriminate need to both please others and be liked by them ; the neurotic for a partner, for someone else to take over one's life, encompassing the idea that love will solve all of one's problems; and the neurotic need to restrict one's life into narrow borders, including being undemanding, satisfied with little, inconspicuous.
2. The fourth need is for power, for control over others, and for a façade of omnipotence. Fifth is the neurotic need to exploit others, and to get the better of them. Another need is for social recognition and prestige, with the need for personal administration falling along the same lines. The eight neurotic needs are for personal achievement.
3. This includes that neurotic need for sufficiency and independence and those for perfection unassailability.

The constellation of neurotic needs determine three basic neurotic trends.

3. Neurotic Trend and the Type of Personality

The constellation of neurotic needs determine three basic neurotic trends. Those trends are **moving toward people**. Most children facing parental indifference use this strategy. They often have a fear helplessness and abandonment, or what Horney referred to as basic anxiety. This strategy includes the first three needs: the need for affection and approval, which is the indiscriminate need to both please others and be liked by them; the neurotic for a partner, for someone else to take over one's life, encompassing the idea that love will solve all of one's problems; and the neurotic need to restrict one's life into narrow borders, including being undemanding, satisfied with little, inconspicuous. The characteristic of this neurotic is submissive, devalue self, terrified of rejection, and want to please others. Its personality is categorized as **the compliant types**.

The second trends are **moving against people**. Here, children's first reaction to parental indifference is anger, or basic hostility. Needs four through eight falls under this category. The fourth need is for power, for control over others, and for a façade of omnipotence. Fifth is the neurotic need to exploit others, and to get the better of them. Another need is for social recognition and prestige, with the need for personal administration falling along the same lines. The eighth neurotic need is for personal achievement. The characteristic of this personality are views others as hostile and trustworthy, feelings of weakness, prove toughness and prove superiority. The personality of the second trends categorized as **an aggressive types**.

The third is **moving away from people**. The final coping strategy is *withdrawal*, often labelled the moving away from or resigning solution. When neither aggression nor compliance eliminates the parental indifference, Horney recognized that children attempt to solve the problem by becoming self sufficient. This includes that neurotic need for sufficiency and independence and those for perfection unassailability. The characteristic of this neurotic is secrecy and solitary. The type of personality is **detached types**.

All neurotics have all three types but one is more dominant than others. If one cluster of needs pursued (rigidity), others are neglected. The impact for the other needs is remaining unsatisfied. It causes the internal turmoil between unsatisfied needs and rigid pursuit of satisfied needs. It calls basic neurotic conflict as all the neurotics have all 3 types but one is more dominant than others. It contrasts to the healthy as that they able to pursue all three clusters of needs flexibly and have no conflict.

The normal person resolved the conflict by integrating them, or the conflict could be resolved or avoided if a child were raised amid love and respect,

feeling wanted and secure and being surrounded by trust. When one took one orientation to the exclusion of others, three types of personality might emerge, depending on the orientation : (1) The compliant type (moving toward people), (2) The hostility type (moving against people), (3) The detached type (moving away from people) (Corsini, 1994, p. 79). It contrasts to the healthy as that they able to pursue all three clusters of needs flexibly and have no conflict.

The Theory of Love

Everybody has love, need of love and always very interesting to talk about love. In human relationship, love is one kind of elements that can not to be left. Love might be energy since it can be a support for everybody to move and does everything to catch what and who he loves. Love might a happiness that should be pursuit when one thought that his happiness in love. It can be created as a spirit of life of ones to catch their aims. Since the motives of human in their relationship to others are various, the forms of love are follows.

Zick Rubin distinguishes between liking and loving. Loving or commonly called as romantic love comprises such elements as responsibility for the other, tenderness, self-disclosure, and exclusivity. In contrast, liking is an attraction for the other that includes respect and the perception that the other is similar to oneself (Corsini, 1994, p. 353)

Hatfield and Walster distinguish between passionate love and companionate love. Passionate love s an intensely emotional state and a confusion of feelings: tenderness and sexuality, elation and pain, anxiety and relief, altruism and jealousy. It is defined as follow:

“A state of intense longing for union with another. Reciprocated love (union with the other) is associated with the fulfilment and ecstasy. Unrequited love (separation) with emptiness; with anxiety or despair.” (Corsini, 1994, p.353).

Companionate love, on the other hand is a less intense emotion, combining feelings of friendly affection and deep attachment. It is characterized by friendship, understanding, and concern for the welfare of the other. It is defined as “the affection people feel for those with whom their lives are deeply entwined. “ (Corsini, 1994, p. 353).

CHAPTER III

ANALYSIS

A. Analysis through Plot

The plot in *Candida* is constructed on the basis of the story about the love of a young poet, Eugene Marchbanks to Candida, the wife of Reverend James Mavor Morell.

The first stage of plot is **exposition**. The story begins in a fine morning in October 1984, in the north east quarter of London. It is in a vast district miles away from the London of Mayfair and St. James's. In this fashionable middle-class suburb, with its "miles and miles of unlovely brick houses, there is St Dominic's Parsonage, the home of the Reverend James Mavor Morell and his family. Reverend Morell is a vigorous, genial, attractive man of about forty; and since he is also a fine lecturer and holds advanced political views, he is much in demand for public lectures.

The story starts on the returning home of Candida, the wife of Reverend Morell from three weeks in the country. She is accompanied by Eugene Marchbanks, an 18 years-old poet and the nephew of an earl, whom Morell discovered some months ago sleeping among the homeless on the Thames Embankment. When the two men are left alone, a nervous Marchbanks informs Morell that he is in love with Candida. He says that his statement is a stagger for Morell.

Marchbanks: I must speak to you. There is something that must be settled between us.
 Morell : [*With a whimsical glance at his watch.*] Now?

Marchbanks: [*Passionately.*] Now. Before you leave this room. [*He retreats a few steps, and stands as if to bar Morell's way to the door.*]

Morell : [*Without moving, and gravely, perceiving now that there is something serious.*] I'm not going to leave it, my dear boy: I thought you were. [*Eugene, baffled by his tone, turns his back on him, writhing with anger. Morell goes to him and puts his hand on his shoulder strongly and kindly, disregarding his attempt to shake it off.*] Come; sit down quietly; and tell me what it is. And remember: we are friends, and need not fear that either of us will be anything but patient and kind to the other, whatever we may have to say.

Marchbanks: [*Twisting himself round on him.*] Oh, I am not forgetting myself; I am only [*Covering his face desperately with his hand*] full of horror. [*Then, dropping his hand, and thrusting his face forward fiercely at Morell, he goes on threateningly.*] You shall see whether this is a time for patience and kindness. [*Morell, firm as a rock, looks indulgently at him.*] Don't look at me in that self complacent way. You think yourself stronger than I am; but I shall stagger you if you have a heart in your breast.

Morell : [*Powerfully confident.*] Stagger me, my boy. Out with it.

Marchbanks : First—

Morell : First?

Marchbanks : I love your wife (*Candida* in Gibson & Arms, 1966, p. 627)

That statement does not surprise Morell since everybody loves Candida. Both of Morell and Candida are very fond of Marchbanks and thought him as their son. He thought that it is common for Marchbanks to love her. Moreover, based on Morell's view, it is impossible for Eugene to love a woman who is ten years older than him. On the other hand, Marchbanks with his hubris style explains that he is proper to love Candida more than Morell does. He undermines Morell and states that Candida will belong to him. What has done by Marchbanks to Morell has changed Morell's positive thinking to him. He becomes angry.

Candida: Are you going Eugene? [*Looking more observantly at him*] Well, dear me, just look at you, going out into the street in that state! You are a poet, certainly. Look at him, James! [*She takes him by the coat, and brings him forward, showing him to MORELL.*] Look at his collar! Look at his tie! Look at his hair! One would think somebody had been throttling you. [*Eugene instinctively tries to look round at MORELL; but she pulls him back.*] Here! Stand still. [*She buttons his collar; ties his neckerchief in a bow; and arranges his hair.*] There! Now you look so nice that I think you had better stay to lunch after all, though I told you mustn't. It will be ready in half an hour. [*She puts a final touch to be bow. He kisses her hand.*] Don't be silly (*Candida* in Gibson and Arms, 1966, p. 630)

The dialogue above shows Candida way to treats Marchbanks warmly. It seems her oblivious to her husband's growing concern. Candida's attitude leads Marchbanks's confidence that Candida loves him too. As it is done by Candida after Morell grasps Marchbanks, it causes some confrontation between Morell and Marchbanks clearly brewing.

In contrast to Marchbanks' perception of Candida's treatment to him, Candida states that her reason to treat Marchbanks that way actually is based on her feeling of pity to him. She has informed her intention to Morell but it does not change Morell's mind about Marchbanks. He is still concerned that Marchbanks will disturb his happiness.

Candida: [Laughing.] No, no, no, no. Not jealous of any body. Jealous for somebody else who is not loved as he ought to be.

Morell: Me?

Candida: You! Why, you're spoiled with love and worship: you get far more than is good for you. No I mean: Eugene.

Morell: [Startled.] Eugene!

Candida: It seems unfair that all the love should go to you and none to him; although he needs it so much more than you do.

Marchbanks is a pathetic figure as he ever told Candida about how bad he was in his childhood. It can be seen that he never gets benign love from his parents and gets indifferent treatment from his parent.

Candida: Oh, Eugene's one of James discoveries. He found him sleeping on the Embankment last June.

Candida: Yes. His uncle's a peer! A real live earl.

Candida: Yes he had a seven day bill for £55 in his pocket when James found him on the Embankment. He thought he could not get any money for it until the seven days were up; and he was too shy to ask for credit. Oh, he's a dear boy! We are very fond of him (*Candida* in Gibson & Arms, 1966, p. 623)

Candida: You remember what you told me about yourself, Eugene: how nobody has cared for you since your old nurse died: how those clever fashionable sisters and successful brothers of yours were your mother's and father's pets: how miserable you were on Eton: how your father is trying to starve you into returning to Oxford: how you have had to live without comfort or welcome or refuge: always lonely, nearly always disliked and misunderstood, poor boy! (*Candida* in Gibson & Arms, 1966, p. 657).

Marchbanks : [Faithful to the nobility of his lot.] I had my books. I had nature. And at last I met you

The statement above informs Marchbanks' condition since he has a bad relationship with his parents although he has a noble and rich family. He has no close relationship with his parents that it is important for every person to build his social relationship. He is rejected by his family as if nobody cares and accepts him. He was abused by his father and was treated differently from his brother and sister. It shows how his life is helpless and abandoned. It overwhelms him since his parents are incapable of giving healthy love, benign care and respect to him.

What happens to Marchbanks based on Horney's views is major factor which leads to basic anxiety as defined by Horney as:

“Basic feeling is the feeling a child has of being isolated and helpless in a potentially hostile world. A wide range of adverse factors in the environment can produce this insecurity in a child: direct or indirect domination, indifference, erratic behavior, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, overprotection, isolation from other children, injustice, discrimination, unkept promises, hostile atmosphere (Hall & Lindzay, 1967, p. 132).

Based on this theory, a person who undergoes a basic anxiety will be characterized to feel isolated and helpless in hostile environment and his fear of social environment. Marchbanks' cases show that he undergoes anxiety as he is always lonely, and nearly always disliked and misunderstood. It also makes him, “so ill at ease with stranger “(*Candida* in Gibson and Arms, 1966, p.625).

Fortunately, he meets Morell and his wife, Candida. He finds the safe feeling from Candida as she treats him kindly. As he states that:

Marchbanks: [With lyric rapture.] Because she will understand me, and know that I understand her. If you keep back one word of it from her-if you are not ready to lay the truth at her feet as I am -then you will know to the end of your days that she

really belong to me and not to you. (Gibson & Arms, 1966, p. 630)

Marchbanks: [*Softly, losing himself in the music of the name.*]Candida, Candida, Candida, Candida, Candida, Candida. I must say that now, because you have put me on my honor and truth; and I never think or feel Mrs. Morell: It is always Candida. (*Candida* in Gibson & Arms, 1966, p. 647).

Horney states that basic anxiety determines people's needs. Those needs have relation to certain need which ever lost in one's childhood. Since someone undergoes basic anxiety in his childhood, it means that he lost certain need and needs compensation to fulfill the loss of the need. Related to the needs and the way of one's to fulfill, Horney states that a person undergoes basic anxiety will develop various strategies to exchange his loss of need in his childhood.

Somebody who never gets love from his parents for example, will search another love to win back the love that he feels has lost from whoever it is. He may become hostile and seek to avenge himself against those who have rejected or mistreated him (Hall & Lindzay, 1966, p.132). Marchbanks' case shows that he has lost an intimate relationship and expects acceptance, love and affection for his happiness. Based on Horney, it will disturb his personality development in adult since he lost one basic need that is important for his happiness.

Therefore, the way Marchbanks gets Candida and her love is his way to fulfill his need. He is looking for another relationship that is promising him a safe feeling for his happiness.

He thought Candida's treatment to him is an intimate relationship that will exchange his lost need. Sharply, he states his feeling of love to her and he expects much of Candida's loves to him in which it becomes his reason to inform it to Morell. He decides that by owning her, his lost need will be fully exchanged. It is stated by Marchbanks when he had a talk with Morell's secretary, Proserpine or called as Prossy in the afternoon. While Miss Prossy is busy with his daily activities, Marchbanks disturbs her by talking about love. In his talk with Prossy, Marchbanks states implicitly about his deep feeling for Candida.

Marchbanks: [*Stopping her mysteriously.*] Hush! I go about in search of love; and I find it unmeasured stores in the bosoms of others. But when I try to ask for it, this horrible shyness strangles me; and I stand dumb, or worse than dumb, saying meaningless things: foolish lies. And I see the affection I am longing for given to dogs and cats and pet birds, because they come and ask for it. [*Almost whispering.*] It must be asked for: it is like a ghost: it cannot speak unless it is first spoken to. [*At his usual pitch, but with deep melancholy.*] All the love in the world is longing to speak; only it dare not, because it is shy! Shy! Shy! That is the world's tragedy (*Candida* in Gibson & Arms, 1966, p. 634)

Marchbanks: [*Secretly.*] You must be: that is the reason there are so few love affairs in the world. We all go about longing for love: it is the first need of our nature, the first prayer of our hearts; but we dare not utter our longing we are too shy. [*Very earnestly.*] Oh, Miss Garnett, what would you not give to be without fear, without shame--- (*Candida* in Gibson & Arms, 1966, p. 634)

The exposition reflects that Marchbanks undergoes basic anxiety since he got bad treatment from his parents that influence his personality. As stated by Horney, the effect of basic anxiety, the anxious child will develop various strategies by which to cope with his feelings of isolation and helplessness (Hall & Lindzay, 1967, p.132). Marchbanks, who has lost his intimate relationship from his parents in his childhood, loss of love and benign care from them, tries to search another relationship which can exchange his lost intimate relationship with his parents in the past.

Marchbanks thought that he is very fortunate to meet Candida and he falls in loves with her. Marchbanks loves her although she is a married woman, especially it is related to safe feeling that he got by loving her and loved by her. He thought that love becomes his nature of need that very important for his life. He says that his happiness is on Candida. Since he never feels that, he wants to own it in his life by owning Candida. Marchbanks does everything although he faces many barriers to get her love and sympathy. He should face against Candida's husband, Morell. He forces to be the winner for what he wants.

Furthermore from Marchbanks discussion with Prossy, it can be seen that he lacks certain need. It is stated by Marchbanks that, "I go about in search of love; and I find it unmeasured stores in the bosoms of others. But when I try to ask for it, this horrible shyness."(*Candida* in Gibson & Arms, 1966, p. 632). Based on Horney, Marchbanks' condition to love Candida relates to his basic anxiety in which he has lost of love from his parents. Therefore, he tries to look for another love to compensate his loss.

Since Marchbanks feels the loss of love from his parents in his childhood, he copes with unrealistic strategies –by loving a married woman and older than him, stagger Morell who is the husband of Candida and states that Candida will belong to him, and quarrelling him since he can be the barrier for his happiness -. Horney states that Marchbanks’ need of love can be categorized as a neurotic need. Marchbanks’ neurotic need is categorized as a neurotic type one since he needs for affection and approval, which he needs to both please others and be liked by them, the neurotic need for a partner, for someone else to take over one’s life, encompassing the idea that love will solve all of one’s problems.

The complication begins when Marchbanks confidently states that Candida will really belong to him. He states it since he is convinced by Candida’s treatment to him. Marchbanks starts to undermine Morell’s confidence about his marriage. He mentions that Candida is not happy anymore in her marriage and her love is for him. Marchbanks disdains Morell by saying that his wife despised him in her heart.

Marchbanks: Oh it’s an old story: you’ll find it in the bible. I imagine King David, in his fits of enthusiasm, was very like you. [*Stabbing him with the words.*] “But his wife despised him in his heart.”

Morell: [*Wrathfully.*] leave my house. Do you hear? [*He advances on him threateningly.*] (*Candida* in Gibson & Arms, 1966, p. 639).

When the day becomes evening, Marchbanks has talk with Morell and Burgess, Morell’s father in law. Morell states that Candida will come after filling the lamp and scrubbing the boot. Hearing Morell’s statement that Candida should do that job, Marchbanks feels angry since he thought it is not proper for a woman to do that.

Marchbanks: [*Firing up*] Yes, to be idle, selfish, and useless : that is, to be beautiful and free and happy: hasn’t every man desired that with all his soul for the woman he loves? That’s my ideal: what yours, and that of all the dreadful people who live in these hideous rows of houses? Sermon and scrubbing brushes! With you to preach the sermon and your wife to scrub.

For Marchbanks, what Candida does is the proof of Morell’s bad treatment to his wife. He thought that Morell cannot love her properly and gives her happiness. However, Candida views her love to Marchbanks will not give a negative impact to her marriage. She just gives a lesson to Marchbanks what a good love really is. She explains that how Marchbanks feels about her is the same as what happens to Prossy who admires Morell. However, for Morell who has known what Marchbanks means of his love to Candida, it makes him angrier.

When Morell accepts telegram from the Guild of St. Mathew, brought by Lexy that asks him to be a speaker. For the first answer, he does not want to come. It surprises all of his family because it is not his custom to refuse an invitation.

Suddenly, he changes his mind and convinces that he will come. He states that all people must go except Candida and Marchbanks. Marchbanks thought it is a beautiful chance to get closer to Candida and get all Candida's love and sympathy. It is as Marchbanks responds in vivid feeling to Morell's statement that, "That's brave. That's beautiful." (*Candida* in Gibson & Arms, 1966, p.645).

When Marchbanks and Candida are left alone, they are sitting by the fire. Marchbanks who is in the small chair reads the poem aloud. Candida is in the easy chair. Marchbanks hopes that night will be his own with Candida. But he got a different attitude from Candida's. Candida has a very honorable behavior that makes him so respectful to do bad thing. It happens until Morell comes. He comes in an angry condition.

Morell: [*Grave and self contained.*] I hope I don't disturb you.

[*Candida starts up violently, but without the smallest embarrassment, laughing at herself. Eugene, capsized by her sudden movement, recovers himself without rising, and sits on the rug hugging his ankles, also quite unembarrassed.*]

Candida: Oh, James, how you startled me! I was so taken up with Eugene that I didn't hear your latchkey. How did the meeting go off? Did you speak well?

Morell: I have never spoken better in my life.

Candida: That was first rate! How much was the collection?

Morell: I forgot to ask.

After talking with Morell, Candida left Morell with Marchbanks. In the absence of Candida, Marchbanks informs Morell about their activities while Morell went out.

Morell : Have you anything to tell me?

Marchbanks: Only that I have been making a fool of myself here in private whilst you have been making a fool of yourself in public.

Morell: Hardly in the same way, I think.

Marchbanks: [*Eagerly, scrambling up*] .the very, very, very same way. I have been playing the Good man. Just like you. When you began your heroics about leaving me here with Candida—

Morell: Candida!

Marchbanks: Oh yes: I've got that far. But don't be afraid. Heroics are infectious: I caught the disease from you. I swore not to say a word in your absence that I would not have said a month ago in your presence.

Morell: Did you keep your oath?

Marchbanks: [*Suddenly perching himself on the back of the easy chair.*] It kept itself somehow until about ten minutes ago. Up to that moment I went on desperately reading to her--reading my own poems—anybody's poems—to stave off a conversation. I was standing outside the gate of heaven, and refusing to go in. Oh, you can't think how heroic it was, and how uncomfortable! Then—

Morell: [*Steadily controlling his suspense*] Then?

Marchbanks: [*Prosaically slipping down into a quite ordinary attitude on the seat of the chair.*] Then she could not bear being read to any longer,

Morell : And you approached the gate of Heaven at last?

Marchbanks: Yes

Morell: Well? [*Fiercely*] Speak, man: have you no feeling for me?

Marchbanks: [*Softly and musically.*] Then she became an angel; and there was a flaming sword that turned every way, so that I could not go in; for I saw that that gate was really the gate of hell.

Morell: [*Triumphantly*] She repulsed you!

Marchbanks: [*Rising in wild scorn*] No, you fool: if she had done that I should never have seen that I was in heaven already. Repulsed me! You think that would have saved us! Virtuous indignation! Oh you are not worthy to live in the same world with her.

Based on the dialogue above, Marchbanks does not tell Morell the truth about what really happens. On the other hand, he gives different information that makes a deep suffer for Morell. He becomes angry and underlines that his wife is his. If he lost Candida's love and her love moves to Marchbanks, the law will give a judgment. Morell is still convinced that there is still unsettled decision for both of them. It is still misery of doubt (*Candida* in Gibson & Arms, 1967, p 650). However, Marchbanks still disdains him as his words:

Marchbanks: Misery! I am the happiest of men. I desire nothing now but her happiness. [*In a passion of sentiment.*] Oh, Morell let us both give her up. Why should she have to choose between a wretched little nervous disease like me, and a pig headed parson like you?

The most intense action or **climax** is reached when Candida comes back again and finds Marchbanks' behavior in front of Morell. In that quarrel, Marchbanks states that Candida should choose between them.

Marchbanks: [*Snapping his fingers wildly*] She does not ask that silly question. It is she who wants somebody to protect, to help her, to work for: somebody to give her children to protect, to help and to work for. Some grown up man who has become as a little child again. Oh you fool, you fool, you triple fool! I am the man, Morell: I am the man. [*He dances about excitedly, crying*] You don't understand what a woman is. Send for her, Morell: send for her and let her choose between—[*The door opens and Candida enters. He stops as if petrified.*]

Candida: [*Amazed, on the threshold.*] What on Earth are you at, Eugene?

Marchbanks: [*Oddly*] James and I are having a preaching match; and he is getting the worst of it.

Marchbanks acts badly to disdain Morell that catches by Candida. When Candida asks him, he does not answer it truly.

Candida : [*Amazed on the threshold.*] What on earth are you, Eugene?

Marchbanks: [*Oddly*] James and I having a preaching match; and he is getting the worst of it.

When she saw her husband distressed by it, she becomes angry to Marchbanks.

Marchbanks: Oh, you're not angry with me, are you?

Candida: [*Severely.*] Yes I am: very angry angry. I have a good mind to pack you out of the house.

Candida's anger scares him as he is very afraid of her rejection. He feels heartbroken and decides to go.

Marchbanks : [*Almost in tears, turning to the door.*] I'll go

Candida : Oh, you need not to go: I can't turn you out at this time of night. [*Vehemently.*] you are like a child: you cannot hold your tongue.

The falling action begins when Candida prohibits him to go. He forgives Marchbanks and lets him go off to bed. But he refuses, as he wants Morell to tell her the truth. Morell tells Candida what happens between him and Marchbanks. He tells her the entire affair since the morning Marchbanks says that he loves Candida till the last quarrel that Marchbanks wants Candida to choose between them.

Candida : [*Slowly recoiling a step, her heart hardened by his rhetoric in spite of the sincere feeling behind it.*] Oh, I am to choose, am I? I suppose it is quite settled that I must belong to one or the other.

- Morell : [Firmly] Quite. You must choose definitely.
- Candida : [Turning on him] I mean that, and a good deal more, Master Eugene, as you will both find out presently. And pray my lords and masters, what have you to offer for my choice? I am up for auction, it seems. What do you bid, James?
- Morell : [*Reproachfully.*] Cand—[*he breaks down: his eyes and throat fill with tears: the orator becomes a wounded animal.*] I cannot speak—
- Candida : Ah, dearest—
- Marchbanks: [*In wild alarm.*] Stop: it's unfair. You must not show her that you suffer, Morell. I am on the rack too; but I am not crying.

The resolution happens when Candida decides to choose between them. The result of that choice will be settled that she will belong to one or the other. Before she chooses, Candida asks them to mention their bid. After hearing the bid, Candida gives a decision that she gives herself to the weaker. It means that she chooses her husband. Marchbanks thought that he has lost, as Morell plays unfair.

He keeps his regret for what happens to them. He gives his happiness to Morell since he has filled the woman that Marchbanks loves. Then, he decides to leave that couple. He goes out from the house of James Mavor Morell by bringing the last sentence from Candida, "When I am thirty, she will be forty-five. When I am sixty, she will be seventy fives" (*Candida* in Gibson & Arms, 1967, p 658). As if it is the last message that Marchbanks's love is not a possible thing to realize nor has a happy ending.

The disturbance of parents and the child relationship has a big role to the development of the child's personality. The security and the safety as basic needs that are lost when the parents do not give them in the child's phase of development, will create basic anxiety. Basic anxiety has an impact to his need since in this phase the child lost several basic needs that are very important for his personality development. Therefore, the child who undergoes basic anxiety will have several needs – the need which is compensation of the lost need in his childhood- will be a primary goal to win. This need can be called as a neurotic need since in the process of fulfilling or the solution is unrealistic, the person tends to have a neurotic personality.

From the analysis of plot above, we know that parents' treatment to their child creates basic anxiety. Basic anxiety occurs because the disturbance of the security in a child in relation to his parents' treatment. It creates the child's feeling of being isolated in potentially hostile world. Since a basic anxiety is related to security and safety, it will disturb the need of a child and his pursuing happiness. The disturbance of their need will create the primary goal of need to realize. The primary goal of need needs an irrational solution to problem and is called as

neurotic needs. The way of the neurotic person to solve the problem will influence his personality to pursue his happiness.

B. Analysis through Character

Psychological analysis in a work of art has a close relation to the analysis of character since character in a work of art is a personification of human in reality. M.H. Abrams said that “ the characters are the persons presented in dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say—the dialogue, and what they do—the action” (Abrams, 1981, p.20), the analysis through character becomes very important. E. M Forster in his *Aspect of the Novel* divided the characters of fiction into “flat” and “round” characters. A flat character is built around a single idea or quality and is presented without much in detail, and usually can be described in one sentence or two. A round character is more complex in temperament and motivation. (Forster, 1927, p.26). To get the comprehension of the psychological analysis, the analysis of the characters will be done below.

1. The main character

a. Candida

Candida is the main character in G.B Shaw’s *Candida*. She is categorized as round character. On the surface, she is young (thirty three), intelligent, physically attractive, kind, efficient, sensitive, loving, and supportive, a good wife and a loving mother. Her ways are those of a woman who has found that she can always manage people by engaging their affection, and who does so frankly and instinctively without the smallest scruple. Besides, she is like any other pretty woman who is just clever enough to make the most of her sexual attractions for trivially selfish ends.

She has made a successful and probably happy marriage by shielding her husband, Morell, from reality. She has shown him respect, while having little respect for which he thought he was trying to accomplish.

The role of Candida in the play is dominant since she is the major idea in the story. She forced to choose between her clerical husband, Morell - a worthy but obtuse Christian Socialist- and a young poet, Marchbanks who has fallen wildly in love with her.

Candida is portrayed in the play that she has a close relationship with Marchbanks. With her motherly behavior, she treats him as if he is her son. Her motherly instinct catches Marchbanks's suffer in his past. Since she has a close relationship with him, she gets much information about him that makes her conclude that Marchbanks has a very pitiful condition in his life. She concludes that Marchbanks needs love so much for his happiness. It is stated by Candida when she convinces her husband about her reason why she spoils him.

Candida: [Laughing.] No, no, no, no. Not jealous of any body. Jealous for somebody else who is not loved as he ought to be.

Morell : Me?

Candida: You! Why, you're spoiled with love and worship: you get far more than is good for you. No I mean: Eugene.

Morell: [Startled.] Eugene!

Candida: It seems unfair that all love should go to you, and none to him; although he needs it so much more than you do

Therefore, she tries to give a sense of comfort and warmth to build his personality.

She convinces herself and her husband that her treatment to Marchbanks will not disturb her marriage. She believes that the love that she gives to Marchbanks will help him to know what the love is actually.

Candida: [With lively interest from her, leaning over to him with her arms on his knee.] Eugene's always right. He's a wonderful boy: I have grown fonder and fonder of him all the time I was away. Do you know James, that he though he has not the least suspicion of it himself, he is ready to fall madly love with me?

Morell: [Grimly] Oh, he has no suspicion of it himself, hasn't she?

Candida: Not a bit. [She takes her arms from his knee, and turns thought fully, sinking into amore restful attitude with her hands in her lap.] Someday he will know; when he is grown up and experienced, like you. And he will know that I must have known. I wonder that he will think of me then.

Morell: No evil, Candida. I hope and trust, no evil.

Candida: [Dubiously] That will depend.

Morell: [Bewildered.] Depend!

Candida: [Looking at him] Yes; it will depend on what happens to him.[He looks vacantly at her.] Don't you see? It will depend on how he comes to learn what love really is. I mean on the sort of woman who will teach it to him.

- Morell: [Quite at loss] yes. No I don't know what you mean.
- Candida: [Explaining] If he learns it from a good woman, then it will be all right: he will forgive me.
- Morell: Forgive?
- Candida: [Realizing how stupid he is, and a little disappointed, though quite tenderly so]. Don't you understand? [He shakes his head. She turns to him again, so as to explain with the fondest intimacy.] I mean will he forgive me for not teaching him myself? For abandoning him to the bad woman for the sake of my goodness, of my purity, as you call it? Ah, James, how little you understand me to talk of your confidence in my goodness and purity! I would give them both to poor Eugene as willingly as I would give my shawl to a beggar dying of cold, if there were nothing else to restrain me. Put your trust in my love for you, James; for if that went, I should care very little for your sermons: mere phrases that you cheat yourself and others with every day.
- (Candida in Gibson & Arms,1966,)

Based on the dialogue above, it can be seen that Candida's love to Marchbanks is based on her feeling of pity for his condition. Candida's love to Marchbanks can be categorized as companionate love. Based on Hatfield and Walster, social scientists, the definition of love is "A less intense emotion, combining feelings of friendly affection and deep attachment. It is categorized by friendship, understanding, and concern for the welfare of the other." (Corsini, 1994, p. 161).

It is very contrast to Marchbanks who guesses that Candida's treatment to him is a passionate love. This passionate love that is defined as a state of longing for union with the other) is associated with the fulfillment and ecstasy (Hatfield and Walster.1981.p, 9). He has this perception since he gets a special treatment from her whether insides himself, Marchbanks has a motivation to search for love to exchange his lost love in his childhood. Thus perception becomes a trouble for Candida and his husband, since Marchbanks has motives to get Candida's love and wants to take her form her husband. Moreover, she becomes very angry when Marchbanks in reality do a bad behavior to her husband.

Since her treatment is perceived wrongly by Marchbanks, she wisely takes a strategy to finish the problem among them. She makes Marchbanks's judgment- she chooses her husband- but not until making it clear to Morell that he is the weaker of the two, the recipient, not of respect and master house of the house because she has made him so. She still chooses her family and her husband since her treatment to Marchbanks is the part of her kind behavior to everybody.

b. Reverend James Mavor Morell

Mavor Morell is the main character in G.B. Shaw's *Candida*. He is categorized as a flat character. He is characterized as a Socialist Clergyman of the Church of England, and an active member of the guild of St. Mathew and Christian Union. He is forty years old, good looking, well mannered and has a sound unaffected voice with the clean athletic articulation of practised orator. His influence on his audiences, especially the woman who makes up the vast majority, is mesmerizing.

Morell lives for the praise and adoration of his oratory products and for the perceived love, admiration and respect of his calling invokes in his wife. He does not understand anything of his real effect on people. According to *Candida*, Morell is figured as a person that is spoiled with love and worship that is very different from Eugene. He needs love so much but he gets none.

Related to the existence of Marchbanks in his home, Morell actually has no problem with him. They speak intimately as follows:

Morell: Come: sit down quietly; and tell me what it is. And remember: we are friends, and need not fear that either of us will be anything but patient and kind to the other, whatever we may have to say.

He still has positive thinking of Marchbanks when Marchbanks states impolitely that he wants to stagger Morell about his feeling to *Candida*. His response is as a joke as he states:

Morell: [*Sitting down to have his laugh out*] Why, my dear child, of course you do. Everybody loves her: do you think yours is case to be talked about? You are under twenty: she's over thirty. Does not it look rather too like a case of calf love?

As he gets a serious answer from Marchbanks that the love he means is a passionate love to his wife, he becomes angry with him. He reminds Marchbanks that he has the wrong way to love her. He states:

Morell: [*Rising quickly, in an altered tone*] To her! Eugene: Take care. I have been patient. I hope to remain patient. But there are some things I won't allow. Don't force me to show you the indulgence I should show to a child. Be a man.

He tries to give advice to Marchbanks that he should not disturb his happy marriage. Besides, he states that he needs his help to make *Candida* happy in her home as he says that "There are so many things to make us doubt, if once we let our understanding be troubled. Even at home, we sit as if in camp, encompassed by a hostile army of doubts" (*Candida* in Gibson & Arms, 1966, p.629). He does not want Marchbanks to become a traitor for his family. What has done by Morell is disobeyed by Marchbanks. It causes Morell very angry with him. He states wrathfully, "Leave my house. Do you hear?" (*Candida* in Gibson and Arms, 1966,

p.629). It becomes a quarrel as Marchbanks still forces Morell that he should tell Candida that Marchbanks loves her. It makes Morell angry and strangle him.

In contrast with Morell's anger with Marchbanks, he cares so much of his wife's feeling. He does not want to make her wife angry by expelling Marchbanks. He keeps his anger when his wife innocently helps Marchbanks button his shirt, ties his neckerchief and arranges his hair in front of her husband. Candida's attitude convince Marchbanks that he loved by Candida. Morell keeps being patient for what Marchbanks has done who states that, "I am the happiest of mortals." (*Candida* in Gibson and Arms, 1966, p.631).

When Marchbanks demands Candida to choose between Morell and Marchbanks, it makes Morell so angry that it makes him seize Marchbanks and states that :

Morell: [*Seizing him*] Out with the truth, man: my wife is my wife: I want no more of your poetic fripperies. I know well that if I have lost her love and you have gained it, no law will bind her.

Candida fulfills Marchbanks's demand to choose one of the two men. She will choose the weaker of the two. Since the result is her husband, it shows clearly that Morell is a weak man. He becomes the master of the house because Candida has made him so as he recognizes that," It's all true, every word. What I am you have made me with the labor of your hands and the love of your heart. You are my wife, my mother, my sisters: you are the sum of all loving care to me.

Thus, it can be concluded that the existence of Marchbanks for Morell becomes the disturber of his happy married though Morell is very fond of Marchbanks before.

c. Eugene Marchbanks

Eugene Marchbanks or Marchbanks, the main character of the play, is categorized into a round character. His personality is dynamic and his motivation and temperament cannot be described only in a single sentence. The up and down of Marchbanks's personality deals with his troubled relationship with his parents in his childhood.

He has a hunted tormented expression and shrinking manner that show the painful sensitivity of very swift and acute apprehensiveness in youth. Youth may excuse his hubris. Sometimes he becomes pathetic as he is always nervous and anxious with others, relapsing of dejection that makes him full of horror. In contrast, he can be a pettish and wild person when he needs something from others.

His meeting with Morell's family makes him have a close relationship with Candida. To her, Marchbanks tells easily to her how he is in his childhood.

Candida: ... You remember what you told me about yourself, Eugene: how nobody has cared for you since your old nurse died: how those clever fashionable sisters and successful brothers of yours were your mother's and father's pets: how miserable you were on Eton : how your father is trying to starve you into returning to Oxford: how you have had to live without comfort or welcome or refuge: always lonely, nearly always disliked and misunderstood, poor boy! (*Candida* in Gibson & Arms, 1966, p. 657).

Based on Marchbanks' information to Candida, it can be seen how he has bad experiences in his childhood. Through his strange behavior, Marchbanks tells the reader that he has bad story of parentage. Although he is a nephew of an earl, nobody has cared for him since his old nurse died. His parents treat him indifferently among his brothers and sisters.

Marchbanks is a pathetic boy whom Morell discovered some months ago sleeping among the homeless on Thames Embankment. He is so miserable since he gets an abused treatment from his father who tries to starve him. He lives without comfort or welcome or refuge. He is always lonely and nearly always disliked and misunderstood.

His bad experiences in childhood influences his personality when he becomes adult. He has troubles with others since he cannot build a relationship with others easily. It is stated by Marchbanks that "I am so ill at ease with strangers and I never can see a joke."(*Candida* in Gibson and Arms, 1966, p. 625). According to Horney's theory, this condition can be concluded that Marchbanks undergoes basic anxiety that will disturb his personality need.

Since he is discovered by Morell, he becomes the part of that family. They care about him as their son because they are very fond of him.

Candida: Yes. He had a seven day bill for £55 in his pocket when James found him on the Embankment. He thought he could not get any money for it until the seven days were up; and he was too shy to ask for credit. Oh, he's dear boy! We are very fond of him.
(*Candida* in Gibson & Arms, 1966,p. 623)

Since he states that it is difficult for him to build a relationship with others, Marchbanks often misunderstands with other's words or reaction. While he stays with Morell's family he is very pleased with Candida's treatment to him that makes him fall in love with her. He concludes that Candida loves him too. He states that his love to Candida is his need. As he tells it to Miss Prossy truly that his heart is crying bitterly with hunger of love and affection.

Marchbanks: [*Secretly.*] You must be: that is the reason there are so few love affairs in the world. We all go about longing for love: it is the first need of our nature, the first prayer of our hearts; but we dare not utter our longing we are too shy. [*Very earnestly.*] Oh, Miss Garnett, what would you not give to be without fear, without shame--- (*Candida* in Gibson & Arms, 1966, p. 632)

Marchbanks: Well: I can't talk about indifferent things with my heart crying bitterly in its hunger.

Marchbanks: [*Stopping her mysteriously.*] Hush! I go about in search of love; and I find it unmeasured stores in the bosoms of others. But when I try to ask for it, this horrible shyness strangles me; and I stand dumb, or worse than dumb, saying meaningless things: foolish lies. And I see the affection I am longing for given to dogs and cats and pet birds, because they come and ask for it. [*Almost whispering.*] It must be asked for: it is like a ghost: it cannot speak unless it is first spoken to. [*At his usual pitch, but with deep melancholy.*] All the love in the world is longing to speak; only it dare not, because it is shy! Shy! Shy! That is the world's tragedy (*Candida* in Gibson & Arms, 1966, p. 634)

For this is a nature of need, he thought that his lost need of love will come true by owning her. Therefore he forces himself to tell Morell that he loves Candida.

Marchbanks : [*Twisting himself round on him.*] Oh, I am not forgetting myself; I am only [*Covering his face desperately with his hand*] full of horror. [*Then, dropping his hand, and thrusting his face forward fiercely at Morell, he goes on threateningly.*] You shall see whether this is a time for patience and kindness. [*Morell, firm as a rock, looks indulgently kindness.*] Don't look at me in that self complacent way. You think yourself stronger than I am; but I shall stagger you if you have a heart in your breast.

Morell : [*Powerfully confident.*] Stagger me, my boy. Out with it.

Marchbanks : First—

Morell : First?

Marchbanks : I love your wife (*Candida* in Gibson & Arms,1966, p. 627)

Since Candida is still Morell's wife, that will be a barrier for him to get her. Those conditions support him to make an effort to take her away from her husband. He thought that Morell is his barrier. He took a surprising step by staggering Morell, undermining him about his marriage. In his hubris and brutal style he demands that Candida should choose between Morell and him. He does not care of what he has done although he knows that he faces the law when he disturbs Morell's marriage. His goal is to get Candida whatever the way he took. He thought that Morell is his competitor, therefore he should be defeated.

Marchbanks: [*Secretly.*] You must be: that is the reason there are so few love affairs in the world. We all go about longing for love: it is the first need of our nature, the first prayer of our hearts; but we dare not utter our longing we are too shy. [*Very earnestly.*] Oh, Miss Garnett, what would you not give to be without fear, without shame--- (*Candida*, Gibson & Arms, 1966, p. 632)

Marchbanks: Well: I can't talk about indifferent things with my heart crying bitterly in its hunger.

Marchbanks' love to Candida and the way he tries to realize it cannot be separated from his basic anxiety. Since he has lost his parents' love and benign care, it disturbs his ability to relate with others as he has conflict inside him. It is the conflict between the need and his inferiority to realize it. However, his loss of need in his childhood becomes compulsive for him to find another love that will give happiness although for gaining the need he should face many barriers.

Horney states that the need as neurotic need as it a compensation of his lost need and the way he fulfill it is without considering the situation.

He comes to Candida to love her and loved by her although he knows it has a great risk for him since Morell is her husband. He is moving toward people to get love, as he always does anything pleasantly for Candida to get her love. However, he moves against Morell as he wants Candida, and he thought Morell as the barrier of his need.

Based on Horney's theory, Marchbanks' personality moves from a compliant type-one type of neurotic personality which shows his compliant characteristics for attract others' attention in order to fulfill his need of love, affection and approval- when he only tries to get Candida by his compliant personality. However, when his orientation of love is deeper and he finds a barrier to realize his need, he changes himself to be an aggressive type- the second type of neurotic which shows the personality to move against everybody who stops his effort to get his need- as Marchbanks' strategy to defeat Morell. The change of Marchbanks' personality in the way he realizes his goal relate to his neurotic need of love.

It is the part of his neurotic personality. He does not understanding the meaning of love that Candida gives to him. He is only sees love from his point of view. His point of view of love is influenced by his need of love. Since he loss of love and in the development of his personality his soul crying bitterly of love, he use many way to pursue his happiness although he aware that his way is wrong. Therefore, he cannot stop his wrong way to love Candida and want to put Candida away from her husband. Since he thought it is very important for his happiness,he keep struggle to realize it as he states that," Now I'm doing wrong; and I'm happy.(*Candida* in Gibson and Arms, 1966,p. 647). He does not consider his way that he has disturbed Morell's family that make him should out from Morell's house.

2. The minor character

a. The Reverend Alexander Mill

He is young gentleman gathered by Morell from the nearest University settlement. He had come from Oxford to give the east End of London the benefit of his university training. He is intellectually dishonest and thoroughly obnoxious. He has won Morell over by "a doglike devotion".

b. Burgess

He is a businessman- ignorant, shallow, greedy, bigoted, and totally insensitive to the feelings of those around him. His role in the play is to underscore Morell's self righteousness by giving him the opportunity to pontificate on his father-in-law's greed.

c. Proserpine Garnett

She is Morell's secretary, who suffers from what Candida calls "Prossy's complaint". Prossy is a lonely, 30 year-old, lower middle class woman who loves Morell, but would never admit it, even to herself. She provides the definitions of Morell's effect on others.

C. Setting

Setting refers to the point in time and space at which the events happen. Most stories have multiple settings which may have been created by the author to tell the story. The existence of setting is closely related to the other element of literary work especially to the existence of plot and character. As stated by William Kenney, setting is the element of fiction which reveals to us the where and when of events....In other words, the term 'setting' refers to the point in time and space at which the events of the plot occur," (Kenney, 1966, p.38).

In identifying the setting, there will be the setting of time and setting of place. Setting of time considers to the period of time when the story takes place, whether the setting of place is considered to specific locations of the story where the actions take place. Through setting, the character in the play seems naturally "alive" since setting supports the characterization and the personality of the character (Tarigan, 1991, p.136).

In this play, the setting of place, where the events of the plot occurs consists of many places. Marchbanks becomes the pathetic boy since he gets a bad treatment from his family. As a nephew of an earl, he never has a happy experience in his childhood. When he stays with his family in Eton, he should face many problems in his life. Eton is the most important place influences Marchbanks' personality.

In this town, he lost his old nurse who is the only one in the world who cares about him. That makes his life worse since his parents just care about his clever fashionable sisters and successful brothers. It makes his life miserable. He lost his happiness since his parents treat him differently from his brother and sister. He got the worst treatment from his father when he tries to starve him into returning to Oxford. He has had to live without comfort or welcome or refuge. He was always lonely, nearly always disliked and misunderstood by his family. These conditions create an anxiety that influences his personality when he grows up. This anxiety is brought by Marchbanks when he is out from his house to stay in a nature with his book until he met Candida.

Marchbanks: [*Faithful to the nobility of his lot.*] I had my books. I had Nature. And at last I met you. (*Candida* in Gibson & Arms, 1966, p. 657)

After his running from his home, he stays around Thames Embankment. Fortunately, while he was sleeping among the homeless, he was found by Reverend James Mavor Morell. Morell found him with £55 a seven day bill in his pocket. Marchbanks thought he could not get any money for it until seven days

were up but he was too shy to ask for credit. In this case, his decision to run away from home and stay in Thames Embankment does not give him a better life. He should face the trouble by himself that make his life becomes worse. His meeting with Morell is a hope to make his life bearable. Marchbanks is brought by Morell to stay together with his family in St. Dominic Parsonage.

St. Dominic Parsonage, in the north east quarter of London is another place that is very important for Marchbanks since he stays again with a family. Morell and his family consider him as the part of the family. Morell and Candida are very fond of him as if he were their son.

While he stays in St. Parsonage, Candida treats Marchbanks kindly. He, who is very ill at ease with stranger is very happy to accept such a treatment. It builds his confidence that Candida loves him. The loves he has been longing and searching and now he finds it from Candida. As he states:

Marchbanks : ...I go about in search of love; I find it in unmeasured stores in the bosoms of others. But I try to ask for it, this horrible shyness strangles me; and I stand dumb, or worse than dumb, saying meaningless things, foolish lies.
(*Candida* in Gibson and Arms, 1966, p.632)

Therefore it is very pleasant for him to do anything that makes Candida happy. He thought that his happiness is in getting Candida and her love. Therefore, although it is a foolish way, he in his hubris style informs it to Candida's husband

that he loves Candida. He means this information as a stagger for Morell. He considers that it is the way he gets her love as he states that:

Marchbanks: [*Secretly*] ... We all go about longing for love: it is the first need of our natures, the first prayer of our hearts; but we dare not utter our longing: we are too shy. (*Candida* in Gibson and arms,1966,p. 632)

The way that is taken by Marchbanks makes the trouble between him and Morell. Moreover, when he states to Morell that Candida should choose one of them, the conflict between Marchbanks and Morell becomes worse. He neglects this condition since he thought it is the only possible way for him for gaining his need. Marchbanks should take a risk for himself since Candida knows the matter about his husband and Marchbanks. She becomes angry to Marchbanks, since he disdains her and her husband. She neglects him and force him to go out from Morell's house.

The setting of time of the play is in the late of nineteenth century. It is the late period of Victorian ages. It is categorized as the decade of earnestness, respectability and evangelicals. One of the values that are allowed in that society is happiness in marriage (Pickering and Hoeper, 1997,p. 625) What people try to gain in that society is marrying the woman he loves, having children, building a happy family and keeping their happiness forever. All people should keep their happiness since in marriage the problem might come and destroy their happiness. Related to this, Morell says:

“...In the future, when you are happy as I am, I will be your true brother in the faith. I will help you to believe that God has given us a world that nothing but our own folly keeps from being a paradise. I will help you to believe that every stroke of your work is sowing happiness for the great harvests that all—even the humblest—shall one day reap. And at last, but trust me, not least, I will help you to believe that your wife loves you and is happy in her home. We need such help, Marchbanks: we need it greatly and always. There are so many things to make us doubt, if once we let our understanding be troubled. Even at home, we sit as if in camp, encompassed by a hostile army of doubts. (*Candida* in Gibson and Arms, 1966,p. 629)

The drama figures Marchbanks as a part of broken family that makes him very pathetic figure. He is a part of unlucky people who never have a loving family. Therefore he tries to catch the happiness as other people have. His loss of love that creates unhappy life in his childhood forces him to search another relationship that will give him love.

His fortune to meet Morell's family gives him an expectation to build his happiness through his feeling of love to Candida. His loss of love in his childhood supports him to own Candida's love. Marchbanks thought that Candida's love is upon everything to make him happy. Thus, he creates many efforts to take away Candida from his husband. He thought Candida as the future of his happiness as she has given him love. He knows that it is wrong but he neglects it since he has an aim to make his life better. However, it is impossible for him to get Candida's

love since Morell and Candida have their own need to gain happiness. He thought to put love upon anything would make his live happily but it ends sadly since he does not get the real love to replace his lost love in his childhood.

d. Theme

Theme is the central unifying element of the story which ties together all of the other elements of the play used by the author to tell the story. It indicates the pivotal ideas around which the author was writing. In order to identify a theme of a story, one must know the whole story. As William Kenney states, “theme is the meaning the story releases; it may be the meaning the story discovers” (Kenney, 1966, p. 91).

From the analysis of the plot, setting and characters, we may see that the theme of George Bernard Shaw’s *Candida* is someone who put love as his aim for happiness upon everything without considering his way to realize it, will create him lost what he desires.

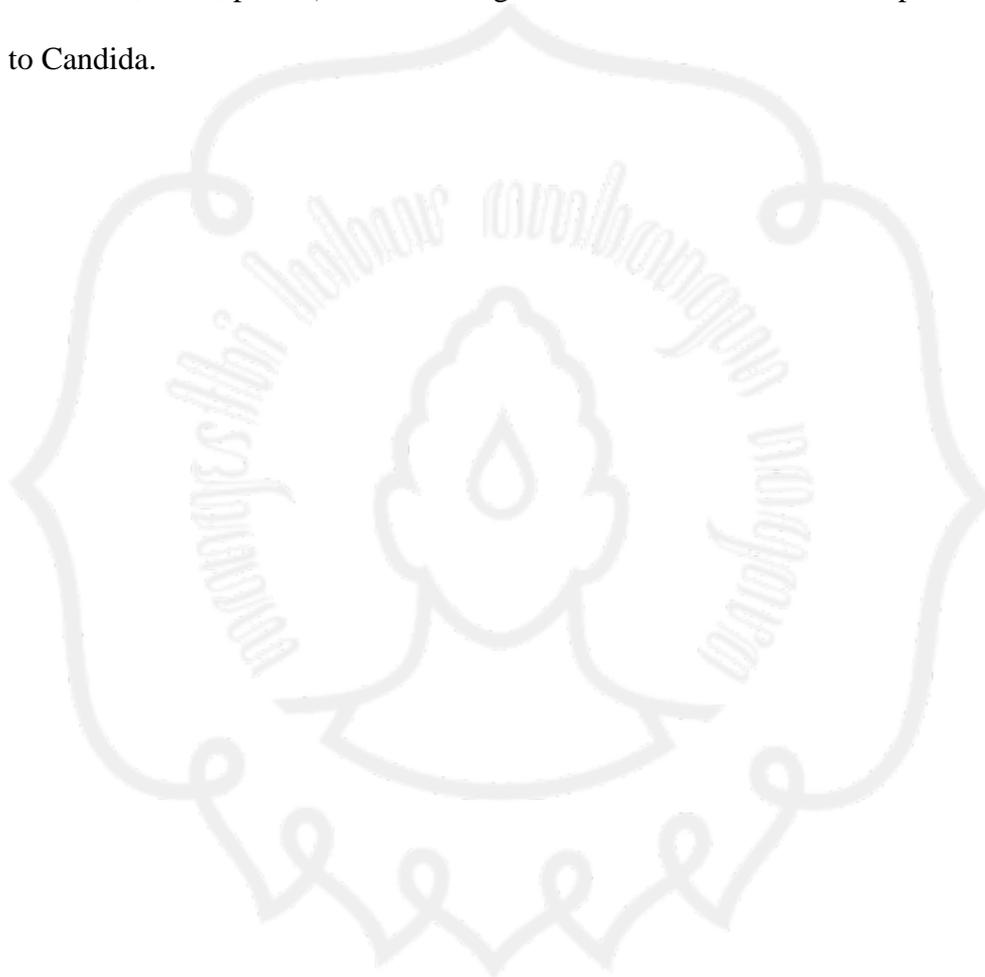
Marchbanks’s bad experiences in his childhood give great contribution to his personality. It shows that his parents treat him without love and benign care leads him to be a person who is hungered for love. The disturbance of his need in his childhood is molding of need in his adult. According to Horney, Marchbanks undergoes what she means as basic anxiety. It influences Marchbanks’ personality to search other compensation to replace his loss of need. Therefore, he searches another love that will replace the lost need in his childhood. He falls in love with

Candida who he feels has given love to him. Since he wants to be loved by her to replace his lost of love that create his unhappiness live, he even wants to own her. In this case, Marchbanks' past life has contribution to his obsession in the future.

To gain his goals, Marchbanks uses his basic anxiety as his compulsive to get his obsession. He thought that by loving Candida and owning her, he will have a happy life. He never considers that Candida is a married woman. He neglects the existence of Morell as Candida's husband. He positions himself better than Morell to love Candida, therefore he disdains Morell and his happiness of marriage. Marchbanks fights Morell as if he can give happiness to Candida with his only love. Marchbanks irrationally demands Candida to choose between he and her husband. His need of love becomes his motivation to realize it. Through Horney's theory, when the need put upon anything that leads irrational fulfillment, the person can be identified has a neurotic personality. The need call neurotic need since this need has lost in his childhood and it needs an irrational compensation when the person grows up.

Since Marchbanks is sturdy with his opinion that love will solve his unhappy life, he never considers the effect of his way to inform Morell that he loves Candida. His way disdaining and quarrelling Morell and his irrational way to demand Candida to choose between her husband and him causes nor of Candida's love and sympathy come to him. He loses Morell and Candida's love and attention. He becomes invaluable for Morell and Candida since he disturbs their happiness. His misunderstanding of Candida's treatment leads him to lose the loving treatment from Candida. He just thought that his happiness is if only he

gets Candida's love without considering others. His consciousness comes late as Marchbanks states that "I no longer desire happiness: life is nobler than that. Parson James: I give you my happiness with both the hands: I love you because you have filled the heart of the woman I loved. Good bye. (*Candida* in Gibson and Arms, 1966, p. 658). He should go out from that house and keeps his feeling to Candida.



CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

This chapter aims to answer the problem statements. The two problems are:

- G. What is the cause of Marchbanks's neurotic need of love portrayed in G.B Shaw's *Candida*?
- H. How does Marchbanks's neurotic need of love influence his pursuing of happiness as portrayed in G.B. Shaw's *Candida*?

Nevertheless, the analysis is not divided into two separate discussions to answer those two problem statements, the researcher tries to divide the conclusion based on the problem statement as follows:

1. In the analysis through plot, characters, setting, and theme it can be seen that Marchbanks's neurotic need of love is caused by:
 - a. Marchbanks' parents have treated him differently since they never give him a benign love and care as they give it to Marchbanks' brothers and sisters. They do not care to Marchbanks' condition as they care and love to Marchbanks's brothers and sisters. Their love comes only to Marchbanks' successful brothers and his clever fashionable sisters.

- b. He got abused treatment from his father who tries to starve him. No loves come to him since he is in his development of self. Since nobody cares about him, he lives lonely. He never lives in comfort or welcome or refuge. Being treated differently, he becomes miserable. It disturbs his ability to make a relationship with others. He is always disliked and misunderstood. He is afraid of his social environment. But he is very fond of kind treatment and very hysterical to cruelty. His togetherness with his family did not give him a secure and safe feeling for his happiness but it has disturbed his personality. He did not get his right as a child since his parents did not bring him up lovingly.
- c. His condition becomes worse when his old nurse died because after that he has nobody to hanging on. It means that he has no love and safety in his home. Living without love and benign care motivates him to go out from his house and stays in the nature. Based on Horney's theory, Marchbanks undergoes basic anxiety since he has bad relationship with his parents. He does not get his right to be treated and loved by them properly that disturbs his safety and satisfaction. However, parents' love is very important for the child's personality and its development when he grows up. Therefore, Marchbanks' condition in his childhood influences Marchbanks' need of love and his point of view about love, since he thought that it would influence his happiness.

2. Since Marchbanks lost his need of love in his childhood, it motivates him to search for another love which can replace his loss of love. He becomes a neurotic person to get love since he does not care whether he does it the right way or not.

Marchbanks thought love will give him happiness, therefore he tries to get it whatever effort he makes. Although he knows that the way he takes is wrong and disturbs others' happiness, he never stops.

Marchbanks shows his pathetic figure in front of Candida in terms to get Candida' love, in contrast he shows his pettishly and brutality behaviour to Morell since he thought Morell as his barrier to get Candida. Youth may excuse his hubris –his assumption that he could almost dictate Candida's feeling. He shows his viciousness to Morell or disdains him and demands Candida to choose between them. He does not care the norm and law for seizing Candida from her husband. Marchbanks is absolutely convinced that his way is a right way to pursue his happiness. He is a coward, and can only express himself brutally in front of Morell but behaves pleasantly in front of Candida.

Since his lack of love in his childhood disturbs his need of love when he grows up, Marchbanks is always motivated by his past condition to search for love. He thought that getting love is the top of his happiness. However, he imagines not only love he wants but also he wants Candida as his lover. Therefore, he wants Candida to be his lover although he must

seize Candida from her husband and almost breaks the relationship of married couple.

B. Suggestion

From all the explanation above, it is clear that psychoanalysis approach is able to reveal the complexity of Eugene Marchbanks' neurotic personality and the cause of it. From the analysis in the previous chapter, it is expected that the reader would have an understanding about George Bernard Shaw's *Candida*. However, this research is limited on the analysis of the main character's psychological aspect, which means that there are several other aspects left for discussion, the psychology of the author for example. Besides, it is possible to analyze George Bernard Shaw since he is a playwright who has a great talent to combine contemporary moral problems in his plays. Therefore, the sociological approaches can be used too to analyze this play.

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