

**CHRISTOPHER'S INTIMACY PORTRAYED JHON KRAKUER'S
NOVEL "*INTO THE WILD*"**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2025**

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THESIS

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In Partial Fulfillment of the Requirments for Degree of Sarjana Sastra (S.S)

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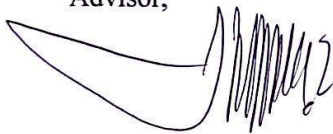
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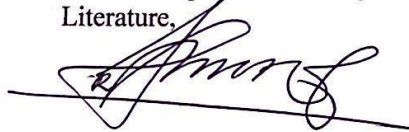
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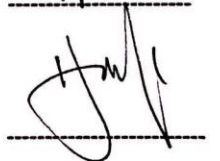
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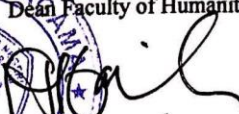
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MOTTO

I'am not Special but i'am the Lucky Man

DEDICATION

For this long journey filled with perseverance and hope, I dedicate this work to those who have been a source of strength, inspiration, and infinite love.

To my parents, who patiently and lovingly taught me the meaning of struggle and sincerity.

Without you, I would never have known how to face the world with courage.

To the lecturers who have guided me with dedication, who have opened the horizons of my thinking, guiding my small steps towards infinite knowledge. You are the stars that show me direction in the midst of darkness.

To my best friends, who are always there to share laughter and sorrow. Without you, I may never know how beautiful this journey is, despite the challenges.

And finally, to myself, who dared to dream, who never stopped even though the road was hard. Hopefully every drop of sweat and every step I have taken, can give greater meaning to this life.

This work is not the end, but the beginning of a long journey that continues.

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To all those who I cannot mention one by one, thank you for every form of support, help, and inspiration that has been given. You are an inseparable part of this journey.

May this journey benefit and bless us all, and be a small step towards a greater goal. Thank you for all your love, compassion and wisdom.

ABSTRACT

Pura, Muchammad Raka Andika (2025), *Christopher's Intimacy Portrayed Jhon Krakuer's Novel "into the wild"*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor. Dr. Siti Masitoh, M. Hum

Keyword: Intimacy, Psikoanalisis, Main Character

This study examines the psychological struggles of the main character, Christopher McCandless, in the non-fiction novel *Into the Wild* (1996), with the aim of analyzing the manifestations and causal factors of his developmental crisis in young adulthood. Using a psychoanalytic approach from Erik Erikson's psychosocial development theory, specifically the Intimacy vs. Isolation conflict, the analysis reveals two main findings. Firstly, the novel vividly depicts the manifestation of a "versus" crisis in McCandless, namely the battle between his strong drive towards isolation and his fundamental need for intimacy. Second, the research identifies that the crisis is rooted in four key factors: the trauma of family relationships, the radical rejection of social norms, the "connect-and-flee" relationship pattern as a self-protection mechanism, and the extreme idealism with which he rationalizes his choices. In conclusion, McCandless' tragic journey can be understood as the result of an unresolved developmental crisis, where his quest for absolute freedom ironically trapped him in fatal isolation that ultimately clashed with his basic human need to connect with others.

ABSTRAK

Pura, Muchammad Raka Andika (2025), *Christopher's Intimacy Portrayed Jhon Krakuer's Novel "into the wild"* Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing. Siti Masitoh, M.Hum.

Kata kunci: Keintiman, Psikoanalisis, Karakter Utama

Penelitian ini mengkaji pergulatan psikologis karakter utama, Christopher McCandless, dalam novel non-fiksi *Into the Wild* (1996), dengan tujuan untuk menganalisis manifestasi dan faktor penyebab krisis perkembangannya di masa dewasa muda. Dengan menggunakan pendekatan psikoanalisis dari teori perkembangan psikososial Erik Erikson, khususnya konflik Keintiman vs Isolasi, analisis tersebut mengungkapkan dua temuan utama. Pertama, novel ini dengan jelas menggambarkan manifestasi dari krisis "versus" dalam diri McCandless, yaitu pertarungan antara dorongan kuatnya untuk mengisolasi diri dan kebutuhan mendasarnya akan keintiman. Kedua, penelitian ini mengidentifikasi bahwa krisis tersebut berakar pada empat faktor utama: trauma hubungan keluarga, penolakan radikal terhadap norma-norma sosial, pola hubungan "sambung rasa" sebagai mekanisme perlindungan diri, dan idealisme ekstrem yang digunakannya untuk merasionalisasi pilihannya. Kesimpulannya, perjalanan tragis McCandless dapat dipahami sebagai hasil dari krisis perkembangan yang tidak terselesaikan, di mana pencariannya akan kebebasan absolut secara ironis menjebakinya dalam isolasi fatal yang pada akhirnya berbenturan dengan kebutuhan dasar manusia untuk terhubung dengan orang lain.

المخلص

بوراء، محمد راءا أنديكا (2025)، حميمية كريستوفر ف رواءة جون كراكور "ف البرية" أطروحة. قسم الأدب (الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف. سيبي ماسيتوه، م. هوم

الكلمات المفتاحية: العلاقة الحميمية، التحليل النفسي، الشخصية الرئيسية

تبحث هذه الدراسة ف الصراع النفسي للشخصية الرئيسية، كريستوفر مكاندليس ف الرواية غي الخيالية "ف البرية" بهدف تحليل المظاهر والعوامل المسببة لأزمة نموه ف مرحلة الشباب. وباستخدام منهج التحليل النفسي المستمد (1996) من نظرية إريك إريكسون ف التطور النفسي الاجتماعي، وتحديدًا صراع الألفة مقابل العزلة، يكشف التحليل عن نتيجتي رئيسيتي. أولاً، تصوّر الرواية بشكل واضح تجليات أزمة "مقابل" داخل مكاندليس؛ أي المعركة بي رغبته القوية ف العزلة وحاجته الأساسية إلى الحميمية. ثانياً، تحدد هذه الدراسة أن الأزمة متجذرة ف أربعة عوامل رئيسية: صدمة العلاقات الأسرية، والرفض الجذري للمعايير الاجتماعية، ونمط علاقات "الارتباط" كآلية لحماية الذات، والمثالية المتطرفة التي يبرر بها خياراته. وف الختام، يمكن فهم رحلة مكاندليس المأساوية على أنها نتيجة لأزمة نمو لم يتم حلها، حيث أوقعه سعيه للحرية المطلقة ف عزلة فائلة اصطدمت ف نهاية المطاف بالحاجة الإنسانية الأساسية للتواصل مع الآخرين

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CHAPTER I

INTRODUCTION

This chapter consists of background of the study, research question, significance of the study, scope and limitation, and definition of key terms.

A. Background of Study

Young adulthood is one of those stages in life that is the transition from adolescence to adulthood. According to Boyd & Bee (2015), the period of young adulthood has an age range of about 20 to 40 years, wherein this age range individuals experience a transition period, both physically (physically transition), intellectual transition (cognitive transition), and social role transition (social role transition). Young adulthood is also a period of adjustment to the new pattern of life and is expected to play new rules, new desires, develop a new attitude, new rules, and new values (Hurlock & Mn, 1976). On the other hand, as young adulthood, their roles and responsibilities will increase as well. They will be less dependent on economics, sociology, and psychology to their parents. They will instead become more challenged to prove themselves as mature and independent individuals. The psychological changes that accompany the transition from late adolescence to young adulthood are usually associated with environmental factors e.g. for "culture", societal expectations, and so on (McGue et al., 1993). The factors that affect psychological changes in early adulthood cause many conflicts and crises in their lives.

Nowadays, the phenomenon of identity crisis in young adulthood stages is very interesting to be discussed. According to Levinson (1986), studying the concept of life structure is ideal in young adulthood. Young adulthood includes psycho-social development, emotional development, marriage and family life, personal life, social relationship, and career organization (Aktu & İlhan, 2017). Erickson's in his theory state that conflicts faced by individuals are at two points (positive and negative) that cause a crisis. A crisis that can be

solved properly will have a good effect on development and if it is not resolved then the opposite happens. Erikson's stage of psychosocial development, young adulthood is in the 6th stage of "intimacy vs. isolation". If an early adult is unable to make a deep personal commitment to others, then they will be isolated and fixated on their activities and thoughts (Self Absorb) (Page, 2018). An example that is often experienced by young adulthood according to Erikson's theory of intimacy vs. isolation is social relationship and marriage.

Social relationship and marriage, as the part of a major issue in early adulthood "intimacy and isolation" stages by Erick Erickson theory. Social relationships and marriage are closely related to the term intimacy. Intimacy is the ability to engage in supportive and loving relationships without losing one's sense of self. Couples can share their views and feelings without fear that the willing relationship will end. They can also give each other a level of independence without feeling threatened (Boyd & Bee, 2015). Meanwhile, isolation is a behavior that is caused by unfulfilled intimacy. Isolation is the avoidance of contact that binds intimacy. In psychopathology, this disorder can cause severe character problems (Erikson, 1993). Furthermore, intimacy vs isolation is included in the psychosocial stages by Erick Erickson. Thus, Erick Erickson divides psychosocial into eight periods I.e. Trust vs Mistrust, Autonomy vs Shame, Initiative vs Guilt, Industry vs Inferiority, Ego Identity vs Role Confusion, Intimacy vs Isolation, Generativity vs Stagnation, Ego Integrity vs Despair called by psychosocial stages (Page, 2018).

Psychosocial development or psychosocial stages have inspired some authors to write literary works like a novel and short stories on recent issues of psychosocial perspective to be discussed. The psychosocial approach is one of the well-known theories of literary criticism. The term psychosocial refers to psychological development and interaction with the social environment. Psychosocial can be used to describe the internal processes that occur within an

individual. The novels usually narrate the inter-relationship between human and social relationship such as family, friends and other, which affect one another. Some literary works that discuss and can be examined using psychosocial development perspectives are as follows: *A Girl of The Street* by Crane Maggie (1893), *The Kite Runner* by Khaled Hosseini (2003), *Comanche Magic* by Catherine Anderson (2012), and *Into the Wild* by John Krakauer (1996).

The object of this research is *Into The Wild* by John Krakauer. John Krakauer is an American writer, journalist, and mountaineer who was born on April 12th, 1954. Furthermore, John Krakauer has received an academy award for literature from the American Academy of Art and letters in 1999. Krakauer also wrote several non-fiction books; *Eiger Dreams* (1990), *Into the Air* (1997), *Under the Banner of Heaven* (2003), *Where Men Glory: The Odyssey of Pat Tillman* (2007), *Three Cup of Deceits: How Greg Mortenson, Humanitarian Hero, Lost His Way* (2011), *Missoula: Rape and Justice System in a College Town* (2015) and *Classic Krakauer* (2019). Most of Krakauer's work contains an exploration of the main character's real-life as they exist in the document of travels, religious belief, biography, and discrimination. One example of Krakauer novels that can be seen from the psychology of literature perspective is *Into the wild* (1996).

In *Into The Wild*, Krakauer tells the true story of a young man namely Crishtoper McCandels who hitchhikes to Alaska, walks alone, and lives off the land there. Christopher McCandless comes from a wealthy and educated family, that keeps his parents so busy. McCandele's father and mother are NASA's project managers after they were graduation from the university. On the other hand, McCandels' parents often get quarreling and threaten to divorce each other. This made Christopher McCandele feel less intimacy in his family. On the other hand, the McCandels also lacked the affection of both parents which made

Christopher not so fond of his family's style of education even though they were rich and had an excellent education but the warmth and comfort not found by the McCandels. It makes him feel uncomfortable in his house.

McCandless was graduation from Emory University in Atlanta in May 1990. He is obsessed with social issues and wildlife, it reason makes McCandels donate twenty-four thousand dollars which were from his saving while he studied at Emory University. Then, he decides to go to Alaska and he got much trouble during the trips. After two years of the trip to Alaska, he arrives in Alaska. He writes a journal about his activities day by day. At some point, the McCandels ate a poisonous plant that makes McCandels poisoned. McCandels got weak and finally found his death after living off the land in Alaska for 113 days.

In reading *Into The Wild*, Erick H Erickson's theory of psychosocial stages is implemented to elaborate on the complex relationship between human and social relationships. Psychosocial stages have been considered a classic example of personality theory of "change" in adulthood, with change following sequential arrangements in which stages unfold in varying degrees of order depending on a constellation of biological, psychological, and social-historical forces (Whitbourne et al., 1992). Psychosocial can be used to describe the unique internal process that occurs within the individual because individuals do not fully aware of a social relationship with the environment (Anwar, 2014). Furthermore, people's personalities progress from birth until old age through eight stages of human development that were prearranged in the sequence of psychosocial development by Erickson in 1950 (Maree, 2021). These are perspectives used to see *Into The Wild* in terms of psychosocial development especially in young adulthood.

How psychosocial development issues are raised in and are related to literary work have been reviewed by the previous researcher. A study of Chris's Motivations for living off

the land in Alaska as seen in Jon Krakauer's *Into the wild* (Pamungkas, 2008), research uses the same literary work that is novel, but different title, topic, and approach. This research focuses on the main character's reason, why did he live off into the wild. Some other research entitled : *A Study of McCandless' existence: a freedom and falsehood life in Jon Krakauer's Into The Wild Novel* (Munir, 2016). In this research the main character was described as a smart character, idealist, independent and all of his freedom that was chosen and some risk he holds, the main character gets his dream to life in the wild, Alaska.

Other study carried by Parajuli (2021) on *Objectification of Nature in Jon Krakauer's Into the Wild*. This research uses an ecofeminist approach in the study. The result of the study shows that humans especially men have a dismissive attitude to nature, they put themselves above nature so that they can justify unwise exploitation of the wilderness. Guragain (2020), in his research entitled *Anti Materialistic Journey in Jon Krakauer's Into The wild state that* the main character creates and develops all through the story by winning cruel difficulties and learning to live life to the fullest without materialism and also evolves by comprehending new lessons such as finding a new place, disregarding other person's judgments as well as realizing that material things are just material things and nothing else.

The thesis from Madjid (2014) he investigated the main character (Christopher McCandels) motives wandering into the wild from Krakauer's novel. The result emphasizes which influences the main character to decide life in the wilderness is his family and it's formed by the psychosocial aspect inside of the main character. Other research entitled *Into the Wild A Hide-and-Seek Game between a Narrator and His Character* by Minart (2014). The result shows that the author in search of the true essence of his character is immersed under so many narrative voices and literary references, that readers no longer hear Christopher's voice. Paradoxically enough, Krakauer's attempts to define Christopher's

essence by comparison with real people and fictional characters, an association of ideas, analyzing psychological theories and heredity, making many assumptions and assumptions, etc., only led to greater confusion and greater distance between McCandless and the reader.

An analysis written by Parasandi (2020) entitled *Ravin's Psychosocial Development in Ravinder Singh's Can Love Happen Twice?* also discussed the same theory as this study. The research concludes that the main character in the novel named Ravin has a conflict in the 6th psychosocial development. The next research is from Madarita, Natsir and Asanti (2019) entitled *Peter's Psychosocial Development In Prodigal Son Novel By Danielle Steel*. In that study, it was found that the main character named Peter experienced three stages of psychosocial development, namely when he was 5-12 years old, 18-40 years old, and 40-65 years old. The age of 5-12 years made Peter an angry child because of a developmental failure in him.

Dwiastuti (2019) made an analysis entitled *The Character Development Of 'Ben' In Gifted Hands: The Ben Carson's Story Through Erikson's Psychosocial Theory*. In contrast to previous research which received psychosocial development in a negative direction, in this analysis a character named Ben has developed into a strong man. These stages are assisted by the roles of his mother, his wife, and the people around him. Meriska, Sili, and wati (2018) writes an analysis entitled *Psychosocial Development Of Anna Fitzgerald In My Sister's Keeper Novel By Jodi Picoult*. In this study it was found that Anna did not have a close relationship with her mother and spent every day helping her sister named Kate who suffered from leukemia so that it became factors that hinder her psychosocial development.

In conclusion, for its significance and with this specification mentioned above, in this study, researchers try to discuss psychosocial development or psychosocial stages experienced by the main character in Krakauer's; *Into the wild 1996* seen from the Erick H Erickson theory (Braaten, 2018).

B. Problem of Study

1. How is Christopher intimacy vs isolation in young adulthood portrayed by John Krakauer: *Into the Wild* (1996)?
2. What are the factors affecting Christopher Intimacy in young adulthood portrayed by John Krakauer: *Into the Wild* (1996) ?

C. Objectives of Study

1. Describing Christopher intimacy vs isolation in young adulthood portrayed by John Krakauer: *Into the Wild* (1996).
2. Identifying the factors affecting Christopher Intimacy in young adulthood portrayed by John Krakauer: *Into the Wild* (1996).

D. Significance of Study

The result of this study, the researcher hopes that the researcher in developing knowledge and contribute into two levels; theory and practice. Theoretically, this study try to enrich the readers perspective about psychosocial development in the life based on the literary work. Furthermore, this study try to share knowledge about applying psychosocial approach and its theory by Erick H Erickson in analyzing literary work especially in novel. Practically, this study's significance to enrich the knowledge about psychosocial development in the main character, especially based on the novel. And the other hands, this study is supposed to be useful for all people who will make psychosocial approach or the novel in the next research, to share the concept of psychosocial development and the external factor to the main character in *Jhon Krakuer; Into The Wild*

E. Scope and Limitation

This research focus on studying a literary work entitled *Into the Wild* written by Jhon Krakuer, particularly on the discussion of psychosocial development the main character by applying the of psychosocial development by Erick H Erickson. And the limit of this study on

psychosocial problem the main character as an adult that was caused by some problem that happen in his life. Another psychosocial problem the main character which are not related to that theme, will not be discussed.

F. Definition of Keyterms

In order to avoid misunderstanding on what discuss in this research, it is essential for the researcher to provide a term of about the definition in this study. Some term defined as follows bellow:

1. Psychosocial

Combination and relationship between emotional or mental health of a person social condition. The term of Psychosocial is a combination of Psycho and Social.

2. Psychosocial Development

A development is how individual change in life of human being in emotional, cognitive, intellectual and social capabilities. Meanwhile, Psychosocial development is a personality in human life that interrelated with social relationship.

3. YoungAdulthood

Early adulthood is that it starts in the late teens or early 20s to the 30s. This is a time when work and love are the main themes in their lives. Individuals begin to determine careers and usually look for intimate partners for courtship or even to build a household or marriage

4. Intimacy

Intimacy is about loving trust and support; accepting and sharing in your partner's feelings, being there when they want to let their defences down and knowing that your partner will be there for you.

5. Crisis

A crisis is any ongoing event that leads to an unstable and dangerous situation that affects individuals, groups, communities or entire societies.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Psychology and Literature

Psychology of literature is a field of study that explores the relationship between psychology and literature. It aims to understand how literary works affect our emotions, thoughts, and behaviors, as well as how our psychological states influence our interpretation of literary texts. This interdisciplinary field draws on theories and methods from both psychology and literary studies to investigate a wide range of phenomena, from the psychological impact of reading fiction to the therapeutic use of literature.

One of the foundational theories in the psychology of literature is psychoanalytic theory, developed by Sigmund Freud and his followers. According to this theory, literary works provide a way for readers to explore and express unconscious desires, conflicts, and anxieties. Freud argued that literary texts contain symbolic representations of unconscious wishes, such as sexual or aggressive impulses, that can be analyzed and interpreted to reveal hidden psychological meanings. Carl Jung expanded on this theory by developing the concept of archetypes, universal symbols and motifs that appear in literature across cultures and time periods, reflecting deep-seated psychological patterns and processes.

Another influential theory in the psychology of literature is reader-response theory, which emphasizes the role of the reader in the process of literary interpretation. Wolfgang Iser and Louise Rosenblatt are two prominent theorists who have contributed to this approach. Iser argued that readers actively construct meaning from the text, using their prior knowledge, expectations, and personal experiences to fill in gaps and make sense of the story. Rosenblatt's transactional theory proposed that the meaning of a literary work emerges from the interaction between the reader and the text, with the reader's emotional and cognitive responses shaping the interpretation.

Cognitive theories of literature have also gained popularity in recent years, focusing on the mental processes involved in reading and comprehension. Schema theory, for example, suggests that readers draw on pre-existing knowledge structures or mental frameworks to make sense of new information in the text. Conceptual integration theory proposes that readers create mental blends or integrations of different elements in the text to generate new insights and understandings.

The psychology of literature has numerous practical applications in fields such as literary criticism, education, and therapy. Literary interpretation, for example, involves analyzing characters, plots, and themes to gain insights into human psychology and behavior. Psychological benefits of reading include increased empathy, perspective-taking, and stress reduction, which can have important implications for personal and social well-being. Bibliotherapy and poetry therapy are two examples of literary interventions that have been used to promote psychological healing and growth in individuals.

Despite its potential benefits, the psychology of literature has also faced criticism for being reductionist, oversimplifying complex psychological phenomena, and lacking empirical evidence. Critics argue that literary works cannot be reduced to simple psychological meanings or effects, and that the psychological impact of literature is highly subjective and context-dependent.

In conclusion, the psychology of literature is a rich and multidisciplinary field that offers insights into the complex and dynamic relationship between psychology and literature. By exploring the ways in which literary works shape and are shaped by our psychological states and processes, this field provides a valuable framework for understanding the psychological impact of literature and its potential for personal and social transformation.

Understanding the psychology of literature is important for a variety of reasons. First and foremost, it helps us to better appreciate and understand the impact that literature can have on our psychological states and processes. Literature can serve as a powerful tool for exploring and expressing emotions, gaining insight into our own thoughts and behaviors, and fostering empathy and understanding for others. By studying the psychological mechanisms that underlie these effects, we can gain a deeper appreciation for the role that literature can play in shaping our lives and our worldviews.

In addition, understanding the psychology of literature can be of great practical value in fields such as education, therapy, and literary criticism. In education, for example, teachers can use insights from the psychology of literature to design reading assignments that promote critical thinking, emotional intelligence, and cultural understanding. In therapy, the use of literary interventions such as bibliotherapy and poetry therapy can help clients to gain new insights into their own psychological states and experiences, and to develop greater resilience and coping skills. In literary criticism, an understanding of the psychological themes and motifs in a work of literature can help to shed light on its artistic and cultural significance, and to deepen our appreciation for its aesthetic and emotional impact.

Moreover, an understanding of the psychology of literature can help us to navigate the complex and often contradictory ways in which literature can affect us. For example, while reading a tragic novel may evoke feelings of sadness or grief, it may also provide a cathartic release or a sense of emotional closure. By understanding the psychological mechanisms that underlie these effects, we can better appreciate the complexity and nuance of literary works, and develop a more sophisticated approach to literary interpretation and analysis.

Finally, an understanding of the psychology of literature can have important implications for social and cultural issues. For example, literary works can serve as a

powerful means of challenging social norms and promoting cultural change, by offering new perspectives on gender, race, sexuality, and other aspects of identity and social experience. By understanding the psychological effects of literature on individuals and communities, we can gain greater insight into the ways in which literature can be used as a tool for social and political transformation.

In summary, the psychology of literature is an important field of study that can help us to better understand the impact of literature on our psychological states and processes, as well as its practical and cultural significance. By gaining insights into the psychological mechanisms that underlie our responses to literature, we can develop a deeper appreciation for the power and complexity of literary works, and use this knowledge to enhance our personal and social well-being.

Psychoanalytic theory is a branch of psychology that focuses on the unconscious mind and its impact on human behavior. Developed by Sigmund Freud in the late 19th and early 20th centuries, psychoanalytic theory emphasizes the role of early childhood experiences, particularly those related to sexuality and aggression, in shaping personality and behavior.

At the heart of psychoanalytic theory is the concept of the unconscious mind, which refers to the part of the mind that operates outside of conscious awareness. According to Freud, the unconscious mind is the repository of repressed or unresolved feelings, desires, and memories, which can exert a powerful influence on conscious thoughts and behaviors. Through the process of psychoanalysis, a therapeutic technique developed by Freud, individuals can access and work through these unconscious conflicts in order to achieve greater psychological health and well-being.

Psychoanalytic theory also emphasizes the importance of defense mechanisms, which are unconscious psychological processes that protect individuals from anxiety and distress.

Examples of defense mechanisms include repression (pushing unwanted thoughts or feelings into the unconscious), denial (refusing to acknowledge a painful reality), and projection (attributing one's own unacceptable thoughts or feelings to others).

One of the key contributions of psychoanalytic theory is its focus on the role of childhood experiences in shaping personality and behavior. According to Freud, early experiences, particularly those related to parent-child relationships and the development of sexual and aggressive impulses, have a profound impact on the developing psyche. This emphasis on childhood experiences and their enduring effects has had a lasting influence on the field of psychology, particularly in areas such as developmental psychology, attachment theory, and trauma theory.

Critics of psychoanalytic theory have argued that it is overly deterministic, placing too much emphasis on unconscious factors and neglecting the influence of conscious thought and behavior. Others have criticized the lack of empirical evidence supporting some of the theory's key concepts, such as the Oedipus complex and the existence of the unconscious. Despite these criticisms, psychoanalytic theory remains a significant and influential perspective within the field of psychology, and has contributed to our understanding of human behavior, personality, and mental health.

B. Psychosocial Development

Psychosocial development is a stage of life in which biological, cultural, social, and psychological factors all interact within the ego (Austrian, 2008, p. 46). People will face two crises at each stage of their psychosocial development. When they can balance both crises, they will be able to successfully pass through the crisis. For example, at the first stage, there are crises: trust vs. mistrust, and Erikson revealed that an individual should learn both senses,

albeit in a one-sided comparison: to learn a lot about trust and a few mistrusts (Boeree, 2006, p. 6).

Furthermore, after confronting crises at each stage, the individual will develop a new sense of competence (Austrian, 2008, p. 46). Individuals' sense of competency will be determined by how they finish the stage. For example, they will develop a certain virtue or ego strength if they can balance the crises. It refers to the ability that can assist an individual in moving on to the next stage (Boeree, 2006, p. 6).

Second, if an individual develops a high level of mistrust, they will develop malignancy, which will disrupt the next stage of development. According to C. George Boeree (2006), malignancy is analogous to a person who cannot trust others. Third, when an individual develops a high level of trust without learning to distrust, they develop a maladaptive tendency. It refers to someone who places too much trust in others (Boeree, 2006, p. 6).

Erik H. Erikson proposed that psychosocial development follows the epigenetic principle, which is a biological blueprint for growth that allows each function to emerge sequentially until the organism is fully developed (Newman & Newman, 2012, p. 65). The epigenetic principle describes the predetermined development of human personalities through eight stages, as explained by C. George Boeree.

The principle suggests that every person has the ability to influence their own psychosocial development, as stated by Newman and Newman (2012) (p.62). Although earlier conflicts may resurface at any stage, it is impossible for individuals to revert to previous stages. In essence, individuals play a vital role in successfully managing the stages, but they cannot return to a prior stage.

The psychosocial development theory was initially proposed by Erik H. Erikson, as noted by Barbara M. Newman and Philip R. Newman (2012). Erikson's theory was influenced by earlier psychoanalysts such as Sigmund Freud. However, unlike Freud, who solely concentrated on the psychosexual aspect, ignoring environmental, interpersonal, and cultural factors, Erikson expanded his focus to include psychosocial dynamics, as highlighted by Austrian (2008) (p. 46). As well as Freud, Erik H. Erikson collaborated with his wife, Joan

Erikson, to compose the theory. As a result, J. M. Erikson (1988) maintains that they then arranged the first presentation of eight development stages in 1950 (Newman & Newman, 2012). The eight development stages are basic trust vs. basic mistrust, autonomy vs. shame and doubt, initiative vs. guilt, industry vs. inferiority, identity vs. role confusion, intimacy vs. role confusion, generativity vs. stagnation, and ego integrity vs. despair. This study finds that Charlie has undergone two psychosocial developments which are initiative vs. guilt and identity vs. role confusion.

Erik Erikson was a psychoanalyst who made significant contributions to the field of developmental psychology. He developed a theory of psychosocial development that encompasses the entire lifespan, from infancy to old age. This theory emphasizes the importance of social and cultural factors in shaping human development, and highlights the critical role of interpersonal relationships in promoting psychological growth and well-being.

According to Erikson's theory, individuals go through eight stages of psychosocial development, each characterized by a specific developmental task or crisis that must be resolved in order to move on to the next stage. These stages are as follows:

1. Trust vs. Mistrust (Infancy): In this stage, infants learn to trust or mistrust the world around them, based on the quality of their interactions with caregivers. The

resolution of this crisis lays the foundation for later social and emotional development.

2. **Autonomy vs. Shame and Doubt (Toddlerhood):** In this stage, children learn to assert their independence and control over their environment. The resolution of this crisis involves balancing the desire for autonomy with the need for guidance and support.
3. **Initiative vs. Guilt (Preschool):** In this stage, children begin to explore and take initiative in their social and physical environment. The resolution of this crisis involves balancing the desire for exploration and initiative with the need to respect the rights and feelings of others.
4. **Industry vs. Inferiority (School Age):** In this stage, children begin to develop a sense of competence and mastery over tasks and activities. The resolution of this crisis involves developing a positive sense of self-esteem and self-efficacy.
5. **Identity vs. Role Confusion (Adolescence):** In this stage, adolescents grapple with issues of identity and self-expression. The resolution of this crisis involves developing a coherent and positive sense of self-identity, while also exploring and accepting different aspects of one's self.
6. **Intimacy vs. Isolation (Young Adulthood):** In this stage, individuals seek to establish close and meaningful relationships with others. The resolution of this crisis involves developing the capacity for intimacy and commitment, while also maintaining a sense of personal identity and independence.

At its core, the intimacy vs isolation stage represents a critical juncture in an individual's life, as the successful resolution of this stage is essential for achieving a sense of emotional and social fulfillment. Failure to resolve this stage can result in feelings of loneliness, isolation, and disconnection from others.

During the intimacy vs isolation stage, individuals are faced with the challenge of forming close relationships with others while also maintaining a sense of autonomy and independence. This often involves balancing the desire for emotional intimacy and closeness with the need for personal space and individual identity.

Successful resolution of the intimacy vs isolation stage requires individuals to develop a sense of trust in their own ability to form and maintain healthy relationships, as well as an openness to vulnerability and emotional connection with others. It also involves the ability to navigate conflicts and disagreements in a constructive way, while maintaining a sense of mutual respect and understanding. Factors that can impact successful resolution of the intimacy vs isolation stage include individual personality traits, such as levels of extraversion and introversion, as well as social and cultural factors, such as family upbringing, social norms and expectations, and cultural values around intimacy and relationships.

For example, individuals who were raised in families with a strong emphasis on independence and self-reliance may struggle with forming close relationships, while those who were raised in more interdependent or collectivist cultures may have an easier time forming and maintaining intimate connections with others.

Gender differences can also impact the experience of the intimacy vs isolation stage, with research suggesting that men may have a harder time forming intimate connections due to cultural norms around emotional expression and vulnerability.

Ultimately, the successful resolution of the intimacy vs isolation stage is critical for achieving a sense of emotional and social fulfillment in young adulthood. It involves the ability to form and maintain healthy relationships with others, while

also maintaining a sense of personal autonomy and identity. By understanding the unique challenges and opportunities presented by this stage, individuals can work towards achieving a sense of balance and fulfillment in their relationships with others.

7. **Generativity vs. Stagnation (Middle Adulthood):** In this stage, individuals seek to make a meaningful contribution to society and to future generations. The resolution of this crisis involves finding ways to express one's creativity, productivity, and altruism.
8. **Ego Integrity vs. Despair (Late Adulthood):** In this stage, individuals reflect on their life experiences and accomplishments, and come to terms with the inevitability of aging and mortality. The resolution of this crisis involves developing a sense of wisdom, acceptance, and integrity, while also maintaining a positive and meaningful connection to others.

Erikson's theory of psychosocial development has had a profound impact on the field of developmental psychology, as well as on other disciplines such as education, social work, and psychotherapy. It has helped to shed light on the complex and dynamic interplay between individual and social factors in shaping human development, and has provided a framework for understanding the diverse and multifaceted nature of human identity and growth. While the theory has also been subject to criticism and debate, it remains an influential and widely studied model for understanding the psychology of human development.

CHAPTER III

RESEARCH METHOD

The research data includes a discussion about research design, source of data collection, and data analysis.

A. Research Design

This study is under design literary criticism. Literary criticism is also known as literary study, the purpose of literary criticism is to understand and to value literary work. According to Engage, n.d. literary criticism is the discipline of interpreting, analyzing, and evaluating literary works such as a poem, stories, novel, play, essay and soon within the literary theory. Meanwhile, literary theory is a concept way of thinking to interpret, analyze and evaluate the literary work with some theories (like Feminism, Marxism, Psychoanalysis, etc.) (Castle, 2013).

Here, the researcher uses the psychosocial approach to analyze the crisis that happens to the main character in Jhon Krakauer; *Into the Wild 1996*. The psychosocial approach is one of literary criticism to analyze literary work. Furthermore, this research will focus on the main character psychosocial development in Jhon Krakauer's: *Into The Wild 1996* with the concept of psychosocial development by Erick H Erickson.

B. Data Source

The data in this study is word, phrase, and sentences taken from a novel entitled: *Into The Wild 1996* by Jhon Krakauer. This 141-pages novel was first published by Villard publisher in 1996..

C. Data Collection

The data from the novel entitled *Into the Wild 1996* by Jhon Krakuer are collected by following steps below:

- a. Doing detailed reading and deep understanding of every essential element of the novel entitled *into the wild*.

- b.* Marking the data needed, especially in data that show psychosocial development about intimacy vs isolation in the main character.

c. Data Analysis

The steps of data analysis are as follows:

1. Elaborating the categorized data that affecting psychosocial development in early adulthood to the background of issues and giving supporting evidence from the novel and other related studies.
2. Describing the psychosocial development change in early adulthood the main character and giving supporting evidence from the novel and other related research.
3. Drawing conclusions that are in line research question and formulating relevant suggestions for the next researcher.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher will try to present the findings and analysis of the research. In addition, the research description will be presented more deeply in this chapter to interpret the object of research. The findings and discussion in this study will focus on intimacy vs isolation in the novel *into the wild* by John Krakauer (1996) using Erick Erikson's psychoanalytic approach. Furthermore, the researcher will also try to analyze the factors that influence the intimacy of McCandless as the main character in early adulthood described by John Krakauer in the novel *Into the Wild* (1996).

A. The Intimacy vs. Isolation Issues Portrayed in John Krakuer's *into the Wild*

The researcher provides a detailed analysis of the intimacy versus isolation issues experienced by Christopher McCandless in the novel *Into the Wild*, applying Erik Erikson's theory of psychosocial development. McCandless' conscious creation of a new life is an interesting topic to discuss. To analyze it systematically, we will divide it into three parts. First, we will examine the manifestation of isolation in his radical actions. Second, we will uncover the need for intimacy and analyze the representation of intimacy versus isolation.

1. Manifestation of Isolation

According to Cacioppo and Patrick (2008), manifestations of isolation refer to the concept of isolation itself. This can be manifested in physical, emotional, or social forms, which are often characterized by the separation of individuals from their social environment. This isolation can be seen in an individual's decision to distance themselves from certain social relationships or communities. Emotional isolation is also another manifestation that is not directly visible but is reflected in feelings of disconnection from the world around us, loneliness, and inability to relate to others (Lee & Robbins, 1998). Such manifestations often arise from a desire to circumvent social norms or seek a deeper understanding of oneself through individual experiences, as exemplified by the character Christopher McCandless in Jon Krakauer's *into the Wild*.

The manifestation of isolation in the novel is illustrated by the main character McCandless who consciously cuts all material and social ties that bind him. As described by the author in a quote below.

"He changed his name, gave the entire balance of a twenty-four-thousand-dollar savings account to charity, abandoned his car and most of his possessions, burned all the cash in his wallet."

The quote refers to a series of radical and fundamental actions taken by McCandless. McCandless decided to abandon his material possessions by giving his entire savings of twenty-four thousand dollars to charity, abandoning his car and burning all the cash left in his wallet. Therefore, the researcher concludes that the actions taken by McCandless in the novel are included in the manifestation of isolation. McCandless totally rejects the values of materialism and financial security that are the pillars of modern society.

The rejection by McCandless is in line with research conducted by Burroughs and Rindfleisch entitled *Materialism and Well-Being: Conflicting Values Perspective* which states that the value of materialism inhibits the attitude of enough and awareness that contributes to advanced well-being (Burroughs & Rindfleisch, 2002). This suggests that McCandless' rejection of materialism can support the achievement of better well-being and serenity.

Therefore, through this paradox, Krakauer as the author of this novel portrays McCandless' intimacy vs. isolation conflict not as a black-and-white choice, but a complex and ongoing psychological struggle. These actions are the physical manifestation of his choice for isolation. By losing money, name, and possessions, he actively destroys the bridge to his old life and the intimate relationships it contained, forcing himself into a state of isolated self-sufficiency.

Furthermore, not only through the rejection of materials, the urge to break away from her past identity is also reinforced verbally when she introduces herself to Jim Gallien. Like the quote below:

"'Alex?' Gallien responded, fishing for a last name. 'Just Alex,' the young man replied, pointedly rejecting the bait."

In the dialog, McCandless refuses to tell Jim Gallien his last name. This action is of symbolic importance in his journey towards isolation. In the novel, the author tells us that the family name (McCandless) is not just a label, but a fundamental representation of the family's entire heritage,

history, and intimate ties. The novel tells us that the McCandless family is a prominent family in the city.

By affirmatively answering “Just Alex”, he consciously performed a psychological amputation; he cut himself off from the identity that had been attached to him including his parents, social expectations and the past that he wanted to leave behind. In Erikson's theoretical framework, this act is a clear manifestation of the intimacy vs. isolation choice. He believes that to create a new life that is authentic and “transcendent”, he must first erase his old identity.

On the other hand, Christopher McCandless' act of refusing to use his family name is a deeply psychological act. This act serves as a separation between him and his past. This argument is reinforced by research proposed by Piller (2009) which states that the surname serves as the main anchor that embeds an individual into the heritage, history and narrative of a family. Naming is a symbolic act of incorporating the child into an intimate bond. Furthermore, the reasons behind this drastic rejection can also be understood through the concept of conflict projection, as analyzed in psychological studies using projective tests (Du-Nour, 1995).

It can therefore be concluded that when McCandless consciously rejected the name “McCandless” he was actively breaking that relationship. It can be argued that the name “McCandless” had become a kind of symbol loaded with painful projections of family conflicts for him. By dropping the name, he not only abandoned a label, but symbolically attempted to escape the emotional baggage and conflicts attached to his old identity, in favor of starting over as “Alex”, a blank canvas. This act of rejecting his family name became a concrete symbol of disconnection with his past.

This drive to break away from all forms of dependency was not only manifested through action, but also verbally affirmed through his strong ideological credo. By leaving behind all his possessions, McCandless physically practiced isolation. It is this attitude of radical independence that he later articulates explicitly in his conversation with Jim Gallien, as the quote below shows:

"I'm absolutely positive," he assured Gallien, "I won't run into anything I can't deal with on my own." (p7).

McCandless' statement, "I'm absolutely positive" serves as an ideological credo that encapsulates his entire travel philosophy. It is more than just an expression of confidence but a verbal affirmation of a deep belief in true self-reliance. By declaring his ability to overcome any obstacle single-handedly, he explicitly rejects the basic tenets of social dependency and the idea that humans are communal beings who need each other to survive.

From Erikson's psychological point of view, this credo can be seen as a powerful defense mechanism—a way to legitimize and romanticize his choice of isolation, protecting him from the vulnerability and fear that might accompany a rejection of intimacy. However, this statement also contains a tragic irony, as Jim Gallien, a more experienced man, immediately doubted his abilities and in the end, it was this belief in total independence that contributed to his fatal fate.

George E. Vaillant (1993) explains that credo can be seen as a defense mechanism in the form of rationalization. McCandless turned his emotional urge to run away from intimacy that he considered painful into a grand philosophy of true independence. The need for self-preservation also reflects as his identity status James E. Marcia (1966). Therefore, McCandless' condition fits the Identity Moratorium status, where she actively rejects her family-imposed identity (identity foreclosure) in favor of exploring the extreme alternative of total independence. His declaration to Gallien is therefore not a naïve belief, but rather the declaration of an identity seeker who uses idealism as a shield to protect his ego. Ironically, it is this ideological shield that ultimately proves not strong enough to protect him from the realities of the wild and contributes to his tragic fate.

After a series of acts of detachment and ideological solidification, Christopher McCandless' manifestation of isolation culminates in a brief but meaningful final declaration. This moment marks the irreversible transition from a preparatory phase to the total implementation of his philosophy of life. As reflected in the quote below:

"I now walk Into the Wild"

The last sentence on the postcard he sent to Wayne Westerberg before disappearing, "*I now walk Into the Wild*", serves as more than a goodbye; it is a formal proclamation. With the word "*now*",

McCandless was asserting that the moment of transition had arrived-the preparation phase was over and the implementation of absolute isolation in the wild began. This is the “point of no return” that he himself has created, consciously closing the door on the society he has left behind. This sentence is therefore not only the culmination of his journey away from civilization, but also encapsulates all his previous rejections - of family, materialism, and social rules - into one definitive step towards his ultimate goal.

The narrative theory of Jerome Bruner (1991) and Dan P. McAdams (2001) provides a powerful framework for understanding why the sentence “*I now walk Into the Wild*” carries more weight than a mere statement of intent. According to Bruner, humans do not just tell stories, but fundamentally construct their reality through narratives; McCandless' journey was a deliberate “breach” of the canonical narrative of life expected of him, so that he actively constructed his own reality. Complementing this, McAdams argues that a person's personal identity is formed from the “life story” they create for themselves.

In this framework, McCandless can be seen as both the narrator and protagonist of his epic of self-liberation. Therefore, the sentence “*I now walk Into the Wild*” functions as a key narrative moment: it is the climactic point in his “life story”, a final act title that formally begins the most transformative part of his story. The declaration is a conscious act of writing and legitimizing his new reality and identity, transforming him from a mere wanderer to a mythical figure in his own legend.

McCandless had taken the huge step of breaking away from his most fundamental intimacies to go to the Wild. But his isolationist impulse did not stop at the personal sphere; it extended to a total rejection of the structures of society as a whole, including governmental authority.

This anarchistic attitude was evident from his rude response when asked by Jim Gallien if he had a hunting license. McCandless emphatically stated

'Hell, no,' Alex scoffed. 'How I feed myself is none of the government's business. Fuck their stupid rules.'

In the above quote, the researcher highlights that Christopher McCandless' isolationist impulse went beyond a personal or family issue; it developed into a political and philosophical rebellion. His statement, "*How I feed myself is none of the government's business. To hell with their stupid rules,*" was an explicit rejection of what philosophers call the '*social contract*'. The social contract is an unwritten agreement in which individuals surrender some of their absolute freedom to an authority (government) in order to obtain the protection, order, and benefits of living in a community.

With these words, McCandless consciously canceled his participation in the contract. He rejects the protection and rules of society-in this case, a hunting license-to reclaim full sovereignty over his life. His isolation is therefore total: he breaks not only intimate ties with family, but also civil ties with the state, choosing the wild, unregulated state of nature over the security offered by authority.

Christopher McCandless' disdain for the law, as captured in his statement "*Fuck their stupid rules,*" is a manifestation of an isolationist impulse that goes beyond the personal to a philosophical rebellion against the social contract. He explicitly rejects the fundamental agreement that requires individual obedience to authority for the sake of communal order. However, from an ethical perspective, McCandless' rejection can be interpreted as an anti-authority stance (Holladay, 2011). McCandless' anti-authority attitude can be seen not only as a moral achievement, but as a form of moral poverty where the emphasis can be seen from absolute independence that ignores his responsibilities as a human being and as a community. On the other hand, this philosophical depiction of rebellion has also been challenged by journalists such as Medred (2015). Medred argues that the heroic narrative constructed by Krakauer is a simplistic form or even falsifies the reality behind McCandless.

Thus, although in the text he is portrayed as an idealistic rebel, a more critical reading places his actions within a wider debate regarding moral responsibility and narrative truth.

Moreover, Christopher McCandless' philosophical rebellion against the structures of society and materialism was not born in a vacuum. His isolationist impulses were reinforced and legitimized by an idealistic framework that he found in the lives and writings of his literary heroes. He does not see his withdrawal as a social failure, but rather as a supreme moral achievement as he consciously

emulates the footsteps of the thinkers he reveres. This is evident when the narrator describes his historical role models in the following quote

McCandless particularly admired how the great novelist [Leo Tolstoy] had forsaken a life of wealth and privilege to wander among the destitute."

Christopher McCandless' philosophical rebellion against the structures of society and materialism was not born in a vacuum; his isolationist impulses were reinforced and legitimized by an idealistic framework that he found in the lives of his literary heroes. He does not see his withdrawal as a social failure, but rather as a supreme moral achievement as he consciously emulates in their footsteps. This is explicitly demonstrated by his admiration for the novelist Leo Tolstoy, who "had left a life of wealth and privilege to wander among the poor".

This admiration provided McCandless with a blueprint-an intellectual and moral model-that validated his actions. By emulating Tolstoy, he was able to reframe his choice to leave society not as an escape, but as a noble act of asceticism. This role model served as a powerful external justification, giving him "permission" to take the radical path and transforming his actions from mere negation to a positive affirmation of an ideal that he believed would give him a more authentic life.

This is in line with Ronsenblatt's (1994) research which states that the meaning of a literary work does not lie objectively in the text itself, nor is it entirely created by the reader, but is born from a dynamic interaction transaction between the reader and the text, as well as McCandless who not only read Tolstoy's work but also conducted a deep aesthetic transaction. On the other hand, Fialho (2019) states that literary works can bring the audience into the world of the story so that awareness in the real world is reduced. McCandless experienced a very strong narrative transportation while studying Tolstoy's life so that he was immersed in his work.

2. Manifestation of the Need for Intimacy

From a scientific perspective, manifestations of the need for intimacy are observable behaviors, verbal expressions, or emotional responses that indicate an individual's fundamental psychological drive to form deep, committed relationships with others. This concept is rooted in Erik Erikson's

theory of psychosocial development, in which the "need for intimacy" is a key aspect of the young adult stage. According to Erikson, intimacy is not merely physical closeness; it is the ability to merge one's identity with another person's in a relationship based on trust, sacrifice, and long-term commitment. The data obtained can be described by the following quote:

the complicated, highly charged bond that exists between fathers and sons."

The researcher analyzes how Jon Krakauer, from the very beginning in the "Author's Note", deliberately provides the reader with an interpretive key to understanding Christopher McCandless' motivation. By explicitly mentioning the "complex and highly charged bond that exists between father and son", Krakauer frames McCandless' entire journey not as an adventure born out of thin air, but as a psychological reaction. This analysis confirms that McCandless' drive towards isolation is not a proactive choice based purely on idealism, but a reactive act—an escape—from an experience of intimacy that he feels is failed, complicated, and painful. In other words, total isolation is the only way he sees to escape the complexity and emotional burden of his family ties. Therefore, his adventure into the wilderness is not an end in itself, but rather a means to escape from the most fundamental interpersonal conflict. From the data excerpt above, the researcher highlights how John Krakauer from the very beginning in the "author's note"

Using the lens of Family Systems Theory pioneered by Murray Bowen (1978), Christopher McCandless's escape can be analyzed not as a purely individual act of isolation, but as a symptom of an unhealthy family dynamic. Bowen introduced the crucial concept of "emotional cutoff," a mechanism by which an individual drastically reduces or stops physical and emotional contact with family in order to cope with unresolved anxieties and issues. McCandless's journey across America and culminating in Alaska is an extreme manifestation of this emotional cutoff; he not only distances himself, but systematically cuts himself off from the "complex bonds" that are the source of his primary anxiety. As explained in Bowen's primer on the theory (Kerr, 2000), the higher the level of unresolved emotional fusion in a family, the more extreme the efforts of its members will be to cut

themselves off. McCandless's chosen isolation, therefore, is not an end in itself, but rather a coping strategy—a symptomatic escape from a family system that he finds too painful to deal with.

In addition, the destructive impact of this family conflict is then poetically depicted through the metaphor of destruction. Krakauer summarizes the suffering of the family left behind with the sentence below:

"...his bewildered family was left clutching the shards of a fierce and painful love"

According to Erikson, healthy intimacy is reciprocal, trusting, and stable. The description of McCandless's family love as "fierce" and "painful" suggests a problematic form of intimacy. This is not "Love" as a comforting virtue, but rather a tumultuous, potentially possessive, and conflict-ridden bond. From Erikson's perspective, McCandless may have felt unable to form his own identity (the task of the previous stage, Identity vs. Role Confusion) within this "painful" intimacy. His choice of Isolation can therefore be seen as a defense mechanism—a radical escape from a form of intimacy that he felt threatened his autonomy and identity.

The metaphor of "shards" vividly represents the complete breakdown of the intimate bond. In Erikson's terminology, this is a visualization of the failure to achieve positive resolution at the Intimacy vs. Isolation stage. Rather than producing the whole virtue of "Love," the conflict results in destruction. The family's "clutching" of the shards shows how deep the bond is, and how painful the impact of Chris's choice of isolation is.

Therefore, it can be concluded that McCandless' choice of isolation is not without reason; it is a reaction to a form of family intimacy that he feels is unhealthy and hinders the development of his identity. The conflict of Intimacy vs. Isolation in this novel is depicted as something destructive. McCandless' extreme choice of isolation not only alienates him, but also actively destroys the potential for intimacy with those closest to him, leaving them with "fragments" of the relationship.

3. Representation of the "vs." Crisis

The representation of the “vs.” crisis can be described as the tension or conflict between two opposites. It is portrayed in various real-life contexts. In this case, “vs” can be interpreted as a symbol of difference or opposition that covers a variety of issues or problems that occur.

For example, in the context of the disciplines of psychology and literature, in Erick Erikson's theory “intimacy vs isolation” is described as an individual's inner conflict for close relationships (intimacy) and the tendency to separate themselves from the general public or feel isolated (isolation). In psychoanalysis, the representation of the crisis of intimacy vs isolation will be reflected as a way for individuals or characters to achieve a balance between the two. In the novel, it is also described in the quote below:

“If this adventure proves fatal and you don't ever hear from me again I want you to know you're a great man.”

The above quote can be seen from the perspective of Erikson's theory. The quote above narrates a paradox in McCandless' last postcard which is represented as a textual manifestation of the unresolved intimacy vs. isolation crisis. McCandless strives to achieve his identity (stage 5) but at the same time he sacrifices the potential to achieve intimacy in his life (stage 6). The author's choice to highlight this quote is not just to show that the main character (McCandless) has a warm side but moreover this quote also serves as a psychological diagnosis of an elusive or complicated character.

McCandless' act of sending a farewell message was a major step towards his isolation journey. It was indeed a way to break his social network into a new identity as a solitary adventurer. He justified the journey by giving himself a new name - “*Alexander Supertramp*”. McCandless wrote in his letter - “*I want you to know you're a great man*” - a way of expressing one's purest need for intimacy. According to Erikson's theory, this is an acknowledgment of a mutual bond and a desire to leave a positive emotional imprint. It can also be seen as a strong but healthy desire for early adulthood resolution. The two drives within McCandless that are principally opposed to each other indicate an unstable state.

On closer examination, the quote could indicate a major development in McCandless' life. McCandless' life journey can be interpreted as a very brave attempt to resolve the crisis in his previous life, namely identity vs Role Confusion. This can be seen when McCandless clearly rejects the identity attached to him in the form of a name and tries to leave it and find a new identity that is considered authentic in the wild. However, the way McCandless seeks identity in total isolation inherently inhibits intimacy in his life. Erikson explained that a stable identity is the foundation of strong intimacy. Unlike McCandless, in his attempt to build this foundation, he destroyed all the bridges that could connect people with themselves.

It can be concluded, through the quote above McCandless is not only struggling in the Intimacy vs. Isolation phase but also the quote above describes how his extreme efforts to find an identity. McCandless' efforts were unsuccessful and led to a failure in gaining a sense of love that comes from intimacy. This can be categorized as a social or psychosocial development.

It needs to be seen more deeply, although McCandless verbally and philosophically seeks absolute independence as his life goal, the story depicted in the novel reflects dependence and openness to someone for a moment. This can be seen during his last interaction before entering the wild. If analyzed more deeply, McCandless's actions are a demonstration or early illustration of the impossibility of achieving pure isolation.

Furthermore, at the moment of his farewell to Jim Gallien at the end of the Stampede Trail McCandless is confronted with actions that indicate care. Gallien, who was concerned about McCandless' inadequate boots, didn't just let him go. The moment is described by Krakauer in the quote below:

Before Alex left the pickup, Gallien reached behind the seat, pulled out an old pair of rubber work boots, and persuaded the boy to take them."

The moment occurs after McCandless states *"I won't run into anything I can't deal with on my own."* McCandless' action of accepting the boots despite having to be *"persuaded"* directly

contradicts his credo of self-reliance. On closer examination, we conclude that McCandless' idealism has its limits when faced with a real survival choice and a genuine humanitarian gesture.

In essence, Jim Gallien in this scene can be represented as part of the community and social care, two things that McCandless is trying to leave behind. Gallien's gesture is not a transaction but a real act of intimacy born out of intimacy. The boots become a symbol in themselves. Ironically, the very thing that will take him further into a life of isolation is the product of human connection itself. He walks towards solitude with a reminder of his dependence on others.

A closer look at the word “*persuaded*” is a sign of McCandless' initial doubt and rejection. The word “*surrender*” here represents a crack in his idealism. McCandless shows that he is not completely closed off by human connection. McCandless is still able to accept the presence of a kindness that signifies that his side needs others too. This can also be interpreted as a moment of intimacy that “seeps in” without a gap and cannot be prevented.

The intimacy vs. isolation conflict is very significantly portrayed in the quote. Krakauer uses it to establish a fundamental truth that absolute isolation is a real illusion. The nature of humans as social beings is a fundamental concept that cannot be changed at all even by deciding to isolate oneself. McCandless undermines his idealism by accepting the boots offered by Gallien. The depiction means that McCandless is not a blind fanatic but an idealist who still has the capacity to accept connections with others. McCandless' journey can be inferred that individuals cannot totally reject human connection, but the act of isolation is his tragic struggle for human connection.

B. The Factors Affecting Christopher McCandless Intimacy in Young Adulthood Portrayed by John Krakauer's *Into The Wild*

Christopher McCandless' memorable journey into the wild (1996) is a heartbreaking paradox. A young man who captures the attention of many people by running away to let go of all the ties he has as his identity. The idealism that leads him to search for identity by isolating himself reflects the core of an early youth identity search. In this section, we attempt to unravel the factors that influenced McCandless on the intimacy vs. Isolation side using Erik Erikson's psychological lens. There are several main factors that researchers found in in-depth observations. We concluded that there are four

main factors, namely broken family relationships, rejection of social norms and conventional commitments, connect and flee relationship patterns, and extreme idealism and the search for identity meaning in isolation.

1. Broken Family Relationship

Broken family relationship simply refers to disharmony in the family. This disharmony is caused by several factors such as divorce, death, or internal family problems including violence, lies, or even lack of affection. This condition will have a negative impact on children's psychology so that they will feel disturbed (Cebuano, et.al 2024)

In *Into the Wild*, the root cause of McCandless' tendency to isolate himself can be traced to the breakdown in his family relationships, a trauma that resulted in a damaging wound to the foundation of his distrust. This is particularly risky during a time of identity formation. A significant turning point for McCandless was the discovery of his father's betrayal. As quoted in the novel below

made his 'entire childhood seem like a fiction'" (p 85).

"If something bothered him, he wouldn't come right out and say it. He'd keep it to himself, harboring his resentment, letting the bad feelings build and build (85)".

From the quote above, it can be seen that McCandless discovered that the foundation of his family was built on lies, so that the childhood he thought was happy turned out to be a “fiction”. The result of these lies will result in several psychological changes that he experiences including loss of trust, obsession with absolute truth and withdrawal from punishment and protection.

From the three points that the researcher has mentioned in the previous paragraph, McCandless' decision to withdraw from society and family cannot be seen as a single act but rather a psychological condition that has two main purposes; as punishment for her parents' betrayal and at the same time as a protection mechanism for her future disappointment. Freyd (1998) explains that trauma perpetrated by parents is the most damaging. When viewed from McCandless, his secession to leave his old life was a mirror to eliminate the trauma of his father's betrayal. Therefore, he hopes to repair his past and create a new identity that is safe and not tainted by the lie.

Furthermore, the discovery that his childhood was built on lies became a reality that McCandless perceived as 'fiction'. This became a psychological wound for McCandless. However, this psychological impact does not appear explosively. On the contrary, his sister (Catherine) has explained that McCandless' wound is the years of resentment that he has allowed his resentment to accumulate in silence. As the following excerpt from McCandless's letter written to Catherine:

“ once the time is right, with one abrupt, swift action I'm going to completely knock them out of my life. I'm going to divorce them as my parents once and for all and never speak to either of those idiots again as long as I live (P.46).

From the quote above, the plan to separate himself from his family is characterized by the sentence *“I'm going to divorce them as my parents....”*. As a result of the hatred he has towards his parents, McCandless prefers to cut off his relationship with his family. This letter shows that he sees his relationship with his family as not a source of support, but rather a source of pain. The act of “never speaking to either of them” is the most literal manifestation of self-isolation.

As discussed earlier, McCandless' desire to leave his family as conveyed by Catherine is an attempt at total isolation. This is McCandless' ultimate goal of self-isolation. McCandless perceives that his parents' attempts to stay connected to him are often associated with money and gifts. Like the quote below:

“I'm going to have to be real careful not to accept any gifts from them in the future because they will think they have bought my respect “ (p.17)

From the quote above, it can be concluded that all of McCandless' parents' actions are seen through the lens of cynicism and suspicion. He does not see the gift of materialism as a sign of love that he received from his parents. McCandless interprets these gifts as mere transactions that utilize his financial power as a way to “buy” something that should be morally earned. The act of rejecting gifts or material gifts from his parents is very relevant to Erikson's stage of development. In the intimacy vs. Isolation stage, healthy intimacy involves genuine give and take.

2. Rejection of Social Norms and Conventional Commitment

It should be underlined that rejection of social norms and conventional commitments is an attitude or action that explicitly rejects or opposes the prevailing social norms. Rejection of social norms in society can usually take various forms, such as deviant behavior or an attitude of rejecting tradition. According to Kusumaputri (2015), the rejection of conventional commitment takes place through attitude dysfunction (not wanting to get involved or being cynical). Rejection of conventional commitments can also occur in various contexts, such as commitments in work, social relationships, or even family. In the novel, it is explained as follows:

gave the entire balance of a twenty-four-thousand-dollar savings account to charity, abandoned his car and most of his possessions, burned all the cash in his wallet (3)".

stripped it of its Virginia plates," dan "put a match to" sisa uangnya (21).

The actions taken by McCandless after graduation by donating all his savings, abandoning his car, and burning the rest of his money is a clear illustration of the rejection of social norms. Every action he takes is a clear and digestible way of destroying the pillars of conventional life. By burning the money he rejects the system of life that can be bought, abandoning his car means he rejects the bonds he has with himself. The most significant action, however, is the removal of Virginia's motorcycle license plate from her car, which could be considered an attempt to erase her official identity. In simple terms, these actions are not just a way of disconnecting from others but an impulsive attitude.

When viewed from today's social life, this radical rejection of norms is directly related to the inability to form conventional commitments, especially intimacy. By systematically destroying all that is needed for life in society. Therefore, the researcher concludes that McCandless' rejection of social norms is not a separate issue from his attempts to achieve intimacy. Instead, McCandless sought to ensure that isolation was the only possible reality for him.

After systematically changing all the identities attached to him including wealth, ownership or even legal identity, McCandless took the last and most fundamental step in severing ties with his family as illustrated below:

"To symbolize the complete severance from his previous life, he even adopted a new name. No longer would he answer to Chris McCandless; he was now Alexander Supertramp, master of his own destiny" (Chapter 3, akhir).

McCandless' rejection of social norms and conventional commitments is an absolute thing for McCandless to do. From the quote above McCandless' disconnection with his past identity by letting go of everything attached to it is fundamental. By adopting the name "*Alexander Supertramp*" he is not only using it as a pseudonym, but also consciously creating a new persona.

As a manifesto, the name is a declaration of his new majestic ("*Alexander*" the conqueror) and nomadic ("*Supertramp*") identity, a radical attempt to resolve the Identity vs. Role Confusion crisis on his own terms. This act of becoming "master of his own destiny", built on a total rejection of the past, inherently locks him into a state of isolation, as the identity of "*Alexander Supertramp*" can only exist in solitude, away from relationships that demand honesty and vulnerability.

3. "Connect-and-Flee" Relationship Pattern

The "Connect-and-Flee" relationship pattern is the clearest manifestation of Christopher McCandless' internal conflict. In contrast to the image of an antisocial loner, Chris demonstrates an ability to make warm and meaningful connections with the people he meets. However, this ability to connect is always overshadowed by an even stronger urge to escape just as those bonds begin to deepen. This pattern is evident in his interactions with Jan Burres, where he can be a pleasant and helpful friend, yet consistently resists any form of more permanent bond. Her refusal to accept material help and her act of hiding the warm clothes Jan gives her show that she views help as a form of indebtedness that threatens her absolute independence.

o Scene: Ron Franz, who sees Chris as a grandson, makes a special request: "I asked Alex if I could adopt him, if he would be my grandson" (39).

o Chris' reaction: Chris is uncomfortable and evasive, "McCandless, uncomfortable with the request, dodged the question: 'We'll talk about it when I get back from Alaska, Ron' (39)".

Krakauer explicitly interprets this as an avoidance of intimacy: "he was relieved as well-relieved that he had again evaded the impending threat of human intimacy, of friendship, and all the messy emotional baggage that comes with it" (39).

This tendency to avoid bonding is heightened when it comes to deeper emotional relationships. In *The Slabs*, he easily rejects the romantic interest of a girl named Tracy, being unable to take her seriously and reluctant to engage in romantic intimacy. The biggest test of his resolution to remain isolated came from his relationship with Ronald Franz. When Franz, who has come to think of him as a grandson, offers him a surrogate family bond through adoption, Chris is faced with the most sincere and profound offer of intimacy.

Her reaction, however, was evasive. With the response, “We’ll talk about that when I get back from Alaska, Ron”, he delays and effectively rejects the offer. Narrator Jon Krakauer explicitly interprets this moment as a key point, stating that Chris feels “relieved... because he has once again managed to avoid the impending threat of human intimacy, friendship, and all the messy emotional baggage that comes with it”. “The threat of intimacy” is a key phrase that suggests that for Chris, deep relationships are not a source of happiness, but rather a danger to be avoided.

Ultimately, this “Connect-and-Flee” pattern culminated in his last act of communication before he disappeared into the wild entirely. The postcard she sent to Wayne Westerberg serves as a paradoxical closure. On the one hand, he acknowledged the importance of their relationship with the line “I want you to know that you are a great person”. However, on the other hand, he definitively breaks the bond with the statement “This is the last you will hear from me... I am now walking into the wild”. This action summarizes her entire struggle: she cares enough to say goodbye, yet her determination to achieve total isolation is greater than her desire to maintain the relationship. This postcard became her final ritual in the “Connect-and-Flee” cycle, a deliberate goodbye before she fully immersed herself in isolation.

4. Extreme Idealism and the Search for Meaning in Isolation

Christopher McCandless' journey to total isolation in the Alaskan wilderness was not based on hatred of humans, but rather on an extreme spiritual idealism. An analysis of the

writings and books he read shows that he consciously chose isolation as a way to achieve a higher purpose, which he believed could not be found in society. In his copy of Thoreau's *Walden*, he significantly underlined the sentence, "Rather than love, than money, than fame, give me truth".

This emphasis suggests a clear hierarchy of values: "truth"-a pure and absolute concept-is placed above "love," which is tied to complex and often disappointing human relationships. This belief is reinforced by his notes in the margins of *Doctor Zhivago*, where next to the section on the need to surrender oneself to an ultimate purpose in life, he writes "Need for a purpose". For Chris, isolation is a pilgrimage; a way to find purpose and unadulterated truth.

To justify this radical choice, McCandless constructed a personal philosophy that explicitly rejected reliance on human relationships as the primary source of happiness. He made this argument most clearly in his letter to Ronald Franz. She wrote, "*You are wrong if you think Joy emanates only or principally from human relationships. God has placed it all around us. It is in everything and anything we might experience*". This is his most powerful theoretical statement against the essence of Erikson's Intimacy stage. He intellectually reframes happiness as something that can be found individually in experience with nature, thus making isolation not a social failure, but a spiritual achievement. Thus, he could view his choice to live alone not as a deficit, but as a form of enlightenment.

However, the most tragic irony of McCandless' story is how the entire edifice of this idealistic philosophy collapsed when faced with the brutal reality of his body's fragility. After months of successfully enduring the isolation he pursued, he eventually wrote a desperate S.O.S. note: "I NEED YOUR HELP. I AM INJURED, NEAR DEATH, AND TOO WEAK TO HIKE OUT OF HERE. I AM ALL ALONE, THIS IS NO JOKE". In this moment, the same man who declared that happiness does not come from human connection is now pleading for human help to survive. The phrase "I AM ALL ALONE" no longer sounds as a proud declaration of independence, but as a cry of fear. This

final note is the most compelling evidence that when theory and idealism fail, the fundamental human need for connection and help-the essence of the Intimacy pole-reappears with undeniable force, marking the sad end of his radical experiment in isolation.

BAB V

CONCLUSSION AND SUGGESTION

In this chapter, the researcher provides conclusions and makes a summary of the points in this study. Furthermore, the researcher added some suggestions for future researchers who will discuss environmental issues in a literary work or who will use ecocritical theory and also the impact of environmental issues by using psychotherapists.

A. CONCLUSION

Based on a psychoanalytic analysis of Jon Krakauer's *Into the Wild*, this study concludes that Christopher McCandless' life journey is a clear manifestation of Erik Erikson's sixth stage developmental crisis, Intimacy vs. Isolation. This crisis is evident in the internal battle between his fundamental need for human connection and his strong urge to withdraw into total isolation.

The research identified four main factors at the root of the crisis. First, the trauma of broken family relationships had instilled a fundamental distrust that prevented him from forming healthy bonds. Second, his radical rejection of social norms and materialism served as a way to construct a self-identity that he considered authentic. Third, he consistently uses the connect-and-flee relationship pattern as a self-protection mechanism against potential disappointment. Fourth, the extreme idealism inspired by his reading becomes a philosophical rationalization to justify his choice of isolation. In the end, McCandless' quest for freedom and absolute truth ironically leads him to a tragedy, where his choice of isolation clashes with the essential human need to connect, which proves that he cannot completely escape his nature as a social being.

B. SUGGESTION

This research has analyzed Christopher McCandless' character using Erik Erikson's psychosocial development theory. For future research, the following are suggested:

1. Using Different Theoretical Approaches: Future researchers are advised to analyze Christopher McCandless' character using other psychological approaches,

such as John Bowlby's Attachment Theory to explore more specifically the impact of his childhood relationships or using Jacques Lacan's psychoanalytic theory to analyze the desires and emptiness within the main character.

2. Expanding the Object of Analysis: This research focuses on the main character. Future research could examine the role of the narrator, Jon Krakauer, and how the narrator's perspective and personal experiences shape and even mythology of Christopher McCandless for the reader.
3. Conduct Comparative Studies: It is recommended that future researchers conduct comparative studies between the character of Christopher McCandless and other characters in literature or real-life figures who have similar pursuits (for example, Everett Ruess who is also discussed in the novel, or characters in the works of Henry David Thoreau). This study could provide a broader context for the “back to nature” phenomenon in American culture.

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BIOGRAPHY

Muchammad Raka Andika Pura is the name of the author of this thesis. He was born on March 10, 2000. He is the first child of a married couple Mr. Puguh Budiono and Mrs. Nowo Wahyu Ratna Purwanti. He grew up in the city of Surabaya and moved to live in Jombang during his teenage years. He grew up to be a loner despite often being active in organizational activities. Raka was known to have many friends but due to his solitary personality he often chose to avoid his friends' invitations to go out together. Since he was a teenager, he has been accustomed to trading and looking for additional income to meet his needs and continues to this day.

When he was in high school his time was spent serving the Paskibra organization, so he rarely had time for himself. When entering the world of lectures, most of his time was spent working. Starting from being an online motorcycle taxi driver, working in a restaurant, and becoming a barista in several coffee shops. Most of his life was spent earning money. Although Raka was born into a well-off family he chose to take his own path because he did not want to burden others and be burdened by the expectations of his family.

During college, Raka was reluctant to join organizations on campus because he was too tired to join organizations from the previous period. He only had time to join the 2021 Cultural Festival committee organized by the faculty and joined the Sponsorship team. During college he was also active in the Event & Wedding Organizer organization starting from 2020 - now, which later became one of the fields of money he worked on.