

**THE ANALYSIS OF NEUROTIC ANXIETY OF IVAN VASSILYEVITCH
LOMOV (LOMOV) AS THE MAJOR CHARACTER OF CHEKHOV'S
*THE PROPOSAL***

THESIS

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
HUMANITIES AND CULTURE FACULTY
THE STATE ISLAMIC UNIVERSITY OF MALANG
June 2008**

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THESIS

Presented to

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In partial fulfillment of the requirements

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By

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APPROVAL SHEET

This is to certify that the *Sarjana*'s thesis of Sabar entitled The Analysis of Neurotic Anxiety of Ivan Vassilyevitch Lomov (Lomov) as the Major Character of Chekhov's *The Proposal* has been approved by the thesis advisors for further approval by the Broad of Examiners

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MOTTO

الْحَقُّ مِنْ رَبِّكَ ^ط فَلَا تَكُونَنَّ مِنَ الْمُمْتَرِينَ ﴿١٤٧﴾

**The truth is from your Lord; therefore you should not
be of the doubters.**

(QS. Al-Baqoroh: 147)

DEDICATION

Thanks to the Lord, whose love, patience, forgiveness, and grace enable the writer to live and to chase his dream. There is nothing can the writer do without God's Marcy. This thesis is also dedicated to:

- ✚ My beloved father and mother, Hasin and Siti Maimunah. Thanks a lot for giving me your love, affection, advice, and everything.
- ✚ My beloved sisters. Thank you very much for cheerfulness.
- ✚ My beloved wife, Sri Imawati. Thanks for supporting, giving spirit, and always standing by me. Thanks for everything when we are together. May Allah swt always bless us.

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for supports, experiences, togetherness, and all warm friendship, he loves
and misses them.

May this thesis would be useful for everyone who need it and the
contractive criticism and suggestion are expected from the readers.

Malang, June 30th, 2008.

The Writer

ABSTRACT

Sabar, 2008. The Analysis of Neurotic Anxiety Of Ivan Vassilyevitch Lomov (Lomov) As The Major Character Of Chekhov's *The Proposal*. Thesis. English Letter and Language Department. Faculty of Humanities and Culture. State Islamic University of Malang.
Advisor Dra. Siti Mashitoh, M. Hum
Keyword The Neurotic Anxiety.

God has created individual as perfect as possible, people are created better than other creature. However, God still gives sufficiency and frailty in every person because there is no body perfect. The characteristic of no perfection also refers to anxiety, especially neurotic anxiety. The neurotic anxiety is one of the personality disorders; everyone experiences the neurotic anxiety form time to time. In this study, the writer takes the drama text of *The Proposal* by Anton Chekhov as the object of this thesis.

The proposal contains the neurotic anxiety that the major character face. Related to this case, the problems of the study can be formulated; (1) What neurotic anxiety does Lomov undergo? (2) What are the causes of Lomov's neurotic anxiety? And (3) How does neurotic anxiety influence Lomov's character?

In this research, the writer uses psychological approach as his research design to conduct the research because psychological approach literary criticism is the research design that is directly related to this literary work. The writer uses psychological approach because it is very suitable to find out the neurotic anxiety of major character in this drama.

From this research, there are three finding that can be revealed. The first finding is the neurotic anxiety of Lomov's Character, there are some symptoms that show Lomov feels the neurotic anxiety, they are palpitation of the heart, dizziness, nervous, under control, and losing the Id. So, the writer thinks that he really experience the neurotic anxiety. The second finding is the causes of Lomov's neurotic anxiety, there are three causes that make Lomov feel the neurotic anxiety, they are repression, un-confidence, and be afraid of the punishment that is impossible to happen, and the third finding is the influence of neurotic anxiety to Lomov's character, it influences him in speaking and activities. So, he always misspeaks and nervous when talking with Tchubukov and Natalya.

From this research, the writer hopes that the research can enrich the understanding about literary criticism, psychological approach, and the neurotic anxiety deeply. The writer also expected that this research could contribute to other writers who focus on this tropic about psychological approach in the field of literature can analyze deeper and the finding can be used as a reference.

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CHAPTER I

INRODUCTION

1.1 Background of the Study

Literature is personal expression of feeling including experiences, ideas, spirit, motivation, and confidence in a concrete description by using language as its medium. Literature is a means of expressing all of life experience, the emotion we experience, and the expectations appear of human life. Literature has relationship with all aspect of human life as well as its environment in the world. Therefore, we can express our experience and thoughts in a creative process in the form of literary work.

Literature is closely related to life because it is the work created and enjoyed by human being. According to Wellek (1965:15), literary work is a result of literature, a creature activity, and a work of art. The term *Literature*, according to Wellek and Warren, seems best if we limit to art of literature that is to imaginative literature as a work of art that uses a language in its medial expression. It has stood in such important position in life whether it is the western or eastern culture. Studying literature is one of exciting activities that give us some new experiences because it contains human feeling, love, human life, etc. In other word, literature is one subject dealing with inner and outer factors of human life, which are depicted through the imagination of the author.

Literary work is human reflection in art. Hudson (1985:10) states that literature is the expression of what people view, face, think, and feel in life. As human being, we have different attitude and behavior. We may say that literature

make our lives more colorful. Literature has function that is to entertain the reader in which the story told about reality or imagination. Besides, it is written to give the reader insight of life that function to broaden, deepen, and share opinion.

Furthermore, W. J. Long (1945:8) states that literature is the experiences of life in the world of truth and beauty. It is the written record of man's spirit of emotion, thought, and inspiration, it is the history of human soul. Literature helps us to understand human sentiment, human interest, and problem. Also, literature can be defined as the way of reacting or expressing life experienced by mean of language as its media. Jones (1968:1) states that literature is a work of art that uses language as its media as simply another way, we can experience the world around them through imagination. Literary works are created by author in order the readers can get deeply enjoyable comprehension, and some picture of society or human life. It is supported by Darmono that literature reflects life and the life itself is social reality (1979:19), it means that literature is expression of author that uses language as its media to express her idea that can be a tragedy and event happened in or outside of the author.

Therefore, reading a work of literature enable us to learn how to behave in society. In addition, the work of literature can be an expression of society, for they frequently mirror the writer's social situation (Wellek and Warren, 1965:95). Because of these, the quality of being life like should be possessed by the literary work.

There are many kinds of literary work, they can be divided into three kinds in form namely; drama, poetry, and prose. Each of them has its own characteristics. Poetry is composition that is concerned with rhyme, verse,

language, and sentence; it can be good work when it is in front of audience.

Drama is a work of literature that uses language in the form of act and dialogue; it also gets the same process of enjoyment. In drama, the performance on the stage is more important than script. Script is kind of blueprint that can be changed every time according to where, when, and how the performance is made. Prose is a free composition ignoring the amount of syllables or line of sentence; it is divided into fiction and nonfiction.

Here the writer would like to present drama as the thesis because drama is one of the literary works that expressed an idea, emotion, and feeling. As we know, drama has different values in every work of literature besides poetry, short story, novel, and others. Drama is the specific mode of fiction represented in performance. Reaske (1966:5) states that a drama is a work of literature or competition, which delineates life and human activity by means of presenting various actions of dialogues between groups of characters. It means that drama presents the satisfaction for the reader through action and dialogue between characters in the play. Drama is a literary form designed for the theater in which actor take the roles of the character, performed the indicated actions, and utter written dialogue.

Moreover, Brian Way in *Development Through Drama* considers that drama in education is chiefly concerned with personal development. In drama, the instrument of expressions is performer's own body and voice with all kinds of defect, skill, and impulses already established (1967). A play or drama offers another classical literary form that has continued to evolve over the years. It

generally comprises chiefly dialogue between characters, and usually aims at dramatic or theatrical performance rather than at reading.

Then, according to Edgar (1977:10-11), character is human being and literary figure related to an individual's personal qualities. Each character has different personality. Mischel (1976:2) defines personality as the distinctive pattern of behavior, including thought and emotion that characterize each individual's adaptation to the situation of his life.

Reaske (1966:9) says that to analyze a drama is to break the work into piece of information to give unity and coherence to the whole. To study and analyze a drama, the reader needs to learn psychology of human life. By psychology, we can understand what people feel, think, or do because psychology is science of human behavior (McNeil, 1974:5). According to Atkinson (1987) psychology study touches all aspect of life and has an important role in solving human problem. Therefore, it is the fact that drama and psychology have close relationship.

The Proposal is very interesting to be analyzed, as an object of the study based on some considerations. *First*, Russian playwrights are among the greatest work of literature in the world which describes about life and their conflict exquisitely. In this study, the writer chooses a drama written by Russian author, Anton Chekhov. *Second*, Anton Chekhov is one of Russia's important literary figures, and one of the greatest playwrights of modern times, he won the Pushkin Prize and he is known for his short stories and his plays, works which often combine elements of both comedy and tragedy.

Anton Chekhov is a major Russian short story writer and playwright. Many of his short stories are considered the apotheosis of the form while his playwriting career, though brief, have had a great impact on dramatic literature and performance, and also he is better known in modern-day Russia for his several hundred short stories, many of which are considered masterpieces of the form. His playwriting career produced four classics, while his best short stories are held in high esteem by writers and critics. Yet, his plays are also major influences on twentieth – century drama. In this study, the writer chooses one of Chekhov's works, *The Proposal*. The analysis of this drama emphasizes the story on the main character of young man, named Ivan Vassilyevitch Lomov (Lomov).

Third, The Proposal is a one-act play by Anton Chekhov, written in 1888-1889. It is a kind of comedy. In this play, there are three characters, they are Stepan Stepanovitch (a Landowners), Natalya Stepenovna (his daughter, aged 25), and Ivan Vassilyevitch Lomov (a neighbour of Tchubukov's, a healthy, well-nourished, but hypochondrical Landowner).

Fourth, The Proposal tells about the tendency of wealthy families to seek other wealthy families, to increase their estates by encouraging marriages that made good economic sense and the problems that arise in marriage. In this particular play, the concept of marriage is being satirized to show the real purpose of marriage. Marriage is portrayed as a materialistic gain and not for the reason of true love. The satire is conveyed successfully by emphasizing the couple's foolish arguments over small things. The main arguments in the play revolve around *The Volovy Meadows* and two dogs called *Backer* and *Tracker*.

In the short play, Chekhov's *The Proposal* describes the odd courtship of Lomov, as the main character who seeks a marriage with Tchubukov's twenty-five year-old daughter, Natalya Stepanovna. After he asks and receives permission from Tchubukov to marry Natalya, she is invited into the room and Lomov tries to get across the proposal. But he fails because he is a hypochondriac and whilst trying to make clear his reasons for being there he gets into arguments with Natalya and ends up having *palpitations* and a dead leg.

Lomov does not take upon to say what he wants to say. Whereas, we know that Lomov has already gotten permission to marry her, and so does Natalya, they love each other but Lomov still does not make his proposal because Lomov is anxious if he will be rejected by her.

Anxiety is experienced directly by individual who has a long history of unsolved conflicts. It tends to be free-floating and thus can be distinguished from other neurotic's reactions. The Lomov's anxiety is accompanied by physical sensations such as heart palpitation, so this anxiety is usually called by neurotic anxiety.

Here those make the writer interested in analyzing this drama. In addition, many people talk about neurotic anxiety, but most of them talk and discuss someone's neurotic anxiety when she is doing exam, interview, or having many duties in her office only because, generally the neurotic anxiety happens in that situation above. In this case, the writer wants to know how about neurotic anxiety happens to someone who wants to propose someone else. And the last, Lomov's neurotic anxiety in this drama is never analyzed in this drama; most of them just

only analyze the intrinsic of drama. This drama will be analyzed by using Sigmund Freud's theory.

That is why, based on the background of the study above; the writer takes the title on this thesis is The Analysis of Neurotic Anxiety of Ivan Vassilyevitch Lomov (Lomov) As the Major Character of Chekhov's *The Proposal*.

1.2 Statements of the Problems

After reading Anton Chekhov's *The Proposal*, the writer tries to formulate the problems of the study as follows;

- 1) What neurotic anxiety does Lomov undergo?
- 2) What are the causes of Lomov's neurotic anxiety?
- 3) How does neurotic anxiety influence Lomov's character?

1.3 Objectives of the Study

Based on the problems above, the aims of the studies are as follows;

- 1) to describe the neurotic anxiety of Lomov.
- 2) to describe the cause of Lomov's neurotic anxiety.
- 3) to describe the influence of neurotic anxiety to Lomov's character.

1.4 Significance of the Study

The significance of the study is expected to be able to give some contributions, both practically and theoretically. Practically, it is expected to be able to give some information and description in understanding drama elaborate. The writer also hopes that this analysis can be useful and give some contributions

to the reader or the students. Especially, the students of The State Islamic University of Malang with the aims are to understand more about literary work. Theoretically, it is expected that the result of this study will enrich literary critics, especially Anton Chekhov's work and uses the psychological approach in analyzing literary work.

1.5 Scope and Limitation of the Study

There are many aspect of this drama that are interesting to be analyzed. However, it is impossible to analyze the whole aspects of the drama because the facts that knowledge, time, and fund are absolutely limited. Therefore, this analysis will concentrate on the drama of *The Proposal* by Anton Chekhov and the drama consists of three characters. It focused and limited to the neurotic anxiety of the main character of Lomov, by using psychological approach. The limitation of this study is not to analyze minor character or the author of this drama, but limit the study to the neurotic anxiety in Lomov's character only. In the other word, the writer gives some opportunities to the other students who will analyze this drama in any other aspects or others character by using any other approaches.

1.6 Definition of Key Terms

To avoid any misunderstanding, the writer describes the definition of key terms as follows:

Anxiety : a feeling of fear or apprehension which may range from mild to severe (Ruch, 1984: 473)

- Neurotic Anxiety : a form of anxiety is being caused by stimulating *id*
(Zaviera, 2007:98)
- Repression : a defense mechanism that keeps threatening thoughts and
memories in the unconscious (Hall, 1983:429).
- Defense mechanism : intra-psychic schemes to conceal the source of anxiety
from the self and the world (Hall, 1983:417).
- Hypochondriacal : a person who worries too much about their health
(Oxford, 2004:211)

CHAPTER II

REVIEW OF THE RELATED LITERATURE

2.1 Psychology

According to Lester and Alice Crow (1963:3) the term psychology is derived from two Greek words, *psyche*, *the soul*, and *ology*, the study of it. Soul is interpreted as self, the self is a dynamic (activity) organism or living being that constantly effect and is being affected by other *selves*. Therefore, psychology can be defined better as the scientific study of human behavior and of human relation. They add that psychology also may be regarded as the science, which studies the behavior and experiences of living organism.

Learning about psychology means an effort to understand human behavior. It is supported by Alice Crow's opinion. He says that psychology is a study of the mind. As the scientific study, psychology has developed widely. In beginning, psychology learned about human mind only. However, human mind is too abstract to learn concretely. Therefore, psychology was developed into learning human behavior which could be seen directly (Alice, 1968:4). Furthermore, Moskowitz (1969:3) says that psychology is the scientific study of human behavior and human relation. Then, Brown (1988:7) argues that psychology is the scientific study of mind and behavior.

Richard A. Kalish (1973:4) states that psychology is the science that attempts to understand, describe, predict, and influence behavior – particularly human behavior. In this opinion, psychology is also related to the science which

studies the behavior and experience of life. Moreover, Davidoff (1980:43-44) explains that as the science of behavior, psychology is related to man's intelligence, learning, motivation, memory, nervousness and his fear and the other and disorder of his mind. Psychology is concerned with individual and influenced of individual on other individual in a certain group.

So, psychology is the scientific study of mind and behavior. The term of behavior signifies these activities of an organism (living) that can be observed by another person or tested by means of evaluating and experimental techniques. Behavior is everything we do that can be observed directly. Mind is our mental life, our thought, feeling that cannot be seen directly but no less real (Santrovk, 1988: 27). Human mind behavior also can be seen in literature, like novel, drama, or prose.

2.2 Psychology and Literature

Psychology and literature are two fields of functional relationship. According to Roekhan in Kurniawan (1990:1). Psychology is one of the studies about human being. It is considered as one of the important approaches in literary criticism. Then, Roekhan (1990:1) states that psychology and literary work have functional relationship that can be used to learn one's psyches condition.

Despite the fact that psychology and literature have close relationship, actually they have different concern; generally, psychology is the scientific study of behavior and mental process (Papalia: 1985). In this case, psychology deals with real human being. Meanwhile, literature deals with imagination of human

being. One's imagination which is expressed in literature includes almost all aspect of life.

Meanwhile, Andre Hardjana in *Kritik Sastra Sebuah Pengantar*, says;

“Psychology ‘enter’ literary criticism through some ways (1) Study about creative process of literary work, (2) Study about psychology on the writer, (3) Discussion about psychology and literary work, (4) The influence of literary work on society (1985:60)”

The writer can use the understanding provided by psychology to enrich their stories and psychologists can gain in their understanding of human behavior by drawing from the deep sensitively of good authors (Kalish, 1966:8).

Psychology and literature study about human being, but they have different object of concern; psychology deals with the real human being, while literature deals with imaginary human being. Wellek and Warren in *Theory of Literature* say that:

“By ‘psychology of literature’, we may mean the psychological study of writer, as type and as individual or the study of the creative process, or the study of psychological types and laws present within work of literature, or finally the effect of literature upon its reader (audience psychology) (1965:18)”

Psychology and literature have different object of concern, but psychology and literature do not stand a part, as psychology can be applied to analyze the work of literature.

2.3 Psychological Approach

Psychoanalysis is a branch of science developed by Sigmund Freud and his followers, devoted to the study of human psychological functioning and behavior. It is a general term for approaches to psychoanalysis which attempt to

provide a conceptual framework more-or-less independent of clinical practice rather than based on empirical analysis of clinical cases

(<http://en.wikipedia.org/wiki/Psychoanalytic>). The basic assumption of psychological analysis of literary work is influenced by several things. *First*, the consideration that literary work represents the product from the author physiological and idea residing in semi-conscious situation or sub-conscious after clear just infused by conscious form. Between conscious and unconscious always color on course of author imagination. Strength of literary work can be seen in how far the author can lay open that insane psychological expression into literary work.

Second, psychological analysis of literary work beside analyzes the characterization psychologically also idea and feeling aspects of the author when creating in literary work. How far the author can depict the characterization so that literary work becomes progressively live. Emotion touches through the dialogue or election of word, in fact represents the muddle picture and clearness of creator mind. Sincerity of mind is to cause literary work originality.

Psychological analysis of literary work is a study which looking into the literary work as psychological activity. The author will use creature and feel in have literary work. Also the reader, in answering to literary work also will not get out of each psychological. Even, as sociology or reflexes, psychology of literary work even also recognize the literary work as psychological bound. The author will catch psychological symptom processed into its text. Self and life experience projection around the author, projection will imaginary into text of literary work.

Basically, psychological approach will be sustained by three approaches at the same time. *First*, textual approach which study psychological aspect of character in the literary work. *Second*, receptive-pragmatic approach which studying the psychological aspect of the reader as user of literary work that formed by the influence of literary work, and also process of the reader reception in enjoying literary work. *Third*, expressive approach it is studying psychological aspect of the author when conducting the creative process which is expressed by literary work, whether the author is as individual or its society.

According to Wellek and Warren (1990) and Hardjana (1985:60-60), psychological approach has four possibilities of research. *First*, the psychological study of the author as type or as individual. This study tends to up at artistic psychological. The researcher tries to catch psychological condition of the author when creating the literary work. *Second*, the study of the creative process in its correlation with the psychology, this study also correlates with the psychological creative process. Its focus is how psychological steps when expressing the literary work. *Third*, the study of the psychological types and laws present within works of literature. In accordance with this study, it can be aimed at psychology theories, for example psychoanalysis into an art text. The assumption of this study is that the author often uses certain psychology theory in creation. These study which really uses the art text as the focus of study. *Fourth*, the effect of literature upon its reader (audience psychology), this study more tends to the pragmatic aspects of psychological text to its reader.

The steps need to be conducted by the researcher of art psychology; will not get out from the researcher target. There are some processes which have to be

conducted by researcher: *First*, the psychological approach which emphasizes on the study of intrinsic and extrinsic element. But the pressure at element of intrinsic, that is about the character and characterization.

Second, beside character and characterization, it also requires studying the theme of literary work. Character analysis ought to be emphasized at behavioral natural existence of the character. It is not only focused on the main character, whether protagonist or antagonist. The supporting characters even have to be expressed. More important, the researcher has to have the reason of sensible about the character, why the author gives that characterization.

Third, the conflict of characterization requires to be related to plot. For example, there is a character which is phobia; neurosis, hallucination, mad, etc. have to be attributed it plot or the structure of story. That is why, the structure of literary work have to remain to hold from early to the last research. It is to avoid the researcher to be trapped only at usage of the psychology theory, but the research of art psychology.

If the research target is at the creativity aspect, the researcher can conduct three steps. *First*, aspect of extrinsic requires to be studied, covering aspiration, desire, life philosophy, obsession, and demands of personal. It requires looking for the author biography since childhood until adult. In this way, the researcher will know sediment individual experience which is expressed in its literary work.

Second, the creation process requires digging the creation motif. From here, it will be expressed whether the author is true lay open experience of circumstantial mend, or simply there is certain pressure, for example, there is

political pressure. Whether the author simply wishing to bubble up discontented to the governance, or there is other motif.

Third, the researcher also can correlate with psychological effect of the literary work to the reader whether the reader understand the psychological picture of character or not. The researcher requires entering this region in order to know how far the psychological influence of literary work.

The study of art, psychological means that the effect of literature upon its reader (audience psychology). In accordance with, if we divide the literary work category become three segments, that is children art, adolescent art and adult art- the researcher can study each segment more circumstantial. The study can utilize the psychological approach with or reception of pragmatic art.

When studying child art psychology, adolescent, adult, the researcher can express matters, for example: 1. how the influence of that literary work to improve of his language. From psychological aspect, one's language will be influenced by any kind of books they read. If the book is beautiful art, of course will influence the beauty of her language: 2. the researcher also requires to express how far the art can influence cognate aspects. Konasi (child desire), and emotion (feeling).

Besides, in accordance with aspect of pragmatic, art psychology study can be aimed at changing of reader personality after enjoying the literary work. When the reader becomes wiser when reading literary work, meaning she has been affected by literary work psychologically (Endaswara, 2004:97-106).

2.4 Theory of Personality

In psychology, the field of personality is concerned with the total individual and individual differences. Womman (1981:17) says that personality is concerning with explaining individual differences in behavior. Then, Buksit and Gerbing (1990:469) say that personality is a particular pattern of behavior and thinking prevailing across time and situation that differentiates one individual from another.

Personality is part of psychology in which personality theories attempt to understand the complex relation among the different aspects of an individual function including such aspects of learning, perception, and motivation (Pervin, 1984:3). Further, Previn says that personality represent those characteristics of person or people generally that account for consistent patterns of behavior (1984:4).

Everyone has personality that can appear in daily life, it is like character behavior and attitude. Good or bad personality depends on the person her and the environment where she lives. Vogel states (1986), “when psychologists use the word personality, they mean the relatively among characteristic behavior pattern, attitudes, motives, tendencies, and emotional responses with which an individual react to others and to the environment” (Morris, 1976: 423). Some psychologists define personality strictly as the ways in which individuals interact with other individuals or as the roles that individuals describe to themselves and use to function in society (Pervin, 1984: 3). Therefore, the theory of personality has many definitions and they deepens on the individual and everyone has different personality.

It is clear that various definitions of personality used in this analysis each leads to a concentration on different kinds of behavior and to the use of different methods of study. They may describe what goes on inside individuals, or how individuals interact with each other, and they may define what is unique to particular individuals or what is characteristic of most individual.

2.5 Freud`s Concept of Personality Structure

Freud divided personality into three separate but interacting agencies; the Id, the Ego, and the Superego. Each of these has its own highly specific role in maintaining normal personality functioning.

2.5.1 Id

The Id is the system of the personality: it is the matrix within which the ego and superego become differentiated. The id consists of everything psychological that is inherited and that is present at birth, including the instincts (Hall, 1983:36).

In Freud`s terms, an instinct is the psychological expression of a biologically based physical need, such as food, sex, elimination of waste, or any other body requirement. The instinct provides the psychic energy that powers that entire personality.

Freud distinguishes between two broad types of instincts in the id. The first type is Eros (the Greek word for “love”), the constructive life instinct responsible for survival, self-propagation, and creativity. In Eros are included the need for food, warmth, and above all, sex. The second type if instinct, thanatos (from Greek word for “death”). Freud argues that the human organism is

distinctively drawn back to the original inanimate state from which it arose, a state which all tension would be dissipated-in short, the state of death (Hall, 1983:415).

Because the instincts that make up the id are biological, they take no account of logic or reason, reality or morality. The id concerned only with reducing the tensions generated by the organism need: the need for warmth, food, tactile stimulation, and so forth. This tendency of the id to devote itself exclusively to the immediate reduction of tension is called the pleasure principle.

2.5.2 Ego

The ego comes into existence because the needs of the organism require appropriate transactions with the objective world of reality. The basic distinction between the id and the ego is that id knows only the subjective reality of the mind whereas the ego distinguishes between things in the mind and things in the external world (Hall, 1983:37).

Thus, in contrast to the pleasure principle of the id, the ego operates on what is called the reality principle, the foundation of which is concern for safety. The ego is often called the executive energy of personality, because it controls the individual's action and manipulates the environment. Through this basic ego function of finding realistic means to safety the id, the mind develops and retains cognitive functions: perception, learning, discrimination, memory, judgment, and (Hall, 1983:416).

2.5.3 Superego

Superego is that part of the personality that represents the moral standards of the society as conveyed to the child by the parents. The superego is the moral

arm of personality, it presents the ideal rather than the real and it strives for perfection rather than pleasure (Hall, 1983:416)

Like the ego, the superego receives its energy from the id, unlike the ego; however, the superego takes no more account of reality than the id does. The main fictions of the superego are (1) to inhibit the impulses of the id, (2) to persuade the ego to substitute moralistic goals for realistic ones, (3) to strive for perfection (Hall, 1983:38).

Including this brief description of the three systems of the personality, it should be printed out that the id, ego and superego are not to be thought of as manikins that operate the personality. The personality normally functions as a whole rather than that operates the personality. The personality normally functions as a whole rather than as three separate segments. In a general way, the id may be thought of as the biological component of personality, the ego as the psychological component, and the superego as the social component.

2.6 Emotion

Emotion, as it is stated by Kusumawati (2001:31), is internal feeling that arouses people to act or to change within themselves. This feeling can be pleasant and unpleasant or mixed. Emotion separates human from machines. However, many psychologists believe that there are only three basic of emotion; fear, joy, and anger.

By determining what his characteristic pattern of adjustment to life will be, emotion affects his personality (Hurlock, 1974: 203). He adds that emotion can add pleasure to a person's life and motivate action that improves his social and

personal adjustment. On the contrary, it can make life painful and a handicap to adjustment (1974:203). There are four kinds of emotions and the detail explanations about the forms of the emotion are presented as follows;

2.6.1 Frustration

Frustration is a state of emotion that is characterized by confusion, annoyance, and anger (Hurlock, 1974:226). The person is aware of his inability to satisfy his failure to reach the goals that he has set for himself, and so he feels helpless and suffers. Frustration frequently comes from excessive demands the person places on himself. One of the commonest and earliest patterns of reaction to frustration is aggression in which the frustrated person strikes out at an offending person or object, physically or verbally and with varying degrees of intensity. The frustrated person then withdraws into himself and become inactive, and inattentive. He gives the impression that he either is indifferent to frustration and lacking in emotional responsiveness or weak.

2.6.2 Jealousy

Jealousy grows out of fear and danger. The jealousy person feels that he has been deprived of something that is rightfully and he is incapable of defending himself against this threat to his security (Hurlock, 1974: 228). Regardless of how the individual expresses his jealousy, either in physical or verbal aggression; he is likely to be judged as immature.

A person who is obsessed with a fear of losing his place in the affection of another and who experiences the anger and the feeling of helplessness that accompany frustration often imagines situation which keeps in a constant state of emotional turmoil. Others recognize this and judge him unfavorably.

2.6.3 Envy

Envy develops from anger and fear, it is like jealousy but it differs in that the immediate stimulus is possession of another person. Hurlock states that envy is a form of covetousness, of wanting what someone else has, not so much because of the possession itself, but it is highly valued by the social group (1974:229). Normally, envy develops later than jealousy because it depends upon the ability to recognize values and know the relative amount of social prestige attached to them. Envy often gives rise to jealousy. Inability to relieve the emotional tension of envy may lead to indirect action, usually verbal modes of expression.

2.6.4 Anxiety

Anxiety has many definitions. Photosphers define it as uneasiness, malaise, dread, and anguish and are concerned with underlying essential nature of the phenomena. Psychiatrists and psychologists define anxiety as complex emotional syndrome (Gray, 1978:81). Edelman states that anxiety is a widely used concept within the psychological literature yet is often used uncritically and to reflect diverse meaning (1992:1). Anxiety is a term which describes normal feeling people experience when faced with threat or danger, when stressed. Anxiety is probably the most basic of all emotions (www.health.gov.au/hsdd/mentalhe). Anxiety is a normal human emotion developed as a means of protection from danger and threat. Moreover, anxiety is a feeling of dread or fear or apprehension (Hall, 1979:510). He adds that anxiety is a state of psychic pain that alerts the ego to danger; it is akin to fear (1983:417).

Then, Ruch states that anxiety is an inferred variable that links stimulus situation, self report, psychological changes, and overt behavior (1984:473).

Simpson in Edelmann explains in his book *Anxiety; Theory, Research and Intervention in Clinical and Health Psychology* that;

Anxiety is a personality characteristic of responding to certain situation with stress syndrome of responses. Anxiety states are then a function of the situation that evoke them and the individual personality that is prone to stress (1991:1).

When anxiety is irrationally centered on particular object or situation, it is called phobia. The focus of anxiety may be stimulus that is slightly dangerous, such as snake, dogs, elevator, or high place, or it may be some situation that carries no danger at all. Phobia may happen because that patient have ever occurred psychologist trauma or self-defenses to anxiety for threaten situation (Hall, 1979:510). In short, Anxiety is conceptualized as a specific kind of fear-response or tendency to respond with fear to anticipated situations that are perceived as threats to an individual's self-esteem, it is scientifically known as the fight or flight response since its primary purpose is to activate the organism and protect it from harm. Sigmund Freud distinguished three types of anxiety: realistic, neurotic, and moral anxiety.

a. Realistic Anxiety

Realistic anxiety is the fear of actual danger (Ruch, 184:473). Reality anxiety is fear of real and possible dangers in the outside world (<http://science.jrank.org/pages/453/Anxiety.html>). Realistic anxiety is fear judged by an observer to be appropriate to the stimulus conditions. In realistic anxiety, which is the closest to what we call "fear," the danger comes from the outside

world (Hall, 1983:417). If the stimulus for fear is conscious and the original conditions of learning known to the writer, it is usually called by realistic anxiety.

b. Moral Anxiety

In Freud's view, moral anxiety is anxiety which results from fear of violating moral or societal codes; moral anxiety appears as guilt or shame (http://changingminds.org/explanations/behaviors/coping/defense_mechanisms.htm). In moral anxiety, danger comes from the superego, which threatens to overwhelm the person with guilt or shame over some act that has been committed or merely contemplated (Hall, 1983:417). Moral or superego anxiety is fear of negative self-evaluation from the conscience or superego. The anxiety may be felt as guilt, and those with strong superegos may feel guilt or anxiety when they do (or even think of doing) something they were raised to believe is wrong. (<http://science.jrank.org/pages/453/Anxiety.html>).

c. Neurotic Anxiety

Neurotic anxiety is a kind of emotion that is analyzed in this thesis. Neurotic anxiety is the fear that one's id impulses will get out of control (Ruch, 1984:473). In neurotic anxiety, the danger comes from the id, when impulses threaten to burst through ego control and cause the individual to do things that will bring punishment or shame (Hall, 1983:417). In Freud's view, Neurotic anxiety derives from sexual life, and is the expression of unsatisfied desire which has been diverted from its goal. He adds that neurotic anxiety is anxiety which arises from an unconscious fear that the libidinal impulses of the id will take control at an inopportune time. This type of anxiety is driven by a fear of punishment that will result from expressing the id's desires without proper

sublimation

(http://changingminds.org/explanations/behaviors/coping/defense_mechanisms.htm). In the other hand, neurotic anxiety is fear judged by an observer to be inappropriate for the stimulus conditions. If an internal stimulus to fear are repressed and the original conditions of learning whereby that stimulus came to be fear-producing were unknown, it is usually called by neurotic anxiety.

In addition, Freud in McNeil in his book *Psychology of Human Being* says that neurotic anxiety is the fear that forbidden instincts will emerge and cause the person to do something he or she will be punishment for.

Neurotic or affected by neurosis, has come to describe a person with any degree of depression or anxiety, depressed feelings, lack of emotions, low self-confidence, and or emotional instability (<http://en.wikipedia.org/wiki/Neurotic>). Neurotic anxiety is fear of being punished by society for losing control of one's instincts, for instance by eating large amounts of food very rapidly, or openly expressing sexual desire (<http://science.jrank.org/pages/453/Anxiety.html>). The characteristic feature of neurotic anxiety is a tendency to apparent over response to such threats.

2.6.4.1 The Symptoms and Causes of Anxiety

Generally, a panic attack (anxiety) occurs when a person experiences intense fear associated with strong physical symptoms of anxiety when there is no real danger. The attacks are characterized by both physical and psychological symptoms, including:

- a) Heart palpitations
- b) Sweating

- c) Hot flushes or chills
- d) Trembling or shaking
- e) Sensations of shortness of breath or smothering
- f) Choking sensation
- g) Chest pain or discomfort
- h) Nausea or gastrointestinal upset
- i) Dizziness or light-headedness
- j) Tingling or numbness
- k) Feelings of unreality or of being detached from yourself
- l) Fear of losing control or going crazy, and
- m) Fear of dying

(http://www.womhealth.org.au/factsheets/anxiety_disorders.htm).

Also, in *Medical Encyclopedia* explains that anxiety is characterized by the following symptoms:

- a) Somatic. These physical symptoms include headaches, dizziness or lightheadedness, nausea and or vomiting, diarrhea, tingling, pale complexion, sweating, numbness, difficulty in breathing, and sensations of tightness in the chest, neck, shoulders, or hands. These symptoms are produced by the hormonal, muscular, and cardiovascular reactions involved in the fight – or – flight reaction.
- b) Behavioral. Behavioral symptoms of anxiety include pacing, trembling, general restlessness, hyperventilation, pressured speech, hand wringing, and finger tapping.

- c) **Cognitive.** Cognitive symptoms of anxiety include recurrent or obsessive thoughts, feelings of doom, morbid or fear-inducing thoughts or ideas, and confusion or inability to concentrate.
- d) **Emotional.** Emotional symptoms include feelings of tension or nervousness, feeling 'hyper' or 'keyed up,' and feelings of unreality, panic, or terror.

There are many factors can contribute to the development of anxiety disorders including familial, environmental, personality and biological factors;

http://www.womhealth.org.au/factsheets/anxiety_disorders.htm).

- a) **Familial** – People with a family history of an anxiety or mood disorder are more likely to have an anxiety disorder. They may be genetically susceptible to developing an anxiety disorder, or they may 'learn' to respond in this way from family members.
- b) **Environmental** – People who have experienced major life stresses such as the death of a family member, break down of a marriage/relationship, major financial difficulties or long term exposure to abuse/violence are more at risk of developing an anxiety disorder. Uncertainties and especially the threat of loss (such as the possible loss of a job, or a health scare) can also cause anxiety. Substance abuse has also been linked to the development of anxiety disorders in certain people.
- c) **Personality** – Some personality types appear to be more prone to developing an anxiety disorder. People who are nervous, emotional, overly sensitive, worry a lot or have poor coping skills are more at risk.

- d) **Biological** – There is some evidence that people with anxiety disorders have abnormal levels of certain brain chemicals. The effectiveness of medications which work by altering brain chemistry in the treatment of anxiety disorders has led to such theories.

Dennis Coon says that Freud emphasized that intense anxiety can be caused by forbidden id impulse for sex or aggression that threaten to break through into behavior. In short, anxiety can have a number of different causes. It is a multidimensional response to stimuli in the person's environment, or a response to an internal stimulus (for example, a hypochondriac's reaction to a stomach rumbling) resulting from a combination of general biological and individual psychological processes.

a. The Symptoms and Causes of Realistic Anxiety

Realistic anxiety is the most basic form of anxiety and is typically based on fears of real and possible events, such as being bitten by a dog or falling from a ladder. The most common way of reducing tension from realistic anxiety is taking oneself away from the situation, running away from the dog or simply refusing to go up the ladder

(http://changingminds.org/explanations/behaviors/coping/defense_mechanisms.htm).

From the explanation above, the writer concludes that realistic anxiety can occur when one has had bad experienced and had knowledge about thing, so he will *fear* when the thing come close to him. In the other hand, this anxiety is caused by real environmental treats. For example, if boy pelts a snake to girl,

certainly the girl will experience the realistic anxiety because the girl knows that the snake is dangerous animal.

b. The Symptoms and Causes of Moral Anxiety

This form of anxiety comes from a fear of violating values and moral codes, and appears as feelings of guilt or shame

(http://changingminds.org/explanations/behaviors/coping/defense_mechanisms.htm). Sigmund Freud in Zaviera explains that the symptoms of moral anxiety can be seen when one feels threaten form the outside, and from physical (2007:97).

From this explanation, the writer can take conclusion that moral anxiety can take place to someone when one breaks the low. For example, children is being forbidden to smoke by his parent, but when he stays alone or when his parent goes to another place, he will be smoking and when his parent comes and asks to him, he says nothing. Here, he will feel moral anxiety because he has broken the low from his parent.

c. The Symptoms and Causes of Neurotic Anxiety

Neurotic anxiety is a form of anxiety which comes from an unconscious fear that the basic impulses of the id will take control of the person, leading to eventual punishment

(http://changingminds.org/explanations/behaviors/coping/defense_mechanisms.htm). The whole attack can be represented (as a substitute) by single intensively developed symptoms – shuddering, faintness, palpitation of the heart, inability to breathe, and general feeling which we recognize as anxiety may be absent or may have become unnoticeable (Freud, 1960:408). Sigmund Freud in Zaviera states

that the symptoms of neurotic anxiety can be seen if one feels nervous, lose his id, and inability to control his act and mind (2007:98).

Neurotic anxiety become a danger signal; the source of the danger in neurotic anxiety is patient's sexual and aggressive impulses; hence (Gray, 1978:94). From the explanations above, the writer concludes that the most common cause of anxiety neurosis is frustrated sexual excitation. The others factors are repression and inability to do something whereas one must be able to do that. For example, if one wants to express his willing, but he does not do it whereas he can. Certainly, he will feel neurotic anxiety because the willing is being arrested, it will cause neurotic anxiety.

2.7 Characterization

Fiction has the actor and the actress that take part in the story. Each of them has different role in different part of story. The reader of fiction has to know more about the character that appear in fiction and about the means by which the character is portrayed. It can lead the readers follow the circle of the story.

According to William Kenney (1966) characterization is divided into two general categories, namely simple (flat), and complex (rounded) character. Simple character is less representation of a human personality than the embodiment of a single attitude or obsession in character. Complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitude. The mark of complex character is that her or she capable of surprising the readers.

Then, Koesnosoebroto (1988:67) divides characterization into two kinds based on the important, major (main) character and minor character is the most important character in the story. Basically, the story is about this character, but this character cannot stand in his or her own, he or she needs other characters to make then those of the main.

He further adds the chief character in a fiction or plays is called protagonist. The story portrays his or her struggle to achieve his or her goal. The opponent of the protagonist is called antagonist. The antagonist can be human being, animate or inanimate things that hinder the protagonist in achieving his or her goals.

Kennedy (1983:45) as it is quoted by Titik Sipaida`s thesis defines character as imaginative that inhabits a story. Griffith (1988:29) gives his notion that characters are the people in narrative, and characterization is the author`s presentation and development of characters. Talking about characters, it is refer to the persons or agents who undergo the experiences.

Resenheim (1960:79) states that in fantasy fiction the characters may not be human. They may be animals, robots, things given human abilities and traits. In literary art, talking about character, qualities-moral, emotional and intellectual-with which the agents have been endowed by the author.

Forster (1972) states that simple character is referring to stereotypes. The mark of stereotypes character is that he can be summed up adequately in a formula or rules. His or her appearance just like a little bit of time. It means that his or her appearance is not too important. It is characterized by one or two character traits.

He also says that the chief character in fiction or plays is called protagonist. The story portrays his or her struggle to achieve his or her goal. The opponent of protagonist is called antagonist. The antagonist can be human or non human being, animate or inanimate things that hinder the protagonist in achieving his or her goal.

Koesnosoebroto (1988:66) write that to be believable, characterization must least contain three principles. First, the characters must be consistent in their behavior; they must not behave in one way on one occasion and different way on other unless there is clearly sufficient reason for the change. Second, the characters must clearly be motivated in whatever they do especially when there is any change in their behavior, we must be able to understand the reason for what they do, if not right away, at least in the end of the story. Third, the characters must be plausible or lifelike. If the second requirement is gratified, the third will automatically be met. The credibility of character can be achieved by meeting the second principle-his clear motivation of taking the action.

2.8 Previous Study

Having studies thesis, the writer own state that students have not discussed the neurotic anxiety of Lomov, as the main character of *The Proposal* by Anton Chekhov. But there have been many students or the writers who have analyzed the literary work by using psychological approach, especially Sigmund Freud's theories.

For example, Aan Yunahiz (2007) in her study entitled *An Analysis on Paul Morel's Personality Development in D.H. Lawrence's Son and Lovers*. She

found out that Paul's personality development can be seen through his personality. Paul's original personality is sensitive, quite, care to other people, cheerful, talented, temperament, ambitious, and cruel. His personality develops to fearful, dependent, desire for achievement, indecisive, and friendly person. The writer uses her thesis as pervious study because she uses the same theory of psychological approach.

Another study conducted by Ira Shofiyah (2003), in her study entitled *A Psychological Analysis on the Major Character of the Play William Shakespeare's 'Romeo and Juliet'*. She found out that the major characters of the play are Romeo, Paris, Mercutio, Tybalt, Friar, Lawrence, and Juliet. Then, she also found out the different in psychological aspect of the play. Some of them represent as the biological component (Id) because of their natural instincts, some of them represent the psychological component (Ego) because the needs of the organism require appropriate transactions with the objective world of reality, and some of them represent the social component (Superego) because of the traditional values and ideals of society. She used the Sigmund Freud's theory of personality to analyze her study, so the writer uses it as the previous study.

The last but not the leas, the study conducted by Diyah Puji Utari (2007), in her study entitled *A Psychological Analysis on the Main Character of Robinson Crusoe by Daniel Defoe*. She found out that Crusoe has some characteristics, they are stubborn, wise, self-sufficient, and hand writing. Such characteristics are important for Crusoe to make his life bearable. The adventure life needs very complex adaptation to the nature and society. In her study, she also talks about neurosis, but it is too large. That is why; the writer uses it as the previous study.

By studying the previous studies mentioned above, the writer would like to discuss about the play of *The Proposal* by Anton Chekhov. In this case, the writer only focuses on the neurotic anxiety of Lomov's character by using psychological approach on his study.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer wants to explain the research methodology which is used in this analysis. There are research design, source of data, and the procedure of data analysis.

3.1 Research Design

In composing this analysis, this study is categorized as literary criticism, where the writer does analysis, interpretation, and evaluation in conducting the study. To apply the psychological approach on this study, there are three processes which have to be conducted by the writer. *First*, the psychological approach which emphasizes on the study of intrinsic and extrinsic element. *Second*, it requires studying on the theme of literary work. *Third*, the conflict of characterization requires to be related to plot. To criticize object of the study, the writer applies the psychological approach which is used to find out the aspect of psychology in the drama *The Proposal*, named the neurotic anxiety of the main character, Lomov, because psychology concern with aspect of human life. According to Wellek and Warren (1965:19), psychological approach is an approach of literary work as psychological activity. In other word, this approach attempts to work in literary through the analysis of the main character.

3.2 Data Source

In taking the data, the writer takes the data of this analysis based on the original text of *The Proposal* by Anton Chekhov; it was published in 1935, by Longman, but it is first performed in 1889. This drama is translated from the Russian by Constance Garnett and the writer uses the translation of English to analyze in this study. It consists of twelve pages.

3.3 Data Collection

The writer has steps that are taken to get effective results of this analysis when collecting the data. The writer reads and understands the whole drama. Next step is choosing the data which have the relation with the purpose of the study. Miles and Huberman in Siswantoro (2005:68) argues that analyzing during data collection lets the fieldwork cycle back and forth between thinking about the existing data and generating strategies for collection new – often better quality data.

3.4 Data Analysis

After getting and collecting the data from several books or references, the writer analyzes the data. There are some steps to analyze the data as follows. *First*, the writer reads and understands the theories or data from others books or reference. *Second*, the writer applies the theories based on the statement of the problems. *Third*, the writer begins to analyze the drama based on the classification of the data. *Fourth*, the writer makes the conclusion based on the writer's discussion.

CHAPTER IV

ANALYSIS

This chapter presents the data analysis to answer the research problems. The writer will discuss in detailed about the neurotic anxiety of Lomov's character. All the data absolutely are causally related to *The Proposal* by Anton Chekhov.

In this analysis, Lomov is major character whom, the writer will analyze about his psychological condition, especially his neurotic anxiety. Lomov has important role on developing the play, he is a Tchubukov's neighbor, a healthy, and well – nourished, but he is a hypochondriacal landowner (Chekhov, 1889:92). He is thirty five years old. He needs a regular and well – ordered life. So, he wants to propose and marry Natalya to fulfill his needs and make his life better. On the other hand, he has valvular disease of the heart and continual palpitation. Meanwhile, Natalya herself is twenty-five years old, an excellent manager, educated, and good looking. That is why; Lomov does not brave to tell that his coming is only to propose her. He worries, fear, and feels anxiety if he talks about the proposal, he will be rejected by Natalya, although, he gets permission from her father.

4.1. The Neurotic Anxiety of Lomov's Character.

Lomov's neurotic anxiety has appeared since he has been coming to Tchubukov's house for the first time. At the moment, he worn evening dress and white gloves, then entered to the house and met with Tchubukov. After that,

Tchubukov was surprised because it was unusual – visit to Tchubukov’s house by wearing that clothes. Usually, that kind of clothes are wear when one wants to come to the party.

Then, they try to make a conversation, when Tchubukov asks to Lomov why he likes ceremoniousness and what for he comes to the house by wearing the clothes, his answer is ordinary; he just says that his coming is only to see Tchubukov. It can be seen at the quotation below when Lomov meets with Tchubukov in his house for the first time;

TCHUBUKOV : We are getting on all right, thanks to your prayers, my angel, and all the rest of it. Please sit down..... It’s too bad, you know, to forget your neighbors, darling. But, my dear, why this ceremoniousness? A swallow – tail, gloves, and all the rest of it! Are you going visiting, my precious?

LOMOV : No, I have only come to see you, honoured Stepan Stepanovitch.

TCHUBUKOV : Then, why the swallow – tail, my charmer? As though you were paying calls on New York’s Day!

LOMOV : You see, this is how it is. (*Takes his arm*) I have come, honoured Stepan Stepanovitch, to trouble you with a request. I have more than once had the honour of asking for your assistance, and you have always, so to speak – but pardon me, I am agitated. I will have a drink of water, honoured Stepan Stepanovitch. (*Drinks water.*) (Chekhov, 1889:93)

The dialogue above tells us that when Lomov enters to Tchubukov’s house, Tchubukov is surprised because Lomov wears swallow – tail and gloves. Then, Tchubukov assumes that Lomov’s coming certainly has purpose and mean, when Tchubukov asks to him what for he comes to his house and wears the clothes, Lomov just says that his coming is only to see the Tchubukovs, he tries to

conceal the purpose. After that, Tchubukov asks to him for the second time, he tries to tell the truth, but he looks like nervous, his speaking is upset because he feels the neurotic anxiety. According to Sigmund Freud that neurotic anxiety brings one to an enigma; there is no visible connection at all between the anxiety and the danger dreaded. He adds that the neurotic anxiety occurs in hysteria. From the explanation, the writer can say that, one who experiences the neurotic anxiety, he will be nervous, upset, and fear. Then, at the last conversation above between Lomov and Tchubukov, it can be seen that Lomov is upset after Tchubukov asks to him why he wears the swallow – tail, Lomov does not know how to tell his willing, he tries to speak up, but he is embarrassed.

The dialogue below shows us that the neurotic anxiety of Lomov can be seen when his speaking is enigma. It can be seen at the quotation below;

LOMOV : You see, Honour Stepanovitch – I beg your pardon, Stepan Honouritch ... I am dreadfully agitated, as you see. In short, no one but you can assist me, though, of course, I have done nothing to deserve it, and ...andhave no right to reckon upon your assistance.....

TCHUBUKOV : Oh, don't spin it out, dearie. Come to the point. Well?

LOMOV : Immediately – in a moment. The fact is that I have come to ask for the hand of your daughter, Natalya Stepanovna. (Chekhov, 1889:94)

From the dialogue above, really it can be known that Lomov's coming is to propose Tchubukov's daughter namely, Natalya. When Lomov talks to Tchubukov for the first time, Tchubukov becomes upset because Lomov's words are all at sea. Lomov is afraid of telling the truth because he is afraid if his proposal will be rejected. And according to Sigmund Freud, this kind of attitude

can be claimed into the neurotic anxiety and he will lose his Id, cannot control himself, and is upset. So, Lomov's words cannot be understood by Tchubukov, till Tchubukov is angry and he asks him to tell honestly. Then, at the end he talks honestly that he wants to propose his daughter.

Another data show us about the neurotic anxiety of Lomov, it can be seen when he gets permission from Tchubukov to marry Natalya, and he feels cold and trembling as if he feels the examination because he knows well that Natalya is an excellent manager, educated, and good looking. It can be seen at the quotation below;

LOMOV : (*touched*) Honoured Stepan Stepanovitch, what do you think? May I hope that she will accept me?

TCHUBUKOV : A beauty like you, and she is not accept you! I'll be bound she is as love – sick as a cat, and all the rest of it.... In a minute.
(*Goes out*)

LOMOV : I am cold – I am trembling all over, as though I were in for an examination. The great thing is to make up one's mind made up. If one thinks about it too long, hesitates, discusses it, waits for one's ideal or for real love, one will never get married.... Brr! I am cold. Natalya Stepanovna is an excellent manager, not bad – looking, educated – What more do I want? But I am beginning to have noises in my head. I am so upset. (*Sips water*) And get married I must. To begin with, I am thirty five – a critical age, so to speak. And secondly, I need regular, well-ordered life.... I have valvular disease of the heart, continual palpitations. I am hasty, and I am very easily upset.... Now, for instance, my lips are quivering and my right eyelid is twitching But my worst trouble is with sleep. No sooner have I got into bed and just begun to drop asleep, than I have a shooting pain in my left side and a stabbing at my shoulder and my head.... I leap up like madman. I walk about a little and lie down

again, but no sooner do I drop off than
there's the shooting pain in my side again.
And the same thing twenty times over!
(Chekhov, 1889:95)

The dialogue above shows us that Lomov is still un-confidence. It can be seen when he asks Tchubokov if he will be rejected or not by Natalya. Then, Tchubokov himself has made Lomov sure that he will certainly be received. After that, Tchubokov gets out to call Natalya, whereas Lomov stays alone in the house. In his liveness, his fear and worry appear again. It can be seen when Lomov talks by himself, his body becomes cold and trembling all over. His feeling of apprehension becomes more and more, event he is really upset and un-confidence because he is not sure that Natalya will receive him. Those are the symptoms of neurotic anxiety. Moreover, as what Lomov said above that Natalya is an excellent manager, educated, and good looking. Meanwhile, Lomov is not the big noise and also has valvular disease of the heart, continual palpitations, and he feels that he himself has reached his majority to get married. So, he is upset how to say that he wants to propose her. He loses his Id.

Based on the explanation above, Lomov, as the main character in the play is really feeling the neurotic anxiety. He is not a brief man in expressing his willing. Beside, in expressing about love, he is not confidence with that of him; he always thinks pessimistic although he knows if he can do it well.

The symptoms of neurotic anxiety can be seen in the dialogue below;

NATALYA : Excuse my apron and *néligé*. We are shelling peas for drying. How is it you have not been to see us for so long?
Sit down. (*They sit down*) Will you have some lunch?
LOMOV : No, thank you, I have already lunched.
NATALYA : Won't you smoke? Here are the matches. ... It's a magnificent day, but yesterday it rained so hard that men did not work at all. How many haycocks have

you got out? Only fancy, I have been too eager and had the whole meadow mown, and now I am sorry – I am afraid the day will rot. I would have been better to wait. But what's this? I do believe you have got on your dress – coat! That's nothing new. Are going to a ball, or what? And, by the way, you are looking nice..... Why are you such a swell, really?

LOMOV : (*in agitation*) you see, honoured Natalya Stepanovna ... The fact is that I have made up my mind to ask you to listen to me.... Of course, you will be surprised, and even angry, but I..... It's horribly cold! (Chekhov, 1889:96)

The dialogue tells us that, when Natalya meets him for the first time, she tries to make a conversation with Lomov, offers to sit down and have lunch, but his answer is very short because before he meets her, he does not have an idea what to say if he talks with her. Then, she tries again to make dialogue with him, she offers to smoke and also she tells her days, till asks why he comes by wearing the clothes, even she praises him because he is really good looking. After that, Lomov becomes dizzy and tries to tell the truth actually. Unfortunately, he cannot come to the points, goes around the bush, and his body is cold. That is why, the writer assumes that he experiences the neurotic anxiety. As it is described in the following dialogue;

NATALYA : What is it? (*A pause*). Well?

LOMOV : I will try to be brief. You are aware, honoured Natalya Stepanovna, that from my earliest childhood I had the honour of knowing your family. My late aunt and her husband, from whom, as you know, I inherited the estate, always entertained a profound respect for your papa and your late mamma. The family of Lomovs and the family of Tchubukovs have always been on the most friendly and, one may say, intimate terms. Moreover, as you are aware, my land is in close proximity to your. If you remember, my Volovyi meadows are bounded by your birch copse.

NATALYA : Excuse my interrupting you. You say "my Volovyi meadows. ..." But are they yours? (Chekhov, 1889:97)

The dialogue above shows us that Lomov does not tell the truth to Natalya, he tries to convey his aim to her, but he cannot come to the point, his words are too large, cannot be understood. So, Natalya thinks that his coming just only wants to talk about the Volovyi meadows. He drags in the Volovyi meadows because he has lost his control and Id before he meets Natalya – when he meets her, he is more and more under control. Besides, we know that Tchubukov has already made Lomov sure that he will not be rejected, but he is still nervous to talk about the proposal, he is un-confidence. Therefore, the writer assumes that he feels the neurotic anxiety.

The dialogue below shows us that Lomov has really lost his control, he has forgot his aim – his coming is just only to talk about the proposal not to talk about the Volovyi meadows. There are two reasons at least why he calls away the dialogue. *First*, in this play, Lomov's character is described as one who is a hypochondriacal landowner (Chekhov, 1889:92), and has disease of the heart, and continual palpitation. In other word, he is described as character that has the neurotic anxiety disorder. *Second*, talking about the Volovyi meadows are defense mechanism, as the writer has explained that Natalya is an excellent manager, educated, and good looking, but Lomov is the opposite of Natalya, he is ordinary people. If he tells honestly that he wants to propose her, he will be rejected. Whatever he talks about, it is unconscious. It can be seen at the quotation below;

NATALYA : Excuse my interrupting you. You say "my Volovyi meadows. ..." But are they yours?

LOMOV : Yes, mine.

NATALYA : Well, what next! The Volovyi meadows are ours,
not yours!

LOMOV : No, they are mine, honoured Natalya Stepanovna.
(Chekhov, 1889:97)

Lomov's neurotic anxiety starts to be in serious condition when he has been discussing about the Volovyi meadows with Natalya because he clutches his heart, starts to have palpitation. They are the symptoms of neurotic anxiety. It can be seen at the quotation below;

LOMOV : (*Clutches at his heart*). The Volovyi meadows are mine! You understand? Mine!

NATALYA : Don't shout, please. You can shout and choke with rage when you are at home, if you like; but here I beg you to keep within bounds.

LOMOV : if it were not for these terrible, agonizing, palpitation, madam – if it were not for the throbbing in my temples, I should speak to you very differently. (*Shouts*) The Volovyi meadows are mine!(Chekhov, 1889:100)

The dialogue above tells us that Lomov still does defense mechanism; he talks about the Volovyi meadows because he forgets his aim willfully. He is unconscious when talking about that because he loses his Id and under control. As Sigmund Freud says that if one loses his Id, nervous, and even he cannot control himself, his activity, and his mind, he feels the neurotic anxiety. Based on the explanation above, it shows that Lomov is feeling the neurotic anxiety. We can also see that Lomov speaks loudly till he clutches at his heart because of palpitation, Natalya is angry because he shouts in her house. Then, he tries to explain her that he shouts because of palpitation.

The other data show that Lomov has been in the neurotic anxiety when he clutches his heart for the second time – he still talks about the Volovyi meadows with Natalya and her father. It can be seen at the quotation below;

LOMOV : And your mother was a hunchback
(*Clutches at his heart*). The shooting pain in
my side! The blood has rushed to my
head Holy Saints! ... Water!

TCHUBUKOV : And your father was a gambler and a
glutton!

NATALYA : And there was no one like your aunt for
talking scandal!

LOMOV : My left leg has all gone numb And
you are an intriguer! Oh, my hearth!
And it is no secret that before the elections
you There are flashes before my eyes!
..... Where is my hat? (Chekhov,
1889:103)

The dialogue above shows us if Lomov clutches his heart again, it is the symptom that he feels the neurotic anxiety. His disease become worse and worse till his left leg become numb when Natalya and her father tell that Lomov's aunt has done something scandal. It makes his heart palpitates.

The other evidence shows us that Lomov really feels the neurotic anxiety when Lomov's disease is in serious condition. It can be seen at the quotation below;

LOMOV : Fearful palpitation! My leg is numb..... There's a
stitch in my side.

NATALYA : Forgive us, Ivan Vassilyevitch, we were too hasty.
Iven Vassilyevitch. I remember now: the Volovyi
meadows really are yours.

LOMOV : My heart is throbbing frightfully The meadows
are mine.... There's a twitching in both my eyelids
(Chekhov, 1889:106).

Palpitation is one of the symptoms of the neurotic anxiety. It is supported by Sigmund Freud; he states that the neurotic anxiety is often accompanied by physical sensations such as heart palpitations, nausea, chest pain, shortness of breath, stomach aches, or headache. His disease suffers because he experiences the neurotic anxiety so much, so his heart does not work well.

Another data show if Lomov has palpitations. It is shown when Natalya and Lomov talk about the two dogs, Tracker and Backer. It can be seen at the quotation below;

LOMOV : Excuse me, I cannot continue this argument. I have palpitations.

NATALYA : I have noticed that men argue most about hunting who know least about it.

LOMOV : Madam, I beg you to be silent. ... My heart is bursting. (*Shouts*) Be silent!

NATALYA : I will not be silent till you own that Backer is a hundred times better than your Tracker (Chekhov, 1889:108).

The conversation above shows us clearly that Lomov has really palpitation and it is proof that he feels the neurotic anxiety. In the dialogue above, as if Natalya does not care about the Lomov's problems because both of them forget the main aim. Although, he says that his heart is bursting, she does not care and even reprimands Lomov because she is willing if her dog, Backer is insulted.

Moreover, Lomov's neurotic anxiety can be seen when his heart palpitate so hard, but he still tries to discuss about the two dogs, Backer and Tracker, and Tchubukov does not care about his palpitation, he just only thinks about his dog. Let us look at the conversation below;

LOMOV : Excuse me, I have palpitation.... Let us take the facts.... If you will kindly remember, at Maruskin's my Tracker kept shoulder to shoulder with the Count's Swinger, while your Backer was a good half – mile behind.

TCHUBUKOV : Yes, he was, because the Count's hunts – man gave him a crack with his whip (Chekhov, 1889:109-110).

The dialogue below shows us that Lomov experiences palpitation of the heart, till his leg has no feeling in it. It means that he experiences the neurotic anxiety because palpitation is one of the symptoms of the neurotic anxiety.

Natalya herself does not believe, she thinks that it is just only the reason entirely, so she is still angry to him. It can be seen at the quotation below;

LOMOV : Palpitation! My leg has no feeling in it. I can't.....
NATALYA : (*mimicking him*) "Palpitation!".... A fine sportsman! You ought to be lying on the stove in the kitchen squashing black-beetles of hunting foxes. Palpitation! (Chekhov, 1889:110).

The last data show that Lomov is really feeling the neurotic anxiety; when he does not know, where he is and when he feels dizzy and flash, as it is stated in the following dialogue;

LOMOV : Flashes – dizziness – Where am I?
TCHUBUKOV : You'd better make haste and get married – and go to the devil! She consents. (*Join the hand of Lomov and his daughter*) She accepts you, and all the rest of it. I give you my blessing and so on. Only leave me in peace.
TCHUBUKOV : Kiss!
LOMOV : Eh? Whom? (*Kisses Natalya Stepanovna*). Delighted! Excuse me, what's the point? Oh, yes, I understand ... Palpitations Dizziness I am happy, Natalya Stepanovna. (*Kisses her hand*) My leg is numb!
NATALYA : I ... I, too, am happy. (Chekhov, 1889:113)

Actually, Lomov is a healthy and the disease suffers him because he feels the neurotic anxiety because the neurotic anxiety can cause his heart become palpitation. The dialogue above shows us that Lomov is embarrassed so much till he does not know where he is. It also shows us that the palpitation and dizziness are caused by the neurotic anxiety actually. After Tchubukov tells that he has been received by her, the diseases recover again immediately.

From the explanation above that the neurotic anxiety can be seen from some symptoms, they are palpitation of the heart, dizziness, nervous, afraid of the punishment that is impossible to occur, upset, and un-confidence. And the main point of the symptom of the neurotic anxiety is afraid of the punishment that is impossible to occur because one who is afraid of that, he will feel the neurotic anxiety directly.

4.2. The Causes of Lomov's Neurotic Anxiety.

Based on the explanation above that Lomov is worse off than Natalya, he is described as one who is a hypochondriacal landowner (Chekhov, 1889:92), and his willing to propose Natalya is not for the true love, but for wealthy. So, he is afraid of rejected by her if he tells the truth to Natalya that his coming is to propose her because he is ordinary people, not the same level with her. That is why, he is upset, his body becomes cold, trembling all over, his lips are quivering, and so on, and he is so panic, he humiliates himself, his instincts says that he is not suitable to be wife. Here, those make him feel neurotic anxiety for the first time. Suryabrata argues that the neurotic anxiety is a fear of punishment which may occur to one if the instincts are satisfied. It means that the neurotic anxiety cares of things if one's activity is not achieved and even getting punishment. Un-confidence is the main points that make Lomov feel the neurotic anxiety, so he thinks things that are impossible to happen.

It happens when Lomov stays alone in the house while Tchubukov goes out to call Natalya. As it is described in the following dialogue;

LOMOV : I am cold – I am trembling all over, as though I were in for an examination. The great thing is to

make up one's mind made up. If one thinks about it too long, hesitates, discusses it, waits for one's ideal or for real love, one will never get married.... Brr! I am cold. Natalya Stepanovna is an excellent manager, not bad – looking, educated – What more do I want? But I am beginning to have noises in my head. I am so upset. (*Sips water*) And get married I must. To begin with, I am thirty five – a critical age, so to speak. And secondly, I need regular, well-ordered life.... I have valvular disease of the heart, continual palpitations. I am hasty, and I am very easily upset.... Now, for instance, my lips are quivering and my right eyelid is twitching But my worst trouble is with sleep. No sooner have I got into bed and just begun to drop asleep, than I have a shooting pain in my left side and a stabbing at my shoulder and my head.... I leap up like madman. I walk about a little and lie down again, but no sooner do I drop off than there's the shooting pain in my side again. And the same thing twenty times over! (Chekhov, 1889:95)

Moreover, Freud in *Zaviera* says that the neurotic anxiety is a form of anxiety which comes from an unconscious fear that the basic impulses of the Id. On the other word, the neurotic anxiety is the unconscious worry that makes us lose of the control and the Id, resulting in punishment for inappropriate behavior. Gray argues that the neurotic anxiety begins with a partial repression. From the explanation, the writer assumes that the one can lost his control if he arrests his willing or he does repression to his willing, so he cannot do what to do. Those occur to Lomov. It can be seen at the quotation below;

TCHUBUKOV : We are getting on all right, thanks to your prayers, my angel, and all the rest of it. Please sit down..... It's too dab, you know, to forget your neighbors, darling. But, my dear, why this ceremoniousness? A swallow – tail, gloves, and all the rest of it! Are you going visiting, my precious?

LOMOV : No, I have only come to see you, honoured Stepan Stepanovitch.

TCHUBUKOV : Then, why the swallow – tail, my charmer?
As though you were paying calls on New York’s Day!

LOMOV : You see, this is how it is. (*Takes his arm*) I have come, honoured Stepan Stepanovitch, to trouble you with a request. I have more than once had the honour of asking for your assistance, and you have always, so to speak – but pardon me, I am agitated. I will have a drink of water, honoured Stepan Stepanovitch. (*Drinks water.*) (Chekhov, 1889:93)

From the dialogue above, it can be seen that actually Tchubukov has already known that Lomov’s coming to Tchubukov’s house is to propose Natalya because Lomov wears unusual clothes; he wears evening dress and white glove. For long ago, the clothes worn to propose one in Russia. Although Tchubukov knows that, Lomov does with his tongue in his cheek to Tchubukov, he always sweeps under the carpet, goes around the bush because he does not explain. That is why; he feels the neurotic anxiety which is caused by repression.

Also, another data can show the cause of Lomov’s neurotic anxiety; it occurs when Tchubukov asks him for the second time what for he comes to his house and wears the clothes. It can be seen at the quotation below;

TCHUBUKOV : (*aside*). Come to ask for money! I am not going to give it to him. (*To him*) What is it, my beauty?

LOMOV : You see, Honour Stepanovitch – I beg your pardon, Stepan Honouritch ... I am dreadfully agitated, as you see. In short, no one but you can assist me, though, of course, I have done nothing to deserve it, and ...andhave no right to reckon upon your assistance.....

TCHUBUKOV : Oh, don’t spin it out, dearie. Come to the point. Well?

LOMOV : Immediately – in a moment. The fact is that I have come to ask for the hand of your

daughter, Natalya Stepanovna. (Chekhov, 1889:94)

When Lomov is asked by Tchubukov what for he comes to his house, Lomov does not tell directly if his coming is to propose Tchubukov's daughter, namely Natalya Stepanovna because he is afraid of being rejected. His words go around the bush, so Tchubukov is angry and upset because he does not understand what Lomov means, Lomov's words is an enigma. He always conceals his aim, but finally he tells the truth to Tchubukov that he wants to propose his daughter. Based on the explanation, Lomov is inability to say his aim directly that he wants to propose Natalya, it is caused by the neurotic anxiety.

From the explanation above, the neurotic anxiety can be caused by unconfidence and repression. Generally, one who is afraid of punishment that is impossible to happen, and one who is not sure that he can do, but he is not sure, even he is nervous when he will do it. He will certainly experience the neurotic anxiety.

4.3. The Influence of Neurotic Anxiety to Lomov's Character.

In this play, Lomov, as the main character wants to propose Tchubukov's daughter, Natalya. He comes to her house by wearing evening dress and white gloves, and then he meets with her father and makes conversation. After that, because he experiences the neurotic anxiety, he cannot come to the point, his word is an enigma till Lomov misspeaks and make a bloomer.

The neurotic anxiety influenced Lomov in speaking and activities. Since he undergoes the neurotic anxiety, he is nervous in speaking, upset, and un-

confidence, so when he wants to talk about the proposal, in fact he misspeaks about the Volovyi meadows till they quarrel.

Misspeaking has happened twice to Lomov. *First*, when he wants to tell his willing to Natalya for the first time, but at the end of talking, in fact he talks about the Volovyi meadows intuitively. *Second*, when he tries again to talk about the proposal, in fact he talks about the two dogs, Tracker and Backer.

The dialogue below is misconception for the first. It can be seen at the quotation below;

NATALYA : What is it? (*A pause*). Well?

LOMOV : I will try to be brief. You are aware, honoured Natalya Stepanovna, that from my earliest childhood I had the honour of knowing your family. My late aunt and her husband, from whom, as you know, I inherited the estate, always entertained a profound respect for your papa and your late mamma. The family of Lomovs and the family of Tchubukovs have always been on the most friendly and, one may say, intimate terms. Moreover, as you are aware, my land is in close proximity to your. If you remember, my Volovyi meadows are bounded by your birch copse.

NATALYA : Excuse my interrupting you. You say "my Volovyi meadows. ..." But are they yours?

LOMOV : Yes, mine. (Chekhov, 1889:97)

From the dialogue above, Lomov tries to be brief to tell the truth to Natalya that his coming is only to propose her, but again and again, he cannot come to the point, goes around the bush. So, he misspeaks to her, drags in the Volovyi meadows, and then Natalya gets misunderstanding, she thinks that he comes to her house is only to talk about the Volovyi meadows, whereas Lomov's coming is only to talk about proposal and wedding. Unfortunately, because he has already felt the neurotic anxiety, so he forgets with his aim and lost of Id, he talks about the Volovyi meadows in fact. Those are caused by the neurotic anxiety.

The neurotic anxiety also influences Lomov in speaking till he loses his Id. So, he really forgets to propose Natalya and even discusses about the Volovyi meadows. It can be seen at the quotation below;

NATALYA : Well, there you must excuse me.

LOMOV : There is documentary evidence for it, honoured Natalya Stepanovna. The Volovyi meadows were once a matter of dispute, that is true, but now everyone knows that they are mine. And there can be no dispute about it. Kindly consider.....my aunt's grandmother gave over those meadows to the peasants of your father's grandfather, in return for their firing her bricks. The peasants of your father's grandfather enjoyed the use of the meadows, rent free, for some forty years, and grew used to looking upon them as their own; afterward, when the settlement came about after the emancipation....

NATALYA : No, it is not at all as you say! Both my grandfather and great-grandfather considered their land reached to Charred Swamp – so the Volovyi meadows were ours. I can't understand what there is to argue about. It's really annoying! (Chekhov, 1889:98)

From the data above, Lomov does not talk more about proposal, but he really cannot control himself, talks about the Volovyi meadows and actually the Volovyi meadows are not Lomov's property, but they are Natalya's property. The Volovyi meadows are just only transferred of speech because Lomov really feels the neurotic anxiety, so he is fear to tell the truth. Psychologically, the neurotic anxiety is a form of anxiety arising from fear of losing control of the instincts and of the Id. On the other word, one who feels the neurotic anxiety; will misspeak and lose of control, but he himself does not know why it happens.

The dialogue above shows us that Lomov does defense mechanism. He talks about the Volovyi meadows; it is only just to break the neurotic anxiety because he is inability to convey his willing.

In any other dialogues, Lomov also misspeaks to Natalya. It happens after Natalya drives out of her house and recalls to talk about Lomov's aim because before that, she does not understand reason why Lomov comes to her house, but after Tchubukov tells her, she asks Tchubukov to call Lomov. Unfortunately, because Lomov has already felt the neurotic anxiety, he misspoken again; he talks about two dogs, Tracker and Backer. Whereas, Natalya just only wants to talk about his aim. The dialogue below is misconception for the second time. It can be seen at the quotation below;

- LOMOV** : Especially as I have proofs. My aunt's grandmother gave the presents of your father's grandfather.....
- NATALYA** : Enough, enough about that....(*Aside*) I don't know how to begin. (*To him*) Shall you soon be going shooting?
- LOMOV** : I expect to go grouse-shooting after the harvest, honoured Natalya Stepanovna. Oh! Did you hear? Only fancy, I had such a misfortune! My Tracker, whom I think you know, has fallen lame.
- NATALYA** : What a pity! What did it happened? (Chekhov, 1889:106)

From the dialogue above, it can be known that Lomov still wants to talk about the Volovyi meadows, but Natalya does not want to talk about anything unrelated to the proposal. She just only wants to talk about the proposal, so she does not know how to begin because she is collateral relative and shy. Then, Lomov also cannot be brief to tell his willing because he has already felt the neurotic anxiety, he tries to speak up, but unconsciously he talks about his dog, Tracker. And Natalya listens carefully. Again, he has forgotten the purpose what for he comes to her house. So, he takes mind of his dog, Tracker.

Moreover, the dialogue below shows us that Natalaya and Lomov still talk about the dog, whereas we know that Natalya does not want to talk something

unrelated to the proposal, but Lomov does not know her mean and has already forgot his aim, so he looks for another topic to make conversation and then he talks about the dog. It can be seen at the quotation below;

LOMOV : He is old, but I wouldn't exchange him for half a dozen of your backer.... How could I? Tracker is a dog, but Backer – there can be no question about it. Every huntsman has packs and packs of dogs like your Backer. Twenty-five rubles would be a good price for him.

NATALYA : There is demon of contradictoriness in you to-day, Ivan Vassilyevitch. First you make out that the meadows are yours, then that Tracker is better than Backer. I don't like a man to say what he does not think. You know perfectly well that Backer is worth a hundred of yours stupid Trackers, why then say the opposite?

LOMOV : I see, Natalya Stepanovna, that you think I am blind or a fool. Do you understand that your Backer has a pug-jaw?

NATALYA : It's not true.

LOMOV : It is! (Chekhov, 1889:108)

The dialogue above tells us that Lomov always makes trouble, it can be seen when Natalya says that he really always thinks that his property is better than Natalya's property. First, he says that the Volovyi meadows are mine, and the second, he says that his dog, Tracker is better than Backer. Whatever he talks about, it is an effort to conceal his real aim – it is to propose her. And everything that he has said, they are under control; he is unconscious what he says because he has experienced the neurotic anxiety.

Another effect of the neurotic anxiety is palpitation, his heart palpitates. It can be seen at the quotation below;

LOMOV : Excuse me; I cannot continue this argument. I have palpitation.

NATALYA : I have noticed that men argue most about hunting who know least about it.

LOMOV : Madam, I beg you to be silent. My heart is bursting. (*Shouts*) Be silent! (Chekhov, 1889:108)

The dialogue shows us that Lomov has palpitation; his heart is bursting, so he cannot talk again about the dog. His disease suffers him because of the neurotic anxiety, but Natalya does not care about that.

In addition, the dialogue below shows us that the neurotic anxiety of Lomov's character is in serious condition, he shall be unconscious, but Tchubukov does not believe at all, he thinks that it is just his reason. Finally, Lomov falls into an armchair, tries to call a doctor, but nobody care. From the explanation, the writer thinks that Lomov becomes unconscious; it is caused by the neurotic anxiety. It can be seen at the quotation below;

LOMOV : Everybody knows that – oh, my heart – that your wife used to beat you My leg My forehead ... my eyes! I shall drop! I shall drop!

CHUBUKOV : And you go in terror of your housekeeper!

LOMOV : Oh, oh, oh! My heart has burst! I can't feel my shoulder – what has become of my shoulder? I am dying! (*Falls into an armchair*) A doctor! (Chekhov, 1889:111)

At the end of the dialogue, Lomov's diseases gets better after Tchubukov tells that Lomov has already been received by her, he has not felt the neurotic anxiety again, even he is happy. In this play, Lomov is described as a healthy; it means that the neurotic anxiety has influenced his healthy till he is unconscious. It can be seen at the end of this play, look at the quotation below;

LOMOV : Flashes – dizziness – Where am I?

TCHUBUKOV : You'd better make haste and get married – and go to the devil! She consents. (*Join the hand of Lomov and his daughter*) She accepts you, and all the rest of it. I give you my blessing and so on. Only leave me in peace.

TCHUBUKOV : Kiss!
LOMOV : Eh? Whom? (*Kisses Natalya Stepanovna*).
Delighted! Excuse me, what's the point? Oh,
yes, I understand ... Palpitations
Dizziness I am happy, Natalya
Stepanovna. (*Kisses her hand*) My leg is
numb!
NATALYA : I ... I, too, am happy. (Chekhov, 1889:113)

From the dialogue above, it shows that the neurotic anxiety has a great influence to Lomov's body. Someone experiences the neurotic anxiety, he will misspeak, lose the Id, under control, be upset, and his words are so hard to be understood.

CHAPTER V

CONCLUSION

After conducting the research on *The Proposal*, especially on the neurotic anxiety of Lomov's character, the writer gets some conclusion and suggestion. The conclusions are obtained based on the analysis to get answer to the problems of the study. Also, the writer would like to give the suggestions for the good of the study.

5.1 Conclusion

From the analysis above, the writer can conclude that; *First*, Lomov is a hypochondriacal landowner because he cannot say directly when wants to say. He really feels the neurotic anxiety, it appears when he meets Tchubukov, he is so nervous and always tries to conceal his aim. When he meets Natalya for the first time, his body becomes cold and trembling all over, as if he was in for an examination. Therefore, the writer concludes that Lomov really experiences the neurotic anxiety. *Second*, there are some causes that make Lomov experience the neurotic anxiety, they are repression, un-confidence, and hypochondriacal landowner. He is not a brief man to convey his aim that his coming is to propose Natalya. Unfortunately, he always suppresses his aim to Tchubukov and his daughter when he comes to their house for the first time. Moreover, he does not have self-confidence and worry – he will not be accepted by Natalya because Natalya is an excellent manager, although Tchubukov has already made him sure that she will certainly receive. *Third*, the neurotic anxiety has influenced Lomov

in speaking, action, and his healthy. He becomes nervous and fear when he talks with Tchubukov and Natalya. He does not take upon to say that his coming is to propose her, not to talk about the Volovyi meadows or two dogs; namely Tracker and Backer. In addition, his heart becomes palpitation, dizziness, and flashes. Those are caused by the neurotic anxiety, even he loses his Id and under control.

5.2 Suggestion

The analysis of literary work can be done from various points of view. Beside from psychological aspect, it can be analyzed from sociological aspect. This thesis is an example of an analysis of literary work from psychological approach, it would be much better to enrich the analysis when it is done from other approaches.

In this study, the writer only focuses on the neurotic anxiety of Lomov's character. The writer hopes that further writer will conduct an analysis on the major character that related to the Id, Ego, and Superego condition. The writer hopes that this analysis could be source and reference for the next writers.

For the lecturer, writer, and reader, it is hoped that they can study deeper from this analysis because it is shown many psychological conditions, especially on the major character condition. To the next writer, based on the result of the study on the analysis of the neurotic anxiety of Lomov's character by using psychological approach, the writer suggests that this thesis can be continued to make the next writer in other topic.

Finally, the writer hopes that this study will be useful for the writer himself and for the other writer who is interested in analyzing this study; he will

do better than the writer because this thesis is still far from being perfect. Besides, it will increase their knowledge. By reading this thesis, the readers will get benefit and experience of life with content in the drama *The Proposal* by Anton Chekhov. The writer himself hopes some comments and critics from the reader related to this analysis of psychological approach.

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APPENDIX

Data Analysis

The Proposal
By Anton Chekhov

CHARACTERS IN THE PLAY

STEPAN STEPANOVITCH TCHUBUKOV (a landowner)

NATALYA STEPANOVNA (his daughter, aged 25)

IVAN VASSILEVITCH LOMOV (a neighbor of Tchubukov's, a healthy, well-nourished, but hypochondrical Landowner)

Drawing – room in Tchubukov's house. Tchubukov and Lomov ; the latter enters wearing evening dress and white gloves.

- TCHUBUKOV** : (*going to meet him*) My darling, whom do I see? Ivan Vassilevitch! Delighted! (*Shakes hands*) well, this is a surprise, dearie.... How are you?
- LOMOV** : I thank you. And pray, how are you?
- TCHUBUKOV** : We are getting on all right, thanks to your prayers, my angel, and all the rest of it. Please sit down.... It's too bad, you know, to forget your neighbors, darling. But, my dear, why this ceremoniousness? A swallow – tail, gloves, and all the rest of it! Are you going visiting, my precious?
- LOMOV** : No, I have only come to see you, honoured Stepan Stepanovitch.
- TCHUBUKOV** : Then, why the swallow – tail, my charmer? As though you were paying calls on New York's Day!
- LOMOV** : You see, this is how it is. (*Takes his arm*) I have come, honoured Stepan Stepanovitch, to trouble you with a request. I have more than once had the honour of asking for your assistance, and you have always, so to speak – but pardon me, I am agitated. I will have a drink of water, honoured Stepan Stepanovitch. (*Drinks water.*)
- TCHUBUKOV** : (*aside*) Come to ask for money! I am not going to give it to him. (*To him*) What is it, my beauty?
- LOMOV** : You see, Honour Stepanovitch – I beg your pardon, Stepan Honouritch ... I am dreadfully agitated, as you see. In short, no one but you can assist me, though, of course, I have done nothing to deserve it, and ...andhave no right to reckon upon your assistance....
- TCHUBUKOV** : Oh, don't spin it out, dearie. Come to the point. Well?
- LOMOV** : Immediately – in a moment. The fact is that I have come to ask for the hand of your daughter, Natalya Stepanovna.

TCHUBUKOV : (*joyfully*) You precious darling! Ivan Vassilevitch, say it again! I can't believe my ears.

LOMOV : I have the honour to ask -----

TCHUBUKOV : (Interrupting) My darling! I am delighted, and all the rest of it. Yes, indeed, and all that short of thing. (*Embraces and kisses him*) I have been hoping for it for ages. It has always been my wish. (*Sheds a tear*) And I have always loved you, my angel, as though you were my own son. God give you both love and good causal, and all the rest of it. I have always wished for it. why am I stupefied with joy, absolutely stupefied! Oh, from the bottom of my heart. ...I go and call Natasha, and that sort of thing.

LOMOV : (*touched*) Honoured Stepan Stepanovitch, what do you think? May I hope that she will accept me?

TCHUBUKOV : A beauty like you, and she is not accept you! I'll be bound she is as love – sick as a cat, and all the rest of it.... In a minute. (*Goes out*)

LOMOV : I am cold – I am trembling all over, as though I were in for an examination. The great thing is to make up one's mind made up. If one thinks about it too long, hesitates, discusses it, waits for one's ideal or for real love, one will never get married.... Brr! I am cold. Natalya Stepanovna is an excellent manager, not bad – looking, educated – What more do I want? But I am beginning to have noises in my head. I am so upset. (*Sips water*) And get married I must. To begin with, I am thirty five – a critical age, so to speak. And secondly, I need regular, well-ordered life.... I have valvular disease of the heart, continual palpitations. I am hasty, and I am very easily upset.... Now, for instance, my lips are quivering and my right eyelid is twitching But my worst trouble is with sleep. No sooner have I got into bed and just begun to drop asleep, than I have a shooting pain in my left side and a stabbing at my shoulder and my head.... I leap up like madman. I walk about a little and lie down again, but no sooner do I drop off than there's the shooting pain in my side again. And the same thing twenty times over!

(Enter Natalya Stepanovna)

NATALYA : Well, so it's you! Why, and papa said a purchaser had come for the goods! How do you do, Ivan Vassilevitch?

LOMOV : How do you do, honoured Natalya Stepanovna!

NATALYA : Excuse my apron and *néligé*. We are shelling peas for drying. How is it you have not been to see us for so long? Sit down. (*They sit down*) Will you have some lunch?

LOMOV : No, thank you, I have already lunched.

NATALYA : Won't you smoke? Here are the matches. ... It's a magnificent day, but yesterday it rained so hard that men did not work at all. How many haycocks have you got out? Only fancy, I have been too eager and had the whole meadow mown, and now I am sorry – I am afraid the day will rot. I would have been better to wait. But what's this? I do believe you have got on your dress – coat! That's nothing new. Are going to a ball, or what? And, by the way, you are looking nice..... Why are you such a swell, really?

LOMOV : (*in agitation*) you see, honoured Natalya Stepanovna ... The fact is that I have made up my mind to ask you to listen to me.... Of course, you will be surprised, and even angry, but I..... It's horribly cold!

NATALYA : What is it? (*A pause*). Well?

LOMOV : I will try to be brief. You are aware, honoured Natalya Stepanovna, that from my earliest childhood I had the honour of knowing your family. My late aunt and her husband, from whom, as you know, I inherited the estate, always entertained a profound respect for your papa and your late mamma. The family of Lomovs and the family of Tchubukovs have always been on the most friendly and, one may say, intimate terms. Moreover, as you are aware, my land is in close proximity to your. If you remember, my Volovyi meadows are bounded by your birch copse.

NATALYA : Excuse my interrupting you. You say "my Volovyi meadows. ..." But are they yours?

LOMOV : Yes, mine.

NATALYA : Well, what next! The Volovyi meadows are ours, not yours!

LOMOV : No, they are mine, honoured Natalya Stepanovna.

NATALYA : That's news to me. How do they come to be yours?

LOMOV : How do they come to be mine? I am speaking of the Volovyi meadows that run like a wedge between your birch copse and the Charred Swamp.

NATALYA : Quite so. Those are ours.

LOMOV : No, you are mistaken, honoured Natalya Stepanovna, they are mine.

NATALYA : Think what you are saying, Ivan Vassilevitch! Have they been yours long?

LOMOV : What do you mean by "long"? As long as I can remember they have always been ours.

NATALYA : Well, there you must excuse me.

LOMOV : There is documentary evidence for it, honoured Natalya Stepanovna. The Volovyi meadows were once a matter of dispute, that is true, but now everyone knows that they are mine. And there can be no dispute about it. Kindly consider.....my aunt's grandmother gave over those meadows to the peasants of your father's grandfather, in

return for their firing her bricks. The peasants of your father's grandfather enjoyed the use of the meadows, rent free, for some forty years, and grew used to looking upon them as their own; afterward, when the settlement came about after the emancipation....

NATALYA

: No, it is not at all as you say! Both my grandfather and great-grandfather considered their land reached to Charred Swamp – so the Volovyi meadows were ours. I can't understand what there is to argue about. It's really annoying!

LOMOV

: I will show you the documents, Natalya Stepanovna!

NATALYA

: No, you are simply joking, or trying to taste me.... A nice sort of surprise! We have owned the land for nearly three hundred years, and all a sudden told that it isn't ours! Ivan Vassilevitch, I positively cannot believe my ears. ... I don't care about the meadows. They are not more than fifteen acres, and they are only worth some three hundred roubles, but I am revolted by injustice. You may say what you like, but I cannot endure injustice!

LOMOV

: Listen to me, I implore you. The peasants of your father's grandfather, as I had already the honour to inform, made bricks for my aunt's grandmother. My grandmother, wishing to do something for them....

NATALYA

: Grandfather, grandmother, auntI don't understand a word of it. The meadows are ours, and that's all about it.

LOMOV

: They are mine

NATALYA

: they are ours. If you go on arguing for two days, if you put on fifteen dress coats, they are still ours, ours, ours!..... I don't what's yours, but I don't what to lose what's mine....You can take that as you please!

LOMOV

: I don't care about the meadows, Natalya Ivanovna, but it is a matter of principle. If you like, I will make you a present of them.

NATALYA

: I might make you a present of them, they are mine. All this is very queer, Ivan Vassilevitch, to say the least of it. Hitherto we have looked upon you as a good neighbor – a friend. Last year we lent you our threshing – machine, and through that we couldn't finish our threshing till November; and you treat us as if we were gipsies! Make me a present of my own land! Excuse me, but that is not neighbourly. To my thinking it is positively impertinent, if you care to know....

LOMOV

: According to you I am a usurper, then? I've never snatched other people's land, madam, and I will allow no one to accuse me of such a thing.... (*Goes rapidly to the decanter and drinks water*) The Volovyi meadows are mine!

NATALYA

: It's not true: they are ours!

LOMOV : They are mine!
NATALYA : That's not true! I'll prove it. I'll send our mowers to cut the hay there to – day.
LOMOV : What?
NATALYA : My labourers will be there to – day.
LOMOV : I'll kick them out.
NATALYA : Don't you dare!
LOMOV : (*Clutches at his heart*). The Volovyi meadows are mine! You understand? Mine!
NATALYA : Don't shout, please. You can shout and choke with rage when you are at home, if you like; but here I beg you to keep within bounds.
LOMOV : if it were not for these terrible, agonizing, palpitation, madam – if it were not for the throbbing in my temples, I should speak to you very differently. (*Shouts*) The Volovyi meadows are mine!
NATALYA : Ours!
LOMOV : Mine!
NATALYA : Ours!
LOMOV : Mine!

(Enter Tchubukov)

TCHUBUKOV : What is it? What are you shouting about?
NATALYA : Papa, explain to this gentleman, please: to whom do the Volovyi meadows belong – to him or to us?
TCHUBUKOV : (*To Lomov*) My chicken, the meadows are ours!
LOMOV : But, upon my word, Stepan Stepanitch, how did they come to be yours? Do you, at least, be reasonable. My aunt's grandmother gave over the meadows for temporary gratuitous use to your grandfather's peasants. The peasants made use of the land for forty years and got used to regarding it as their own: but when the Settlement came....
TCHUBUKOV : Allow me, my precious.... You forget that the peasants did not pay your grandmother rent and all the rest of it, just because the ownership of the land was in dispute, and so on.... And now every dog knows that they are ours. You can't have seen the map.
LOMOV : I will prove to you that they are mine.
TCHUBUKOV : You will never, my pet.
LOMOV : Yes, I will.
TCHUBUKOV : Why are you shouting, my love? You will prove nothing at all by shouting. I don't desire what is yours, and don't intend to give up what is mine. Why ever should I? If it comes to that, my dear, if you intend to wrangle over the meadows, I would rather give them to the presents than to you, that I would?

LOMOV : I don't understand it. What right have you to give away another man's property?

TCHUBUKOV : Allow me to decide for myself whether I have the right or no. I may say, young man, I am not accustomed to being spoken to in that one, and all the rest of it. I am twice as old as you are, young man, and I beg you to speak to me without getting excited and all the rest of it.

LOMOV : Why, you simply take me for fool and are laughing at me! You call my land yours, and then you expect to me to be cool about it and to speak to you property! That's not the way good neighbours behave, but a usurper?

TCHUBUKOV : What? What did you say?

NATALYA : Papa, send the men at once to mow the meadows.

TCHUBUKOV : (*to Lomov*) What did you say, sir?

NATALYA : The Volovyi meadows are ours, and I won't give them up. I won't! I won't!

LOMOV : We will see about that. I'll prove to you in court that they are mine.

TCHUBUKOV : In court? You can take it into court, sir, and all the rest of it! You can! I know you – you are only waiting for a chance to go to law, and so on.... A pettifogging character! All your family were fond of litigation – all of them!

LOMOV : I beg you not to insult my family. The Lomovs have all been honest men, and not one of them has ever been on his trial for embezzling money like your uncle!

TCHUBUKOV : Well, you Lomovs have all been mad!

NATALYA : Every one of them – every one of them!

TCHUBUKOV : Your grandfather was a dipsomaniac, and your younger aunt, Nastasya Mihailovna, ran away with an architect, and so on.

LOMOV : And your mother was a hunchback (*Clutches at his heart*). The shooting pain in my side! The blood has rushed to my head Holy Saints! ... Water!

TCHUBUKOV : And your father was a gambler and a glutton!

NATALYA : And there was no one like your aunt for talking scandal!

LOMOV : My left leg has all gone numb And you are an intriguer! Oh, my hearth! And it is no secret that before the elections you There are flashes before my eyes!Where is my hat?

NATALYA : It's meant! It's dishonest! It's disgusting!

TCHUBUKOV : And you yourself are a viperish, double-faced, mischief-making man. Yes, indeed!

LOMOV : Here is my hat.... My heart! ... Which way am I to go? Where's the door? Oh! I believe I am dying. I've lost the use of my leg. (*Goes towards the door*)

TCHUBUKOV : (*calling after him*) Never set foot within my door again!

NATALYA : Take it into court! We shall see!

(Lomov goes out, staggering)

TCHUBUKOV : Damnation take him! *(Walks about in excitement)*
NATALYA : What a wretch! How is one to believe in good neighbours after that!

TCHUBUKOV : Blackguard! Scarecrow!
NATALYA : The object! Collars other people's land – then abuses them!

TCHUBUKOV : And that noodle – that eyesore – had the face to make a proposal, and all the rest of it. Just fancy, a proposal!
NATALYA : What proposal?
TCHUBUKOV : Why, he came here on purpose to propose you!
NATALYA : To propose? To me? Why didn't you tell me so before?
TCHUBUKOV : And he had got himself up in his dress coat on purpose! The sausage! The shrimp!

NATALYA : To me? A proposal! Ah! *(She falls into an armchair and moans)* Bring him back! Bring him back! Oh, bring him back!

TCHUBUKOV : Bring whom back?
NATALYA : Make haste, make haste! I feel faint! Bring him back! *(Hysterics)*

TCHUBUKOV : What is it? What's the matter? *(Clutches at his head)* I do have a life of it! I shall shoot myself! I shall hang myself! They'll be the death of me!

NATALYA : I am dying! Bring him back!
TCHUBUKOV : Tfoo! Directly. Don't howl. *(Runs off)*
NATALYA : *(alone, moans)* What have we done! Bring him back! Bring him back!

TCHUBUKOV : *(Runs in)* He is just coming in, and all the rest of it. Damnation take him! Ough! Talk to him yourself, I don't want to....

NATALYA : *(moans)* Bring him back!
TCHUBUKOV : *(shouts)* He is coming, I tell you! What a task it is. O Lord, to be the father of a grown – up daughter! I shall cut my throat! I shall certainly cut my throat! We've abused the man, put him to shame, kicked him out, and it is all your doing – your doing!

NATALYA : No, it was yours!
TCHUBUKOV : Oh, it's my fault, so thanks *(Lomov appears at the door)* Well, talk to him yourself *(Goes out)*

(Enter Lomov in a state of collapse)

LOMOV : Fearful palpitation! My leg is numb..... There's a stitch in my side.
NATALYA : Forgive us, Ivan Vassilyevitch, we were too hasty. Iven Vassilyevitch. I remember now: the Volovyi meadows really are yours.

LOMOV : My heart is throbbing frightfully The meadows are mine.... There's a twitching in both my eyelids.

NATALYA : Yes, they are yours, they are. Sit down. (*They sit down*) We were wrong. ...

LOMOV : I acted from principle.... I do not value the land, but I value the principle...

NATALYA : Just so, the principle.... Let us talk of something else.

LOMOV : Especially as I have proofs. My aunt's grandmother gave the presents of your father's grandfather.....

NATALYA : Enough, enough about that....(*Aside*) I don't know how to begin. (*To him*) Shall you soon be going shooting?

LOMOV : I expect to go grouse-shooting after the harvest, honoured Natalya Stepanovna. Oh! Did you hear? Only fancy, I had such a misfortune! My Tracker, whom I think you know, has fallen lame.

NATALYA : What a pity! What did it happened?

LOMOV : I don't know.... He must have put his paw out of joint, or perhaps some other dog bit it....(*Sighs*) My very best dog, to say nothing of the money. I have spent on him! You know I paid Mironov a hundred and twenty-five roubles for him.

NATALYA : You gave too much, Ivan Vassilevitch.

LOMOV : Well, to my mind it was very cheap He is delighted dog.

NATALYA : Father gave eighty-five roubles for his Bracker, and Bracker is much better dog than your Tracker.

LOMOV : Bracker a better than Tracker? What nonsense! (*Laughs*) Bracker better than Tracker!

NATALYA : Of course he is better. It's true that Bracker is young yet – he is hardly a full – grown dog – but for point and cleverness even Voltchanetsky hasn't one to beat him.

LOMOV : Excuse me, Natalya Stepanovna, but you forget that your Bracker has a pug – jaw, and a dog with a pug – jaw is never any good for gripping.

NATALYA : A pug – jaw! That's the first time I've heard so.

LOMOV : I assure you the lower jaw is shorter than the upper.

NATALYA : Why, have you measured?

LOMOV : Yes. He is all right for coursing, no doubt, but for gripping he'd hardly do.

NATALYA : In the first place, our Bracker is a pedigree dog, son of Harness and Chisel, but you can't even tell what breed your spotty piebald is....Then he is as old and ugly as a broken – down horse.

LOMOV : He is old, but I wouldn't exchange him for half a dozen of your bracker.... How could I? Tracker is a dog, but Bracker – there can be no question about it. Every huntsman has packs and packs of dogs like your Bracker. Twenty-five rubles would be a good price for him.

NATALYA : There is demon of contradictoriness in you to-day, Ivan Vassilyevitch. First you make out that the meadows are yours, then that Tracker is better than Backer. I don't like a man to say what he does not think. You know perfectly well that Backer is worth a hundred of yours stupid Trackers, why then say the opposite?

LOMOV : I see, Natalya Stepanovna, that you think I am blind or a fool. Do you understand that your Backer has a pug-jaw?

NATALYA : It's not true.

LOMOV : It is!

NATALYA : (*shouts*) It is not true!

LOMOV : Why are you shouting, madam?

NATALYA : Why do you talk nonsense? This is revolting! It's time your Tracker was shot – and you compare him to Barcker!

LOMOV : Excuse me, I cannot continue this argument. I have palpitations.

NATALYA : I have noticed that men argue most about hunting who know least about it.

LOMOV : Madam, I beg you to be silent. ... My heart is bursting. (*Shouts*) Be silent!

NATALYA : I will not be silent till you own that Backer is a hundred times better than your Tracker.

LOMOV : A hundred times worse! Plague take your Backer! My temples... my eyes... my shoulder.....

NATALYA : There is no need for plague to take your fool of a Tracker – he is as good as dead already.

LOMOV : (*weeping*) Be silent! My heart is bursting!

NATALYA : I won't be silent.

(*Enter Tchubukov.*)

TCHUBUKOV : (*coming in*) What now?

NATALYA : Papa, tell me truly, on your conscience, which is the better dog – our Backer or his Tracker?

LOMOV : Stepan Stepanovitch, I implore you to tell me one thing only: has your Backer a pug – jaw or not? Yes or no?

TCHUBUKOV : And what if he has? It's no consequence. Anyway, there's no better dog in the whole district, and all the rest of it.

LOMOV : But my Tracker is better, isn't it? Honestly?

TCHUBUKOV : Don't excite yourself, my precious. Your Tracker certainly has his good qualities.... He is well – bred dog, has good leg, and is well set – up, and all the rest of it. But the dog, if you care to know, my beauty, has two serious defects: he is old and is snub-nosed.

LOMOV : Excuse me, I have palpitation.... Let us take the facts.... If you will kindly remember, at Maruskin's my Tracker kept shoulder to shoulder with the Count's Swinger, while your Backer was a good half – mile behind.

TCHUBUKOV : Yes, he was, because the Count's hunts – man gave him a crack with his whip.

LOMOV : He deserved it. All the other dogs were after the fox, but Backer got hold of a sheep.

TCHUBUKOV : That's not true! ... Darling, I am hot – tempered, and I beg you to drop this conversation. He lashed him because everybody is jealous of another man's dog.... Yes, they are all envious! And you are not free from blame on that score either, sir. As soon as you notice, for instance, that someone's dog is better than your Tracker, at once you begin with this and that, and all the rest of it. I remember it all.

LOMOV : I remember too!

TCHUBUKOV : (*mimics him*) "I remember, too!" And what do you remember?

LOMOV : Palpitations! My leg has no feeling in it. I can't....

NATALYA : (*mimicking him*). "Palpitations!" A fine sportsman! You ought to be lying on the stove in the kitchen squashing black – beetles instead of hunting foxes. Palpitations!

TCHUBUKOV : Yes, You are a fine sportsman, really! With your palpitations you ought to stay at home, instead of jolting in the saddle. It wouldn't matter if you hunted, but you only ride out to wrangle and interfere with other man's dog, and all the rest of it. I am hot – tempered; let us drop this subject. You are not a sportsman at all.

LOMOV : And you – are you a sportsman? You only go to the hunt to intrigue and make up to the Count.... My heart! ... You are an intriguer!

TCHUBUKOV : What? Me an intriguer? (*Shouts*) Hold your tongue!

LOMOV : Intriguer!

TCHUBUKOV : Milksop! Puppy!

LOMOV : Old rat! Jesuit!

TCHUBUKOV : Hold your tongue, or I'll shoot you with a filthy gun like a partridge! Noodle!

LOMOV : Everybody knows that – oh, my heart – that your wife used to beat you My leg My forehead ... my eyes! I shall drop! I shall drop!

TCHUBUKOV : And you go in terror of your housekeeper!

LOMOV : Oh, oh, oh! My heart has burst! I can't feel my shoulder – what has become of my shoulder? I am dying! (*Falls into an armchair*) A doctor! (*Swoon*)

TCHUBUKOV : Puppy! Milksop! Noodle! I feel faint! (*Drinks water*) Faint!

NATALYA : You are a fine sportsman! You don't know how to sit on your horse. (*To her Father*) Papa, what's the matter with him? Papa! Look, papa! (*shrieks*) Ivan Vassilevitch! He is dead!

TCHUBUKOV : I feel faint! I can't breathe! Give me air!

NATALYA : He is dead. (*Shakes Lomov by the sleeve*) Ivan Vassilevitch! Ivan Vassilevitch! What have we done! He is dead. (*Falls into an armchair*) A doctor! A doctor! (*Hysterics.*)

TCHUBUKOV : Och! ... What is it? What do you want?

NATALYA : (*moan*) He is dead! He is dead!

TCHUBUKOV : Who is dead? (*Looking at Lomov*) He really is dead! Holy Saint! Water! A doctor! (*Hold a glass of water to Lomov's lips*) Drink!... No, he won't drink. So, he is dead, and all the rest of it. I do have life of it! Why don't I put a bullet through my brains? Why is it I haven't cut my throat? What am I waiting for? Give me a knife! Give me a pistol! (*Lomov makes a slight movement*) I believe he is reviving ... Have drink of water. That's right.

LOMOV : Flashes – dizziness – Where am I?

TCHUBUKOV : You'd better make haste and get married – and go to the devil! She consents. (*Join the hand of Lomov and his daughter*) She accepts you, and all the rest of it. I give you my blessing and so on. Only leave me in peace.

LOMOV : Eh, What? (*Getting up*) Who?

TCHUBUKOV : She accepts you. Well? Kiss each other and...be damned to you!

NATALYA : (*moans*) He is alive! Yes, yes, I accept.

TCHUBUKOV : Kiss!

LOMOV : Eh? Whom? (*Kisses Natalya Stepanovna*). Delighted! Excuse me, what's the point? Oh, yes, I understand ... Palpitations Dizziness I am happy, Natalya Stepanovna. (*Kisses her hand*) My leg is numb!

NATALYA : I ... I, too, am happy.

TCHUBUKOV : It's a load off my heart! Ought!

NATALYA : But ... still you must admit now that Tracker is not as good a dog as Backer.

LOMOV : He is better!

NATALYA : He is worse!

TCHUBUKOV : Well, here's the beginning of family happiness. Champagne!

LOMOV : He is better!

NATALYA : He is not! He is not! He is not!

TCHUBUKOV : (*Trying to shout them down*) Champagne! Champagne!

----- CURTAIN -----

Appendix : 2



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IVAN VASSILYEVITCH LOMOV (LOMOV) AS THE
MAJOR CHARACTER OF CHEKHOV'S THE
PROPOSAL**

No	Tanggal	Materi	Tanda tangan
1	26 Maret 2008	Konsultasi Proposal	
2	29 Maret 2008	ACC Proposal	
3	10 April 2008	Seminar Proposal	
4	15 Mei 2008	Pengajuan BAB I, II, dan III	
5	22 Mei 2008	Konsultasi BAB I, II, dan III	
6	06 Juni 2008	ACC BAB I, II, dan III	
7	21 Juni 2008	Pengajuan BAB IV, V, dan Abstrak	
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Certify that the thesis I wrote to fulfill the requirement for the degree of *Sarjana Humaniora* (S1) in English Letters and Language Department, faculty of Humanities and Culture, the State Islamic University of Malang entitled **The Analysis of Neurotic Anxiety of Ivan Vassilyevitch Lomov (Lomov) as the Major Character of Chekhov's *The Proposal*** is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, June 30th, 2008
The writer,

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Appendix : 4

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3	MAN	Pajarakan	Probolinggo	1999
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4	Unit Ibn Kholdun-Ma'had Ali UIN Malang	Sekretaris	Malang	2005-2006
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7	PMII Ibnu Aqil	Wakil Ketua	Malang	2006-2007
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11	BEM-F Humaniora dan Budaya	Anggota Divisi Kemahasiswaan	Malang	2007-2008
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