

**AN ANALYSIS OF K'TUT TANTRI'S PERSONALITY AS THE
MAJOR CHARACTER OF K'TUT TANTRI'S *REVOLT IN
PARADISE*
(Viewed from Abraham Maslow's Theory)**

THESIS

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

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THESIS

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2008**

APPROVAL SHEET

This is to certify the Sarjana's thesis of Ilyah Syafa'ah, entitled **An Analysis of K'tut Tantri's Personality as the Major Character of K'tut Tantri's *Revolt in Paradise***, has been approved by the advisor for further approval by the Board of Examiners as one of the requirements for the Degree of Sarjana Sastra (S.S) in English Letters and Language Department.

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MOTTO

*This World is For Those
Who Want to Fight*



DEDICATION

This thesis is dedicated to:

*My beloved father and mother. Thanks for giving me your
endless love, affection, and everything you gave me.*

Without you I am nothing.

May Allah bless you.

*My beloved husband. Thanks for your great support,
motivation and love. You are my sunshine.*

I love you dear...

*My beloved brother and sister. Thanks for your prays and
cheerfulness. I love you...*

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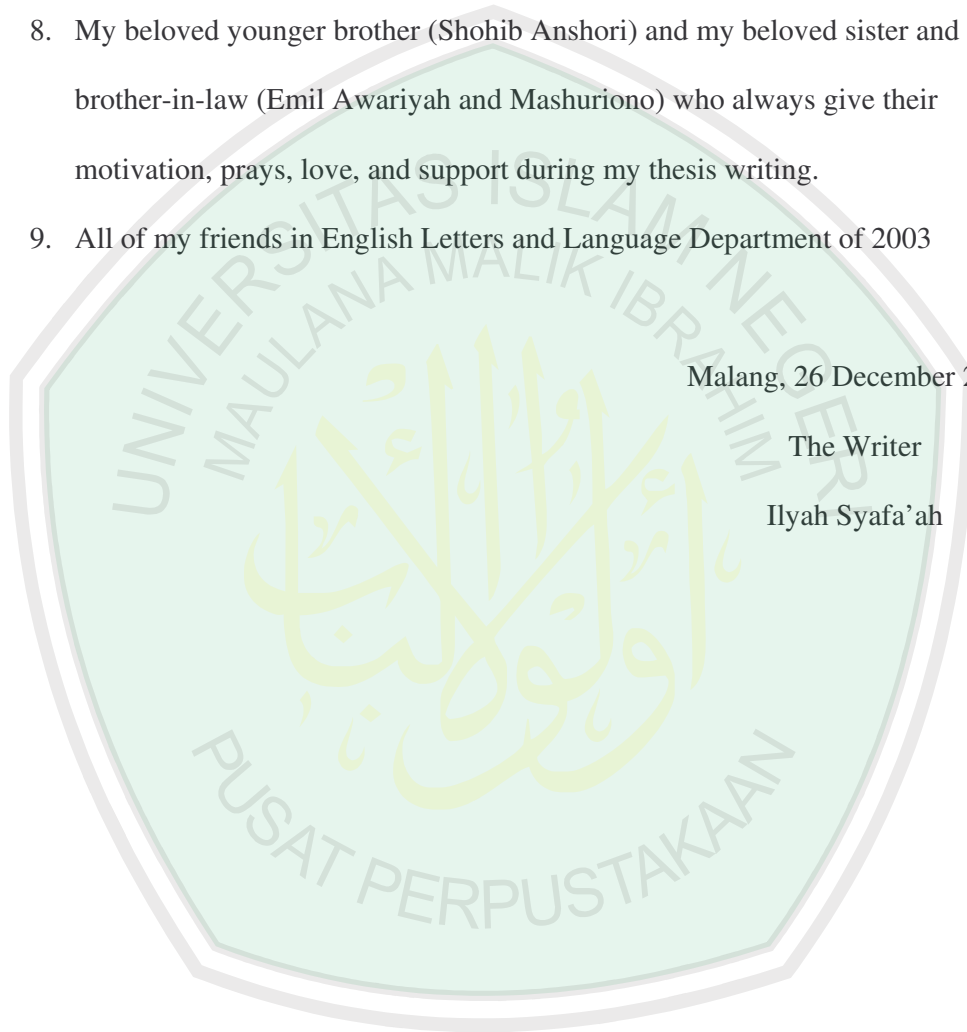
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The Writer

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ABSTRACT

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Key words : Personality, K'tut Tantri

The novel which is a part of literary works is the representation of real life. It consists of many characters that are more or less similar with human life. The events that happened to the characters of novel also happened to human beings. Those events can influence their behavior. It proves that human behavior is motivated by many events that happened to them. It is in accordance with the story of K'tut Tantri's *Revolt in Paradise* novel that tells about many events happened to the major character, K'tut Tantri. Those events can influence her behavior and finally determine her personality.

Based on the background above, it can be formulated some problems as follows: (1) how is K'tut Tantri's personality in *Revolt in Paradise* novel viewed from Maslow's humanistic theory of personality and (2) what is the dominant need felt by K'tut Tantri. This research are intended to describe K'tut Tantri's personality in *Revolt in Paradise* novel viewed from Maslow's humanistic theory of personality and to find out the dominant need felt by K'tut Tantri.

Theories used in this research are psychology and literature, the novel, personality, humanistic theory of personality, the hierarchy needs formulated by Abraham Maslow.

This research applies a literary criticism because the writer conducts discussion of literature, including description, analysis, and interpretation of a literary work in this research. In addition, the writer applies the psychological approach because this research analyzes personality of the major character in *Revolt in Paradise* novel.

From this research, there are two findings can be stated. First, K'tut Tantri's personality viewed from Maslow's humanistic theory of personality are the physiological needs, the safety needs, the belonging and love needs, the esteem needs, the self-actualization needs. Second, the dominant need felt by K'tut Tantri is that she is the character who needs more the safety than other needs.

Finally, the writer suggests the next researchers to investigate other literary works from some objects or analyze the same work from different point of view.

TABLE OF CONTENTS

	Pages
INNER COVER	i
APPROVAL SHEET	ii
LEGITIMATION SHEET.....	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGMENTS	vi
ABSTRACT	viii
TABLE OF CONTENTS	ix
 CHAPTER I: INTRODUCTION	
1.1 Backgroud of the Study	1
1.2 Statements of the Problems	6
1.3 Objectives of the Study	7
1.4 Scope and Limitation	7
1.5 Significance of the Study	7
1.6 Definition of Key Terms	8
 CHAPTER II: REVIEW OF RELATED LITERATURE	
2.1 Psychology and Literature	9
2.2 The Novel	11
2.2.1 Character	12
2.2.2 Characterization	15
2.3 Personality	16
2.4 Humanistic Theory of Personality	18
2.4.1 The Hierarchy Needs Formulated by Abraham Maslow	19
2.4.1.1 The Physiological Needs.....	21
2.4.1.2 The Safety Needs.....	22
2.4.1.3 The Belonging and Love Needs.....	23

2.4.1.4 The Esteem Needs.....	24
2.4.1.5 The Self-Actualization Needs.....	25
2.5 Previous Study	26

CHAPTER III: RESEARCH METHOD

3.1 Research Design	29
3.2 Data Sources	30
3.3 Data Collection	30
3.4 Data Analysis	30

CHAPTER IV: DISCUSSION

4.1 K'tut Tantri's Personality Viewed from Maslow's Humanistic Theory of Personality	32
4.1.1 The Physiological Needs	32
4.1.2 The Safety Needs	39
4.1.3 The Belonging and Love Needs	47
4.1.4 The Esteem Needs	51
4.1.5 The Self-Actualization Needs	55
4.2 The Dominant Need felt by K'tut Tantri.....	58

CHAPTER V: CONCLUSION AND SUGGESTION

A. CONCLUSION	61
B. SUGGESTION	63

BIBLIOGRAPHY

APPENDIXES

CHAPTER I

INTRODUCTION

There are six subtopics covered in this chapter. They are background of the study, statements of the problems, objectives of the study, scope and limitation, significance of the study, and definitions of key terms. The subtopics are explained as follows.

1.1 Background of the Study

We are as human being, in our daily life we like to see, tell and hear things occurring around us. Reading the newspaper or literary works, listening to the radio, watching television or seeing the movies are some examples of increasing experience. We might have an opportunity to do them in different way. We also cannot be separated from the existence of the work of art because we need art as a spiritual cure when we are under pressure.

Some of us like reading a literary work because it represents the real life. It can also be the reflection of the writer's life. He or she does not only tell his or her experiences in his or her work, but also expresses his or her ideas, thought, and will. Furthermore, according to Grace literature is a creative work of art, an object that an artist makes. As an object made by an artist, it has two main purposes. First, a creative work expresses the truth or experience in terms of "beauty to be contemplated". Beauty is meant to be contemplated and, in this sense, a creative work helps to meet the human need for contemplation. Secondly,

a creative work meets the human necessity for a means of communicating ideas of intellectual and social significance. In this sense, a creative work indicates what the artist thought, and also, through its germinative power, it is the source of new ideas in the future, forming a living tradition (Grace, 1965:5).

Literary works can be divided into fiction and non-fiction. Fiction is divided into three, that are prose (short story and novel), poetry (sonnets, quatrain and etc), and drama (tragedy, comedy, imaginary history and romance). All of them are composed based on the imaginary of the author, on the other hand non-fiction are the literary works which are composed based on the real phenomena such as biography and history (Nurgiyanto, 1998:1-8).

In understanding a literary work, every reader has different way in interpreting it. The reader who is studying literature such as drama, poem and prose, has to know all elements of literary works, because they have their own characteristics. Furthermore, in analyzing literary works, whatever the category, we have to decide whether we analyze it from the intrinsic or the extrinsic side. The intrinsic are the plot, the theme, the character, the point of view, and the setting, while the extrinsic are psychological approach, feminism approach, sociological approach, and the other approaches that are categorized as the extrinsic side.

A literary work that is chosen by the researcher is a novel. It is an interesting work that represents a picture of real life. It is known, a novel consists of many characters that are more or less similar with human life. The events that happened to the characters also happened to human

beings. Therefore, in this research, the researcher wants to see and analyze a story of *Revolt in Paradise*. Actually, it is rather hard to classify this book, maybe autobiography, perhaps historical novel, possibly adventure story. If it purports to be autobiographical, it is because the story of this book is about the writer's story of life and written by the writer herself. But the doubt has been cast on its accuracy and indeed the author begins the book by saying, "It is always difficult to be completely honest about oneself" (2006:1). It can also be classified into the adventure novel because it tells about the adventure of the major character of that novel. In its story, she was looking for a land of peace and beauty, and did some adventure to the place that she had never known before. In addition, it can be classified into historical novel because it tells about the history of Indonesian revolution. Its story is based on the historical facts of Indonesian independence movement. This reason is in accordance with what Abrams said (in Nurgiyanto, 1998:4) that literary work called as historical fiction is, if it is based on the historical facts. Thus, it can be classified into historical novel.

A Revolt in Paradise written by K'tut Tantri is an interesting novel that tells about the writer's real life. It can be seen from the major character that uses her own name that is K'tut Tantri. The story of the novel is about a white woman who lived for fifteen years in Indonesia for knowing the country and its people, from the highest and the lowest level, and sharing the joys and the sorrows with them.

K'tut Tantri is a Scottish-born American woman. Her father is an archeologist that left his family to go to Africa. He died there before Tantri was

born. She was looking for a land of peace and beauty, and found her paradise in Bali. She was inspired to sail to Bali after she had seen a film entitled *Bali, the last paradise*. It so inspired her that then she immediately set sail alone for Bali with her paint brushes and easel to live the life of an artist there. She came to Bali in the 1930s from Hollywood, and the story of her life was here. In Bali she was adopted by a Balinese Raja and his family. She had been one of the glamorous band of expatriates in the 30's and had built the first hotel in Kuta. She also mixed with famous fellow artist in Bali. Through the eyes of Prince Anak Agung Nura, who is a son of Balinese Raja, she fell in love with the people and its culture, and began what will become a lifelong friendship. When war shattered her languid life in the island of the gods, K'tut Tantri joined the prince in the resistance movement, only to be captured, tortured, imprisoned, and finally, near death, released. She subsequently endured privation, torture and hardship during the Japanese occupation. After the Japanese surrender, she joined the Indonesian revolution to fight for independence.

A *Revolt in Paradise* novel that is written in English language was published for the first time in 1960 in London and has been translated into Indonesian in 1965. This novel is regarded as a magical door that allowed Indonesian people to experience the Indonesian revolution which, a little more than a decade before, had transformed the lives of all Indonesians.

The reason of choosing this novel is because *Revolt in Paradise* novel presents us the struggle of the expatriate woman who was captured, tortured, imprisoned, and finally, near her death, released when she joined the Indonesian

revolution to fight for independence. The events that happened to her can influence her behavior and determine her personality. It proves that human behavior is motivated by many events that happened to them.

Based on those reasons, this novel will be analyzed by the researcher using psychological approach. This approach is one of the approaches that can be used in analyzing a literary work. She analyzes the major character's personality. To understand the major character's personality, the researcher needs the humanistic theory of personality that is formulated by Abraham Maslow. His theory presents five levels of human needs that is called hierarchy needs. It is appropriate to be used in analyzing this novel.

The application of psychological approach that focused on the major character personality has been done by Nadliroh, the student of UIN Malang (2005), in her thesis entitled "A Psychological Analysis on Joji's Personality in Junichiro Tanizaki's *Naomi*." She focused on the psychological conflict and personality changes of the major character. The psychological conflict include anxiety, frustration, stress, and depression. While the personality changes include the physiological needs, the safety needs, the belonging and love needs, the esteem needs, and the self-actualization needs.

Other researchers who have done similar research are Chusrotin and Alifiyatur Rohmah. Chusrotin, the student of UIN Malang (2004), wrote her thesis entitled "A Psychological Analysis on the Major Character in Novel "Laila-Majnun" by Syaikh Nizami." She focused on the psychological aspects and the personality traits of the major character. While Alifiyatur Rohmah, the student of

UIN Malang (2006), wrote her thesis entitled “Suyin’s Personality as the Major Character in *Many Splendoured Thing*, A Novel Written by Han Suyin.” She focused on the major character personality based on Roger’s humanistic theory, that are, openness to experiences, being characterized by existential living, trusting organismic, experiential freedom, and creative. All of those analyses may have similar discussion with the present analysis although it is not the same at all. The similarity between the writer’s study and those previous studies is that they tried to research about the novel based on the psychological approach while the difference is the object of the study. The writer analyzes K’tut Tantri’s *Revolt in Paradise* using psychological approach which assumes that novel is the representation of real world within the events happened to human beings and the behavior is behaved by them. It can prove that there is relationship between psychology and fiction. In accordance with this statement, we can study the behavior of human being by analyzing a novel

1.2 Statements of the Problems

The problem that will be discussed in this study is formulated as follows:

1. How is K’tut Tantri’s personality in *Revolt in Paradise* novel viewed from Maslow’s humanistic theory of personality?
2. What is the dominant need felt by K’tut Tantri?

1.3 Objectives of the Study

1. This research is intended to describe K'tut Tantri's personality in *Revolt in Paradise* novel viewed from Maslow's humanistic theory of personality.
2. This research is intended to find out the dominant need felt by K'tut Tantri.

1.4 Scope and Limitation

In this study, researcher finds some aspects to be discussed whether character, setting or other elements of the novel. In order that the study leads to the intended objective, the researcher has to determine the direction of the analysis, which is to determine what aspects of study should be covered to come to the right answer of the research problem.

Therefore, the analysis of the content is focused on the character, especially the major character of *Revolt in Paradise* novel. This aspect is the important aspect that can help to analyze K'tut Tantri's personality by using psychological approach. Furthermore, concerning the using of psychological approach, the researcher uses Maslow's humanistic theory of personality that presents five levels of human needs as the theory.

1.5 Significance of the Study

There are two significances that will be implied in this research; they are theoretical and practical significances. Theoretically, the result of the research is

hoped to be contribution to develop the theories and analysis in literary studies, especially concerning the novel *Revolt in Paradise*.

Practically, this result of the research is expected to be the reference for the next researcher who is interested in literary research. Furthermore, this research gives a chance to the writer for trying to implement one of literary theories besides getting the advantage of the research; the researcher also can formulate the objective of the study appropriately. For the reader, the result of the study is expected to understand the content the *Revolt in Paradise* novel, especially concerning the analysis of psychology used for discussing the characters of that novel.

1.6 Definition of Key Terms

To avoid misunderstanding of terms, the researcher will clarify the meaning of the terms of each term, as follows:

1. Personality: is a description of consistent emotional, thought, and behavior patterns in a person
2. Major Character: the person who has a great role in developing the story.
3. Hierarchy needs: the theory formulated by Abraham Maslow which consists of five levels of human needs.
4. Controllleur: district officer of the colonial era.
5. Kampongs: native quarters for the peasants.
6. Puri: the name of the Rajah's palace in Bali (the king's palace in Bali).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains six major subtopics. They are psychology and literature, the novel, personality, humanistic theory of personality, the hierarchy needs formulated by Abraham Maslow, and previous studies. The major subtopics are explained as follows.

2.1 Psychology and Literature

Many questions emerge when the psychological approach is used in analyzing a literary work. As we know that literature is different from psychology, because literature is related to the literary works like poetry, drama and prose that are classified into art while psychology is related to the scientific study of the behavior of human beings. Since this thesis uses this approach, the term “psychology” is described. According to Crow and Alice (1963:3) that the term “psychology” is derived from two Greek words: *psyche*, which means soul, and *ology*, which means the study of. If the soul is interpreted as self, then psychology connotes the study of the self. The self is a dynamic (active) organism or living being that constantly affects and is being affected by other selves. Therefore, psychology can be defined better as the scientific study of human behavior and of human relations. It is also in accordance with what Davis and Paladino say about psychology in Siswanto’s book that “psychology is the scientific study of behavior and mental processes” (Siswanto, 2005:26).

Psychology has been a great concern of many literary critics since the twentieth century. Since then, literary criticism has expanded its wing to at least five types of approaches, that are moral, formal (previously existing types), psychological, sociological, and also mythical and archetypal approaches (Warren and Wellek, 1993:59). This particular approach, psychological one, has become the center of interest since people has been more familiar with Freudian theory of the unconscious in which Freud has given a little touch on literature. As explained by Endraswara (2003:101) that Freud has argued that while composing the work of literature, an artist is at the state of unconsciousness. Thus it deals with the psychology of the creative process.

Psychological study on literature may take the forms of the psychological study on the writer as an individual, psychological study of the creative process, psychological study of the work, or psychological study of the reader (Wellek and Warren, 1993:90). In this particular study, the researcher deals with the third type that is psychological of the work. The object of analysis is the work, specifically, the psychological state of the major character of the given novel.

As already known, characters in novels are mostly human beings with more or less similar with ours. Furthermore, lifelikeness is also a great consideration in characterization. Lifelikeness has been the aim of every author to please the reader. To be more extreme, Aristotle (in Grace, 1965:6) in his *poetics* states that literature is heightened or selective imitation of life or experiences. Thus, characters should be created nearly similar to human beings. From such

criteria of characterization, it can be derived that those actions and even feelings of the characters are lifelike.

Lifelikeness has become an assumption; in consequence, psychological theory can be applied to analyze the psychological states of characters in novels.

2.2 The Novel

Novel is a long work of written fiction. It is an extended fictional narrative, usually written in prose and represents a picture of real life. In accordance with Croft and Cross say, “a novel is a fictitious prose narrative or tale presenting a picture of real life, especially the emotional crises in the life history of the men and women portrayed” (1997:63).

Most novels involve many characters and tell a complex story by placing the characters in a number of different situations. Because novels are long, novelists can tell more richly detailed tales than can authors of briefer literary forms such as the short story. Many readers consider the novel the most flexible type of literature, and thus the one with the most possibilities. For example, writers can produce novels that have the tension of a drama, the scope of an epic poem, the type of commentary found in an essay, and the imagery and rhythm of a lyric poem. Over the centuries writers have continually experimented with the novel form, and it has constantly evolved in new directions

(http://encarta.msn.com/encyclopedia_761560384/Novel.html. Accessed on 12 March 2007)

To create a fictional world that seems real to the reader, novelists use elements of the novel, that are theme, character, setting, plot, and other elements of the novel. The element of novel that focused on this analysis is the character. It is considered important to reveal the answer of the main question of this research.

2.2.1 Character

In studying a novel, identifying characters is assumed as one of the least problematic matter. It is mostly because the author of the novel often uses proper name to name the characters involved in the story, such as K'tut Tantri, Anak Agung Nura, Pito, and other names in the story. Character can be used as means of to tell the story, to exemplify belief, to contribute to a symbolic pattern in the novel or drama, or to be means of psychological investigation of the work. Without a character, a story will never be completed because it is one of the important elements of fiction.

The character is somebody or the one of the people portrayed in a book, a drama, or any literary works. As Peck and Coyle say "The people in a novel are referred to as characters. We assess them on the basis of what the author tells us about and on the basis of what they do and say" (Peck and Coyle, 1986:105). Furthermore, characters can be defined as the persons presented in works of narrative who convey their personal qualities through dialogue and action by which the reader or audience understands their thoughts, feelings, intentions and motives (<http://web.uvic.ca/wguide/Pages/LTCharacter.html>. Accessed on 12 March 2007).

The characters are created by the author through his or her words in his or her works. In accordance with Croft and Cross say that in portraying his or her characters, a novelist may use various ways. The characters may be revealed through the author's description, the character's dialogue, thought and feeling, actions and reactions, and also the use of imaginary and symbols (Croft and Cross, 1997:74)

Character can be divided into several types. According to Nurgiyanto that character can be classified into five types, which are, major and minor character, protagonist and antagonist character, flat and round character, static and dynamic character, and typical and neutral character (Nurgiyanto, 1998:176).

Major characters have an important role in the story. These types are so central and continual in their presence, that the author will explore their make up and motivation most thoroughly. Otherwise, we can imply say that they are the most expressed character and also the most observable. In contrast to this type, the minor characters are less domination in role. They are not the central figure or continual existence figure. The author does not express their make up and motivation as thorough as in the major one. The author creates them in order to help the major characters to develop (Nurgiyanto, 1998:176-178).

Protagonist character is the chief character in the story. This character is considered as a good human. Sometimes, this character is popularly mentioned as a hero. In contrast to this character, antagonist is a character who stands directly opposed to the protagonist. This character is considered as a bad human and a

criminal. The action of a story arises from conflict between the antagonist and protagonist (Nurgiyanto, 1998:178-181).

Flat (simple) character is less the representation of a human personality than the embodiment of a single attitude or obsession in character. This character has only one side and there is no change in the traits. While round (complex) character is the opposite of the flat character. This character is more complicated and many-sided. This is also obviously more like life than the single character, because people are not simply embodiment of single attitude. This character can be seen from many sides because this kind of character has many character traits (Kenney, 1966:28-29).

Static characters are characters of the story that essentially their characters do not develop and change as the effect of events that happened in the story. In other words, we can say that they are the same persons from the beginning until the end of the story. They do not make such influential movements that will influence the flow of the story and the plot. In contrast of this character, dynamic characters are very typical undergoing a permanent change in the same aspect of their characters. Their changes and movements toward what has happened to them really determine the flow of the story and especially plot. It is because the flow of the plot springs from their movements throughout the story (http://en.wikipedia.org/wiki/Fictional_character. Accessed on 12 March 2007).

Typical characters are the characters that their work quality and nationality are showed more than their individual life. These characters are also the description of a group of people or personal that involved in the institution as part

of it that appeared in the real life. The description is not directly and totally describes, but the readers selves interpret such as this based on their background knowledge, experiences and assumption to the characters in fiction. While neutral characters are characters of the story that exist in story itself. They are really imaginary characters that only live and exist in fiction. They are created for the existence of story (Nurgiyanto, 1998:190-193).

2.2.2 Characterization

Characterization is the method used by a writer to develop a character. The method includes showing the character's appearance, displaying the character's actions, revealing the character's thoughts, letting the character speak, and getting the reactions of others. It is in accordance with what Nurgiyanto stated that there are several ways possible to take in characterization, that are, by description or report, action, character's thought or conversation, and free indirect speech (Nurgiyanto, 1998:194). It means that characters can be presented through their actions, dialect, and thoughts, as well as by description. Characterization also can regard a variety of aspects of a character, such as appearance, age, gender, educational level, vocation or occupation, financial status, marital status, social status, cultural background, hobbies, sexual orientation, religious beliefs, ambitions, motivations, personality, etc.

The author can express through physical view included explanation about special characteristic of character. In this case, the author usually explains behavior, background, family, and life of the character in beginning of the story.

With this model, the readers have had views of characters before getting the point of story.

Characteristics in a story flow with the situation which is faced by character such as, how do character face certain problems, how do they think, consistence of behavior, change of emotion, language they used. Through these dialogues, readers can identify or recognize morality, mentality, though and behavior of characters in story.

2.3 Personality

In analyzing K'tut Tantri's personality, it is important to consider the terms personality. In psychology, the field of personality concern with the total individual and individual differences. According to Hilgard and Atkinson, "personality is the arrangement, or configuration, of the individual characteristics and ways of behaving that determines an individual's unique adjustments to his environment" (1967:42). In Oxford Advanced Learner's Dictionary, the definition of personality is "the various aspects of a person's character that combine to make them different from other people" (Hornby, 2000:943).

Furthermore, Allport (in Hurlock, 1976:7) stated "personality is a dynamic organization within the individual of those psychophysical systems that determine his characteristic behavior and thought". This definition concerns with several key terms, that are, organization, dynamic, determine, characteristic, and behavior and thought. *Organization* emphasizes the patterning of the independent parts of personality structure, each of which has a special relation to the whole. It points

out that personality is not just a sum of traits, one added to another, but rather than the different traits or manifest aspects of personality pattern are held together and influenced by central core, called the concept of self. *Dynamic* refers to the constantly evolving or changing nature of personality. *Psychophysical* systems is composed of habits, attitudes, emotional states, sentiments, motives, and beliefs, all which are psychological but have a physical basis in the individual's neural, glandular or general bodily states. *Determine* emphasizes the motivational role of the psychophysical systems. *Characteristic* refers to the distinctiveness or uniqueness of the person's behavior as an expression of the pattern of his particular psychophysical systems. *Behavior and thought* are a blanket to designate anything whatsoever an individual may do. And what the person does, mainly, is adjust to his environment, though he may also reflect on it. This means that the patterns of behavior, determined by the psychophysical systems within the individual, are not aimless, but are directed toward the specific goal of fitting the individual into the physical and social environments in which he lives. From this definition we can see that if we talk about personality, it means that we talk about someone's characteristics and the qualities completely.

From the definitions above, it can be considered that personality is a part of psychology. It means that personality becomes one of areas of psychology concern. Personality also represents the characteristics of person in general that are determined on the basic of his or her patterns of behavior. Surely in analyzing K'tut Tantri's personality, the researcher will use the theory of personality especially Maslow's humanistic theory of personality.

2.4 Humanistic Theory of Personality

In humanistic psychology it is emphasized that people have free will and that they play an active role in determining how they behave. It also stresses that each person is the chief architect of his or her behavior and experience. The human being is conscious agent, experiencing, deciding, and freely choosing his or her actions (Hjelle and Ziegler, 1992:444).

Accordingly, humanistic psychology focuses on subjective experiences of persons as opposed to forced, definitive factors that determine behavior. Abraham Maslow and Carl Rogers were proponents of this view. They emphasized a view of the person as an active, creative, experiencing human being who lives in the present and subjectively responds to current perceptions, relationships, and encounters. It means that they emphasized the potential of human beings for growth, creativity, and spontaneity. They also stress the uniqueness of the individual freedom to make choice. They disagree with the dark, pessimistic outlook of those in the Freudian psychoanalysis ranks, but rather view humanistic theories as positive and optimistic proposals which stress the tendency of the human personality toward growth and self-actualization. This progressing self will remain the center of its constantly changing world; world that will help mold the self but not necessarily confine it. Rather, the self has opportunity for maturation based on its encounters with this world. This understanding attempts to reduce the acceptance of hopeless redundancy

(http://en.wikipedia.org/wiki/Personality_psychology. Accessed on 12 March 2007).

Therefore, from the word of humanistic, we can see that it means something related to the human. We live in this world with many kinds character of people and we do everything to make a better living on our own decision. It is also about how becoming the real life human without depending on the life stuff that probably drives us depressed and even crazy. As a human being, we have the rights to decide what we like and do not like. It does not mean we are selfish. We only try to make our own choice without expecting many kinds of result that are always frightening for those who never want to decide their life according to their own heart and mind.

In this study, the researcher emphasizes on Maslow, because he mentions the hierarchy of needs that is used in analyzing K'tut Tantri's personality.

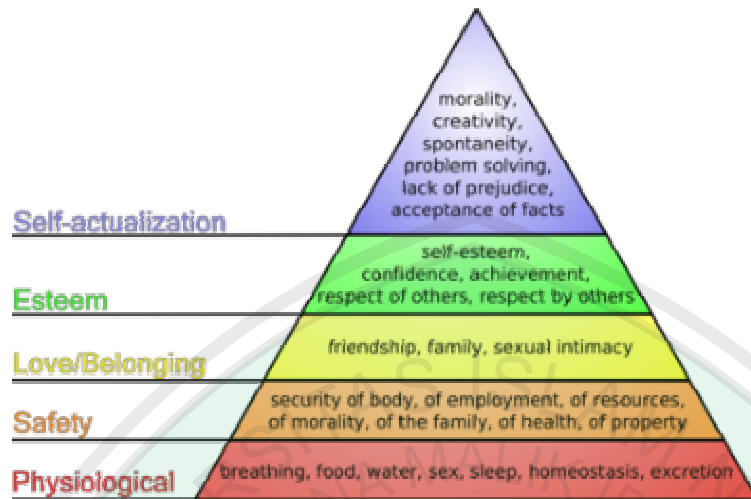
2.4.1 The Hierarchy Needs Formulated by Abraham Maslow

One of the most significant humanistic theorists is Abraham Maslow. He posited a hierarchy of needs, a ladder of motivations. Maslow believed that people are motivated to seek personal goals that make their lives rewarding and meaningful. In fact, motivational processes lie at the very core of his personality theory. Maslow depicted the human being as a wanting organism who rarely reaches a state of complete and total satisfaction. The absence of wanting or needing something, if and when it exists, is short-lived at best. As one general type of need is satisfied, another surfaces and commands the person's attention and efforts. When a person satisfies this one, still another clamors for satisfaction. It is characteristic of human life that people are almost always desiring something.

He also proposed that all human needs are *innate* or *instinctoid* and they are systematically arranged in an ascending hierarchy of priority or prepotency (Hjelle and Ziegler, 1992: 448). In accordance with this statement, Maslow (in Schultz, 1981:244) also state that a number of innate needs activate and direct the behavior of every individual. The needs themselves are instinctoid (instinct-like); human come equipped with them at birth. The behaviors that human use to satisfy the needs, however, are not innate but learned and therefore subject to wide variation from one person to the next.

Maslow's hierarchy of needs consists of five levels. Those needs on the bottom level must be gratified before the next level assumes prominence. When the second-level need is gratified, then the third-level need takes precedence, and so on. At the bottom level, the physiological needs are prominent. When they are gratified, safety needs become paramount, then the needs for belongingness and love, followed by the need for esteem, and finally the need for self-actualization (Schultz, 1981:241).

Maslow's hierarchy of needs is depicted as a pyramid consisting of five levels. The diagram of Maslow's hierarchy of needs is taken from <http://www.answers.com/topic/maslow-s-hierarchy-of-needs> is presented below.



2.4.1.1 The Physiological Needs

The most basic, powerful, and urgent of all human needs is the physiological needs. Included in this group are the needs for food, drink, oxygen, exercise, sleep, protection from extreme temperatures, and sensory stimulation. These physiological needs are concerned with the biological maintenance of the person and must be gratified (Hjelle and Ziegler, 1992:450). Maslow also places sexual activity in this category as bodily comfort, activity, exercise, etc.

Undoubtedly these physiological needs are the most pre-potent of all needs. These needs can control thoughts and behaviors, and can cause people to feel sickness, pain, and discomfort. What this means specifically is, that in the human being who is missing everything in life in an extreme fashion, it is most likely that the major motivation would be the physiological needs rather than any others. A person who is lacking food, safety, love, and esteem would most probably hunger for food more strongly than for anything else (Schultz, 1981: 246).

If all the needs are unsatisfied, and the organism is then dominated by the physiological needs, all other needs may become simply non-existent or be pushed into the background. It is then fair to characterize the whole organism by saying simply that it is hungry, for consciousness is almost completely preempted by hunger. All capacities are put into the service of hunger-satisfaction, and the organization of these capacities is almost entirely determined by the one purpose of satisfying hunger. The receptors and effectors, the intelligence, memory, habits, all may now be defined simply as hunger-gratifying tools. Capacities that are not useful for this purpose lie dormant, or are pushed into the background. The urge to write poetry, the desire to acquire an automobile, the interest in American history, the desire for a new pair of shoes are, in the extreme case, forgotten or become of secondary importance. For the man who is extremely and dangerously hungry, no other interests exist but food

(<http://psychclassics.yorku.ca/Maslow/motivation.htm>. Accessed on 12 March 2007). As Maslow noted that a starving person thinks, dreams, and wants only food. But when the need is gratified, the person is no longer aware of it and no longer driven by it. It stops to control the person's behavior or assume any importance to him or her (Schultz, 1981:246). Thus, these needs are more important as motivating forces in people.

2.4.1.2 The Safety Needs

The next is the need for safety. These include physical security (safety from violence, delinquency, and aggressions), security of employment, security of revenues and resources, moral and physiological security, family security, security

of health, and security of personal property against crime. Sometimes the desire for safety outweighs the requirement to satisfy physiological needs completely. (<http://www.answers.com/topic/maslow-s-hierarchy-of-needs>. Accessed on 12 March 2007).

Maslow (in Hjelle and Ziegler, 1992:450) suggested that the safety needs are most readily observed in infants and young children because of their relative helplessness and dependence on adults. In infants and young children, the safety needs can be seen most clearly. Maslow (in Schultz, 1981:246-247) also stated that normal adults generally have gratified this needs well. Its satisfaction requires security, stability, protection, structure, order, and freedom from fear and anxiety. He also pointed out that although most normal adults have gratified this need, they still require some degree of security. Safety needs occur when people are confronted with real emergencies such as war, floods, earthquakes, riots, societal disorganizations, and similar conditions. The fulfillment of safety needs allows a person to feel secure, comfort, balance, poise, calm etc. It also happened to K'tut Tantri who is the major character of *Revolt in Paradise* novel.

2.4.1.3 The Belonging and Love Needs

The next need is the needs for belonging and love. These involve emotionally based relationships in general, such as friendship, and having a supportive and communicative family. These needs can be manifested in a variety of ways. It can be manifested through affectionate relations with other people in general, or through a relationship with family or a particular friend, lover, or mate,

or through finding a place or position in a particular group and/or in society at large (Schultz, 1981:247).

Humans generally need to feel belonging and acceptance, whether it comes from a large social group (clubs, office culture, religious groups, professional organizations, sports teams, gangs) or small social connections (family members, intimate partners, mentors, close colleagues, confidants). They need to love and be loved by others. In the absence of these elements, many people become susceptible to loneliness, social anxiety, and depression. This need for belonging can often overcome the physiological and security needs, depending on the strength of the peer pressure (<http://www.answers.com/topic/maslow-s-hierarchy-of-needs>. Accessed on 12 March 2007).

The need for love, which involves the need to give love as well as receive it, can be manifested in a warm relationship of intimacy with another person. One thing that must be stressed at this point is that love is not synonymous with sex. Sex may be studied as a purely physiological need. Ordinarily sexual behavior is multi-determined, that is to say, determined not only by sexual but also by other needs, chief among which are the love and affection needs. Also not to be overlooked is the fact that the love needs involve both giving and receiving love (Schultz, 1981: 247).

2.4.1.4 The Esteem Needs

Once people feel loved and have a sense of belonging, they then develop the need for esteem. They have a need to be respected both from themselves in the

form of a feeling of self-worth, and from others, in the form of status, recognition, social success, fame, and like that (Schultz, 1981:247).

According to Maslow (in Schultz, 1981:247-248) that there are two kinds of esteem needs: for self-esteem and for esteem granted by other people. Satisfaction of the need for self-esteem allows a person to feel confident of his or her strength, worth, and adequacy. As a result of such feelings, the individual may become more competent and productive in all aspects of life. When there is a lack of self-esteem, on the other hand, the person feels inferior, helpless, and discouraged and lacks sufficient confidence to cope with problems. Maslow also pointed out that self-esteem must be based on a realistic assessment of one's own abilities and competence and on truly deserved respect from others. It is vital that the status, prestige, and good reputation a person may be accorded by others not consist solely of unearned or undeserved praise but rather be earned recognition of real competence and adequacy.

2.4.1.5 The Self-Actualization Needs

The next need is self-actualization needs. It is the instinctual need of humans to make the most of their abilities and to strive to be the best they can. Maslow characterized self-actualization as the person's desire to become everything that person capable of becoming (Hjelle and Ziegler, 1992:454). The person must become what he or she has the potential to be. Even though all four of the previous needs may be gratified, the person who is not self-actualizing and not utilizing his or her potential will be discontented and restless. The individual

will be frustrated, as he or she would be at the failure to satisfy any other needs (Schultz, 1981:248).

In Maslow's words, "Musicians must make music, artists must paint, poets must write if they are to be ultimately at peace with themselves. What humans can be, they must be. They must be true to their own nature" (Hjelle and Ziegler, 1992:454). It means that to self-actualize is to become the kind of person we are capable of becoming and to reach the peak of our potential. It is in accordance with what Maslow pointed out that people in all walks of life have the opportunity to fulfill their potential (Schultz, 1981:248).

2.5 Previous Studies

This study is aimed to investigate the personality of the major character on *Revolt in Paradise* novel by K'tut Tantri. There are some previous studies used related to this study.

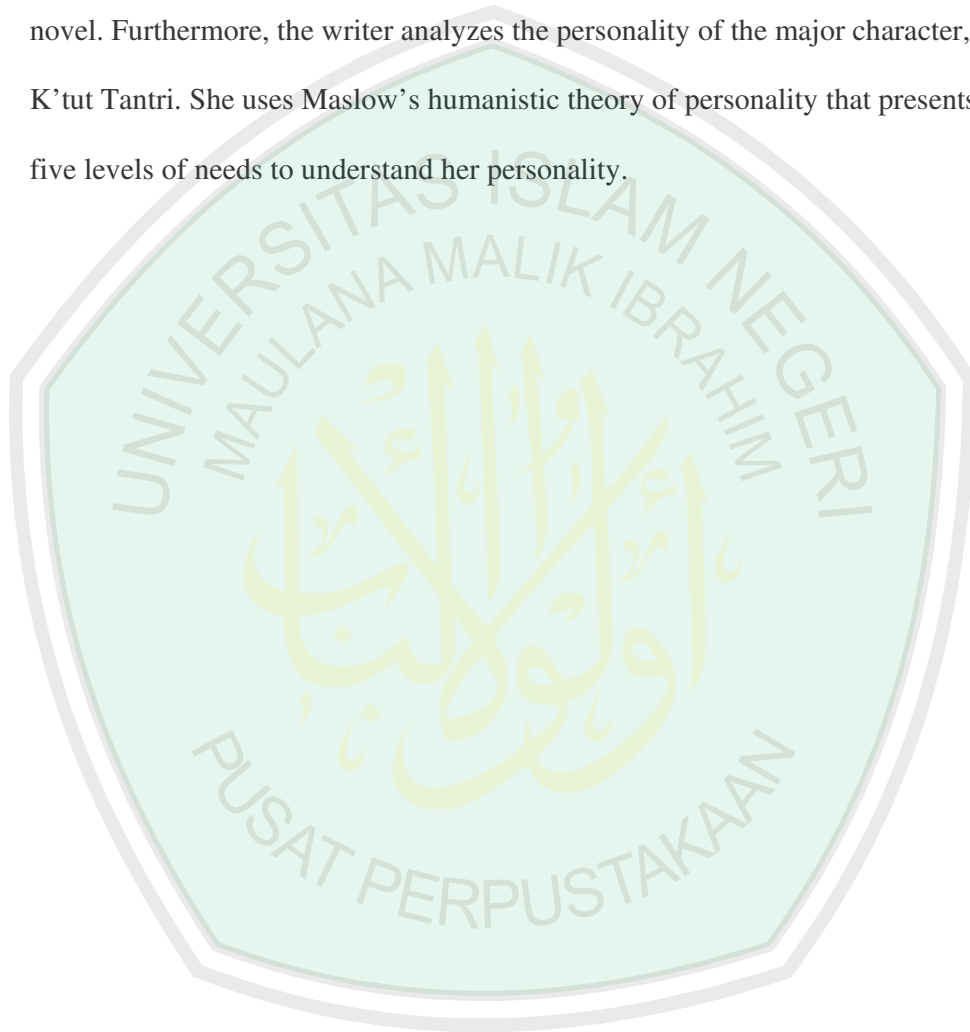
The application of psychological approach that focused on the major character personality has been done by Nadliroh, the student of UIN Malang (2005), in her thesis entitled "A Psychological Analysis on Joji's Personality in Junichiro Tanizaki's *Naomi*." She focused on the psychological conflict and personality changes of the major character. In her thesis, she mentioned the psychological conflict that faced by Joji when he lived with Naomi, which are, anxiety, frustration, stress, and depression. She also mentioned that all of psychological problems influence to personality changes of the major character. The personality changes include the physiological needs, the safety needs, the

belonging and love needs, the esteem needs, and the self-actualization needs. She uses Maslow's humanistic theory of personality in her analysis. It means that the theory used in analyzing that novel is same as the theory used by the researcher

The other researchers who have done similar research are Chusrotin and Alifiyatur Rohmah. Chusrotin, the student of UIN Malang (2004), wrote her thesis entitled "A Psychological Analysis on the Major Character in Novel "Laila-Majnun" by Syaikh Nizami." She focused on the psychological aspects and the personality traits of the major character. She found the anxiety, frustration, stress, and depression faced by the major character. She also found the personality traits of the major character based on Maslow's theory, that are the physiological needs, the safety needs, the belonging and love needs, the esteem needs, and the self-actualization needs. Alifiyatur Rohmah, the student of UIN Malang (2006), wrote her thesis entitled "Suyin's Personality as the Major Character in *Many Splendoured Thing*, A Novel Written by Han Suyin." She focused on the major character personality based on Roger's humanistic theory, that are, openness to experiences, being characterized by existential living, trusting organismic, experiential freedom, and creative.

Those are some previous studies which may have similar discussion with the present research although it is not the same at all. The similarity between the writer's study and those previous studies is that they tried to research about the novel based on the psychological approach while the difference is different novel. The writer analyzes K'tut Tantri's *Revolt in Paradise* using psychological approach which assumes that novel is the representation of real world within the

events happened to human beings and the behavior is behaved by them. It can prove that there is relationship between psychology and fiction. In accordance with this statement, we can study the behavior of human being by analyzing a novel. Furthermore, the writer analyzes the personality of the major character, K'tut Tantri. She uses Maslow's humanistic theory of personality that presents five levels of needs to understand her personality.



CHAPTER III

RESEARCH METHOD

This chapter consists of four subtopics. They are research design, data sources, data collection, and data analysis.

3.1 Research Design

This research is a literary criticism and uses psychological approach to deal with the data. The researcher uses literary criticism as her research design because in this research she conducts discussion of literature, including description, analysis, and interpretation of a literary work, namely *Revolt in Paradise* novel. The researcher looks at this literary work by giving special attention to the major character's personality, that is, K'tut Tantri's personality.

It uses psychological approach because in this research, the researcher uses humanistic theory of personality, especially Maslow's theory to describe Tantri's personality and to find out her dominant need in *Revolt in Paradise* novel. This theory is one of the theories that is used in psychological approach which focuses on the study of character's personality in literary works. As Siswanto says that psychological approach focuses on the study of character's personality of a fiction by observing what the character does and says that is shown through narration and dialogue (Siswanto, 2005:VI).

3.2 Data Sources

The data source of this analysis is the text of the novel entitled *Revolt in Paradise* written by K'tut Tantri. The version used is published by PT Gramedia Pustaka Utama, Jakarta in 2006. It consists of 334 pages. The data are taken by quoting the phrases, paragraphs, and dialogues existing in the novel that related to the problem of the study.

3.3 Data Collection

There are some steps to collect the data that the researcher needs. First, the researcher reads the novel many times to understand the content of novel being analyzed. Second, the researcher chooses and selects the data dealing with the problems that will be investigated. When she reads the novel, she takes note in a piece of paper about everything dealing with the problem that will be analyzed, or gives underline in the novel. Third, the researcher collects the data that have relation to the problem of the study. She collects the data from the novel based on the humanistic theory of personality that is formulated by Abraham Maslow. Then, she retypes all the data that have been chosen and selected on the quotations existing in the novel.

3.4 Data Analysis

After the data have been collected, the data analysis is presented. There are some steps in doing data analysis. First, the researcher begins to classify the data. She classifies the phrases, the paragraphs, and the dialogues that showed Tantri's

characteristics. Then, she determines the component parts of each event based on Maslow's humanistic theory of personality. The next step, the researcher discusses and interprets the whole data from each category and continues by making conclusion from the result of analysis.



CHAPTER IV

DISCUSSION

This chapter presents discussion answering the problems of study.

Therefore, this chapter is divided into two subtopics. They are K'tut Tantri's personality viewed from Maslow's humanistic theory of personality, and the dominant need felt by K'tut Tantri.

4.1 K'tut Tantri's Personality Viewed from Maslow's Humanistic Theory of Personality

The result of analysis leads to the prompt answer of the research question, that is, K'tut Tantri's personality viewed from Maslow's humanistic theory of personality. This theory proposed five levels of hierarchy needs that appeared in Tantri's personality. The five levels of needs are as follows.

4.1.1 The Physiological Needs

These needs take the places of the most basic needs. Included in this group are the needs for food, drink, oxygen, exercise, sleep, shelter, and sensory stimulation. In this case, the analysis of physiological needs in character of K'tut Tantri shows that she is as human being who needs everything to survive the life. If she lacks or misses it in her life extremely, she will be motivated more in doing efforts to gratify these needs than any others. It can clearly be identified from

what K'tut Tantri does when she is hungry, thirsty, sleepy, or lacking everything she needs.

K'tut Tantri's needs for food and drink can clearly be seen when she is on the way to Bali. She goes there passed through primitive villages, up and down the mountain roads, across rice fields, and through jungle land. At that time, she thinks the petrol tank is over which means she should stop driving the car, but it isn't. Thus, she could continue the trip but she does not do because of the hunger. Finally she stops the car to eat some sandwiches that she has brought. Then, at another point high up in the mountains by the volcanoes she stops at a roadside stall and buys a few coconuts because of the thirst, so she could drink the milk. The following paragraph shows what Tantri behaves when she is hungry and thirsty.

“Bali was sheer enchantment. Sleepy villages, smiling natives, landscape staggeringly rich in color and design. The benzine tank was fuller than I thought, and hour after hour I passed through primitive villages, up and down mountain roads, across rice fields, and through jungle land. I stopped once to eat some sandwiches I had brought from the hotel, and at another point high up in the mountains by the volcanoes I stopped at a roadside stall and bought a few coconuts so I could drink the milk”
(*Revolt in Paradise*, page 32).

Tantri's needs for food also can clearly be seen when Tantri stays in the servants' house in Bali. At that time, Japanese colonialism exists in Indonesia. Tantri is gnawed by Japanese. Because of it, she finds the difficulty to get food. The servants to whom she has attached her self has little food for themselves. Thus, she must forage for her own. And in spite of her boast to the Japanese commander, it is impossible to make a living at that time. The same condition is confronted by her Balinese friend who has owned an art shop but has had to close

it after the occupation of Bali. Then her Balinese friend proposes her to try knitting woolen obis (bellybands for the Japanese), because it will be worn by all Japanese. They offer one guilder for a piece of obis. Thus, they can make thirty cents profit on each obi. From the money they got, they could survive the life. They could buy eggs two cents each, and bananas two for a cent, vegetables and fruits costing very little. Tantri receives her friend proposal to gratify her needs for food. The following paragraph shows what Tantri behaves when she lacks food.

“The servants to whom I had attached myself had little food for themselves, let alone for me. I must forage my own. And in spite of my boast to the Japanese commander, it was next to impossible to make a living. The same plight confronted a Balinese friend of mine who had owned an art shop but had had to close it after the occupation of Bali. She proposed that we try knitting woolen obis---bellybands for the Japanese. “They all wear them,” she said. “They are offering one guilder apiece. We can make thirty cents profit on each obi. With eggs two cents each, and bananas two for a cent, vegetables and fruits costing very little, we could get along.”

We bought wool in the market and made obis with a strip of red and a strip of white. Our Japanese customers, whether they realized it or not, would be wearing the colors of the flag of the Indonesian freedom movement round their waists” (*Revolt in Paradise, page 137-138*).

Her need for food also can clearly be seen from what Tantri does when she stays at Hotel Merdeka in Jogjakarta. At that time, the food is very expensive. One kilo of rice could not be purchased in any shop or market place in Jogjakarta. Most of the food shops in Java belong to Chinese merchants, and many of them are profiteers of the worst sort. They close their shops and hide rice in warehouses, waiting for prices to rise. The restaurants and even the fruit stands are close. Because of that, many people are hungry include K'tut Tantri. She passes three days without any food. She decides to come to the Kohinoor, the art shop of

a wealthy Indian trader of her acquaintance. She comes there to get food. She finds the shop is closed but she hammers on the door. When the shop owner recognizes her, he opens the door and shares with her what he has. Tantri finally could gratify her need for food. The following paragraph shows what Tantri behaves when she is hungry.

“The streets of Jogja were empty. With nothing to buy, people were staying in their homes, growing weak from hunger. I walked through the deserted streets and came to the Kohinoor, the art shop of a wealthy Indian trader of my acquaintance. This shop too was closed, but I hammered on the door. At last the owner peered out. Recognizing me, he smiled broadly and opened the door.

I came to the point immediately. “Friend, I am hungry,” I said.

“Friend, come in,” he said warmly. “I will share with you what little we have.” Indeed it was not much by the old standard, but to me it was a grand meal, in very good company” (*Revolt in Paradise*, page 245-246).

Then, other physiological needs that felt by K'tut Tantri is sleep. It can be seen when she is in Banyuwangi and wants to seek passage to the island of Bali. Then she sails to Bali with a little craft that offered by Indian. The little craft sails with two Bombay traders (Arabs in fezzes) and one Chinese man. On her sailing, she is soon asleep on the deck. But, within half an hour she is awake again, torn from her troubled sleep by a wild careening of the craft. At that time, the storm rages on. For some hours, gradually the wind abates but the waves remains high that means the worst is over. Knowing the condition, K'tut Tantri lays down to sleep again. It means that she needs sleep to keep her health. The following paragraph shows what Tantri behaves when she needs sleep.

“Gradually the wind abated but the waves remained high. The prau men relaxed their efforts a little, and informed us the worst was over. We had passed the point where the two seas meet. We had been blown off our course and had tacked back and forth most of the night. From now on the sailing would be rough but not dangerous. I lay down to sleep again, as did

the Chinese. The last thing I heard was the steady droning of the Arabs at prayer” (*Revolt in Paradise*, page 25).

Another physiological need of Tantri is the need for shelter that will protect her from extreme temperatures and give the comfort in her life. It can be seen when she is free from Japanese prison. She is very happy. It is her dream that she could return to the privacy, the cleanliness, the peaceful quiet, the sheer luxury her own house in Surabaya. She could eat the good taste of food that produced by her servants in her house, spend hours under the shower, scrubbing away the prison grime, and also give some attention to her hair, her nails, her clothing, her general appearance. Those mean that the shelter is very important for Tantri’s comfortable life. The following paragraph shows what Tantri behaves when she gets her need for shelter.

“It was a dream come true to return to the privacy, the cleanliness, the peaceful quiet, the sheer luxury of my own house in Surabaya. Never had food tasted so good as the simple fare the servants produced. I spent hours under the shower, scrubbing away the prison grime. At last I could give some attention to my hair, my nails, my clothing, my general appearance. Never once did I venture outside; I had no wish to jeopardize my new-found freedom” (*Revolt in Paradise*, page 151).

The next physiological need that felt by K’tut Tantri is exercise. The exercise is not only the activities that will make her body healthy, but also the activities that will take care of the body comfortable such as a bath. For bathing, she needs water. It is not only for drink but also for a bath. It can clearly be seen when she is as the Japanese prisoner. She lives in the cell that was full of filth and it is like a cage. On the floor of the cell were a filthy mat of palm and another mat rolles around a handful of straw. The only other feature to be seen is a hole in the earthen floor that used for the toilet. Beside it, there is a bucket of dirty water.

During she is as a Japanese prisoner, she never takes a bath because of the difficulty to find the water to be used for a bath. But, one morning there is a guard that offeres for a bath to her. She is very happy to receive it. Then she is led across the courtyard by the guard to a series of little cubicles, each with a shower, and pushed into one of them. Thus she could get a shower. When she pulles off her dress and steppes under the shower, there are two guards who are peering through, broad grins on their faces. For a moment, conscious of her ugly, bruises body, she wants to scream and snatch her dress. But the desire for a bath is stronger than any other. Then she ignores the watchers, turns on the water, and glorifies in her first bath in prison for as long as the guard would let her. It means that she needs a bath to take care of her health. The following paragraph shows what Tantri behaves when she needs for a bath.

“One morning another guard asked me if I would like a hot shower. “That would be a real blessing,” I told him disbelievingly. He led me across the courtyard to a series of little cubicles, each with a shower, and pushed me into one of them.

“May I have a towel and soap?” I asked hopefully. His reply was rough: “Do you think this is a hotel? Be glad you have water!”

Pulling off my dress I stepped under the shower. I was about to turn on the water when I chanced to look up at the transom. Two guards were peering through, broad grins on their faces.

The men were not leering. I was beginning to understand that nakedness means nothing to the Japanese. But they knew that it tortured a white woman to be seen naked. I realized that these two were enjoying not my nudity but my humiliation. For a moment, conscious of my ugly, bruised body, I wanted to scream and snatch my dress. But the desire for a bath was stronger. I ignored the watchers, turned on the water, and glorified in my first bath in prison for as long as the guard would let me” (*Revolt in Paradise, page 148*).

The same need for a bath also appeares when Tantri is in the Surabaya prison. She is moved there by the Japanese. The condition of cell is almost the

same as the first cell. Within the cell itself, there is only a woven palm mat to sleep on, a basket, and a broom. There is the hole in the ground, and a small tank of water to swill down it in lieu of a sewage-disposal system. One accomplished this by dipping a coconut shell into the water and throwing it into the hole. The stench at times is unbearable, and at night black flying cockroaches swarms from the hole by hundreds. Tantri stays there for a month. In this cell, she also never takes a bath because of the difficulty of finding the water. But when she sits on her mat all day and dreams about Bali, she is interrupted by a visit of Japanese captain to her cell. He questions what her want. Tantri answers that all her dream of is a bath. The Japanese captain does not grant her wish. Thus, her desire for a bath is only in her imagination. It can be identified that Tantri desires a bath very much but it cannot be granted. The lack of this need makes her mind dominated by it. The following paragraph shows what Tantri behaves when she desires for a bath.

“One day this quiet interlude was interrupted by a visit to my cell by a Japanese captain. He questioned me at great length, and then he said, “Tell me, what do you really dream about all day and night, sitting on the floor of an empty cell?”

“Nothing that you would understand” I replied.

“How do you know I wouldn’t understand? Why don’t you try me?”

I looked at him curiously and said, “Well, if you must know, all I dream of is a bath, bath, bath. For months I have been without a bath. The water in the courtyard is not fit for washing. It is full of water worms and dead mosquitoes, and slime, and it has a vile smell.

“It has been said that if you think of something you desire long enough, you will get it. I long for a hot bath. Sometimes my imagination runs away with me and I make believe that I am having a warm, perfumed bubble bath. I feel the soft, soapy water caressing my skin, and I soak in it and scrub until I am clean---sweet and clean and fresh. Then I come back to reality and find that I am still dirty and hardly human-looking any more. That, Mr. Officer, is what I think about more than anything else in the world.

And it was the truth. I had forgotten what a piece of soap looked like. I had, of course, nothing with which to brush my teeth. Toothpaste would have been a luxury beyond compare” (*Revolt in Paradise*, page 169-170).

4.1.2 The Safety Needs

The next is the safety needs. These needs include physical security (safety from violence, delinquency, and aggressions), security of employment, security of revenues and resources, moral and physiological security, family security, security of health, and security of personal property against crime. These needs can be seen clearly in children, neurotics, or individuals living in unsafe environments. In accordance with those needs, Tantri includes in individual who was living in unsafe environments. She lives with Indonesian people who are colonized by Dutch. After Dutch colonialism, the Japanese colonizes them then. Tantri is a complicated and indisputably brave person there. For long of her life with Indonesian people, she is joined their resistance movement, only to be captured, tortured, imprisoned, by the colonial. Finally, near death, she is released. She subsequently endures privation, torture and hardship during the Japanese occupation. When she decides to join the Indonesian for getting the independence, she finds many difficulties to save herself from the colonial.

Before joining Indonesian resistance for their freedom, Tantri’s safety needs can be identified when she decides to set sail to Bali. When she is in Banyuwangi, she meets Pito who would be a good guidance for her in that place. Then she invites Pito to go to Bali but he rejects it. Tantri decides to sail to Bali with him when he is sleeping. After getting up for his sleep, Pito then asks her to take him back to Banyuwangi. Tantri leaves her car on the beach and takes Pito

back to Banyuwangi. Finally she leaves Pito there. Tantri then decides to cross the ocean again that night. She tries to find the craft for sailing to Bali. Then she visits the roadside ship and orders *kopi tubruk* (native coffee). She also hopes that she would find someone who wants to sail to Bali. At that time, she is dressed in boys' clothing, a cotton lumber jacket and slacks, not as disguise but simply for ease and comfort in motoring. Nevertheless, it is helpful to be taken for a boy; it makes her feel safer and she knows she attracts much less attention. She behaves such a way to save herself from violence. It can be reflected in the following paragraph.

“I was dressed in boys' clothing, a cotton lumber jacket and slacks, not as disguise but simply for ease and comfort in motoring. Nevertheless, it was helpful to be taken for a boy; it made me feel safer and I knew I attracted much less attention. Here at the roadside ship I buttoned my jacket, gave my slacks a hitch, made sure my hair was tucked under my beret, and slipped into place at the counter. I wore no make-up, and I had acquired a very deep tan, and my height is such that I was not conspicuous among members of a short race. Unobtrusively I ordered *kopi tubruk* (native coffee) and shoved a coin across the counter in what I hoped was the hardened manner of a tough seaman” (*Revolt in Paradise, page 21*).

The safety needs of K'tut Tantri can also clearly be seen when she stays at Raja's Puri in Bali. She is not only sharing with people of the highest level but also with the lowest level, and sharing the joys and the sorrows with them. Then she starts to build Hotel there. But, her peace she got is not long. It is disturbed by the Dutch colonial. They always intimidates her and claims that her hotel is the scene of shameful orgies, unmentionable debaucheries. Then they would deport her from Indonesia. To face the Dutch delinquency, Tantri finally catches the plane for Java and goes at once to the American consul at Surabaya. He tells her that Dutch could not deport her unless they could prove that she run an immoral

hotel or spreads communism. But the American consul could not help her and asks her to get a lawyer. He also says that the matter should be taken up with the Governor General at Batavia and it should be got as quickly as possible. She would engage an Indonesian lawyer. Knowing this case, Anak Agung Nura, Rajah's son tries to save Tantri from Dutch intimidation. Agung Nura asks her to get a Dutch lawyer because it is necessary as no Indonesian would have a chance in a Dutch court. Then she comes to Tuan Daan, who recommends a lawyer who is one of Nura's close associates. The necessary formalities are soon completed, the Dutch officials in Bali are notified that the case would go before the Governor General. Until a verdict is reached, she could not be arrested or put off the island. This event shows that Tantri needs safety from the Dutch delinquency. The following paragraph shows what Tantri behaves when she wants to save herself from the Dutch delinquency.

“The next morning I caught the plane for Java and went at once to the American consul at Surabaya. He told me that they could not deport me unless they could prove that I ran an immoral hotel or spread communism. “But you must get a lawyer. The matter should be taken up with the Governor General at Batavia. Get everything moving as quickly as you can.” This was his final advice.

It was my idea to engage an Indonesian lawyer, but Agung Nura said that a Dutch lawyer was necessary as no Indonesian would have a chance in a Dutch court. On his urging I went to Tuan Daan, who recommended a lawyer who was one of his close associates. Soon necessary formalities were completed, the Dutch officials in Bali were notified that the case would go before the Governor General. Until a verdict was reached I could not be arrested or put off the island” (*Revolt in Paradise, page 99*).

Another safety need that is felt by Tantri can clearly be seen when the Japanese comes to Indonesia. When they lands in Bali, they then bombs the airport near Tantri's hotel. She does not stay at Rajah's puri at that time, but stays

at her hotel. The Japanese would arrest non-native of Indonesia there. It would be unsafe for Tantri. Thus she should go away from Bali. Then one of her servants, Wayan, asks her to leave the hotel and go to Rajah's puri. Actually, it is hard for her to leave the hotel, but finally she realizes that she should go. She goes to Rajah's puri on foot through back roads and over hills and creeks. It is a long walk and the country is not easily negotiated on foot. Nevertheless, she does it. She decides to do it because her need for safety from Japanese aggression. The following paragraph shows what Tantri behaves when she wants to save herself from the Japanese aggression.

“My beloved Bali was in flames. At last I realized that I too must go. First I had to say good-bye to the Rajah, though it would be difficult now to get to the puri. Wayan offered to drive me, but I could not let him take the risk. I might have driven myself, but it was best to go on foot through back roads and over hills and creeks. It was a long walk and the country was not easily negotiated on foot. Nevertheless, I did it, stopping now and then to rest and to watch the destruction I was for the moment escaping. The puri was unchanged. The Rajah welcomed me with tears in his eyes. “You have come home, fourth-born!” (*Revolt in Paradise, page 109*).

The same condition that demanded Tantri to save herself from the Japanese aggression is when she is in Surabaya with Agung Nura. They go there to save themselves from Japanese aggression. But, they find Surabaya in a state of chaos. Roads leading out of the city and the trains they could see from the highway are jammed with Dutch soldiers that try to reach military headquarters at Bandung, on the other end of Java. Surabaya has been bombed by Japanese several times. Panic-stricken natives are fleeing by the thousands to the safety of kampongs in the interior. At that time, the Japanese has taken the key cities of Borneo and Sumatra, Balikpapan, Sabang, Medan, and Palembang. They have not

landed anywhere in Java, but the signs are clear that they soon would do so certainly. It means that Tantri will be in danger. Her nationality might mark her for brutal treatment. For this reason, Nura finally decides to go to Solo in West Java to find out if there would be a hiding place for Tantri in the Sultan's palace. It is while Tantri is still in Surabaya and stays in Oranje Hotel. She has been waiting for him there. The following paragraph shows what Tantri does when she wants to save herself from the Japanese aggression.

“Agung Nura was concerned, not about himself---the Japanese could have no particular enmity for a Balinese---but for me, as a white woman and an American. My nationality, even more than my color, might mark me for brutal treatment. The prince decided he must go to Solo in West Java to find out if there would be a hiding place for me in the Sultan's palace. I remained, comfortable for the moment but insecure, in Surabaya's leading hotel, the Oranje. My fellow occupants for the most part were German women, safe from the oncoming invaders because Germany was an ally of Japan, and those Dutch who had not as yet, for one reason or another, been unable to escape” (*Revolt in Paradise, page 115*).

Another event that shows Tantri's need for safety from aggression is on March 1, 1942, the Japanese are landing in Java, at the port of Cirebon, two hundred miles from Surabaya. Actually, it is the dreaded news for many people. The Japanese order all military personnel include Dutch, American, Australian, English to leave the city immediately. Most of them are directed to take all available transportation to Australia. Then it is the turn of Surabaya to be taken by Japanese. Hearing this news, finally Agung Nura returns from Solo. A week after the bloodless surrender of Surabaya, the Dutch resistance in Java has ended. Then the Japanese commander of Surabaya orders all Europeans to come headquarters and register. Agung Nura accompanies Tantri to come to the commandant and asks that Tantri should be given an order exempting her from internment, and that

she should be granted also a traveling pass between Java and Bali. He explains that she is his adopted sister, having lived at his father's palace for many years, and that she is an artist, completely divorced from war activity. It is done by Nura to save Tantri from Japanese aggression. The following paragraph shows what Tantri's need for safety from the Japanese aggression.

The Japanese commander of Surabaya ordered all Europeans to come to headquarters and register. Agung Nura went with me to the commandant and asked that I be given an order exempting me from internment, and that I be granted also a traveling pass between Java and Bali. He explained that I was his adopted sister, having lived at his father's palace for many years, and that I was an artist, completely divorced from war activity. Apparently my native clothes, my sandals, my dyed black hair and my ability to speak both Balinese and Malay impressed the commandant. "A white Balinese," he murmured. Obviously skeptical of the prince's account of our relationship, he gave me a knowing look and good-naturedly wrote out an exemption order and a traveling pass for "one Balinese by adoption, K'tut Tantri." "Japanese do not make war with artists," he said. "You must show me your paintings someday, and I will show you my collection of Japanese scrolls" (*Revolt in Paradise*, page 119).

The next event that shows Tantri's need for safety is a few days after Agung Nura's departure to Batavia and Bandung for attending the conferences. There is a Japanese in civilian clothing rang Tantri's doorbell. It is after dark. The Japanese asks in English if he might speak with her. She immediately thinks that he is a member of the Japanese secret police. But she tells herself not to be panic and admits the visitor. Then the Japanese identifies himself immediately as an American-born Japanese from San Francisco, and still an American citizen and of pro-American sympathies. At the present time he is helping to manage a factory taken over by the Japanese. Secretly he is organizing a small resistance group, and he hears that she might be recruited. He has been told of her background and he knows all about Anak Agung Nura. He suggests that her good relationship with

the Japanese commander and other high Japanese officials, her connection with Japanese military circles and social life, might prove most valuable. And he feels that as an American citizen she would be willing to do everything she could do to help Allies. At that time, she is amazed at his proposal, but she does not believe him and is sure that he is trying to trick her. It shows that Tantri tried to save herself from Japanese aggression. The following paragraph shows what Tantri behaves when she wants to save herself from the Japanese aggression.

“Just a few days after Agung Nura’s departure a Japanese in civilian clothing rang my doorbell. It was after dark. When he asked in English if he might speak with me, I immediately took him to be a member of the Japanese secret police. The Japanese administration had forbidden anyone to speak English. Agung Nura and I had been very careful to speak only Balinese, and with the servants and with strangers I spoke Malay, the language of Java.

Telling myself not to panic---and to watch what I might say---I admitted the visitor. He identified himself immediately, to my astonishment, as an American-born Japanese from San Francisco, and as still an American citizen and pro-American sympathies. At the present time he was helping to manage a factory taken over by the Japanese. Secretly he was organizing a small resistance group, and he heard that I might be recruited. He had been told of my background and he knew all about Anak Agung Nura. He suggested that my good relationship with the Japanese commander and other high Japanese officials, my connection with Japanese military circles and social life, might prove most valuable. And he felt that as an American citizen I would be willing to do everything I could do to help Allies.

I was amazed at his proposal, and sure that he was trying to trick me. “You have the wrong person,” I said. “My sympathies are with Dai Nippon. I am one hundred per cent pro-Japanese. If you don’t go away, I shall appeal to the commandant” (*Revolt in Paradise, page 124-125*).

Tantri’s need for safety from aggression also can clearly be identified when she joins Frisco Flip for the Indonesian resistance. She joins the resistance by helping them to smuggle the firearms to Bali. After her departure to Bali, she comes to Surabaya again. Then Flip comes to her house in Surabaya and informs

that their friend, the professor, has been arrested by Japanese. It means that Tantri is under Japanese suspicion. They finally decide that Tantri should go to Solo and take refuge in the puri of one of Agung Nura's titled friends. But at that night, there are no more train departures to Solo. Thus she has to go there in the early morning. Her departure to Solo is to save her life from Japanese. The following paragraph shows what Tantri behaves when she wants to save herself from the Japanese aggression.

“We decided that I should go to Solo and take refuge in the puri of one of Agung Nura's titled friends. There were no more train departures that night; I would have to go the first thing in the morning. Flip said not to worry about him. He would leave on the following day, to visit a factory some miles from Surabaya. That might give him a chance to find out what the Japanese knew about him. We drank a farewell toast to President Roosevelt---and he slipped out into the darkness. I spent the evening assembling my belongings and destroying incriminating letters and papers in my possession” (*Revolt in Paradise*, page 142).

The same need for safety from aggression also can be identified when the Indonesian resistance for their freedom. After Japanese surrender, the Dutch comes again to colonize Indonesia. The Indonesian people start to take Indonesia from colonial. They intend to intern all the Dutch and Indo-Dutch leave in Indonesian-held territory. It means that Tantri is in danger because her white skin. She could be interned by Indonesian people anytime. The doctor who treats Tantri informs about that to her. He tells her that his group would protect her to the best of their ability. The following paragraph shows what Tantri behaves when she needs to be saved from the Indonesian angry.

“The doctor then went on in a confidential tone to say that the Indonesians intended to intern all the Dutch and Indo-Dutch left in Indonesian-held territory. It was a measure of protection, for the feeling of the people were

running high and might get out of control, especially if the Dutch and British used firearms against the native population.

“If that happens,” the doctor concluded grimly, “no white person will be safe in Java.”

“And what about me?” I asked. “I happen to have been born white.”

“We shall protect you to the best of our ability. At first, however, you must be extremely cautious. You must take no chances until you become well known to our people. You must take care not to fall into Dutch hands, or into the hands of their agents. Never go anywhere with an Indonesian unless you know him well. The Dutch have spies everywhere, and especially among the Ambonese” (*Revolt in Paradise, page 194-195*).

4.1.3 The Belonging and Love Needs

The next need is the belonging and love needs. The love needs involve giving and receiving affection. If they are not well satisfied, individual will feel keenly the absence of family or a particular friend, lover, mate, friends or children. Meanwhile, if people lack the need to belong to something or someone, it may result in destructive behavior.

Actually, Tantri is human being that needs love and belongingness in her life. It can be seen from her behavior when she lacks these needs. She will do everything to gratify these needs. Tantri’s need for love and belongingness can be identified when she lives in America with her mother. Before she lives in America, she lives with her mother in Manxland. Her father is an archeologist who leaves her mother for Africa before she is born. But her father never returns, as he catches a tropical fever which kills him there. Her mother does not accompany him on his final expedition. After word of his death is received she gets married again with a Scotsman. Then her stepfather adopts her as his own child and insists on giving his name and also has her birth registered in Glasgow as his own daughter. She lives in Scotland with her stepfather. Her life with her

stepfather ends when he is killed in the First World War. After his death her mother decides to go to the United States and soon finds a distinct place for themselves in the Hollywood. When Tantri settles there, she knows that her mother does not pay attention to what her want. Her mother understands her new American friends better than she understands her. Although her mother does not understand her, she is aware that Tantri is unhappy. She suggests once that she might care to return to Manxland in Scotland but she brushes aside. Tantri has a curious feeling that she would know the place where she wishes to be as soon as she sees it. Then, one rainy afternoon, she is walking down Hollywood Boulevard and sees a foreign film entitle Bali, the last paradise that is aglow with a peace, contentment, beauty and love. She thinks that she has found her life. She becomes entranced. It so inspires her and decides to go there immediately. She behaves in such a way because of her needs for love and belongingness. The following paragraph shows what Tantri behaves when she needs for love and belongingness.

“I must come now to the year 1932, which is another beginning for my story—perhaps the one that matters most. It was rainy afternoon. I was walking down Hollywood Boulevard. I stopped before a small theater showing a foreign film and on the spur of the moment decided to go in. the film was entitled *Bali, The Last paradise*. I became entranced. The picture was aglow with an agrarian pattern of peace, contentment, beauty and love. Yes, I had found my life. I recognized the place where I wished to be. My decision was sudden but it was irrevocable. It was as if fate had brushed my shoulder. I felt a compulsion, from which I had no desire to escape” (*Revolt in Paradise, page 13*).

Tantri’s need for love is receiving love. It can be identified when she stays at Rajah’s puri in Bali. She is adopted by Rajah as his fourth child. When she is in Puri, she dresses in Balinese clothes. At first time she wears the Balinese clothes,

she is admired by Raja's daughter, Ksiti and Ara. They say that she is very beautiful. It makes Tantri happy. She never has been told that she is beautiful and never has known the heart-warming thrill of being admired sincerely and without reservation in all her life. She then looks in glass and looks again, examining herself from every angle, and she discovers with astonishment that she is indeed not unattractive. She realizes that she is attractive with Balinese clothes. It shows that Tantri is very happy when hears that she is admired by others. It means that she will be satisfied when she can gratify this need. The following paragraph shows what Tantri behaves when she receives the love from others.

“Never before in all my life had I been told that I was beautiful. Never before had I known the heart-warming thrill of being admired sincerely and without reservation. Never had I been the object of such flattering attention. I looked in my glass and looked again, examining myself from every angle, and I discovered with astonishment that I was indeed not unattractive. The straight sweep of the sarong from hip to ankle, the contrasting color of the sash, the simplicity of the little kebaya above, gave me a grace and dignity I had never achieve with Western garments. The effect of white skin against rich Balinese textiles was striking. And I thought my hair looked unusually nice, too. Shoulder length and red as a forest flame, it had long been my one claim to beauty. All in all, this was a dramatic transformation. Undeniably, it gave me more than a touch of glamour” (*Revolt in Paradise*, page 49).

Tantri's need for love is not only receiving love but giving it. It can clearly be identified from what Tantri behaves when she stays at her small hotel in Bali. She plans to enlarge her hotel. In managing her hotel, she is helped by her servants, Wayan, Nyoman , and Made. She lives there with very little funds. In such condition, she meets an American couple who would offer money for enlarging the hotel. She is very happy to hear that and makes a partnership with them. But this partnership is betrayed by them. For a time things seems to go from

bad to worse, and Tantri finds herself in a very depressed frame of mind. She moves from the hotel, as there is nothing else could do, and stays at the bungalow on the other side of the road. And the servants want to leave the hotel with her. She pointed out to them that this is foolish, for she has no money to pay them for their services, but they wouldn't listen. She regards them as good friends not as servants. She knows their families well. It makes Tantri love them. It can be identified from the following paragraph.

“I moved from the hotel, as there was nothing else I could do, and stayed at the bungalow on the other side of the road and wondered what was going to happen next. And the servants left the hotel with me. I pointed out to them that this was foolish, for I had no money to pay them for their services, but they wouldn't listen. To me they were not servants but good friends. Three of them I had brought to the hotel with me. I knew their families well. It always irked my American partners that treated them as friends instead of menials” (*Revolt in Paradise, page 88*).

Another need for love is giving love to others. It can be identified from her decision to wear the armband everywhere. It is Indonesian Revolution Movement. She would never be seen without it. She would go forth proudly, fearlessly, with no concern for her own life. She also would stay with the Indonesians, win or lose. It shows that she loves Indonesian people. Her love to Indonesian people is manifested by her behavior in such a way. It can be shown in the following paragraph.

“Yes; the bombing of Surabaya was the turning point in the Indonesian Revolution. It was also the turning point for me. Heretofore I had not worn my armband at the station. From now on I would never be seen without it. “Merdeka atau Mati.” I would go forth proudly, fearlessly, with no concern for my own life. I would stay with the Indonesians, win or lose. Perhaps, as a British woman, I could make up in some small way for the incalculable harm my countrymen had wrought” (*Revolt in Paradise, page 208*).

Her need for being loved by others is when she stays in Surabaya. She is ordered to move to Jogjakarta by Mr. Ali Sastroamidjojo who is the Indonesian Ministry of Information. Jogjakarta has become the capital of the Republic of Indonesia at that time. The president and most of his Cabinet live there. Mr. Ali Sastroamidjojo says that she could better serve the cause of Merdeka by broadcasting over the official radio in Jogjakarta than by remaining with the extremist radio of East Java. She does not want to go there because she has grown to love her guerrilla friends and would have preferred staying with her own little group under the direct leadership of Bung Tomo. It means that when Tantri has received love from her group, she would not be able to lose it. The following paragraph shows what Tantri behaves when will lose the love from her group.

“I did not want to go to Jogjakarta. I had grown to love my guerrilla friends and would have preferred staying with my own little group under the direct leadership of Bung Tomo, whom I liked and admired; with his great ardor, his integrity of purpose, his tremendous courage, and above all his humanity to his followers, he was certainly Java’s most colorful figure. The superstitious looked on him as a sort of god living a charmed life. He was, in fact, a very clever young man. To confuse the Dutch, who sent hundreds of spies to hunt him down, he had at least twenty men made up to resemble him, and the man they caught was always someone else. He was the Scarlet Pimpernel of Java, a Robin Hood of the mountains. Like all the guerrillas, he had taken an oath to let his hair grow long until merdeka had been attained.

Yes. I was sad to leave Bung Tomo and East Java; but I realized that I must go” (*Revolt in Paradise, page 220*).

4.1.4 The Esteem Needs

For the esteem needs the needs can be classified into two subsidiary sets. The first is for self-esteem that include the desire for confident of his or her strength, achievement, mastery and competence, worth, and adequacy. Secondly,

for esteem granted by other people that include the desire for reputation (respect from other people), status, fame and glory, dominance, recognition, attention, importance, dignity or appreciation. Satisfaction of these needs will lead to the feelings of self-confidence, worth, strength, capability, and adequacy of being useful and necessary in the world. Actually, Tantri is human being who needs to be respected by other. If it is not satisfied, she will feel inferior, weak, and helpless.

Tantri's need for esteem can be identified from what she behaves when she needs it. It happened when she decides to leave Raja's puri and chooses to live with the natives of the kampongs. The controlleur knows what Tantri doing and wishes Tantri to call upon him immediately. He does not like that white skin lives with the lowest level. When Tantri comes there, he insults her that she has entered the dog state. He also says that he would deport her if she persists in her present way of life. She is angry with his insult and says to the controlleur that she would write to the American consul that she is doing nothing wrong in staying at the kampongs. She then leaves him immediately. She behaves such that way, because she is insulted by the controlleur. Actually, she needs to be respected. The following paragraph shows what Tantri behaves when she needs to be respected by others in the form of status.

“I see, “he said, speaking in English, “that you have gone from bad the worse! The palace was too good for you. So now you have sunk to the level of the kampongs. As for your native dress, what you choose to wear privately is one thing, but coming to see me---at my office---the sheer effrontery of it...” He sputtered with anger, and concluded his harangue by using a phrase “*masuk bangsa anjing*” that is most offensive. It means in a rather loose translation, “You have entered the dog state.”

“If you insult me again,” told him, “I shall write to the American consul. I am doing nothing wrong in staying at the kampongs!”

“If you return to the place at once we may come to accept the situation. But if you persist in your present way of life we shall see about deporting you.”

This was not an idle threat. I knew he had been waiting to make it for a long time.

“So that is what you wished to see me for. Well—you’ve seen me—native dress and all. Good day” (*Revolt in Paradise, page 76*).

The esteem need is also needed by Tantri when she is in the Japanese prison. She is treated as an animal there. One day, she is interrogated by Japanese. They accuse Tantri as the American spy and order her to admit it but she doesn't. Then they show impatience at her responses. Her chief questioner scowls fiercely, and his eyes begins to flicker with a terrifying yellow light. He orders her to take off her clothes. She stiffens, paralyzes with shame, and a young lieutenant tears off her one garment. Tantri then is asked to stand on one leg by the interrogator. But when she is slow to comply he barks and slaps her. Sobbing with humiliation, she complies. Later, much later, she grows so hardened that she begins to undress automatically as soon as the door of the examination room closed behind her. At that time, she is not regarded as human that needed to be respected. It is reflected in the following paragraph.

“The seated Japanese showed impatience at my responses. My chief questioner scowled fiercely, and his eyes began to flicker with a terrifying yellow light.

“Take off your clothes,” he ordered. I stiffened, paralyzed with shame, and a young lieutenant tore off my one garment.

“Stand on one leg,” the interrogator barked. “Now raise the other with the knee bent.” When I was slow to comply he slapped me. “No, not that way!” he roared. “Turn it out.”

Sobbing with humiliation, I complied. Later, much later, I grew so hardened that I began to undress automatically as soon as the door of the examination room closed behind me, but on this first morning the

emotional torture was worse than that of any burn or blow” (*Revolt in Paradise, page 144-145*).

Another esteem need that felt by Tantri is when she is in Australia. The main purpose is going to Australia to tell the Indonesian story in getting the freedom to the outside world. Then she stays there for some months to do her planning that she arranges before. The information of her arrival in Australia is known by the press. Then a newspaper columnist discovers her whereabouts, and prints a most insulting article about her. The provocation begins in real earnest. Because of that, the telephone rings often hours after she has gone to sleep. A voice curses her and warns her to get out of the city before something happens to her. When it becomes unbearable, she asks the help of the CID. Finally the Australian department of investigating taps her telephone, at her request, and quickly discovers the source of most of the calls. They are coming from a newspaper office. She has her telephone number changed. The calls cease for a time, then start up again. Then when a newspaper prints that she has kept a house of ill-repute in Bali, her limit is reached. She slaps a slander suit on the paper. Because of her need to be respected by other, she reaches such that. The following paragraph shows what Tantri behaves when she needs to be respected by others in the form of status

“A Scotswoman whom I had met offered me a small apartment in her home at King’s Cross. For a short time I was able to leave the house without being followed. The newspaper columnist discovered my whereabouts, and printed a most insulting article about me. The provocation began in real earnest. The telephone would ring, often hours after I had gone to sleep. A voice would curse me, call me “nigger lover” or “Indonesian stooge,” warn me to get out of the city before something happened to me. I at first attributed

all this to the Dutch living in Sydney. When it became unbearable I asked the help of the CID.

The Australian department of investigating tapped my telephone, at my request, and quickly discovered the source of most of the calls. They were coming from a newspaper office. I had my telephone number changed. The calls ceased for a time, then started up again.

The CID advised me not to pay too much attention to the tabloid press of Sydney. But when a newspaper printed that I had kept a house of ill-repute in Bali, my limit was reached. I slapped a slander suit on the paper”

(Revolt in Paradise, page 320-321).

4.1.5 The Self-Actualization

The next of this hierarchy need is the self-actualization needs. From those needs above only the self-actualization needs which cannot be satisfied as individual will always feel that he or she never fully actualized. He or she always desired for more and more to actualize him or herself. If the needs are not taken care of, the individual will lack meaning in life and will often feel bored.

Actually, Tantri is human being who desires to actualize herself. Her need for self-actualization can be identified from what she behaves when she wants to actualize herself. It happened when she works in the publisher of film magazine in America. Her job is to write the interviews and article about the film stars and the high moguls of Hollywood. She becomes successful in her job and makes money at it. In fact, success is more than adequate, comfort and security assured. Yet she becomes increasingly restless. But she does not enjoy her work because it is not her field. Actually, she herself is really an artist. She often wishes that she was an archaeologist and would thus have a real excuse for going to places. She wants to paint and do nothing else, but there are so many other things in which she finds herself involved. It means that Tantri wanted to actualize her potential in painting

but she could not do it. It makes her discontented and unhappy. The following paragraph shows what Tantri behaves when she could not actualize herself.

“I myself was really an artist. It was largely through chance that I became successful in another field. I found myself writing interviews and articles about the film stars and the high moguls of Hollywood which were published abroad in British trade and film magazines. I did not enjoy this work, but I made money at it. In fact, success was more than adequate, comfort and security assured. Yet I became increasingly restless. I was discontented. I was unhappy. I often wished that I was an archaeologist and would thus have a real excuse for going to places. I wanted to paint and do nothing else, but there were so many other things in which I found myself involved. I thought the people I knew shallow and superficial. Their aims, their ambitions, were wholly apart from my own” (*Revolt in Paradise, page 12*).

Another event that she needs to actualize herself is when she sets sail to Bali from New York. She does it on a bleak morning in the November, on a fat little cargo ship bound for the Far East. She is equipped with all necessities, including money, of which she takes all she have. As she wants to paint in Bali, she acquires a two-year supply of canvases, brushes and oils. She passes her trip for months. It is done by her because she wants to actualize her potential in painting. Her strong will have made her brave. The following paragraph shows what Tantri behaves when she wants to actualize herself.

“I must set sail from New York, which I did on a bleak morning in November, on a fat little cargo ship bound for the Far East. I was equipped with all necessities, including money, of which I took all I had. As I wanted to paint in Bali, I acquired a two-year supply of canvases, brushes and oils. For my ship Batavia, as it was called then, was the port of call nearest to Bali, and by any reckoning Java was a long sea trek. In route we discharged and picked up cargo in Africa, India, China, Malaya, and Sumatra. There was month on month of this and I was the only passenger” (*Revolt in Paradise, page 14*).

The next event that shows Tantri’s need to actualize her self is when she decides to leave Rajah’s puri and proposes to wander about the Bali island. When

she tells Rajah of her to go and live in the villages, Rajah does not not agree with her idea. But after a fairly long argument, he gives way. Tantri also tells Agung Nura of her decision. Nura then warns her in greater detail about what she would face. Tantri finally leaves the Puri and lives with the kampongs.

For more than two months, Tantri lives with the Kampongs. She does everything that has been warned against doing. She goes to all corners of the island, living in unspeakable conditions in the very lowliest of kampongs, and everything that Nura has said about them is true, and more besides. Night after night she sleeps on a mat on the floor in dank huts without windows. She eats food prepared by women with filthy hands and dirt-caked nails. She drinks unboiled water from their earthenware jugs, and their fermented palm wine out of dirty glasses or broken cups with dead mosquitoes floating on top. She baths in the creek with the other women and for toilet facilities wanders into the bushes. She watches old women with betel-stained mouths chew food to a pulp and then stuffs it into the mouths of children who lacks the teeth for chewing. She remains in excellent health, free from dysentery or malaria, though both diseases are life. It is done by her because she wants to actualize herself to know the real Bali and study Balinese culture. The following paragraph shows what Tantri behaves when she wants to actualize herself.

“I was gone from the puri for more than two months and I did everything I had been warned against doing. I went to all corners of the island, living in unspeakable conditions in the very lowliest of kampongs, and everything that Nura had said about them was true, and more besides. Night after night I slept on a mat on the floor in dank huts without windows. I ate food prepared by women with filthy hands and dirt-caked nails. I drank unboiled water from their earthenware jugs, and their fermented palm wine out of dirty glasses or broken cups with dead mosquitoes floating on top. I

bathed in the creek with the other women and for toilet facilities wandered into the bushes. I watched old women with betel-stained mouths chew food to a pulp and then stuff it into the mouths of children who lacked the teeth for chewing. I remained in excellent health, free from dysentery or malaria, though both diseases were life. I never showed that I was shocked at anything or that I considered myself above anybody. And I received nothing but affection” (*Revolt in Paradise*, page 75).

4.2 The Dominant Need Felt by K'tut Tantri

From the whole events that happened to Tantri, the dominant need felt by Tantri is the safety need. She is a character who needs more safety than any others. It can be identified from the data found by the researcher. She found 8 data that show Tantri's need for safety. It means that the data of the safety needs are much than the other data. The data of physiological needs are found 7 data, the data of belonging and love needs are found 5 data, the data of esteem needs are found 3 data, and the data of self-actualization needs are found 3 data. It can also be identified from the first event up to the end of the story. Actually, her decision for coming to Bali is to find a place that is aglow with peace, contentment, beauty and love. She sets sail from New York on a cargo ship to Bali. She is an artist and makes for Bali immediately after arriving in Java. Like all visitors at that time she stays in the Dutch owns Bali Hotel in Denpasar. She feels, however, that this is not Bali but Holland, part of the colonial masters' country, and determines to leave as quickly as possible and livess in a Balinese village. Such a thing is unheard of in those days but she hates the Dutch attitudes. She takes off in her car, driving herself, and decides to stop when she run out of petrol. The car happens to halt outside a Rajah's palace.

Then, she is accepted as one of the family and given a Balinese name that is K'tut Tantri. K'tut is the fourth-born child. The Rajah gives this name because he already has three children. She likes to live with a royal family. She attends the various ceremonies there and also takes many trips. She then involves of run-ins and arguments with the Dutch authorities. They do not approve and scheme to deport her, but never succeed. Her analysis is not terribly profound, because the Balinese are all wonderful and the Dutch are all terrible. She herself is heroic and brilliant at all things. She forms a very close relationship with the Rajah's son Agung Nura. She also forms an even closer relationship with the Rajah himself. Agung Nura is active in the independence movement, which K'tut Tantri joins later.

She finds palace life a bit restrictive and unrepresentative of real Bali life and moves out and as she put it. She buys practically the whole of Kuta beach. Here she puts up a hotel in partnership with some Americans. She falls out with the Americans. The accounts of her relationships with her staff are endearing and clearly affectionate. The first hotel in Kuta seems to have been very popular. It is not a financial success, however, and she runs into difficulties with the Dutch authorities. Europe is at war. Germany invades Holland and Japan invades Indonesia. Japan lands in Bali first. The Dutch do not fire a shot in defense and fly to Java. It is no longer safe. K'tut Tantri leaves for Surabaya in East Java. The hotel is demolished by looters permitted by the Japanese. Here is Tantri's safety would be in danger. She has been lived with the people who are in colonialism condition. It can be seen from the findings above.

Tantri's need for safety is can clearly be identified when Japanese occupy Java. The Dutch quickly surrender. When war shatters her languid life in the island of the gods, K'tut Tantri joins the prince in the resistance movement, only to be captured, tortured, imprisoned, and finally, near death, released. She is a part of the long independence struggle of Indonesia. She is able to negotiate travel passes with the Japanese and helps the underground resistance movement against the Japanese. K'tut Tanti always plays a starring role. Finally, she is caught and imprisoned for more than two years until almost the end of the war. She subsequently endures privation, torture and hardship during the Japanese occupation. After the Japanese surrender, she joins the Indonesian Revolution to fight for the independence.

After the war the Dutch want to come back to Indonesia as overlords. The English help them and bomb Surabaya, which is unarmed and does not have air-raid shelters, for three consecutive days. The blood of hundreds are shed. Women and children die. It is a turning point for K'tut Tantri and she determines to help the Indonesians again. She broadcasts twice nightly in English from secret radio stations run by the guerillas. By this mean she brings the struggle to the attention of the world and becomes known herself as Surabaya Sue. She also helps spread the word in an English language magazine called The Voice of Free Indonesia. She meets and writes a speech for President Sukarno. There are more cloak and dagger escapades until she goes to Australia and toures the main cities publicizing Indonesia's case for freedom. Finally, six years after the war ends world opinion forces the Dutch to grant Indonesia her independence.

CHAPTER V

CONCLUSION AND SUGGESTION

A. CONCLUSION

In this part, the writer would like to conclude from the discussion above. This covers K'tut Tantri's Personality viewed from Maslow's humanistic theory of personality and her dominant personality.

Maslow's Humanistic theory of personality presents five levels of needs. This theory is used for analyzing K'tut Tantri's personality. They are the physiological needs, the safety needs, the belongingness and love needs, the esteem needs, and the self-actualization needs.

K'tut Tantri is human being who needs food, drink, sleep, shelter, and other needs that include the physiological needs. If she lacks those needs in her life, she will be motivated more in doing efforts to gratify these needs than any others. It can be identified from what K'tut Tantri does when she needs food, drink, sleep, shelter, and exercise. But once the need is satisfied, she is no longer aware of it, no longer driven by it. It ceases to direct or control her behavior or assume any importance to her.

K'tut Tantri also needs security because she lived with the people who are colonized by the colonial. She lives with Indonesian people who are colonized by Dutch. After Dutch colonialism, the Japanese colonize them then. The Indonesian make the resistance to them. She then involves in Indonesian resistance. It means that she lives in unsafe environments. She needs to save herself from violence,

delinquency, and aggressions. Her need for security can be identified from what she does when she needs to save herself from the colonial violence, delinquency, and aggressions.

Tantri also needs the belongingness and love. She needs to give the love to others and receive it from others. She needs to be loved by her mother and her friends and needs to give love to her friends. She also needs to be accepted by other people. If this need is not well satisfied, she will feel keenly the absence of family or a particular friend. Meanwhile, if she lacks the need to belong to something or someone, it may result in destructive behavior. Her needs for belongingness and love can be seen from her behavior when she lacks these needs. She will do everything to gratify these needs.

As human being, Tantri also needs to be respected by other. If it is not satisfied, she will feel inferior, weak, and helpless. Her need for esteem can be seen from what she behaves when she is insulted by the Dutch and Japanese. Satisfaction of these needs will lead to the feelings of self-confidence, worth, strength, capability, and adequacy of being useful and necessary in the world.

Tantri also desires to actualize herself. She always desires for more and more to actualize herself. If the needs are not taken care of, she will lack meaning in life and will often feel bored. Her need for self-actualization can be seen from what she behaves when she needs to actualize herself for painting but she could not do it. It makes her discontented and unhappy. Then, she finds Bali as her place for actualizing her potential to paint.

The dominant need felt by K'tut Tantri is the safety need. It means that Tantri is a character who needs more safety than any other. It can be identified from the data found by the researcher. She found 8 data that show Tantri's need for safety which means the data of the safety needs are much than the other data. The data of physiological needs are found 7 data, the data of belonging and love needs are found 5 data, the data of esteem needs are found 3 data, and the data of self-actualization needs are found 3 data. It can also be identified from the first event up to the end of the story.

B. SUGGESTION

After analyzing and concluding the analysis, the writer would like to convey her suggestion and hope in this part.

The writer has analyzed K'tut Tantri's *Revolt in Paradise* novel using psychological approach, especially using Maslow's humanistic theory of personality. Then, she suggests the next researcher to investigate other literary works from some objects or analyze the same work from different point of view.

Actually, K'tut Tantri's *Revolt in Paradise* does not only tell about a white woman who faces many events that will determine her personality, but also explains woman's struggle in actualizing herself. She is an expatriate woman who sacrificed her life for the Indonesian independence. She joined the heroic resistance of Indonesian people against the colonialists. At that time, it was impossible for women to join the resistance because it was very dangerous for their life, but Tantri did it. It shows that women are capable and strong. They can

actualize their selves like men can do. Thus, for the next researcher, the writer suggests that this novel can be viewed from feminist perspective.

Finally, the writer hopes this thesis will be useful for the writer herself, the readers, and other researchers. The writer also appreciates any corrections, criticism, and suggestions because she realizes that this thesis is still far from being perfect and needs some improvement.



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THE DATA

The data of the physiological needs

Datum 1

Bali was sheer enchantment. Sleepy villages, smiling natives, landscape staggeringly rich in color and design. The benzine tank was fuller than I thought, and hour after hour I passed through primitive villages, up and down mountain roads, across rice fields, and through jungle land.

I stopped once to eat some sandwiches I had brought from the hotel, and at another point high up in the mountains by the volcanoes I stopped at a roadside stall and bought a few coconuts so I could drink the milk. (page 32)

Datum 2

The servants to whom I had attached myself had little food for themselves, let alone for me. I must forage my own. And in spite of my boast to the Japanese commander, it was next to impossible to make a living. The same plight confronted a Balinese friend of mine who had owned an art shop but had had to close it after the occupation of Bali. She proposed that we try knitting woolen obis--bellybands for the Japanese. "They all wear them," she said. "They are offering one guilder apiece. We can make thirty cents profit on each obi. With eggs two cents each, and bananas two for a cent, vegetables and fruits costing very little, we could get along."

We bought wool in the market and made obis with a strip of red and a strip of white. Our Japanese customers, whether they realized it or not, would be wearing the colors of the flag of the Indonesian freedom movement round their waists. (page 137-138)

Datum 3

The streets of Jogja were empty. With nothing to buy, people were staying in their homes, growing weak from hunger. I walked through the deserted streets and came to the Kohinoor, the art shop of a wealthy Indian trader of my acquaintance. This shop too was closed, but I hammered on the door. At last the owner peered out. Recognizing me, he smiled broadly and opened the door.

I came to the point immediately. "Friend, I am hungry," I said.

"Friend, come in," he said warmly. "I will share with you what little we have."

Indeed it was not much by the old standard, but to me it was a grand meal, in very good company. (page 245-246)

Datum 4

Gradually the wind abated but the waves remained high. The prau men relaxed their efforts a little, and informed us the worst was over. We had passed the point where the two seas meet. We had been blown off our course and had tacked back and forth most of the night. From now on the sailing would be rough but not dangerous. I lay down to sleep again, as did the Chinese. The last thing I heard was the steady droning of the Arabs at prayer. (page 25)

Datum 5

It was a dream come true to return to the privacy, the cleanliness, the peaceful quiet, the sheer luxury of my own house in Surabaya. Never had food tasted so good as the simple fare the servants produced. I spent hours under the shower, scrubbing away the prison grime. At last I could give some attention to my hair, my nails, my clothing, my general appearance. Never once did I venture outside; I had no wish to jeopardize my new-found freedom. (page 151)

Datum 6

One morning another guard asked me if I would like a hot shower. "That would be a real blessing," I told him disbelievingly. He led me across the courtyard to a series of little cubicles, each with a shower, and pushed me into one of them.

"May I have a towel and soap?" I asked hopefully. His reply was rough: "Do you think this is a hotel? Be glad you have water!"

Pulling off my dress I stepped under the shower. I was about to turn on the water when I chanced to look up at the transom. Two guards were peering through, broad grins on their faces.

The men were not leering. I was beginning to understand that nakedness means nothing to the Japanese. But they knew that it tortured a white woman to be seen naked. I realized that these two were enjoying not my nudity but my humiliation. For a moment, conscious of my ugly, bruised body, I wanted to scream and snatch my dress. But the desire for a bath was stronger. I ignored the watchers, turned on the water, and glorified in my first bath in prison for as long as the guard would let me. (page 148)

Datum 7

One day this quiet interlude was interrupted by a visit to my cell by a Japanese captain. He questioned me at great length, and then he said, "Tell me, what do you really dream about all day and night, sitting on the floor of an empty cell?"

"Nothing that you would understand" I replied.

"How do you know I wouldn't understand? Why don't you try me?"

I looked at him curiously and said, "Well, if you must know, all I dream of is a bath, bath, bath. For months I have been without a bath. The water in the courtyard is not fit for washing. It is full of water worms and dead mosquitoes, and slime, and it has a vile smell.

"It has been said that if you think of something you desire long enough, you will get it. I long for a hot bath. Sometimes my imagination runs away with me and I make believe that I am having a warm, perfumed bubble bath. I feel the soft, soapy water caressing my skin, and I soak in it and scrub until I am clean---sweet and clean and fresh. Then I come back to reality and find that I am still dirty and hardly human-looking any more. That, Mr. Officer, is what I think about more than anything else in the world.

And it was the truth. I had forgotten what a piece of soap looked like. I had, of course, nothing with which to brush my teeth. Toothpaste would have been a luxury beyond compare. (page 169-170)

The data of the safety needs

Datum 8

I was dressed in boys' clothing, a cotton lumber jacket and slacks, not as disguise but simply for ease and comfort in motoring. Nevertheless, it was helpful to be taken for a boy; it made me feel safer and I knew I attracted much less attention. Here at the roadside ship I buttoned my jacket, gave my slacks a hitch, made sure my hair was tucked under my beret, and slipped into place at the counter. I wore no make-up, and I had acquired a very deep tan, and my height is such that I was not conspicuous among members of a short race. Unobtrusively I ordered *kopi tubruk* (native coffee) and shoved a coin across the counter in what I hoped was the hardened manner of a tough seaman. (page 21)

Datum 9

The next morning I caught the plane for Java and went at once to the American consul at Surabaya. He told me that they could not deport me unless they could prove that I ran an immoral hotel or spread communism.

"But you must get a lawyer. The matter should be taken up with the Governor General at Batavia. Get everything moving as quickly as you can." This was his final advice.

It was my idea to engage an Indonesian lawyer, but Agung Nura said that a Dutch lawyer was necessary as no Indonesian would have a chance in a Dutch court. On his urging I went to Tuan Daan, who recommended a lawyer who was one of his close associates. Soon necessary formalities were completed, the Dutch officials in Bali were notified that the case would go before the Governor General. Until a verdict was reached I could not be arrested or put off the island. (page 99)

Datum 10

My beloved Bali was in flames. At last I realized that I too must go. First I had to say good-bye to the Rajah, though it would be difficult now to get to the puri. Wayan offered to drive me, but I could not let him take the risk. I might have driven myself, but it was best to go on foot through back roads and over hills and creeks. It was a long walk and the country was not easily negotiated on foot. Nevertheless, I did it, stopping now and then to rest and to watch the destruction I was for the moment escaping.

The puri was unchanged. The Rajah welcomed me with tears in his eyes. "You have come home, fourth-born!" (page 109)

Datum 11

Agung Nura was concerned, not about himself---the Japanese could have no particular enmity for a Balinese---but for me, as a white woman and an American. My nationality, even more than my color, might mark me for brutal treatment. The prince decided he must go to Solo in West Java to find out if there would be a hiding place for me in the Sultan's palace.

I remained, comfortable for the moment but insecure, in Surabaya's leading hotel, the Oranje. My fellow occupants for the most part were German women, safe from the oncoming invaders because Germany was an ally of Japan, and those

Dutch who had not as yet, for one reason or another, been unable to escape. (page 115)

Datum 12

The Japanese commander of Surabaya ordered all Europeans to come to headquarters and register. Agung Nura went with me to the commandant and asked that I be given an order exempting me from internment, and that I be granted also a traveling pass between Java and Bali. He explained that I was his adopted sister, having lived at his father's palace for many years, and that I was an artist, completely divorced from war activity.

Apparently my native clothes, my sandals, my dyed black hair and my ability to speak both Balinese and Malay impressed the commandant. "A white Balinese," he murmured. Obviously skeptical of the prince's account of our relationship, he gave me a knowing look and good-naturedly wrote out an exemption order and a traveling pass for "one Balinese by adoption, K'tut Tantri." "Japanese do not make war with artists," he said. "You must show me your paintings someday, and I will show you my collection of Japanese scrolls." (119)

Datum 13

Just a few days after Agung Nura's departure a Japanese in civilian clothing rang my doorbell. It was after dark. When he asked in English if he might speak with me, I immediately took him to be a member of the Japanese secret police. The Japanese administration had forbidden anyone to speak English. Agung Nura and I had been very careful to speak only Balinese, and with the servants and with strangers I spoke Malay, the language of Java.

Telling myself not to panic---and to watch what I might say---I admitted the visitor. He identified himself immediately, to my astonishment, as an American-born Japanese from San Francisco, and as still an American citizen and pro-American sympathies. At the present time he was helping to manage a factory taken over by the Japanese. Secretly he was organizing a small resistance group, and he heard that I might be recruited. He had been told of my background and he knew all about Anak Agung Nura. He suggested that my good relationship with the Japanese commander and other high Japanese officials, my connection with Japanese military circles and social life, might prove most valuable. And he felt that as an American citizen I would be willing to do everything I could do to help Allies.

I was amazed at his proposal, and sure that he was trying to trick me. "You have the wrong person," I said. "My sympathies are with Dai Nippon. I am one hundred per cent pro-Japanese. If you don't go away, I shall appeal to the commandant." (page 124-125)

Datum 14

We decided that I should go to Solo and take refuge in the puri of one of Agung Nura's titled friends. There were no more train departures that night; I would have to go the first thing in the morning.

Flip said not to worry about him. He would leave on the following day, to visit a factory some miles from Surabaya. That might give him a chance to find out what the Japanese knew about him. We drank a farewell toast to President Roosevelt--- and he slipped out into the darkness. I spent the evening assembling my belongings and destroying incriminating letters and papers in my possession. (page 142)

Datum 15

The doctor then went on in a confidential tone to say that the Indonesians intended to intern all the Dutch and Indo-Dutch left in Indonesian-held territory. It was a measure of protection, for the feeling of the people were running high and might get out of control, especially if the Dutch and British used firearms against the native population.

“If that happens,” the doctor concluded grimly, “no white person will be safe in Java.”

“And what about me?” I asked. “I happen to have been born white.”

“We shall protect you to the best of our ability. At first, however, you must be extremely cautious. You must take no chances until you become well known to our people. You must take care not to fall into Dutch hands, or into the hands of their agents. Never go anywhere with an Indonesian unless you know him well. The Dutch have spies everywhere, and especially among the Ambonese. (page 194-195)

The data of the belonging and love needs

Datum 16

I must come now to the year 1932, which is another beginning for my story—perhaps the one that matters most. It was rainy afternoon. I was walking down Hollywood Boulevard. I stopped before a small theater showing a foreign film and on the spur of the moment decided to go in. the film was entitled *Bali, The Last paradise*.

I became entranced. The picture was aglow with an agrarian pattern of peace, contentment, beauty and love. Yes, I had found my life. I recognized the place where I wished to be. My decision was sudden but it was irrevocable. It was as if fate had brushed my shoulder. I felt a compulsion, from which I had no desire to escape. (page 13)

Datum 17

Never before in all my life had I been told that I was beautiful. Never before had I known the heart-warming thrill of being admired sincerely and without reservation. Never had I been the object of such flattering attention. I looked in my glass and looked again, examining myself from every angle, and I discovered with astonishment that I was indeed not unattractive. The straight sweep of the sarong from hip to ankle, the contrasting color of the sash, the simplicity of the little kebaya above, gave me a grace and dignity I had never achieve with Western garments. The effect of white skin against rich Balinese textiles was striking. And

I thought my hair looked unusually nice, too. Shoulder length and red as a forest flame, it had long been my one claim to beauty. All in all, this was a dramatic transformation. Undeniably, it gave me more than a touch of glamour. (page 49)

Datum 18

I moved from the hotel, as there was nothing else I could do, and stayed at the bungalow on the other side of the road and wondered what was going to happen next. And the servants left the hotel with me. I pointed out to them that this was foolish, for I had no money to pay them for their services, but they wouldn't listen. To me they were not servants but good friends. Three of them I had brought to the hotel with me. I knew their families well. It always irked my American partners that treated them as friends instead of menials. (page 88)

Datum 19

Yes; the bombing of Surabaya was the turning point in the Indonesian Revolution. It was also the turning point for me. Heretofore I had not worn my armband at the station. From now on I would never be seen without it. "Merdeka atau Mati." I would go forth proudly, fearlessly, with no concern for my own life. I would stay with the Indonesians, win or lose. Perhaps, as a British woman, I could make up in some small way for the incalculable harm my countrymen had wrought. (page 208)

Datum 20

I did not want to go to Jogjakarta. I had grown to love my guerrilla friends and would have preferred staying with my own little group under the direct leadership of Bung Tomo, whom I liked and admired; with his great ardor, his integrity of purpose, his tremendous courage, and above all his humanity to his followers, he was certainly Java's most colorful figure. The superstitious looked on him as a sort of god living a charmed life. He was, in fact, a very clever young man. To confuse the Dutch, who sent hundreds of spies to hunt him down, he had at least twenty men made up to resemble him, and the man they caught was always someone else. He was the Scarlet Pimpernel of Java, a Robin Hood of the mountains. Like all the guerrillas, he had taken an oath to let his hair grow long until merdeka had been attained.

Yes. I was sad to leave Bung Tomo and East Java; but I realized that I must go. (page 220)

The data of the esteem needs

Datum 21

I see, "he said, speaking in English, "that you have gone from bad the worse! The palace was too good for you. So now you have sunk to the level of the kampongs. As for your native dress, what you choose to wear privately is one thing, but coming to see me---at my office---the sheer effrontery of it..." He sputtered with anger, and concluded his harangue by using a phrase "*masuk bangsa anjing*" that is most offensive. It means in a rather loose translation, "You have entered the dog state."

“If you insult me again,” told him, “I shall write to the American consul. I am doing nothing wrong in staying at the kampongs!”

“If you return to the place at once we may come to accept the situation. But if you persist in your present way of life we shall see about deporting you.”

This was not an idle threat. I knew he had been waiting to make it for a long time. “So that is what you wished to see me for. Well—you’ve seen me—native dress and all. Good day.” (page 76)

Datum 22

The seated Japanese showed impatience at my responses. My chief questioner scowled fiercely, and his eyes began to flicker with a terrifying yellow light.

“Take off your clothes,” he ordered. I stiffened, paralyzed with shame, and a young lieutenant tore off my one garment.

“Stand on one leg,” the interrogator barked. “Now raise the other with the knee bent.” When I was slow to comply he slapped me. “No, not that way!” he roared. “Turn it out.”

Sobbing with humiliation, I complied. Later, much later, I grew so hardened that I began to undress automatically as soon as the door of the examination room closed behind me, but on this first morning the emotional torture was worse than that of any burn or blow. (page 144-145)

Datum 23

A Scotswoman whom I had met offered me a small apartment in her home at King’s Cross. For a short time I was able to leave the house without being followed. The newspaper columnist discovered my whereabouts, and printed a most insulting article about me. The provocation began in real earnest. The telephone would ring, often hours after I had gone to sleep. A voice would curse me, call me “nigger lover” or “Indonesian stooge,” warn me to get out of the city before something happened to me. I at first attributed all this to the Dutch living in Sydney. When it became unbearable I asked the help of the CID.

The Australian department of investigating tapped my telephone, at my request, and quickly discovered the source of most of the calls. They were coming from a newspaper office. I had my telephone number changed. The calls ceased for a time, then started up again.

The CID advised me not to pay too much attention to the tabloid press of Sydney. But when a newspaper printed that I had kept a house of ill-repute in Bali, my limit was reached. I slapped a slander suit on the paper. (page 320-321)

The data of the self-actualization needs

Datum 24

I myself was really an artist. It was largely through chance that I became successful in another field. I found myself writing interviews and articles about the film stars and the high moguls of Hollywood which were published abroad in British trade and film magazines. I did not enjoy this work, but I made money at it. In fact, success was more than adequate, comfort and security assured. Yet I

became increasingly restless. I was discontented. I was unhappy. I often wished that I was an archaeologist and would thus have a real excuse for going to places. I wanted to paint and do nothing else, but there were so many other things in which I found myself involved. I thought the people I knew shallow and superficial. Their aims, their ambitions, were wholly apart from my own. (page 12)

Datum 25

I must set sail from New York, which I did on a bleak morning in November, on a fat little cargo ship bound for the Far East. I was equipped with all necessities, including money, of which I took all I had. As I wanted to paint in Bali, I acquired a two-year supply of canvases, brushes and oils. For my ship Batavia, as it was called then, was the port of call nearest to Bali, and by any reckoning Java was a long sea trek. In route we discharged and picked up cargo in Africa, India, China, Malaya, and Sumatra. There was month on month of this and I was the only passenger. (page 14)

Datum 26

I was gone from the puri for more than two months and I did everything I had been warned against doing. I went to all corners of the island, living in unspeakable conditions in the very lowliest of kampongs, and everything that Nura had said about them was true, and more besides. Night after night I slept on a mat on the floor in dank huts without windows. I ate food prepared by women with filthy hands and dirt-caked nails. I drank unboiled water from their earthenware jugs, and their fermented palm wine out of dirty glasses or broken cups with dead mosquitoes floating on top. I bathed in the creek with the other women and for toilet facilities wandered into the bushes. I watched old women with betel-stained mouths chew food to a pulp and then stuff it into the mouths of children who lacked the teeth for chewing. I remained in excellent health, free from dysentery or malaria, though both diseases were life. I never showed that I was shocked at anything or that I considered myself above anybody. And I received nothing but affection. (page 75)

SYNOPSIS OF THE NOVEL

A *Revolt in Paradise* novel written by K'tut Tantri is an interesting novel that tells about the writer's real life. This novel was published in 1960. It tells the story of a white woman who lived for fifteen years in Indonesia, knowing the country and its people, from the highest to the lowest, and sharing their joys and their sorrows.

The story of this novel is divided into three parts. The first part tells of K'tut Tantri's time in Bali. Actually, she is a Scottish-born American woman. Her father is an archeologist that left his family to go to Africa. He died there before Tantri was born. She was looking for a land of peace and beauty, and found her paradise in Bali. She was inspired to sail to Bali after she had seen a film entitled *Bali, the last paradise*. It so inspired her that then she immediately set sail alone for Bali with her paint brushes and easel to live the life of an artist there. She came to Bali in the 1930s from Hollywood, and the story of her life here. She was an artist and made for Bali immediately after arriving in Java. Like all visitors at that time she stayed in the Dutch owned Bali Hotel in Denpasar. She felt, however, that this was not Bali but Holland, part of the colonial masters' country, and determined to leave as quickly as possible and live in a Balinese village. Such a thing was unheard of in those days but she hated the Dutch attitudes. She took off in her car, driving herself, and decided to stop when she ran out of petrol. The car happened to halt outside a Rajah's palace.

She was accepted as one of the family and given a Balinese name, that is, K'tut Tantri. K'tut is the fourth-born child. The Rajah already had three. In this section she describes what it was like to live with a royal family. She describes the various ceremonies she attended and trips she took. She also tells of run-ins and arguments with the Dutch authorities. They did not approve and schemed to deport her, but never succeeded. Her analysis is not terribly profound. The Balinese are all wonderful and the Dutch are all terrible. She herself is heroic and brilliant at all things. She formed a very close relationship with the Rajah's son

Agung Nura. She formed an even closer relationship with the Rajah himself. Agung Nura was active in the independence movement, which K'tut Tantri later joined.

She found palace life a bit restrictive and unrepresentative of real Bali life and moved out and as she put it, 'bought practically the whole of Kuta beach'. Here she put up a hotel in partnership with some Americans. This is a delightful section of the book despite the fact that she fell out with the Americans. The accounts of her relationships with her staff are endearing and clearly affectionate. The first hotel in Kuta seems to have been very popular. It was not a financial success, however, and she ran into difficulties with the Dutch authorities. Europe was at war. Germany invaded Holland and Japan invaded Indonesia. Japanese landed in Bali first. The Dutch did not fire a shot in defense and fled to Java. It was no longer safe. K'tut Tantri left for Surabaya in East Java. The hotel was demolished by looters permitted by the Japanese.

The second section of the book recounts her time in Japanese occupied Java. The Dutch quickly surrendered. She was able to negotiate travel passes with the Japanese and helped the underground resistance movement against the Japanese. She narrates stories of arms smuggling and tales of derring-do. K'tut Tanti always plays a starring role. Finally she was caught and imprisoned for more than two years until almost the end of the war. She was tortured and the descriptions are quite harrowing.

The third and final section of the book describes the long independence struggle and her part in it. After the war the Dutch wanted to come back to Indonesia as overlords. The English helped them and bombed Surabaya, which was unarmed and did not have air-raid shelters, for three consecutive days. The blood of hundreds was shed. Women and children died. It was a turning point for K'tut Tantri and she determined to help the Indonesians again. She broadcast twice nightly in English from secret radio stations run by the guerillas. By this means she brought the struggle to the attention of the World and became known herself as Surabaya Sue. She also helped spread the word in an English language magazine called The Voice of Free Indonesia. She met and wrote a speech for

President Sukarno. There were more cloak and dagger escapades until she went to Australia and toured the main cities publicizing Indonesia's case for freedom. Finally six years after the War ended world opinion forced the Dutch to grant Indonesia her independence. The book ends there; K'tut Tanti drifts back to New York.





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Pembimbing : 1. Dra. Isti'adah, M.A
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No	Tanggal Konsultasi	Materi	Tanda Tangan
1	25 Maret	Pengajuan Proposal	
2	28 Maret	ACC Proposal	
3	13 April	Seminar proposal	
4	10 Agustus	Pengajuan Bab I-III	
5	25 November	Revisi Ke-1 Bab I-III	
6	10 Desember	Revisi Ke-2 Bab I-III	
7	17 Desember	Pengajuan bab IV-V	
8	28 Desember	Pengajuan Keseluruhan	
9	29 Desember	Revisi Keseluruhan	
10	29 Desember	ACC	

Malang, 29 Desember 2007

Mengetahui
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