

HEDDA'S *EGO DEFENSE MECHANISMS*
AS A RESPONSE TO HER PSYCHOLOGICAL CONFLICTS
IN IBSEN'S *HEDDA GABLER*

A THESIS

Submitted as Partial Fulfillment of Requirements for the Attainment of
Sarjana Sastra Degree in English Language and Literature



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2012

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A THESIS

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Hedda's Ego Defense Mechanisms

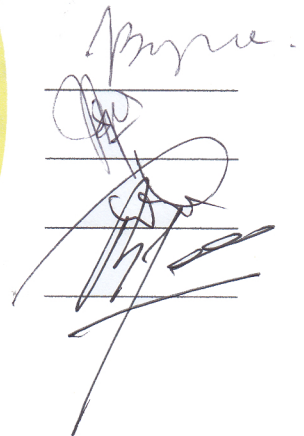
As a Response to Her Psychological Conflicts in Ibsen's Hedda Gabler

A THESIS

Accepted by the Board of Examiners of Faculty of Languages and Arts of Yogyakarta State University on 2011 and declared to have fulfilled the requirement for the attainment of *Sarjana Sastra* degree in English and Literature.

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Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

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Penulis,



Ambarini Sri Ratnaningsih

MOTTOS

Call upon Me; I will respond to you.

(The Holy Qur'an, Al Mu'min: 60)

Allah will never help the people who do not help themselves.

(The Holy Qur'an, Ar Ra'd: 11)

Keep the faith of God's love and those who love you.

-Unknown-

You don't become happy by pursuing happiness, you become happy by living a life, that means SOMETHING.

-Unknown-

DEDICATIONS

This thesis is lovingly dedicated to:

My beloved super-duper wuper *mamam*,

My beloved tough *bapak*, and

My dear beloved 'lil warrior, *masade*..

To them all, this work is humbly dedicated..
without their support, encouragement, and prayer,
this thesis would never been completed...

ACKNOWLEDGMENTS

After finishing this research, I would like to express my gratitude for those who helped me in accomplishing this research and in my personal life. My greatest gratitude will be for:

1. My Allah *Subhanahu wa Ta'ala*. The Almighty and the Most Merciful, for all blessings and grace without which I would have never finished this thesis. *Alhamdulillah robbil 'alamin*.
2. My first and second consultants namely Supardjo, M. Ed. and Asih Sigit P., M. Hum. For the continuous support of my thesis, for their patience, motivation, enthusiasm, detailed correction, and immense knowledge. Their guidance helped me in all the time of writing this thesis. I could not have imagined having better consultants for my thesis.
3. My dear *mamam* and *bapak* who provide everything I need. I thank them for being the greatest parents ever as well as pouring the endless love and support all the time. I also thank them for every prayer, sweat, tear, and laughter for me to make me finish this thesis.
4. My dear *'lil* warrior, *masade*, who always be two steps behind me. Thank you for the love, support, enthralling words, and your wisdom to keep the faith on me. It's such a great blessing for having you in my life.
5. My Mbinuk, *Om* Nano, *ade* Anto, especially to my beloved *sista*, Aum; with whom I find laughter, inspiring stories, joyful moments, and the most comfortable atmosphere to be with.
6. My dear beloved friends, e-Phil and Cungkring, thank you for always being my true friends with whom I can share my troubles, express my happiness, and smile away every moment of my life with through the bitter sweet of universe. I can do nothing without you both.
7. Marga, thank you for that encouraging moment. I would never get it done without your *words* on that day.

8. Pida, e-Peh, *mas* Tofa, Tata, and *Bu* Ririn, thank you for the endless support. Especially for *Bulek* Meyon and Sonoksonok, thank you for that 'did not mean to', so that I now know you are both too precious for me.
9. My friends in *Wisma* Ana like Nyunyun, Una, *mba'* Antin, *mba'* Anik, Romi, *mba'* Rina, Apri, and *mba'* Atiek, and others with whom I find two years in boarding house fun, cozy, and cheerful.
10. I would also like to extend my gratitude to all, whom I cannot mention one by one, who have become part of this long journey.

Finally, I realize that this thesis is far from being perfect. Therefore, I would gratefully welcome every suggestions, comments, or even criticism in order to make this research better and acceptable. Still, the researcher also hopes that this thesis can become a good contribution for literature learning.

Yogyakarta, 12 January 2012

Ambarini Sri Ratnaningsih

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ABSTRACT

The objectives of the research are to identify and explain the *defense mechanisms* experienced by Hedda based on Freud's psychoanalysis theory, and to identify and explain the motives and types of psychological conflict experienced by Hedda based on the theory of psychological conflict promoted by Atkinson et al.

This research is a qualitative content analysis study. The subject of this research is a play entitled *Hedda Gabler* by Henrik Ibsen. The data were some phrases, clauses, sentences, and expressions related to the description of *defense mechanisms* and psychological conflicts. The key instrument of this research was the researcher herself with the concept of *defense mechanisms* drawn from Freud's psychoanalysis theory and psychological conflicts drawn from psychological conflict theories promoted by Atkinson et al., all illustrated in the analytical construct. The researcher collected the data using read-write technique. The data analysis was conducted through organizing, preparing the data, reading through all the data, coding the data, giving a description, interrelating description, and interpreting the meaning of the description. To obtain trustworthiness, the researcher used triangulation technique.

There are three results of the research. The first result is the description of classified *defense mechanisms* experienced by Hedda i.e. *repression, denial, displacement, projection, reaction formation, fixation regression, and fantasy*. Such mechanisms are experienced by Hedda in order to deal with reality and release her anxiety; they are the response to her psychological conflicts. The second result of the research describes the four pairs of motives representing Hedda's psychological conflicts namely independence versus dependence motive, intimacy versus isolation motive, cooperation versus competition motive, and impulse expression versus moral standards motive. Most of conflicts between motives fall into three categories i.e. approach – approach conflict, approach – avoidance conflict, and approach – avoidance conflict; this is the third result of the research. All these conflicts contribute to Hedda's arbitrary behavior and to some forms of *defense mechanisms* experienced by her.

CHAPTER I INTRODUCTION

A. Background of the Study

As a human being, a man has his own personality. His name is not the only aspect which can differentiate him from another. Personality is another specific identification which differentiates one from another. Personality refers to a person's distinctive patterns of behaviour, thought, and emotion. Sometimes the term personality is used to refer to a person's most unique characteristics. For example, people notice that someone they know is "shy", on that another person they know is "bad-tempered". The concepts of personality rests on the assumption that individuals have distinctive qualities that are relatively invariant across situations and over time (Hoyer and Roodin, 2009: 268). Even though some of people may have similar personality to other person, somehow, people will remember who they are particularly based on their personality.

Bad personality causes the degradation of someone's stage in the society which is then followed by the degradation of his confidence. This fact will then become a reason for someone to become a good person, so that he always has a good impression to other people. This impression is important to build his image in the society, and the society is undoubtedly the only state of affairs that people have to deal with in this life. Shortly, personality is the main gate to evaluate someone's capacity in the society.

Personality is made up of many factors that the individual has acquired in his lifetime, including not only emotions and motives but also his characteristic ways of perceiving the world, his way of thinking about it, solving his problems, and making all the various kinds of adjustments that is required. To meet those demands throughout his life, to resolve conflicts and frustrations, and to deal with problems and situations so as to achieve a good adjustment, he must know his own capabilities and limitations.

A human being is beset with numerous demands and conflicts throughout his life, either from within himself or from external reality, that threaten his *ego* security. To restrain his ego security, he must protect and defend himself against such demands and conflicts if it is to avoid anxiety and unhappiness in order to adjust himself with the real situations. Just as there are many ways to defend oneself physically against diseases or enemies, there are different ways of defending oneself psychologically against personal weaknesses and limitations or the irritation of a threatening reality. This is called *ego defense mechanism*.

Defense mechanisms are the unconscious strategies that people use to deal with negative emotions. These mechanisms do not change the stressful situation; they simply change the way the person perceives or thinks about it. They help people over the rough spots until they can deal more directly with stressful situation (Atkinson, 1953: 499). Simple form example of *defense mechanisms* is when a child comes to think of himself as being almost the same person as his parents and the other figures of authority in his life. He takes into himself their power, their qualities,

and their triumphs, and he adopts their standards because he believes that this will help him attain the dignified position that they have attained. In a more complex example, a young man who is resented and feared of his boss may defend himself against the anxiety aroused by unsympathetic feelings toward his boss by imitating the boss mannerisms, voice the same kind of opinions, and pretend that he possesses the same kind of power. Those are the actual implementation of *defense mechanisms* in the real world.

Naturally, a human being shows considerable originality at deceiving himself. As an individual figure, he owns his body and ways of thinking in perceiving everything, but as a social figure he is restricted to the society standards and rules. In one way or another he persuades himself that he does not really want the goals from which he has been blocked, that his motives are admirable, that he is living up to his own and society's standards, and that his disappointments are somehow bearable. First example, a woman who wants to get married is afraid of losing her chance for social experiences with other men, or not getting married and losing someone she loves. Second example, a man who tries to make a better living is in conflict between the idea of trying a high-paying but difficult job and risk failure, and settle for a fine job and consequently giving up the idea of being rich. These conflicts can expand almost indefinitely. Both examples, one in two ways, requires *defense mechanisms* in order to deal with the real world. Because frustration and conflict are so frequent, all people tend to use *defense mechanisms* from time to time. Such mechanisms are irrational to some extent. Nonetheless, they often serve a useful purpose. They may help people

through crises that would otherwise overwhelm and disable them. Moreover, *defense mechanisms* may gain time for people to gather the strength, maturity, and knowledge needed to cope more realistically and constructively with their anxieties.

As in the real life, the same is true to the life in literature. Most of stories in literature represent the life of real human being. The characters in literature also face some problems and circumstances. Their ways of perceiving the world, thinking and solving problems are the same as a human being in the real life, for those characters invented by the authors are the representatives of the living person. In literature, one of the literary aspects which made the characters in any literature works unforgettable is the characterization, the way the author creates personality of his or her characters in the play. This personality is really significant to evoke a character that an author intends to create. A play of Henrik Ibsen entitled *Hedda Gabler* contains a quite strong personality issue, especially the personality of the main character, Hedda. It also presents a detailed picture of society, sketching class differences between the aristocratic and bourgeois worlds.

Hedda Gabler is a play first published in 1890 by Norwegian playwright Henrik Ibsen. The play premiered in 1891 in Germany to negative reviews, but subsequently gained recognition as a classic of realism, nineteenth century theatre, and world drama. It is fitted that the title of the play is Hedda's own name, *Hedda Gabler*, for the play is to a large extent about the formerly aristocratic Hedda's inability to adjust to the bourgeois life into which she has married to. Her devastation lies not only in her own suicide but in her desire of life; she hopes that life can be

beautiful, should measure up to a certain standard, regardless of facts like professional success or failure.

Hedda is neither logical nor insane in the sense of being arbitrary and strange. Her aims and her motives have a secret personal logic of their own. She gets what she wants, but what she wants is not anything that the normal people or society usually admit to be desirable. She toys with others because she can find no comfort or entertainment in her life. In fact, Hedda's power is so far-reaching that her own self destruction leads almost unavoidably to the destruction of the other characters' lives; from here it can be inferred the idea of Hedda's power. Though Hedda seems to be so powerful, she is still a woman boxed by the rules in her era. She cannot have political, monetary, academic, authoritative, or professional power at that time, then she will take the only option left to her.

For all her solutions retreating to an ideal fantasy, living through others, manipulating those around her, Hedda is still just a woman trapped in 1890 Norway society standards. She may seem like a rebel, or at least age ahead of her time, but she is actually very much restricted by the social standards she despises. The researcher sees this best through Hedda's deadly fear of scandal. The threat of scandal is the reason she broke things off with Ejlert in the first place. She married Jorgen Tesman because according to society she has to marry someone. She does not love her husband, but she does not expect to be unfaithful, either because she cannot run the risk of a scandal. Most importantly, she has to keep up appearances. She might be seething with rage inside, but she has to keep her cool on the outside. This is taking a

toll on her, because that inner rage bubbles up every now and then. Still, she manages to restrain herself after every outburst; she remains a prisoner to Victorian values.

Personality is ordinarily attached only to characteristics that play a major part in how the individual goes about relating to his environment and especially to the people around him. Moreover, personality characteristics are usually classified as positive or negative characteristic. A positive personality characteristic, such as a friendly manner, helps the individual relate to the people and events around him in a constructive manner. A negative characteristic, such as fear of people or something, produces anxiety, loneliness and failure. Related to Hedda's personality, it can be inferred that Hedda has negative characteristics, for she has failed to deal with her situation and her own fear. As an aristocratic woman, it is such boredom for her to get married to a middle class man whom she is not in love with. Staying all day long in her house with only her maid and doing nothing is very dull life, it is very much different with her previous life. She finds loneliness, so that she toys people around her to seek for entertainment. Such a way is called *reaction formation* in *defense mechanisms*. Hedda does not expect to be unfaithful to her husband, she is afraid of having scandal, but in the other hand she does not love her husband. To deal with this conflict she simply has a smooth affair with Judge Brack but still shows her affection to her husband. This is another negative personality quality found in Hedda.

Hedda is a rebellion. Her way of thinking is different from other women in her era; she has her own standards. However, she is also a social figure who is very much restricted to her society standards. Having such demands and circumstances, it

brings some psychological conflicts to Hedda's life. Her first encounter with her internal conflict is marriage. She does not love her husband, but according to her society a woman at her age has to get married. As a young lady, her own determination of independence conflicts with the society standard. For Hedda, her marriage status not only gives the duty and obligation as a wife, but also brings the consequence of being restricted to move as a single woman. Another internal conflict presented in Hedda is when she tries to make up with the situation by manipulating people around her, for she can find no comfort and entertainment in her marriage life as well as in her daily life. Psychological conflict exists when people are under pressure to respond simultaneously or more incompatible forces (Atwater, 1983: 256).

Hedda's problems and circumstances are kinds of representation of a real life of human being, since literature is one of the means to reveal the reality in the real world. As in the real life, the characters in literature are also beset with numbers of demands, ideals and competitions; they are forced to adjust themselves to the situations. To those situation mentioned above, most of the time they encounter some psychological conflicts. If the conflict is between their own internal standards and society standards, it is much more irritating and frustrating; it also brings the anxiety to deal with. In order to resolve the conflicts and frustrations, and to deal with problems and situations so as to achieve a good adjustment, the characters in literature tend to solve their problems using their own ways as well as a living person in a real life. Such ways are called *defense mechanisms*.

Therefore, based on the discussion above the researcher conducts a study to identify and analyze the *defense mechanisms* experienced by Hedda and then relates it to her psychological conflicts.

B. Research Focus

This research is about the *defense mechanisms* of Hedda Gabler which is actually as a response to her psychological conflicts. Freud's theory of psychoanalysis is implemented in this research in order to understand more about the personality of Hedda Gabler. This theory is significant to reveal the works of *id*, *ego* and *superego* in Hedda's personality in relation with kinds of *defense mechanisms* experienced by Hedda.

At the beginning of the play Hedda encounters herself with a slight conflict with her husband about Aunt Julle. Married to Jorgen Tesman means she should admit Tesman's family as her own family, but for Hedda calling aunty to Miss Tesman means affirmation that she has unleashed her family name, Gabler, as a distinguished name in her society, so she rejects to call and acknowledge Miss Tesman as her Aunt Julle. As the play goes on, Hedda conveys the reason why she married Jorgen Tesman to Judge Brack. It is because of her age. Then followed by another conflict, her previous relationship with Ejlert Lovborg, she tries to forget. And then her friendship with Mrs. Elvsted, she tries to make fun with in order to get a kind of entertainment in her life.

Overwhelmed with demands and circumstances like Hedda is very much irritating; and for that reason she attempts to control the situation, release the anxiety, frustration, and also unhappiness in order to adjust herself with the real situations. Her ways of controlling and defending herself psychologically against her personal weaknesses and limitations or the irritation of a threatening reality is called *defense mechanisms*.

Defense mechanisms experienced by Hedda are the representation of her unconscious attempt to reduce her anxiety and also as to respond to her psychological conflicts. According to Freud's psychoanalysis theory, *defense mechanisms* are *repression, denial, displacement, projection, reaction formation, fixation regression, and fantasy*. All *defense mechanisms* experienced by Hedda involve some degree of her self-deception and distortion of reality. The processes apparently work in everyone from time to time and the same is true to Hedda Gabler. Such mechanisms are irrational to some extent and in psychotic people *defense mechanisms* are often seen in extreme and exaggerated form, that is why Hedda seems peculiar and illogical.

In addition to the use of Freud's theory of psychoanalysis, psychological approach is also implemented to gain understanding about Hedda's psychological conflicts. Psychological conflict occurs because one's goals, motives, and needs cannot be met and they in turn give rise to anxiety. Psychological conflict exists when people are under pressure to respond simultaneously or more incompatible forces (Atwater, 1953: 256).

Hedda's first internal conflict is about acknowledging Aunt Julle as her aunt and she rejects to do so, because when she acknowledges Miss Tesman as her aunt. It means that she unleashes her family name, Gabler, as a distinguished name. From here it can be inferred that the motive of her conflict is about the adjustment to the reality; concerning the society standard, as a married woman she has to acknowledge her husband's name, but concerning her dignity she needs to withstand her family name. Hedda's need in this conflict is to withstand her family name as well as her *ego*. Then her goal is to triumph over the people around her. It then becomes a conflict because her motive, goal, and need cannot be met. And there are some other examples of Hedda's psychological conflict described in the play. That is why the researcher also uses psychological approach, which specifically the theory on psychological conflict to analyze motives and types of psychological conflicts experienced by Hedda.

Defense mechanisms experienced by Hedda is interesting to be discussed for it is a reflection of people universal ways of solving problems and it might happen to all people in the real world. Naturally, human being shows considerable originality at deceiving himself. As an individual figure, he owns his body and ways of thinking in perceiving everything, but as a social figure he is restricted to the society standards and rules. In one way or another he persuades himself that he does not really want the goals from which he has been blocked, that his motives are admirable, that he is living up to his own and society's standards, and that his disappointments are somehow bearable. One in two ways, they require *defense mechanisms* in order to

deal with the real world. Because frustration and conflict are so frequent, all of people tend to use them from time to time. *Defense mechanisms* often serve a useful purpose. They may help people through crises that would otherwise overwhelm and disable them. Moreover, *defense mechanisms* may gain time for people to gather the strength, maturity, and knowledge needed to cope more realistically and constructively with their anxieties.

For Hedda's problems is universal, happen to people in the real life from time to time and takes place throughout the world, it is interesting to analyze *defense mechanisms* experienced by her. Therefore, based on the discussion above the researcher conducts a study to identify and analyze the *defense mechanisms* experienced by Hedda and then relate it to her psychological conflicts.

C. Research Objectives

Based on the research background and the research focus mentioned above, the objectives of this research are as follows:

1. to identify and explain the *defense mechanisms* experienced by Hedda
2. to identify and explain the motives of Hedda's psychological conflicts, and
3. to identify and explain the types of Hedda's psychological conflicts

D. Research Significance

1. This study is expected to broaden the understanding of applying literary theories, especially psychoanalysis as a tool to study literature.
2. This study is expected to give a deeper insight of psychoanalysis, particularly in relation with psychological approach.

CHAPTER II LITERATURE REVIEW

A. Theoretical Description

In conducting this research, the researcher uses Freud's psychoanalysis theory focusing on *defense mechanisms* and psychological approach in order to understand Hedda's psychological conflicts, which then relates it to her *defense mechanisms*.

Although psychoanalysis is developed for medical treatment, later Freud uses this method not only for medical treatment, he also uses it to explain others phenomenon outside medical science such as literature. Freud often takes his example from literary text if he wants to explain or simply introduces theoretical concept of psychoanalysis. Freud has formulated essential parts of psychoanalysis theory in the framework of literature and come into being as readings, by reading works of art (Zeeb, 2001: 356). The literary works are used because there are many invented characters created by the author. Although they are just invented characters, they represent the living person (Mollinger via Iswalono, 2007:5). Since the invented characters represent the living person, it is possible to analyze the characters using psychoanalysis theory.

According to Freud via Guerin (1999: 129-131) the total personality consists of *id*, *ego* and *superego*. In the mentally healthy person, the three systems form a unified and harmonious organization. They work together cooperatively to produce efficient and satisfying transactions with environment. When the three systems are at

odds or maladjusted, the person will be dissatisfied with himself and the world, and efficiency is reduced.

The *id* is the reservoir of libido, the primary source of all psychic energy. It functions to fulfill the primal life principle, which Freud considers to be the *pleasure principle* (Guerin, 1999: 129). The *ego* is the rational governing agent of the psyche; it regulates the instinctual drives of the *id* so that they may be released in non-destructive behavioral patterns. *Superego* primarily functions to protect society; it is the moral censoring agency, the repository of conscience and pride. In other words, the *id* is dominated by the pleasure principle, the *ego* by reality principle, and the *superego* is dominated by morality principle.

Hedda faces hard circumstances for her social background. As an aristocratic woman, Hedda Gabler finds the inability to adjust to the bourgeois life into which she has married. From her impulsive actions, she may seem like a rebel, or at least age ahead of her time, but she is actually very much restricted by the social standards she despises. Dealing with this situation, the *ego* of Hedda unconsciously may try to master danger by adopting realistic problem-solving methods or it may attempt to lessen anxiety by using methods that deny or twist reality and that block the development of personality. The methods are called *defense mechanisms* of the *ego*.

Hedda is neither logical nor insane in the old sense of being arbitrary and strange. Her aims and her motives have a secret personal logic of their own. Regarding the society, she has to obey such standards she despises; nonetheless, she has her own standards. This is then over and over encountered by Hedda throughout

her life; this is then categorized as her motives of psychological conflicts. Psychological conflict arises when two or more goals or needs are incompatible (Atwater, 1983: 256).

Psychological conflicts come in many shapes and sizes. Some rotate about internal standards, as in situations when desires or motives are in disagreement with feeling and behavior patterns learned in childhood. Psychological conflicts also arise when eternal goals are not in harmony. Conflicts arise when the person evaluates these frustrations either consciously or unconsciously as of great importance and as threatening his security and integrity.

1. Freud's Psychoanalysis Theory

Psychoanalysis was developed by an Austrian, Sigmund Freud (1856-1939). At first, psychoanalysis is a form of therapy, which aims to cure mental disorders “by investigating the interaction of conscious and unconscious elements in the mind” (Barry, 1995: 96). Later on, this theory is adapted into literary works. This theory is applied to analyze and interpret people (the author, the readers, and the characters) in their beliefs, desires, hopes, and fears. The characters in literary works are believed to be the representation of the real people, for literature is the reflection of certain fact or reality (Bressler, 1998: 148).

Meissner via Mollinger (1982: 12) considers psychoanalysis to be a search for pattern of behavior, unconscious motivations, and the typical way where the person relates to himself and others. Freud believes that the unconsciousness plays a

large part in how someone acts, thinks, and feels. All Freud's works depend upon the notion of the unconsciousness, which is part of the mind beyond consciousness and nevertheless a strong influence upon someone actions (Barry, 1995: 96).

Later, Freud developed a famous model of human psyche that is called the *structure of personality* which is divided into three parts, the *id*, the *ego*, and the *superego* (Bressler, 1999: 150).

a. The *id*

The *id* has grown since a baby born and this is the oldest part among the *ego* and the *superego*. The *id* is called the irrational, instinctual, unknown, and unconscious part of psyche. Containing someone's secret desires, someone's darkest wishes, and someone's most intense fears; the *id* wishes only to fulfill the urges of the pleasure principle. Pleasure principle craves only pleasures, and it desires instantaneous satisfaction of the instinctual drives, ignoring moral and sexual boundaries established by society. Immediate relief from all pain or suffering is its goal. Unchecked by any controlling will, the *id* operates on desire, wanting immediate satisfaction for all its instinctual desires (Bressler, 1999: 150).

To get its aim of getting pleasure and avoiding pain, the *id* has two processes (Hall and Lindzey, 1978: 36). The first is a reflex action that is inborn and automatic reaction; it usually reduces the tension immediately. The second is primary process that involves more complicated

psychological reactions; it tries to discharge tension by forming an image of an object that will remove the tension.

b. The *ego*

The word *ego* is taken from Latin, meaning “I” in English. It is the part of mind that reacts to the external reality. The *ego* is considered by a person as ‘self’. The *ego* is the place where the consciousness originates, although not all of its functions are brought out consciously.

The *ego* tells a person about what is real. The *ego* is the unifier or the logical thinking maker. It is practical and rational and it involves in decision-making, although much of its activities remain in the consciousness. The *ego* operates in harmony with the reality principle. It is the *ego*’s job to regulate the instinctual desires of the *id* and to allow these desires to be released in some non-destructive way (Bressler, 1999: 150).

Storr (1991: 71) states the *ego* is a part of the mind, which represents a conscious world. The *ego* works using consideration, intelligence, and the power to delay the spontaneous response of the anxiety from the outside world or to the instinctive pressure from the inside. The anxiety is born from the *ego*. Anxiety is considered as a mechanism that warns a person about the weaknesses on *ego* defense. The whole system of *defense mechanism* of the *unconsciousness* protects the *ego*. The *ego* is considered weaker than the *id*. It is more regular and

logical than the *id*. That is why the *ego* usually handles the things that are related to weaknesses.

c. The superego

The *superego* acts as a moral sensor. It consists of traditional values and customs of society. Because it keeps the morality of the human, *superego* judges whether something is right or wrong. The guilty feeling is believed to be the original form of the *superego* (Bressler, 1999: 151).

Roth (in Winarno, 2003: 35) states that the *superego* can destroy personality when its voice is stronger than the *ego*. When it becomes stronger, guilty feeling makes someone blame himself, even hate himself. In a serious case, *superego* seems to punish him badly. Someone, then, only has a few choices to release himself from the *superego* pressure. Usually suicide or murder becomes way to release him. The main functions of the *superego* are to inhibit the impulses of the *id*, to persuade the *ego*, to substitute moralistic goals for realistic and to strive for perfection. Hence, the *superego* is inclined to oppose both the *id* and the *ego*. The *superego* prevents someone to become completely selfish, because it listens to the society's voice (Hall and Lindzey, (1978: 38).

This structure of personality (the *id*, the *ego*, and the *superego*) exists in all individuals. This structure of personality should be in balance to build a harmonious personality. However, if it works unbalanced, the person will suffer from psychological disorder. The harmonious or balanced structure of personality can lead

a person to live normally. If this structure of personality is unbalanced it may cause an abnormal living, because the *id*, the *ego*, and the *superego* are in conflict and conflict cannot be controlled. Conflict is stimulated by the wish that cannot be fulfilled. When the wishes cannot be fulfilled in real life, the person cannot avoid the conflict in his structure of personality.

In a harmonious or balanced personality, the structure of personality conflict can be controlled. Through dreams and sublimation, the wishes can be fulfilled. Sublimation is a secure mechanism, in which the repressed wish can be transformed into secure behavior and can be accepted socially (Berry, 2001: 45). On the contrary, in unbalanced personality the conflict of the *id*, the *ego*, and the *superego* cannot be controlled well. When the *id* or the *superego* become dominant, the *ego* is anxious and creates *defense mechanisms* to reduce the pain, however, the *defense mechanisms* are tricks and sometimes those are too strong and dangerous and lead a person to have some kinds of psychological disorder.

2. *Defense Mechanisms of the Ego*

One of the major tasks obligatory upon the *ego* is dealing with the threats and danger that overwhelm the person and arise anxiety. The *ego* may try to master danger by adopting realistic problem-solving methods, or it may attempt to alleviate anxiety by using methods that deny, falsify, or distort reality and that block the development of personality. *Ego defense mechanism* has two characteristics in common. First, the *ego defense mechanism* denies, falsifies, or distorts reality.

Second, they also operate unconsciously so that person is not aware of what is taking place (Hall and Lindzey, 1978: 52).

The *defense mechanisms* of the *ego* are irrational ways of dealing with anxiety because they distort, hide, or deny reality and hinder psychological development. When a defense becomes very influential, it dominates the *ego* and inhibits its flexibility and adaptability. Finally, if the defenses fail to hold, the *ego* has nothing to fall back upon and is overwhelmed by anxiety. The result is a nervous breakdown.

The reason for the existence of *defense mechanisms* is a developmental one. *Ego defense mechanism* is a psychic procedure for avoiding painful admissions and recognitions (Barry, 2002: 98). The *ego defense mechanism* that is used unconsciously and in certain limitation brings no negative effects, however, it can easily become too strong and dangerous, so it needs a lot of mental effort to support the mechanism and the real problems that need to be resolved (Berry, 2001:79).

According to Freud's psychoanalysis theory, the *ego defense mechanisms* are *repression, denial, displacement, projection, fantasy, reaction formation, and fixation regression* (Berry, 2001:79).

a. *Repression*

It is the most common *defense mechanism* and the basic of many Freud's theories. In *repression*, undesired information is put away to the unconsciousness. Repression is truly form of forgetting. A person may repress his or her thought in somehow in order not to face the painful traumatic event.

His or her consciousness efforts to memorize his or her experience give no result. This *repression* happens for emotional problem and the trauma caused by external occurrence such as war (Berry, 2001: 79).

b. *Denial*

It is closely related to repression. In *denial*, a person does not want to accept his or her real situation. Sometimes, *denial* can be accepted as a short-term defense. In some cases, denial can endanger a person when she or he never sufficiently faces the real situation. For example, someone may find a suspicious protuberance on his or her body. Since he is afraid that he protruding tumor is a cancer, he may just simply forget and deny it and never goes to the doctor.

c. *Displacement*

It is a *defense mechanism* that commonly appears as a cause of *repression*. It happens to a person when he/she cannot release his/her feeling such as anger. This *defense mechanism* is formed and then directed to other person, animal, or object that completely has no relation with the original situation. For example, if someone faces many problems in his working place, he releases his anger to his family when he gets home (Berry, 2001:80). Another example, a person who has done a mistake or had problem may show unusual attitude in his or her silence. He or she will look worried and try to say something with his or her gesture or other implicit ways.

d. *Projection*

This *defense mechanism* is nearly the combination of *denial* and *displacement*. It is the effect of repression that makes the person unable to recognize the reality of his own attitude. Consequently, an offensive motive or mistake is projected to the external side, which is other person. The simple example can be taken from the action of blaming others for his mistakes.

e. *Reaction Formation*

Sometimes, a person feels the existence of an impulse and conceals it by the contradictory reality. For example, a person acts friendly and nicely to the person that he actually hates and wants to harm. As a form of *defense mechanism*, *reaction formation* generally happens to teenagers. In this case, they tend to show hostility toward people whom they like. Problems will appear when the latent stimulations are still remained and unfinished. A great negative power then can be formed unintentionally.

This *defense mechanism* involves the replacement of anxiety or feeling to its opposite. For example, hate is replaced by love. The original feeling still exists but it is glossed over or masked to fade anxiety. Hall (2000: 110) states the establishment of the reaction formation is an irrational adjustment of worry. This attitude uses energy for the aims of dishonesty and pretence. It obscures the reality and makes the personality rigid and oversensitive.

f. *Fixation Regression*

Fixation is a *defense mechanism* of fright. In the normal development, personality will pass the phases from birth to maturity. But if the development brings some frustrations and frights, and if they are too severe, someone will have abnormal attitudes temporarily or permanently. *Regression* is the mechanism for reducing worry and fright. Having a dream is a beautiful example of regression because the attitude attempt to catch pleasure by satisfying a wish mysteriously (Hall, 2000: 114).

g. *Fantasy*

The mind is active and imaginative in the organization of its own experience. The imaginative activity is called *fantasy*. It plays a powerful role in the organization of one's experience. *Fantasy* is important since through fantasy someone transforms his wishes, desires, and thoughts that cannot be fulfilled in the real life. It helps people to reconcile himself with the reality. The effort to reconcile with the reality is closely related with the projection. It can be dangerous when the person can no longer differentiate between fantasy and reality. When this happens, the person may spend so much psychic energy just for dreaming his or her concern and no longer directed to problems that can be obstacles to progress in the real life.

3. Psychological Conflicts

Psychological approach is a discipline that can be used in analyzing literature. The close correlation between psychological approach and literature lies on the identical object they concerned to that is human being. This becomes an underlying reason in employing psychology to investigate several psychological phenomena existed in literary work such as the psychological side of the author, the readers, and the work itself. Therefore, the theory of psychological conflicts is appropriate to explore and analyze such phenomena in Ibsen's *Hedda Gabler*.

Psychological conflicts have something to do with how people perceive and deal with forces and events. A conflict is usually defined as a pattern of emotional activity involving unpleasant emotional tension. The basis of a conflict is an incongruity between the individual's desires or drives and their attainment, or is the result of the dash of contradictory or incompatible desires or drives. Conflicts arise mainly when unsatisfied needs or desires are considered by the person to be unattainable. Every person is frustrated to some extent; and realizes that given desires cannot be attained.

Atwater (1983: 256) mentions that psychological conflict arises when two or more goals or needs are incompatible. The satisfying of one goal or need, in other words, provokes stress from the other, so that individual torn by their choices experiences a state of apprehension. Psychological conflicts come in many shapes and sizes. Some rotate about internal standards, as in situations when desires or motives are in disagreement with feeling and behavior patterns learned in childhood.

Psychological conflicts also arise when eternal goals are not in harmony. Age and mental maturity are important factors in determining the number and kinds of conflicts. The complexity of individual's environment and his past training is probably the most ultimate factors that determine the number and types of conflicts. In other words, the person living in a highly complex environment is forced to concern himself with a wide variety of problems.

A person's preoccupation with his conflicts is likely to result in many emotional tensions that interfere with his adjustment to the requirements of his environment. A person solves his conflicts by increased energy toward the attainment of a socially valuable goal. He may attempt to solve his conflict by escape, especially into neurotic symptoms of illness. Some individuals may balance for such a conflict by developing an interest in some skills or abilities and thus to attain more than they would have attained without such conflicts.

Conflicts are useful when they stimulate a person to effort and attainment and furnish motives for increased energy. If the conflicts are not too intense, they serve to energize the person. It is commonly believed that creative work is impossible without the stimulating effect of conflicts.

a. Motives of Psychological Conflicts

A conflict is the simultaneous arousal of two or more incompatible motives, resulting in unpleasant emotions. The emotional factor is an essential part of the definition (Atkinson, 1953: 481). Conflict occurs when a person

must choose between incompatible, or mutually exclusive, goals or courses of action.

Conflict may also arise when two or inner needs or motives are in opposition. In the society, the conflicts that are the most pervasive and difficult to resolve generally occur between the following motives:

1) Independence versus Dependence

In time of stress, someone may want to resort to the dependence characteristic of childhood, to have someone to take care of him and solve his problems. But he is taught that the ability to stand on his own and to assume responsibilities is a mark of maturity.

As stated by Atkinson (1953: 481), when someone experiences stress, he may want to have someone to take care of him and solve his problems, as if he was still in childhood period. But as a mature person, he is taught that he has to stand on his own and be responsible on every action.

2) Intimacy versus Isolation

The desire to be close to another person and to share their innermost thoughts and emotion may conflict with the fear of being hurt or rejected if they expose too much of themselves.

3) Cooperation versus Competition

In the society, much emphasis is placed on competition and success. Competitions begin in early childhood among siblings, continue through school, and culminate in business and professional rivalry. At the same time, people are urged to cooperate and to help others.

4) Impulse Expression versus Moral Standards

Impulses must be regulated to some degree in all societies. Sex and aggression are two areas in which people impulses most frequently conflict with moral standards and violation of these standards can generate strong feelings of guilt.

Affection, aggression, and fear are likely to cause problems. A mature person is especially angry by what he considers to be unfair and lack consideration. Anger and fear are closely related. If the individual feels that angry retaliation is useless or even dangerous to himself, he becomes fearful.

b. Types of Psychological Conflict

Kagan and Havemann (1972: 375) state that one useful way to categorize the various conflicts over goals of special value because it provides a start toward further explanation of the effects of conflicts is based on the fact that some motives incline people to *approach* a desirable

goal (as does the motive of achievement), while others make people seek the *avoidance* of something unpleasant (as does the motive to avoid success). Most of conflicts between motives fall into three categories:

1) Approach – approach Conflict

In this conflict, someone is faced within two equally attractive but mutually exclusive goals, a situation in which choosing one automatically means giving up the other. These conflicts are usually easily and quickly resolved, especially when the choices revolve around the minor issue.

2) Avoidance – avoidance Conflict

This type of stressful situation involves an inescapable choice between two equally unattractive goals or outcomes. The best solution would be to reject both choices, but this cannot always be done. Sometimes ambivalence results and an individual waver back and forth between the choices. No matter what the final solution, tension and anxiety often accompany the choice.

3) Approach – avoidance Conflict

Here the person is confronted with a single goal that has both positive and negative consequences. This is a more characteristic type of conflict and is encountered throughout life. It often involves the expression or control of basic motives or desires.

4. **Personality, Psychological Conflict, and *Defense Mechanisms* Linkage**

Emotions and motives lead naturally to a consideration of the human personality, for, in large part, each individual's personality depends on the kinds of emotions that life's events tend to arouse in him and on the motives that characteristically influence and guide his behavior.

Personality is made up of many factors, indeed, of all the mediational units that the individual has acquired in his lifetime, including not only his emotions and motives but also his characteristic way of perceiving the world, thinking about it, solving its problems, and making all the various kinds of adjustments that it requires. Conflicts between motives play a prominent part in determining personality, and also describe the abnormalities of emotion and behavior to which frustration and conflict sometimes lead. Certainly people own kind of civilization makes frustration and conflicts of motives inevitable. Human being acquires motives that he cannot possibly satisfy, at least not all times and in full, and he also acquires motives that are incompatible and thus bound to conflict. The frustration and conflicts give rise to various highly unpleasant emotions, particularly anxiety, which have a profound and sometimes devastating effect on behavior (Kagan and Havemann, 1972: 369).

When a motive urges someone toward behavior that is incompatible with his standards, he has a conflict that often results in intense anxiety. The person in conflict experiences uncertainty, hesitation, and the feeling of being torn and distressed; elements that are an integral part of conflict and that make conflicts such an unpleasant part of life and a potential threat to normal behavior.

To escape from the distress, people try in various ways to relieve the frustration or resolve the conflict. The way of resolving the conflicts called *defense mechanisms*. For psychoanalyst, *defense mechanisms* represent an unconscious attempt to reduce anxiety. All *defense mechanisms* involve some degree of self-deception and distortion of reality. The processes apparently operate in everyone at times, and in psychotic people they are often seen in extreme and exaggerated form (Schneiders, 1955: 246).

B. Previous Studies

The researcher found *Death Instinct as the Propelling Force of Personality: A Psychoanalytic Approach to the Main Character in Ibsen's Hedda Gabler* which was written by Wening Mahanani, a student of University of Yogyakarta. The focus of her study is Hedda's death instinct based on psychoanalytic approach. She aims to describe the cases in which the death instinct dominates the main character's behavior and the physical problems that lead to the main character's suicide. The result of her study shows that the death instinct is dominant factor that drives Hedda's behavior. Her death instinct is as part of her *id* to gain pleasure and satisfaction; that her destructive action emerges from her death instinct after she cannot escape from her problems.

The researcher also found a journal entitled *Suicide and Ibsen's Hedda Gabler (the seen and the unseen, sight and site, in the theater of the mind)*

(<http://search.proquest.com/docview/215678492?accountid=31324>) which was written by Mary Norseng. Here Norseng critiques Henrik Ibsen's *Hedda Gabler* in the framework of the character's suicide. The result of her study shows that there may be two fields of action, one seen, one unseen, occurring simultaneously, intersecting yet distinct, in which Hedda is trapped; and that Hedda's decision to commit suicide rests largely on psychological pain. It is intrinsically psychological – the pain of excessively felt shame, guilt, fear, anxiety, loneliness, worry, dread of growing old or of dying badly. When such pain occurs, its introspective reality is undeniable. And according to her, Hedda's decision to commit suicide happens when her pain is considered unbearable and death is actively sought to stop the unceasing flow of painful consciousness.

Related to the illustration above, the researcher has different subject matter with the previous researchers in analyzing the play. Both Mahanani and Norseng analyze Hedda's death from two different points of view and two different approaches. Mahanani uses psychoanalytic approach in order to analyze Hedda's death instinct, which is more related to the concept of personality an individual. While Norseng indirectly analyzes Hedda's decision to commit suicide from psychological approach, which is more related to logical concept of an individual.

As to give more comprehensive review about Ibsen's *Hedda Gabler* both from personality concept and logical concept, the researcher conducts a study specifically on Hedda's *defense mechanisms* related to her psychological conflicts. To

describe and to analyze Hedda's way of solving problems by taking some of *defense mechanisms* to manage herself with her situation which is essentially the result of her threatened *ego*, the researcher uses Freud's theory of psychoanalysis. And in order to analyze Hedda's psychological conflicts, the researcher also uses psychological approach. Both theories are one unity and complement each other, so that the researcher uses both Freud's psychoanalysis theory and psychological approach to gain a valid interpretation for *defense mechanisms* and psychological conflicts are interconnected.

C. Analytical Construct

Psychoanalysis is developed for medical treatment, later Freud uses this method not only for medical treatment, but he also uses it to explain others phenomenon outside medical science such as literature. Freud often takes his example from literary text if he wants to explain or simply introduces theoretical concept of psychoanalysis. Freud has formulated essential parts of psychoanalysis theory in the framework of literature and come into being as readings, by reading works of art (Zeeb, 2001: 35-6). A famous model of human psyche that is called the *structure of personality* which is divided into three parts, the *id*, the *ego*, and the *superego* developed by Freud has always being used to analyze some literary works. This theory of personality is also appropriate to analyze Ibsen's *Hedda Gabler*, specifically on the *defense mechanisms* concept to gain an understanding on Hedda's personality and her arbitrary behavior.

Defense mechanisms are closely related to an insecure personality. Hedda herself finds some of insecurities throughout her life. Living with such insecurities and circumstance, bring some psychological conflicts on her. To relieve the frustration or resolve the conflict so as to deal with the reality, she takes some forms of *defense mechanisms* i.e. *repression, denial, displacement, projection, reaction formation, fixation regression, and fantasy*.

As described previously, *defense mechanisms* are correlated to insecure personality. Those mechanisms mentioned above are the results of Hedda's insecure personality as her response to her conflicts. Various inner needs or motives are believed to be the main determinants of such conflicts. As the effect of the existence of those psychological motives or needs, Hedda experiences some conflicts, which affect her behavior during the play. To gain an understanding on Hedda's psychological conflict, the researcher uses psychological approach on the theory of psychological conflicts.

Psychological approach is a discipline that can be used in analyzing literature. The close correlation between psychological approach and literature lies on the identical object they concerned to that is human being. This becomes an underlying reason in employing psychology to investigate several psychological phenomenon existed in literary works such as the psychological side of the author, the readers and the work itself.

Based on the explanation above, the researcher tries to reveal the relationship between *defense mechanisms* experienced by Hedda and her

psychological conflicts. In order to make the discussion specific, these questions are proposed: 1). what kinds of *defense mechanisms* experienced by Hedda, and 2). what psychological conflicts experienced by Hedda, based on the motives and the types of psychological conflicts.

In portraying the description of Hedda's *defense mechanisms*, the researcher uses Freud's psychoanalysis theory, specifically on the *defense mechanisms* concept in defining human personality and kinds of such mechanisms. Furthermore, the researcher uses Atkinson et al.'s theory in defining human psychological conflicts.

From the theories, the researcher finds a list consisting Hedda's *defense mechanisms* which effect on her arbitrary behavior. Those mechanisms are *repression, denial, displacement, projection, reaction formation, fixation regression, and fantasy*. Based on Hedda's *defense mechanisms*, the researcher finds the motives of her psychological conflicts i.e. independence versus dependence, intimacy versus isolation, cooperation versus competition, and impulse expression versus moral standard. To complete the data of Hedda's psychological conflicts, the researcher finds approach-approach conflict, approach-avoidance conflict, and approach avoidance conflict as the types of her psychological conflicts.

Meanwhile, to present the explanation about the research's analytical construct, the researcher makes figure 1 illustrated below:

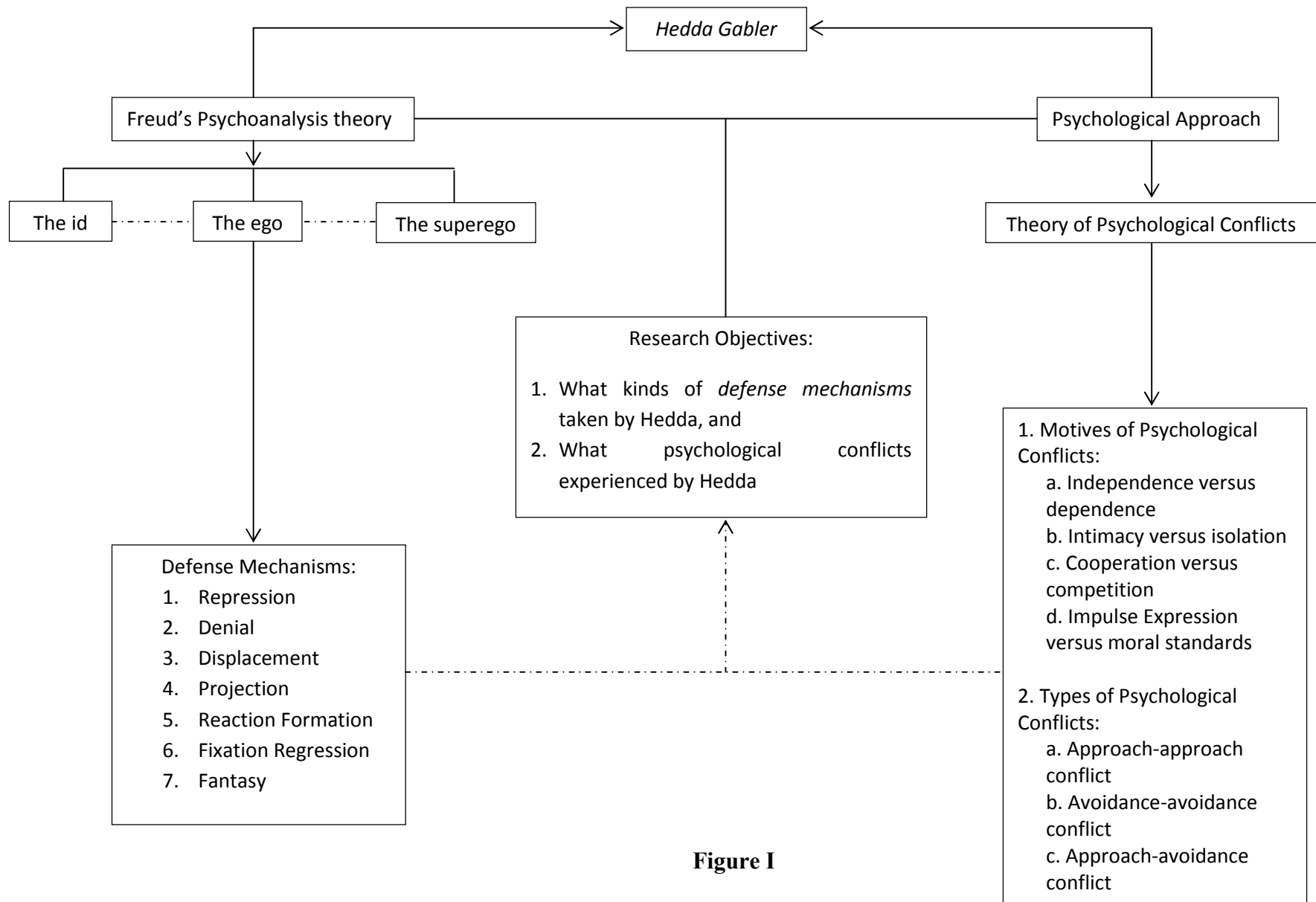


Figure I

CHAPTER III RESEARCH METHOD

A. Research Type

This research is a qualitative study. According to Bogdan and Taylor in Moleong (2001: 3) “the qualitative method is a research procedure which produces descriptive data; people’s own written and spoken words and observable behaviors”. Thus, the object of this research is described in words instead of numbers.

The technique of analysis used in this research is qualitative content analysis. According to Mayring (2000: 5), a qualitative content analysis is an approach of empirical, methodological, and controlled analysis of texts within their context of communication, following content analytical rules and step by step models without rash quantification.

Burns (1994: 228) says that ‘content analysis itself is used to identify themes, concept, or meanings. It is a form of classifying contexts.’ Thus, the data of this research was collected and classified based on the thematic psychological burden in order to identify the theme, concept, and meanings of the text. The data were collected and classified by using systematic and scientific manner in the process of identifying the themes and meaning of the data.

B. Data and Source of Data

According to Bogdan and Blikien (1982: 73), data refer to the rough materials researchers collect from the world they are studying; they are the particulars that form the basis of analysis. The words, phrases, clauses, and sentences in the play related to the *defense mechanisms* and psychological conflicts become the data and materials for the analysis.

The main source of this research is a play written by Henrik Ibsen entitled *Hedda Gabler*, which was first published in 1890. The object of the analysis is the main character, Hedda Gabler.

C. Data Collecting Technique

Data from the play were identified and collected in order to answer the research questions. The data that have been collected and identified were then categorized. There were two main categorizations, based on *defense mechanisms* concepts and psychological conflicts. Under the heading categorization of *defense mechanisms* there are *repression*, *denial*, *displacement*, *projection*, *reaction formation*, *fixation regression*, and *fantasy*. And under the heading categorization of psychological conflicts there were motives of psychological conflicts and types of psychological conflicts. In the interpretation, the researcher included the theories presented in chapter two to support her analysis. During the process of analyzing the data, the researcher applied the trustworthiness of the data that would be explained in the next section. Finally, the data were conducted to answer the research questions.

D. Research Instrument and Triangulation

The main instrument in this research was the researcher herself who used her capacity to interpret and analyze the data based on the theory mentioned previously. As the main instrument, the researcher interpreted and analyzed the data related to *defense mechanisms* experienced by Hedda Gabler as a response to her psychological conflicts in Henrik Ibsen's *Hedda Gabler*.

The researcher gained the credibility of the data through triangulation technique. Triangulation is a checking technique of the trustworthiness of the data by using the other means outside the data to recheck or to compare the data (Moleong, 2001). To get it, the researcher consulted her data to Supardjo, M. Ed. as her first consultant of the thesis and Asih Sigit P., M. Hum. as the second consultant. Besides, the researcher also discussed her data with the research collaborators they were Marga Wulang Agusta and Dwi Ayu Rivianingsih. The discussion was done to get some input, suggestion, and criticism related to the research conducted.

E. Trustworthiness of the Data

The trustworthiness of data is checked using four criteria. Those are credibility, transferability, dependability, and confirmability (Moleong, 2001: 173). Credibility basically is the concept of internal validity. The researcher performed deep and detailed observation of the data in order to make the data credible enough. Based on the concept definition of internal validity, the data was checked through triangulation of the data, so that credibility and validity of the data could be acquired.

In addition, the researcher also put the data on the theoretical concept of *defense mechanisms* and psychological conflicts, so that the reliability and validity of the data could be attained. Transferability basically is the concept of external validity. Transferability is how the researcher transfers her data to the readers. The researcher organized the data as clearly as possible so that it would be easy for the readers to understand the findings of this research. The research report were arranged as follows: under the main categorization of *defense mechanisms* concept based on the theory of Freud's psychoanalysis there were *repression, denial, displacement, projection, reaction formation, fixation regression, and fantasy*; and under the main categorization of psychological conflicts there were motives of psychological conflicts and types of psychological conflicts.

CHAPTER IV FINDINGS AND DISCUSSIONS

This chapter elaborates the findings and discussions of the research. The researcher uses the data to verify and clarify the discussion. Furthermore, this chapter consists of three sub-chapters: the description of Hedda's *defense mechanisms*, the motives of Hedda's psychological conflicts influencing her illogical behavior, and the types of Hedda's psychological conflicts.

In the first sub-chapter, the researcher presents the findings and discussions related to the description of forms of *defense mechanisms* experienced by Hedda based on the *defense mechanisms* concept. It is presented to answer the first research objective. Furthermore, various psychological motives influencing Hedda's illogical behavior is presented in the second sub-chapter. In the last sub-chapter, the researcher presents the types of psychological conflicts which affect Hedda's arbitrary behavior.

1. The forms of *Defense Mechanisms* experienced by Hedda

The reason for the existence of *defense mechanisms* is a developmental one. *Ego defense mechanism* is a psychic procedure for avoiding painful admissions and recognitions (Barry, 2002: 98). The *ego defense mechanism* that is used unconsciously and in certain limitation brings no negative effects, however, it can easily become too strong and dangerous, so it needs a lot of mental effort to support the mechanism and the real problems that need to be resolved (Berry, 2001:79).

Hedda's situations as the followings, getting married with someone she is not in love with, getting accustomed to the lower class life, staying all day long in a house with only her maid, having no entertainment in her daily life, is so much frustrating. This circumstance threatens her *ego* security. Dealing with this situation, the *ego* of Hedda unconsciously may try to master danger by adopting realistic problem-solving methods or it may attempt to lessen anxiety by using methods that deny or twist reality and that block the development of personality. The methods are called *defense mechanisms* of the *ego*.

Defense mechanisms are the unconscious strategies that people use to deal with negative emotions. These mechanisms do not change the stressful situation; they simply change the way the person perceives or thinks about it. They help people over the rough spots until they can deal more directly with stressful situation (Atkinson, 1953: 499).

In the case of Hedda, she experiences the following mechanisms:

a. *Repression*

In *repression*, undesired information is put away to the unconsciousness. *Repression* is truly form of forgetting. A person may repress his or her thought in somehow in order not to face the painful traumatic event.

In her previous life, Hedda has a 'hidden intimacy' with Lovborg. At that time, Lovborg was a bad guy and Hedda was the one who can triumph over him. Once when they had to get departed, Hedda tried to shoot him.

For Hedda, the reappearance of her old ‘romantic friend’, Lovborg, puts her off and makes her embarrassed of her marriage of convenience to George Tesman. She is not comfortable with the fact of her previous relationship with Lovborg; she does not even willingly admit it. It is such a shame for her to confess and she needs to cast that memory off. In addition, she is afraid of having scandal.

MRS ELVSTED. [*drearily*]. There’s the shadow of a woman standing between Ejlert Lovborg and me.

HEDDA. [*looking intently at her*]. Who can that be?

MRS ELVSTED. I don’t know. Someone or other from – from his past. Someone he’s never really forgotten.

HEDDA. What has he said ... about it?

MRS ELVSTED. He only touched on it once – and quite vaguely.

HEDDA. And what did he say, then?

MRS ELVSTED. He said that when they parted she wanted to shoot him with a pistol.

HEDDA. [*cold and controlled*]. How absurd! People don’t do that kind of thing here. (Act. I, p. 288)

Another repressed memory which unexpectedly occurs in Hedda is when she offers her hand to help Miss Tesman prepare the procession for Aunt Rina. Hedda surprisingly offer her hand to help Aunt Rina’s funeral, however she seems does not like funeral for she may recall the memory of her father.

HEDDA. Can’t I help you with anything?

MISS TESMAN. Oh, don’t think of that! Hedda Tesman mustn’t do that kind of thing. Nor dwell on the thought, either. Not at such a time. Certainly not.

HEDDA. Ah, thoughts ... they are not so easily mastered.
(Act. IV, p. 347)

b. *Denial*

In *denial*, a person does not want to accept his or her real situation. Sometimes, denial can be accepted as a short term of defense. At the beginning of the play, Hedda encounters herself with a slight conflict with her husband about Aunt Julle. Jorgen wants Hedda to call Aunt to Mrs Tesman, but Hedda rejects to do so. As seen in the data below:

TESMAN. If you could bring yourself to speak a little more affectionately to her – as if you were one of the family. For my sake, Hedda? Eh?

HEDDA. No, no. You mustn't ask me to do that. I've told you that once already. I'll try to call her 'Aunt', and that must be enough. (Act. I, p. 277)

Getting married to Jorgen Tesman means she should admit Tesman's family as her own family, but for Hedda calling 'aunt' to Miss Tesman means affirmation that she has unleashed her family name, Gabler, as a distinguished name in her society, so she keeps denying the reality that she is a Tesman and rejects to call and acknowledge Miss Tesman as her Aunt Julle.

Another fact featuring out her denial is about her pregnancy. When Judge Brack tries to say he finds herself "faced with what's known in solemn language as a grave responsibility," Hedda angrily replies "Be quiet! You'll never see anything of the kind'. She is already pregnant, however, and is trying to deny her condition, both to herself and to others.

TESMAN. Yes, isn't it? But, Aunt Julle, take a good look at Hedda before you go. See how nice and charming she is.

MISS TESMAN. Ah, my dear, there's nothing new in that. Hedda has been lovely all her life. [*She nods and goes towards the right.*]

TESMAN. [*following her*]. Yes, but have you noticed how plump she's grown, and how well she is? How much she's filled out on our travels?

HEDDA. [*crossing the room*]. Oh be quiet - !

MISS TESMAN. [*who has stopped and turned round.*] Filled out?

TESMAN. Of course, you can't see it so well, Aut Julle, now she has that dress on. But I, who have the opportunity of –

HEDDA. [*at the glass door, impatiently*]. Oh, you haven't any opportunity!

TESMAN. It must be the mountain air, down there in the Tyrol –

HEDDA. [*interrupting curtly*]. I am exactly the same as I was when I went away. (Act. I, p. 275)

and

BRACK. No, no. that wasn't what I was thinking of either. But suppose there comes what, in rather solemn language, is called a serious claim on you, one full of responsibility? [*Smiling.*] A new claim, little Madam Hedda.

HEDDA [*angrily*]. Be quiet! You'll never see anything of the kind.

BRACK. [*gently*]. We'll talk about it in year's time – at most.

HEDDA. [*shortly*]. I have no gift for that thing, Mr Brack. Not for things that make claims on me!

BRACK. Why shouldn't you have a gift, like most other women, for the calling that –?

HEDDA. [*over by the glass door*]. Oh, be quiet, I tell you! It often seems to me that I've only got a gift for one thing in the world.

BRACK. [*going nearer*]. And what is that, if I may ask?

HEDDA.: [*stands looking out*]. For boring myself to death. Now you know. [*Turning and looking towards the inner room with laugh*]. Ah, just so! Here is our professor. (Act. II, p. 306)

Another fact of reality reflecting out Hedda's denial is about her affection towards Jorgen. In general, from act to act all clues lead to the fact that she does not love Jorgen, but actually her love idea are in disguise in some acts.

As described in the data below:

LOVBORG. Ah, I understand. It offends ... your love for Jorgen Tesman.

HEDDA. [*glancing at him and smiling*]. Love? That's good!

LOVBORG. Isn't it love, then?

HEDDA. There isn't going to be any kind of disloyalty, anyhow. I won't have that sort of thing. (Act. II, p. 314-315)

and

HEDDA. [*shutting the door of the stove and getting up*]. Well, did you have a good time at the Judge's?

TESMAN. Have you been worrying about me, eh?

HEDDA. No, that would never occur to me. I was just asking whether you had a good time. (Act. III, p. 330)

Hedda keeps denying, both to herself and others, that she does not love Jorgen. But at the end of the play she no longer denies her affection towards Jorgen when she says she burns Lovborg's manuscript for the sake of Jorgen. Moreover, she seems to be jealous with Mrs Elvsted when Mrs Elvsted and Jorgen together try to put the manuscript back from pieces. This is the fact that she actually loves Jorgen and cares about him.

c. *Displacement*

Displacement happens to a person when he or she cannot release his or her feeling such as anger. This *defense mechanism* is formed and then directed to other person, animal or object that completely has no relation with the original situation.

When talking to Judge Brack, Hedda says that she really does not care about the house Tesman has bought for her, yet she lets Tesman go on believing that the house is precious to her, even while it is a great financial burden for him.

HEDDA. Why, we came past here one evening. And he, poor creature, was trying himself in knots because he didn't know how to find anything to talk about. And so I felt sorry for the poor, learned men.

BRACK. [*smiling doubtfully*]. You did, did you? H'm.

HEDDA. Yes. I really did. And so, to help him out of his misery, I just said – quite casually – that I should like to live here, in this villa. (Act. II, p. 304)

Hedda expresses her inconvenience life living with Tesman towards the villa. She does not love Tesman, but she keeps Tesman believes in her affection towards him. This example not only illustrates Hedda's tendency toward untruthfulness but also that she enjoys having people in her power.

In Hedda's life and in her marriage life, she finds no entertainment. Her life is so boring. She has no friend except the people around her, contrasting with her previous life. To deal with such reality so as to release her loneliness, she tries to seek for fun through the pistols her father gave to her.

HEDDA. [*crossing the room towards the back*]. Well, anyhow, I still have one thing to kill time with.

TESMAN. [*beaming with pleasure*]. Thank heavens for that! But what is it, Hedda? Eh?

HEDDA. [*at the centre doorway, looking at him with lurking contempt*]. My pistols, Jorgen. (Act. I, p. 295)

Another way to seek for entertainment in her life, Hedda tries to flirt to Judge Brack. For her, Jorgen Tesman is a "learned man", who tends to be boring due to his professional commitment. He is busy with his professorship. Though she is afraid of having scandal, she seems to enjoy her smooth affair with Brack.

HEDDA. [*leaning farther back on the sofa*]. Doesn't it feel like a whole eternity since we last talked to each other? Oh, of course, a word or two last night and this morning—but I don't count that.

BRACK. Not like this, between ourselves? Alone together, you mean?

HEDDA. Yes. More or less that.

BRACK. Here was I, every blessed day, wishing to goodness you were home again.

HEDDA. And there was I, the whole time, wishing exactly the same.
(Act. II, p. 298)

d. *Projection*

This defense mechanism is nearly the combination of *denial* and *displacement*. It is the effect of *repression* that makes the person unable to recognize the reality of his own attitude. Consequently, an offensive motive or mistake is projected to the external side, which is the person. The simple example can be taken from the action of blaming others for his mistakes.

The simple example can be taken from Hedda is when she complains about the boredom of her wedding trip with Judge Brack as described in the data below:

HEDDA. Oh, *he* did all right. Rummaging in libraries is the most entrancing occupation he knows. Sitting and copying out old parchments, or whatever they are.

BRACK. [*with a touch of malice*]. After all, that is his vocation in life. Partly, at least.

HEDDA. Oh yes, quite; it is. And of course then one can- But as for me! No, my dear sir. I was excruciatingly bored.

BRACK. Do you really mean it? In sober earnest?

HEDDA. Well, you can just imagine it for yourself. To go a whole six months and never meet a soul even remotely connected with

our circle. Not a soul to talk to about the things we're interested in. (Ibsen, 298)

She makes it clear that she does not love Tesman, and that she married him because he has a promising career and she is no longer young. She does not feel convenient to get married with Jorgen Tesman and being The Tesman, so that she expresses her inconvenience of marriage life and her rage by blaming Jorgen in any circumstances.

Furthermore, when she burns out Lovborg's manuscript and Jorgen blames her, she does not want to take the blame on her, in contrast she says she burns it out for the sake of Jorgen. The following is one of the examples of that situation:

TESMAN. But how could you go and do anything so unheard of?

How could such an idea come into your head? How could it come over you? Tell me that. Eh?

HEDDA. [*suppressing a scarcely perceptible smile*]. I did it for your sake, Jorgen.

TESMAN. For my sake!

HEDDA. When you came home in the morning and told me that he'd been reading to you-

TESMAN. Yes, yes, what about it?

HEDDA. You admitted then that you envied him his work.

TESMAN. Good heavens, I didn't mean it literally!

HEDDA. All the same, I couldn't bear the thought of someone else throwing you into the shade. (Act. IV, p. 350)

e. *Reaction formation*

This *defense mechanism* involves the replacement of anxiety or feeling to its opposite. It is a paradox situation. For example, hate is replaced by love. The original feeling still exists but it is glossed over or masked to fade

anxiety. Hall (2000: 110) states the establishment of the reaction is an irrational adjustment of worry. This attitude uses energy for the aims of dishonesty and pretence. It obscures the reality and makes the personality rigid and oversensitive.

In the case of Hedda, the examples of this mechanism are mostly about manipulating others. She acts so nice and friendly to Mrs Elvsted yet she hates her, she tends to have a smooth affair with Judge Brack though she is afraid of having scandal, and she seems to be passionate with Jorgen Tesman yet she does not love him. As seen in the conversation between Hedda and Mrs Elvsted below:

MRS ELVSTED. Yes. Dreadfully frightened. Because when we met on the stairs you always used to pull my hair.

HEDDA. No, did i

MRS ELVSTED. Yes, and once you said you would burn it off.

HEDDA. Oh, that was only silly talk, you know.

MRS ELVSTED. Yes, but I was so stupid in those days. And since then, anyhow, we have friend such a long, long way apart. Our circles were so entirely different.

HEDDA. Well, then, we'll see if we can come together again.

Now, look here. When we were at school we used to talk like real close friends and call each other by our Christian names.

MRS ELVSTED. Oh no, you're making a quite mistake.

HEDDA. I certainly am not. I remember it perfectly well. So we are going to tell each other everything, as we did in the old days. [*Moving nearer with her stool*]. There we are! [*Kissing her cheek*]. Now you're talk to me like a real friend and call me 'Hedda'. (Ibsen, page 283)

In the case of her relationship with Mrs Elvsted (Thea), Hedda involves in a competition with Mrs Elvsted for influence over Ejlert Lovborg upon his arrival. Hedda is threatened by Mrs Elvsted and has a powerful need to

triumph over her. When they knew each other at school, Hedda used to pull Thea's hair and once she said she was going to "burn it off." For Lovborg, Thea gives a good contribution for him; inspires him to write a book which they describe as their children. While Hedda gives a depravity for him.

f. *Fixation regression*

Fixation is a *defense mechanism* of fright. In the normal development, personality will pass the phases from birth to maturity. But if they are too severe, someone will have abnormal attitudes temporarily or permanently.

In the case of Hedda, she experiences some severe phases which eventually influence to her attitudes. First, she is pushed to get married with Jorgen Tesman for the sake of social standard. She tries to replace the male role model in her life, her father, with Jorgen Tesman, who is incompatible with her ideal due to her social background. Second, she finds uneasy adjustment with her new life, living with the lower class family and having a tedious daily and marriage life. And such circumstances results in Hedda's untrue, tricky, and dominant attitudes.

HEDDA. I had simply danced myself out, my dear sir. My time was up. [*With a little start.*] Ah, no! I'm not going to say that. No think it, either. (Act. II, p. 298)

and

BRACK. [*looking at her a little uncertainly*]. I thought you believed, like everyone else, that he was going to become a really eminent man.

HEDDA. [*with a weary expression*]. Yes, so I did. And since he insisted with might and main on being allowed to support me, I don't know why I shouldn't have accepted the offer.

BRACK. No, no. looking at it from that point of view. ...

HEDDA. Anyhow, it was more than my other friends and admirers were prepared to do, my dear sir. (Act. II, p. 300)

From the data above, it can be inferred that Hedda is so desperately afraid of being disrespected by others for being single at her age. So then the solution for her is getting married with Jorgen Tesman even she does not love him and he comes from a lower class, she has no choice.

Regression is the mechanism for reducing worry and fright. Further data describes that Hedda enjoys manipulating Jorgen Tesman and others as she conveys to Judge Brack.

BRACK. [*shaking his head.*] But my dear Madam Hedda, how could you do that? And to that nice lady?

HEDDA. [*nervously, walking across the room*]. Well, you know, that kind of thing comes over me-just like that. And then I can't stop myself. [*Throwing herself down in the easy-chair by the stove.*] I don't know, myself, how to explain it.

BRACK. [*behind the easy-chair*]. You're not really happy. That's the trouble.

HEDDA. [*looking straight in front of her*]. And I don't know why I should be- happy. Perhaps you can tell me, can you? (Act. II, p. 303)

When Judge Brack scolds her for tormenting Mrs Tesman, Hedda explains that she suddenly gets impulses like that and cannot control them. She is not unsympathetically amusing herself, but is impulsively settling some of her unexpressed rage. Hedda herself does not know how she suddenly finds the impulse, she just enjoys it.

g. *Fantasy*

Fantasy is important since through fantasy someone transforms his wishes, desires, and thoughts that cannot be fulfilled in the real life. It helps people to reconcile himself with the reality. The effort to reconcile with the reality is closely related with the projection. It can be dangerous when the person can no longer differentiate between fantasy and reality.

Hedda's ideals are in contrast with reality. She demands independence and detached from society standards. For she cannot gain her ideals, she then tries to reconcile her wishes, desires, and thoughts that cannot be fulfilled in her real life through fantasies.

HEDDA. I saw it so plainly with Judge Brack just this minute.

LOVBORG. What did you see?

HEDDA. That contemptuous smile of his when you were afraid to go in there with them.

LOVBORG. Afraid! Naturally I preferred to stay here and talk to you.

MRS ELSTED. That was quite understandable, Hedda!

HEDDA. But Judge Brack couldn't be expected to guess that. And I noticed too that he smiled and glanced at my husband when you were afraid to go to this harmless little party with them either.

LOVBORG. Afraid! Did you say I was afraid? (Act. II, p. 320)

She hates herself for her conformity, her fear of scandal, and her cowardice, so that she taunts Lovborg with not daring to take a drink or to go to the party. She cannot bear to see him afraid and urges him on because she wants him to lead the free, uninhibited life that she cannot lead herself. She wants Lovborg to rescue her from her dead end by being both rebellion and triumphant, by returning "with vine leaves in his hair." Then he will have

regained confidence in himself. He'll be a free man forever and ever. As described in the data below:

HEDDA. [*a step nearer*]. Ejlert Lovborg, listen to me. Could you not see to it that – that it is done beautifully?

LOVBORG. Beautifully? [*Smiling.*] With vineleaves in the hair, as you used to imagine once upon a time-

HEDDA. Ah, not vineleaves. I don't believe in that any more. But beautifully, nevertheless. For once. Good-bye. You must go now, and not come here again. (Act. III, p. 344)

The forms of *defense mechanisms* that mostly experienced by Hedda are *denial* and *reaction formation*. She keeps denying about her reality; her affection towards Jorgen, acknowledging the Tesman, and also her pregnancy. While she experienced *reaction formation* as the response to her loneliness and her inconvenient of her marriage life.

2. Motives of Hedda's Psychological Conflicts

A conflict is the simultaneous arousal of two or more incompatible motives, resulting in unpleasant emotions. The emotional factor is an essential part of the definition (Atkinson, 1953: 481). Conflict occurs when a person must choose between incompatible, or mutually exclusive, goals or courses of action.

Conflict may also arise when two or inner needs or motives are in opposition. In the society, the conflicts that are the most pervasive and difficult to resolve generally occur between the following motives:

a. Independence versus Dependence

In time of stress, someone may want to resort to the dependence characteristic of childhood, to have someone to take care of him and solve his problems. But we are taught that the ability to stand on our own and to assume responsibilities is a mark of maturity.

At the beginning of the play, Hedda complains about the piano left in her room.

HEDDA. I'm just looking at my old piano. It doesn't go very well with all these other things.

TESMAN. When I get my first salary cheque, we'll see about an exchange.

HEDDA. Oh no, not an exchange. I don't want to get rid of it. We can put it in there, in the back room. And we can have another in its place here. Some time or other, I mean. (Act. I, p. 277)

She lives in a new house and a new family; she says she wants a new one, yet she does not want to get rid of her old piano. The old piano symbolizes her previous life. She still needs the figure from her previous life that is her father, when she replaces it with a new one; it means that she has accepted her new family.

Another independence versus dependence motives found in Hedda is when Tesman and Brack find Hedda playing with her pistols she gets from her father (Act 1 and 2). Pistol symbolizes authority, manhood, and strength. It can be inferred that she actually misses her father, she needs him to play with her as they used to. She needs her father to be the one who takes care of her and helps her solving her problems, but she is taught to stand on her own and

to take responsibilities. She may wish for independence, but the circumstances or other people force her to remain dependent.

HEDDA. [*crossing the room towards the back*]. Well, anyhow, I still have one thing to kill time with.

TESMAN. [*beaming with pleasure*]. Thank heavens for that! But what is it, Hedda? Eh?

HEDDA. [*at the centre doorway, looking at him with lurking contempt*]. My pistols, Jorgen. (Act. I, p. 295)

At the end of the play, she finally commits suicide and her committing suicide is due to independence and dependence motives. Hedda's pistols are the symbol of her power. A gift from her father, the aristocratic General Gabler, they are a relic of her former aristocratic lifestyle. Thus, when she turns to the pistols to kill herself at the end, she demonstrates her frustration with the bourgeois life into which Tesman has brought her and her desire to escape back to the high-society lifestyle she left. When troubles get more conflicting and arise frustration, she has no one to take care of her and to help her solving her problems. And the decision to commit suicide is her only way to solve the problems as the independence way left to her.

As stated by Atkinson (1987: 469), when someone experiences stress, he may want to have someone to take care of him and solve his problems, as if he was still in childhood period. But as a mature person, he is taught that he has to stand on his own and be responsible on every action.

b. Intimacy versus Isolation

The desire to be close to another person and to share one's innermost thoughts and emotion may conflict with the fear of being hurt or rejected if he or she exposes too much of themselves. Such circumstance also appears in Hedda's life.

Hedda intends to burn out Lovborg's manuscript for the sake of Jorgen, but instead of showing his appreciation, he gets upset and blames her. As seen in the data below:

TESMAN. But how could you go and do anything so unheard of? How could such an idea come into your head? How could it come over you? Tell me that. Eh?

HEDDA. [*suppressing a scarcely perceptible smile*]. I did it for your sake, Jorgen.

TESMAN. For my sake!

HEDDA. When you came home in the morning and told me that he'd been reading to you-

TESMAN. Yes, yes, what about it?

HEDDA. You admitted then that you envied him his work.

TESMAN. Good heavens, I didn't mean it literally!

HEDDA. All the same, I couldn't bear the thought of someone else throwing you into the shade. (Act. IV, p. 350)

From the data above, it can be inferred that Hedda has affection towards her husband. She wants to share her innermost thoughts and emotion towards Jorgen, she actually cares and concern about her husband, but she is too coward to admit and to show it freely both to Jorgen and others.

c. Cooperation versus Competition

In the society, much emphasis is placed on competition and success. Competitions begin in early childhood among siblings, continue through

school, and bring to a close in business and professional rivalry. In contrast with such condition, people are urged to cooperate and to help others.

Related to Hedda's circumstances, she is threatened by Mrs Elvsted existence. She is pushed to have a friendship with her in order to get more information about the manuscript for Jorgen sake, while she does not like her.

HEDDA. Odd, that she should call on us. I hardly know her, except that we were at school together.

...

HEDDA. [*going to meet her in a friendly way*]. How are you, my dear Mrs Elvsted? It's nice to see you once more.

...

HEDDA. Thank you for your lovely flowers. (Act. 1, p. 278)

Moreover, Hedda becomes involved in a competition with Mrs Elvsted for influencing over Lovborg upon his arrival. For Lovborg, Mrs Elvsted gives him a good contribution in his life. She inspires him to write books which they describe as their children, while Hedda was a bad influence for him previously. Recognizing the competition, Hedda has a strong need to triumph over Mrs Elvsted. But, Hedda's fear of scandal makes her afraid of responding to Lovborg's advances. As described in the data below:

HEDDA. I saw it so plainly with Judge Brack just this minute.

LOVBORG. What did you see?

HEDDA. That contemptuous smile of his when you were afraid to go in there with them.

LOVBORG. Afraid! Naturally I preferred to stay here and talk to you.

MRS ELVSTED. That was quite understandable, Hedda!

HEDDA. But Judge Brack couldn't be expected to guess that. And I noticed too that he smiled and glanced at my husband when you were afraid to go to this harmless little party with them either.

LOVBORG. Afraid! Did you say I was afraid? (Ibsen, 320)

That can be no doubt that Hedda manipulates Lovborg into taking a drink and going to Judge Brack's party in order to disrupt his relationship with Mrs Elvsted and to show that she has more power over him.

d. Impulse Expression versus Moral Standards

Impulses must be regulated to some degree in all societies. Sex and aggression are two areas in which our impulses most frequently conflict with moral standards and violation of these standards can generate strong feelings of guilt.

Affection, aggression, and fear are likely to cause problems. A mature person is especially angry by what he considers to be unfair and lack consideration. Anger and fear are closely related. If the individual feels that angry retaliation is useless or even dangerous to himself, he becomes fearful.

This motive comes to Hedda when she tries to make her ideal comes true through Lovborg. She hates her life for her conformity. When Lovborg comes to her she urges him on because she wants him to be free, uninhibited life that she cannot lead herself. She wants Lovborg to rescue her from her dead end by being both rebellion and triumphant, by returning "with vine leaves in his hair." Then he'll be a free man forever and ever as she wished in her life before.

HEDDA. [*a step nearer*]. Ejler Lovborg, listen to me. Could you not see to it that – that it is done beautifully?

LOVBORG. Beautifully? [*Smiling.*] With vineleaves in the hair, as you used to imagine once upon a time-

HEDDA. Ah, not vineleaves. I don't believe in that any more. But beautifully, nevertheless. For once. Good-bye. You must go now, and not come here again. (Act. III, p. 344)

This motive also drives Hedda to have a smooth affair with Judge Brack. Hedda does not expect to be unfaithful to her husband, she is afraid of having scandal, but in the other hand she finds loneliness, she finds her husband is a kind of uninteresting person, and apparently she does not love him. To deal with this conflict she simply has a smooth affair with Judge Brack but still shows her affection to her husband.

HEDDA. [*leaning farther back on the sofa*]. Doesn't it feel like a whole eternity since we last talked to each other? Oh, of course, a word or two last night and this morning—but I don't count that.

BRACK. Not like this, between ourselves? Alone together, you mean?

HEDDA. Yes. More or less that.

BRACK. Here was I, every blessed day, wishing to goodness you were home again.

HEDDA. And there was I, the whole time, wishing exactly the same. (Act. II, p. 298)

and

HEDDA. Everlastingly having to be with ... with one and the same person. ...

HEDDA. [*nodding agreement*]. Early and late; I know. At every conceivable moment.

HEDDA. What I said was 'everlastingly'.

BRACK. Quite. But with our good friend Tesman, I should have thought one would be able ...

HEDDA. Jorgen Tesman is – a learned man, you must remember.

BRACK. Admittedly.

HEDDA. And learned men are *not* entertaining as travelling companions. Not in the long run, anyhow. (Act. II, p. 299)

Hedda is extremely isolated, but she is also very obedient to her social conventions, and there is much hostility in Hedda that she is most commonly assumed as manipulative and dominant. In the case of Hedda, this motive is the most prominent motive which influences her to unconsciously take some forms of *defense mechanisms*.

3. Hedda's Psychological Conflicts

Kagan and Havemann (1972: 375) state that one useful way to categorize the various conflicts over goals of special value because it provides a start toward further explanation of the effects of conflicts is based on the fact that some motives incline people to *approach* a desirable goal (as does the motive of achievement), while others make people seek the *avoidance* of something unpleasant (as does the motive to avoid success).

a. Approach – approach Conflict

In this conflict, someone is faced within two equally attractive but mutually exclusive goals, a situation in which choosing one automatically means giving up the other. These conflicts are usually easily and quickly resolved, especially when the choices revolve around the minor issue.

At the beginning of the play, Hedda expresses her frustration to Aunt Julie, who lets in too much sunlight then complains about the hat she left on the drawing table.

HEDDA. Fortunately. In any case, one has to get used to anything new, Miss Tesman. By degrees. [*Looking to the left*] Oh! The maid has gone and opened the verandah door! There's a perfect flood of sunlight coming in.

MISS TESMAN. [*going towards the door*]. Well, we'll shut it, then.

HEDDA. Oh no, don't do that, please. [*To Tesman.*] Just draw the blinds, my dear, will you? That gives a softer light. (Act. I, p. 273)

and

HEDDA. [*moving away from the glass door.*] Do you think she was really upset about that business with the hat?

TESMAN. Oh, not much. Perhaps a little, just at the moment.

HEDDA. But what extraordinary manners! To throw her hat down here in the drawing-room. One doesn't do that kind of thing.

TESMAN. Well, you can be sure Aunt Julle won't do it again.

HEDDA. Anyway, I'll make it all right with her. (Act. I, p. 276)

From the data above, Hedda experiences the approach – approach conflict between independence versus dependence motives when she interacts with Miss Tesman. In this case, Hedda should choose between two pleasant goals i.e. indirectly articulating her uneven life and showing her superiority. Rather than articulating her uneven life, she chooses to show her superiority towards Miss Tesman and her husband. Somehow, the data above shows Hedda's previous life. She does not like to get up early in the morning and she uses to see things on its place, but married to Tesman means that she has to get use to a new routine of Tesman family.

b. Avoidance – avoidance Conflict

This type of stressful situation involves an inescapable choice between two equally unattractive goals or outcomes. The best solution would be to reject both choices, but this cannot always be done. Sometimes ambivalence

results and an individual waver back and forth between the choices. No matter what the final solution, tension and anxiety often accompany the choice.

Hedda is in despair about her life. She is twenty-nine and has an alarm of aging, according to her society a woman at her age has to get married. As a young lady, her own determination of independence conflicts with the society standard. For Hedda, her marriage status not only gives the duty and obligation as a wife, but also brings the consequence of being restricted to move as a single woman. To conform the society standard so as not to be disrespect by the society, she gives her own determination up by getting married to a lower class man whom she is not in love with.

HEDDA. I had simply danced myself out, my dear sir. My time was up. [*With a little start.*]. Ah, no! I'm not going to say that. No think it, either. (Act. II, p. 298)

After she asserts her status as Miss Tesman, Hedda has to acknowledge Aunt Jule as her aunt. She rejects to do so, because when she acknowledges Miss Tesman as her aunt, it means that she unleashes her family name, Gabler, as a distinguished name. From here it can be inferred that the motive of her conflict is about the adjustment to the reality. Concerning the society standard, as a married woman she has to acknowledge her husband's name, but concerning her dignity she needs to withstand her family name. Hedda's need in this conflict is to withstand her family name as well as her *ego*. Then

her goal is to triumph over the people around her. It then becomes a conflict because her motive, goal, and need cannot be met. As seen in the data below:

TESMAN. If you could bring yourself to speak a little more affectionately to her – as if you were one of the family. For my sake, Hedda? Eh?

HEDDA. No, no. You mustn't ask me to do that. I've told you that once already. I'll try to call her 'Aunt', and that must be enough. (Act. I, p. 277)

Such conflicting aspect between internal forces and external code also drives Hedda to commit suicide. After she gets the news that Lovborg did not hit for the wound in his head, Judge Brack threaten her for he knows the pistol is one of Hedda's.

HEDDA. [*looking up at him*]. So I am in your power, Mr Brack. From now on, you have a hold over me.

BRACK. [*whispering softly*]. My dearest Hedda, believe me I shall not abuse the position.

HEDDA. In your power, all the same. At the mercy of your will and demands. And so a slave! A slave! [*Getting up impatiently.*] No! That thought I cannot tolerate. Never! (Act. IV, p. 362)

She becomes fearful. She is afraid of being prosecuted, she is afraid of people's opinion on her, she feels guilty to her husband, but the ultimate thing that she cannot take is about being under the power of Judge Brack. Hedda is so powerful and dominant. She enjoys manipulating the people around her and having them under her power, she seems to have the need to triumph over others. Being under the power of Judge Brack, it means that she gives up her dignity and has no power at all as a slave. Hedda is trapped between admitting her mistake, being accused and taken to jail, or being under the power of

Judge Brack. Then she chooses none of those choices, she prefer to kill herself to both unpleasant choices.

c. Approach – avoidance Conflict

In this type of conflict, a person is confronted with a single goal that has both positive and negative consequences. This is a more characteristic type of conflict and is encountered throughout life. It often involves the expression or control of basic motives.

Hedda herself experiences this type of conflict when she has to get use to her family. As a daughter of the famous General Gabler, she was accustomed to luxury and high-class living. As the play begins, she is returning from her honeymoon with Jorgen Tesman, a scholar with good prospects but not as much money as Hedda is accustomed to. Getting into a new social class, Hedda has to get use with her new way of life.

MISS TESMAN. ‘You can understand that, can’t you, with General Gabler’s daughter? Think what she was accustomed to in the General’s Day. Do you remember her riding along the road with her father? In that long black habit? And feathers in her hat? (Act. I, p. 265)

and

HEDDA. Fortunately. In any case, one has to get used to anything new, Miss Tesman. By degrees. [*Looking to the left*] Oh! The maid has gone and opened the verandah door! There’s a perfect flood of sunlight coming in. (Act. I, p. 273)

Her goal of getting married to Jorgen is to get herself out of her fear of aging and the social convention, but the goal has both positive and negative consequences. Positively, she gets out of the aging problems; negatively she

has to get accustomed to the lower social class life. From the data above, it can be inferred that Hedda gives up the luxury of her previous life in order to adjust with her new social class life.

From those three types of psychological conflicts mentioned above, most of the time Hedda falls in the avoidance – avoidance conflict, for she is always trapped in an inescapable choice between two equally unattractive goals or outcomes. No matter what her final solution, tension and anxiety often accompany her choice.

CHAPTER V CONCLUSION

After analyzing Ibsen's *Hedda Gabler* related to the phenomenon of Hedda's arbitrary behavior, the researcher conclude the description of her arbitrary behavior through the *defense mechanisms* she takes based on her motives and types of psychological conflicts.

The first result of this research is about the form of *defense mechanisms* experienced by Hedda. Hedda's arbitrary behavior is described through some forms of *defense mechanisms* experienced by her namely; *repression*, *denial*, *displacement*, *projection*, *reaction formation*, *fixation regression*, and *fantasy*.

Repression helps her to control the reality by repressing her thought in somehow in order not to face the irritating fact of her previous life, especially the fact of her relationship with Ejlert Lovborg, while *denial* enables her to protect her from stress and to escape her from the unbearable reality. Then, in order to help her to cope with the internal problems she has to deal with, she takes *displacement* by localizing her insecurities onto outside object. Furthermore, big amounts of *projection* help her to retain her *ego* integrity by putting blame for her difficulties on others and assigning her own disagreeable desires to them.

Reaction formation helps her hide her true feelings towards those she interacts with, especially Mrs Elvsted and Judge Brack. Since Hedda experiences some severe phases in her life, *fixation regression* mechanism helps her reduce her tension of being lower and to accept her being independence. The last *defense mechanism*

experienced by Hedda is *fantasy*. Hedda's ideals are in contrast with reality. She demands independence and detached from society standards. For she cannot gain her ideals, she then tries to reconcile her wishes, desires, and thoughts that cannot be fulfilled in her real life through fantasies.

Second, the research results in the motives of Hedda's psychological conflicts. Conflict occurs when a person must choose between incompatible, or mutually exclusive, goals or courses of action. Conflict may also arise when two inner needs or motives are in opposition. Various motives that emerge as the causes of Hedda's arbitrary behavior and the reason why she takes *defense mechanisms* are independence versus dependence motive, intimacy versus isolation motive, cooperation versus competition motive, and impulse expression versus moral standards motive.

Independence versus dependence motive influences her when she has to deal with the reality of her aging and society standard. Then, intimacy versus isolation motive influences her to secretly hide her affection towards Jorgen. Furthermore, cooperation versus competition motive also takes part in Hedda's decision to take some of *defense mechanisms*. The last motive that influences Hedda in taking some forms of *defense mechanisms* is impulse expression versus moral standards. This motive is the reason why Hedda has a smooth affair with Judge Brack. Impulse expression versus moral standards motive results in Hedda's *fixation regression* and *fantasy* on her *defense mechanisms*.

Third, the research results in the types of Hedda's psychological conflicts. Most of Hedda's conflicts between motives fall into three types of psychological conflicts; they are approach – approach conflict, approach – avoidance conflict, and approach – avoidance conflict. Later these types of psychological conflicts will always drive Hedda to choose one out of two binary motives.

Hedda experiences the approach – approach conflict when she is faced within two equally attractive but mutually exclusive goals around some minor issues, and those conflicts are usually easily and quickly resolved by Hedda. She also experiences the avoidance – avoidance conflict, where she is caught up in stressful situations that involve an inescapable choice between two equally unattractive goals or outcomes. And the last type of Hedda's psychological conflict is approach – avoidance conflict. This type of conflict is experienced by Hedda when she is confronted with a single goal that has both positive and negative consequences. This is a more characteristic type of conflict that she encounters throughout her life that involves the expression or control of basic motives or desires.

Finally, by revealing Hedda's forms of *ego defense mechanisms*, the researcher finds out that the *ego defense mechanisms*, in an excessive amount, influence Hedda's behavior which reflect her psychological conflicts. Such mechanisms are unconsciously taken by Hedda as her response to her psychological conflicts. She takes those mechanisms in order to protect her *ego* security, to deal with her reality, to escape from the distress, and to relieve the frustration or resolve the conflicts.

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APPENDIX

1. Defense Mechanisms:

- a. Repression*
- b. Denial*
- c. Displacement*
- d. Projection*
- e. Reaction formation*
- f. Fixation regression*
- g. Fantasy*

2. Motives of psychological conflicts:

- a. Independence versus dependence
- b. Intimacy versus isolation
- c. Cooperation versus competition
- d. Impulse expression versus moral standards

3. Types of Psychological conflicts:

- a. Approach – approach conflict
- b. Avoidance – avoidance conflict
- c. Approach – avoidance conflict

No	Data	Page	Identification	Defense Mechanisms	Motives of Psychological Conflict	Types of Psychological Conflict
1	<p>MRS ELVSTED. [<i>drearily</i>]. There's the shadow of a woman standing between Ejler Lovborg and me.</p> <p>HEDDA. [<i>looking intently at her</i>]. Who can that be?</p> <p>MRS ELVSTED. I don't know.</p> <p>Someone or other from – from his past. Someone he's never really forgotten.</p> <p>HEDDA. What has he said ... about it?</p> <p>MRS ELVSTED. He only touched on it once – and quite vaguely.</p> <p>HEDDA. Oh. And what did he say?</p> <p>MRS ELVSTED. He said that when they parted she wanted to shoot him with a pistol.</p> <p>HEDDA. [<i>cold and controlled</i>]. How absurd! People don't do that kind of thing here.</p>	288	<p>1a</p> <p>2d</p> <p>3b</p>	1a. Repression	2d. Impulse expression versus moral standards	3b. Avoidance – avoidance conflict
2	<p>TESMAN. Oh, Hedda dear, if only you could bring yourself to come along, too! Just think!</p> <p>HEDDA. [<i>getting up and dismissing the watter wearily</i>]. No, no. don't ask me to do things like that, I don't want to think</p>	333	<p>1a</p> <p>1b</p> <p>2b</p>	<p>1a. Repression</p> <p>1b. Denial</p>	2b. Intimacy versus isolation	3b. Avoidance – avoidance conflict

	of illness or death. You mustn't ask me to have anything to do with ugly things.		3b			
3	HEDDA. Can't I help you with anything? MISS TESMAN. Oh, don't think of that! Hedda Tesman mustn't do that kind of thing. Nor dwell on the thought, either. Not at such a time. Certainly not. HEDDA. Ah, thoughts ... they are not so easily mastered.	347	1a 2b 3c	1a. Repression	2b. Intimacy versus isolation	3c. Approach – avoidance conflict
4	BRACK. No. It hit him in the stomach. HEDDA. [<i>looking up at him with an expression of disgust</i>]. That's too! The ridiculous and the sordid lies like a curse on everything I so much as touch.	359	1a 2a 3b	1a. Repression	2a. Independence versus dependence	3b. Avoidance – avoidance conflict
5	TESMAN. Yes, isn't it? But, Aunt Julle, take a good look at Hedda before you go. See how nice and charming <i>she</i> is. MISS TESMAN. Ah, my dear, there's nothing new in <i>that</i> . Hedda has been lovely all her life. [<i>She nods and goes towards the right.</i>] TESMAN. [<i>following her</i>]. Yes, but have you noticed how plump she's	275	1b 2b 3b	1b. Denial	2b. Intimacy versus isolation	3b. Avoidance – avoidance conflict

	<p>grown, and how well she is? How much she's filled out on our travels?</p> <p>HEDDA. [<i>crossing the room</i>]. Oh be quiet - !</p> <p>MISS TESMAN. [<i>who has stopped and turned round.</i>] Filled out?</p> <p>TESMAN. Of course, you can't see it so well, Aut Julle, now she has that dress on. But I, who have the opportunity of –</p> <p>HEDDA. [<i>at the glass door, impatiently</i>]. Oh, you haven't any opportunity!</p> <p>TESMAN. It must be the mountain air, down there in the Tyrol –</p> <p>HEDDA. [<i>interrupting curtly</i>]. I am exactly the same as I was when I went away.</p>					
6	<p>TESMAN. If you could bring yourself to speak a little more affectionately to her – as if you were one of the family. For my sake, Hedda? Eh?</p> <p>HEDDA. No, no. You mustn't ask me to do that. I've told you that once already. I'll try to call her 'Aunt', and that must be enough.</p>	277	<p>1b</p> <p>2a</p> <p>3b</p>	1b. Denial	2a. Independence versus dependence	3b. Avoidance – avoidance conflict

7	<p>TESMAN. [<i>crossing the room</i>]. Well, Hedda, one should never venture into the land of romance. Eh?</p> <p>HEDDA. [<i>looking at him and smiling</i>]. Do <i>you</i> do that?</p> <p>TESMAN. Why, my dear, it can't be denied. It <i>was</i> romantic to go and get married and set up house, simply and solely on our prospects.</p>	294	<p>1b</p> <p>2b</p> <p>3b</p>	1b. Denial	2b. Intimacy versus isolation	3b. Avoidance – avoidance conflict
8	<p>BRACK. No, no. that wasn't what I was thinking of either. But suppose there comes what, in rather solemn language, is called a serious claim on you, one full of responsibility? [<i>Smiling.</i>] A new claim, little Madam Hedda.</p> <p>HEDDA [<i>angrily</i>]. Be quiet! You'll never see anything of the kind.</p> <p>BRACK. [<i>gently</i>]. We'll talk about it in year's time – at most.</p> <p>HEDDA. [<i>shortly</i>]. I have no gift for that thing, Mr Brack. Not for things that make claims on me!</p> <p>BRACK. Why shouldn't you have a gift, like most other women, for the calling that –?</p> <p>HEDDA. [<i>over by the glass door</i>]. Oh, be quiet, I tell you! It often seems to me</p>	<p>306</p> <p>307</p>	<p>1b</p> <p>2d</p> <p>3c</p>	1b. Denial	2d. Impulse expression versus moral standard	3c. Avoidance – avoidance conflict

	<p>that I've only got a gift for one thing in the world.</p> <p>BRACK. [<i>going nearer</i>]. And what is that, if I may ask?</p> <p>HEDDA.: [<i>stands looking out</i>]. For boring myself to death. Now you know. [<i>Turning and looking towards the inner room with laugh</i>]. Ah, just so! Here is our professor.</p>					
9	<p>LOVBORG. [<i>repeating softly</i>]. Hedda Gabler.</p> <p>HEDDA. [<i>looking at the album</i>]. Yes, that was my name once upon a time. In the days – when we two knew one another.</p> <p>LOVBORG. And in future – for the whole of my life – then, I must break myself of the habit of saying Hedda Gabler?</p> <p>HEDDA. [<i>going on turning over the pages</i>]. Yes, you must. And think you'd better practice it in good time. The sooner the better, I should say.</p>	313	<p>1b</p> <p>2b</p> <p>3b</p>	1b. Denial	2b. Intimacy versus isolation	3b. Avoidance – avoidance conflict

10	<p>LOVBORG. Ah, I understand. It offends ... your love for Jorgen Tesman.</p> <p>HEDDA. [<i>glancing at him and smiling</i>]. Love? That's good!</p> <p>LOVBORG. Isn't it love, then?</p> <p>HEDDA. There isn't going to be any kind of disloyalty, anyhow. I won't have that sort of thing.</p>	<p>314</p> <p>315</p>	<p>1b</p> <p>2b</p> <p>3c</p>	1b. Denial	2b. Intimacy versus isolation	3c. Approach – avoidance conflict
11	<p>LOVBORG. Was there no love in your feeling for me either? Not a touch – not a flicker of love in that either?</p> <p>HEDDA. I wonder if there actually was? To me it seems as if we were two comrades. Two real, close friends. [<i>Smiling.</i>] You, were absolutely frank.</p> <p>LOVBORG. It was you who wanted that.</p> <p>HEDDA. When I look back at it, there really was something fine, something enthralling. There was a kind of courage About it, about this hidden intimacy, this comradeship that not a living soul so much as guessed at.</p>	315	<p>1b</p> <p>2b</p> <p>3b</p>	1b. Denial	2b. Intimacy versus isolation	3b. Avoidance – avoidance conflict

12	<p>HEDDA. [<i>shutting the door of the stove and getting up</i>]. Well, did you have a good time at the Judge's?</p> <p>TESMAN. Have you been worrying about me, eh?</p> <p>HEDDA. No, that would never occur to me. I was just asking whether you had a good time.</p>	330	<p>1b</p> <p>2b</p> <p>3c</p>	1b. Denial	2b. Intimacy versus isolation	3c. Approach – avoidance conflict
13	<p>HEDDA. [<i>moving away from the glass door</i>]. Do you think she was really upset about that business with the hat?</p> <p>TESMAN. Oh, not much. Perhaps a little, just at the moment.</p> <p>HEDDA. But what extraordinary manners! To throw her hat down here in the drawing-room. One doesn't do that kind of thing.</p> <p>TESMAN. Well, you can be sure Aunt Julle won't do it again.</p> <p>HEDDA. Anyway, I'll make it all right with her.</p>	276	<p>1c</p> <p>2a</p> <p>3a</p>	1c. Displacement	2a. Independence versus dependence	3a. Approach – approach conflict
14	<p>HEDDA. I'm just looking at my old piano. It doesn't go very well with all these other things.</p> <p>TESMAN. When I get my first salary cheque, we'll see about an exchange.</p>	277	<p>1c</p> <p>2a</p>	1c. Displacement	2a. Independence versus dependence	3a. Approach – approach conflict

	HEDDA. Oh no, not an exchange. I don't want to get rid of it. We can put it in there, in the back room. And we can have another in its place here. Some time or other, I mean.		3a			
15	<p>HEDDA. [<i>getting up</i>]. You ought to write to him, my dear. He may not come to see you of his own accord.</p> <p>TESMAN. Yes, Hedda, that probably would be best. Eh?</p> <p>...</p> <p>HEDDA. Now write really kindly and affectionately. And a good long letter, too.</p> <p>...</p> <p>HEDDA. Didn't you realize I wanted to get rid of him?</p>	<p>281</p> <p>282</p>	<p>1c</p> <p>2b</p> <p>3a</p>	1c. Displacement	2b. Intimacy versus isolation	3a. Approach – approach conflict
16	<p>HEDDA. [<i>crossing the room towards the back</i>]. Well, anyhow, I still have one thing to kill time with.</p> <p>TESMAN. [<i>beaming with pleasure</i>]. Thank heavens for that! But what is it, Hedda? Eh?</p> <p>HEDDA. [<i>at the centre doorway, looking at him with lurking contempt</i>]. My pistols, Jorgen.</p>	295	<p>1c</p> <p>2a</p> <p>3a</p>	1c. Displacement	2a. Independence versus dependence	3a. Approach – approach conflict

17	HEDDA.: [<i>lifting the pistol and aiming</i>]. I'm going to shoot You, sir!	296	1c 2d 3a	1c. Displacement	2a. Independence versus dependence	3a. Approach – approach conflict
18	BRACK. [<i>leaning forward</i>]. To be quite frank, preferably of the wife, too, in the second place, of course. I assure you that sort of – shall I call it triangular relationship? – is actually a very pleasant thing for everybody concerned. HEDDA. Yes. Many a time I longed for a third person on that trip. Driving side by side with just one other person...!	301	1c 2d 3a	1c. Displacement	2d. Impulse expression versus moral standards	3a. Approach – approach conflict
19	HEDDA.: [<i>with a gesture of disagreement</i>]. I don't care for that. I prefer to remain sitting where I am, alone with the other person. ... -Someone who could talk entertainingly about all sorts of interesting things-	301	1c 2d 3c	1c. Displacement	2d. Impulse expression versus moral standards	3c. Approach – avoidance conflict
20	HEDDA. [<i>leaning farther back on the sofa</i>]. Doesn't it feel like a whole eternity since we last talked to each other? Oh, of course, a word or two last	298	1c 1e	1c. Displacement 1e. Reaction formation	2d. Impulse expression versus moral standard	3c. Approach – avoidance conflict

	<p>night and this morning—but I don't count that.</p> <p>BRACK. Not like this, between ourselves? Alone together, you mean?</p> <p>HEDDA. Yes. More or less that.</p> <p>BRACK. Here was I, every blessed day, wishing to goodness you were home again.</p> <p>HEDDA. And there was I, the whole time, wishing exactly the same.</p>		<p>2d</p> <p>3c</p>			
21	<p>HEDDA. Oh, that was something that happened with Miss Tesman this morning. She had put her hat on the chair. [<i>Looking at him and smiling</i>]. And I pretended I thought it was the servant's.</p>	303	<p>1c</p> <p>2d</p> <p>3a</p>	1c. Displacement	2d. Impulse expression versus moral standard	3a. Approach – approach conflict
22	<p>HEDDA. Why, we came past here one evening. And he, poor creature, was trying himself in knots because he didn't know how to find anything to talk about. And so I felt sorry for the poor, learned men.</p> <p>BRACK. You did, did you? H'm.</p> <p>HEDDA. Yes. I really did. And so, to help him out of his misery, I just said – quite casually – that I should like to live</p>	304	<p>1c</p> <p>2a</p> <p>3a</p>	1c. Displacement	2a. Independence versus dependence	3a. Approach – approach conflict

	here, in this villa.					
23	<p>HEDDA. Thank you. But, you see, it was through this passion for the villa of the late Mrs Falk that Jorgen Tesman and I found our way to an understanding. <i>That</i> led to our engagement and marriage and wedding trip and everything. Well, well. As one makes he's bed one must lie on it, I was just going to say.</p> <p>BRACK. This is delightful! And all the time, it seems, you weren't interested in the least?</p> <p>HEDDA. No. heaven knows, I wasn't.</p>	304	<p>1c</p> <p>2a</p> <p>3a</p>	1c. Displacement	2a. Independence versus dependence	3a. Approach – approach conflict
24	<p>BRACK. But won't there be some object or other in life for you to work for, like other people, Madam Hedda?</p> <p>HEDDA. An object ... that would have something fascinating about it?</p> <p>BRACK. Preferably, of course.</p> <p>HEDDA. Lord knows what kind of an object it could be. I very often wonder – [<i>Breaking off.</i>] But that's no use either. ...</p> <p>BRACK. Well, but satisfaction would you get out of it? When he isn't made</p>	305	<p>1c</p> <p>2a</p> <p>3c</p>	1c. Displacement	2a. Independence versus dependence	3c. Approach – avoidance conflict

	that way? Why do you want to make him to do it? HEDDA. Because I'm bored, I tell you. <i>[After a pause]</i> . Then you think, do you, it would be absolutely impossible for him to get into the Government?					
25	HEDDA. True; there is. I want, for once in my life, to have power over a human being's fate. MRS ELVSTED. But haven't you got that? HEDDA. I have not. And never have had.	324	1c 2c 3c	1c. Displacement	2c. Cooperation versus competition	3c. Approach – avoidance conflict
26	MISS TESMAN. Oh, there is always some poor sick person or other who needs care and attention, unfortunately. HEDDA. Do you really want to take a burden like that on you again? MISS TESMAN. Burden! God forgive you, my child. It has never been a burden to me.	348	1c 2a 3b	1c. Displacement	2a. Independence versus dependence	3b. Avoidance – avoidance conflict

27	<p>HEDDA. Oh, <i>he</i> did all right. Rummaging in libraries is the most entrancing occupation he knows. Sitting and copying out old parchments, or whatever they are.</p> <p>BRACK. [<i>with a touch of malice</i>]. After all, that is his vocation in life. Partly, at least.</p> <p>HEDDA. Oh yes, quite; it is. And of course then one can- But as for me! No, my dear sir. I was excruciatingly bored.</p> <p>BRACK. Do you really mean it? In sober earnest?</p> <p>HEDDA. Well, you can just imagine it for yourself. To go a whole six months and never meet a soul even remotely connected with our circle. Not a soul to talk to about the things we're interested in.</p>	298	<p>1d</p> <p>2b</p> <p>3a</p>	1d. Projection	2b. Intimacy versus isolation	3a. Approach – approach conflict
28	<p>HEDDA. And learned men are <i>not</i> entertaining as travelling companions. Not in the long run, anyhow.</p> <p>BRACK. Not even a learned man one is in love with?</p> <p>HEDDA. Oh! Don't use that sentimental word.</p> <p>BRACK. [<i>slightly taken aback</i>]. Why,</p>	299	<p>1d</p> <p>2d</p> <p>3a</p>	1d. Projection	2d. Impulse expression versus moral standard	3a. Approach – approach conflict

	<p>what's the matter, Madam Hedda? HEDDA. [<i>half laughing, half annoyed</i>]. Well, you just try to yourself! Listening to someone talking about the history of civilization, early and late – BRACK. –Everlastingly – HEDDA. Yes, exactly! And all this business about domestic crafts in the Middle Ages! That's the most awful part of all.</p>					
29	<p>HEDDA. That was your own fault. ... Yes, when there was imminent danger of our relationship becoming serious. You ought to be ashamed of yourself, Ejlert Lovborg. How could you take advantage of – your unsuspecting comrade! ... Yes ... I'm as terrified of scandal as all that.</p>	317	<p>1d 2d 3b</p>	1d. Projection	2d. Impulse expression versus moral standards	3b. Avoidance – avoidance conflict
30	<p>TESMAN. But how could you go and do anything so unheard of? How could such an idea come into your head? How could it come over you? Tell me that. Eh?</p>	350	<p>1d 2b</p>	1d. Projection	2b. Intimacy versus isolation	3c. Approach – avoidance conflict

	<p>HEDDA. [<i>suppressing a scarcely perceptible smile</i>]. I did it for your sake, Jorgen.</p> <p>TESMAN. For my sake!</p> <p>HEDDA. When you came home in the morning and told me that he'd been reading to you-</p> <p>TESMAN. Yes, yes, what about it?</p> <p>HEDDA. You admitted then that you envied him his work.</p> <p>TESMAN. Good heavens, I didn't mean it literally!</p> <p>HEDDA. All the same, I couldn't bear the thought of someone else throwing you into the shade.</p>		3c			
31	<p>HEDDA. Fortunately. In any case, one has to get used to anything new, Miss Tesman. By degrees. [<i>Looking to the left</i>] Oh! The maid has gone and opened the verandah door! There's a perfect flood of sunlight coming in.</p>	273	<p>1e</p> <p>2a</p> <p>3c</p>	1e. Reaction formation	2a. Independence versus dependence	3a. Approach – avoidance conflict

32	<p>HEDDA. Odd, that she should call on us. I hardly know her, except that we were at school together.</p> <p>...</p> <p>HEDDA. [<i>going to meet her in a friendly way</i>]. How are you, my dear Mrs Elvsted? It's nice to see you once more.</p> <p>...</p> <p>HEDDA. Thank you for your lovely flowers.</p>	278	<p>1e</p> <p>2c</p> <p>3a</p>	1e. Reaction formation	2c. Cooperation versus moral competition	3a. Approach – approach conflict
33	<p>MRS ELVSTED. Yes. Dreadfully frightened. Because when we met on the stairs you always used to pull my hair.</p> <p>HEDDA. No, <i>did</i> i?</p> <p>MRS ELVSTED. Yes, and once you said you would burn it off.</p> <p>HEDDA. Oh, that was only silly talk, You know.</p> <p>HEDDA. Well, then, we'll see if we can come together again. Now, look here. When we were at school we used to talk like real close friends and call each other by our Christian names.</p> <p>MRS ELVSTED. Oh no, you're making quit a mistake.</p>	283	<p>1e</p> <p>2c</p> <p>3a</p>	1e. Reaction formation	2c. Cooperation versus competition	3a. Approach – approach conflict

	HEDDA. I certainly am <i>not</i> . I remember it perfectly well. So we are going to tell each other everything, as we did in the old days. ... Now you're talk to me like a real friend and call me 'Hedda'.					
34	HEDDA. I had simply danced myself out, my dear sir. My time was up. [<i>With a little start.</i>]. Ah, no! I'm not going to say that. No think it, either.	298	1f 2a 3b	1f. Fixation regression	2a. Independence versus dependence	3b. Avoidance – avoidance conflict
35	BRACK. [<i>looking at her a little uncertainly</i>]. I thought you believed, like everyone else, that he was going to become a really eminent man. HEDDA. [<i>with a weary expression</i>]. Yes, so I did. And since he insisted with might and main on being allowed to support me, I don't know why I shouldn't have accepted the offer. BRACK. No, no. looking at it from that point of view. ... HEDDA. Anyhow, it was more than my other friends and admirers were prepared to do, my dear sir.	300	1f 2a 3c	1a. Fixation regression	2a. Independence versus dependence	3c. Approach – avoidance conflict

36	BRACK. [<i>shaking his head.</i>] But my dear Madam Hedda, how could you do that? And to that nice lady? HEDDA. [<i>nervously, walking across the room</i>]. Well, you know, that kind of thing comes over me-just like that. And then I can't stop myself. [<i>Throwing herself down in the easy-chair by the stove.</i>] I don't know, myself, how to explain it. BRACK. [<i>behind the easy-chair</i>]. You're not really happy. That's the trouble. HEDDA. [<i>Looking straight in front of her</i>]. And I don't know why I should be- happy. Perhaps you can tell me, can you?	303	1f 2a 3b	2a. Fixation regression	2a. Independence versus dependence	3b. Avoidance – avoidance conflict
37	BRACK. Well, but what satisfaction would you get out of it? When he isn't made that way? Why do you want to make him do it? HEDDA. Because I'm bored, I tell you. [<i>After a pause.</i>] Then you think, do you, it would be absolutely impossible for him to get into Government?	305 306	1f 2a 3b	1f. Fixation regression	2a. Independence versus dependence	3b. Avoidance – avoidance conflict

38	HEDDA. [<i>getting up impatiently</i>]. Yes. There we have it. It's this middle-class world that I've got into. [<i>Crossing the stage.</i>] It's that that makes life so wretched! So absolutely ludicrous! Because that's what it <i>is</i> .	306	1f 2a 3c	1f. Fixation regression	2a. Independence versus dependence	3c. Approach – avoidance conflict
39	HEDDA. [<i>half-aloud</i>]. Ah, Mr Brack, what a dealing of release it gives one, this business with Ejlert Lovborg. BRACK. Release, Madam Hedda? Well, it certainly is a release for him – HEDDA. I mean for me. A feeling of release, in knowing that there really can be such a thing in the world as fearless action. Something irradiated with spontaneous beauty.	357	1f 2a 3c	1f. Fixation regression	2a. Independence versus dependence	3c. Approach – avoidance conflict
40	HEDDA. [<i>looking up at him</i>]. So I am in your power, Mr Brack. From now on, you have a hold over me. BRACK. [<i>whispering softly</i>]. My dearest Hedda, believe me I shall not abuse the position. HEDDA. In your power, all the same. At the mercy of your will and demands. And so a slave! A slave! [<i>Getting up impatiently.</i>] No! That thought I cannot	362	1f 2c 3b	1f. Fixation regression	2c. Cooperation versus competition	3b. Avoidance – avoidance conflict

	tolerate. Never!					
41	<p>HEDDA. I saw it so plainly with Judge Brack just this minute.</p> <p>LOVBORG. What did you see?</p> <p>HEDDA. That contemptuous smile of his when you were afraid to go in there with them.</p> <p>LOVBORG. Afraid! Naturally I preferred to stay here and talk to you.</p> <p>MRS ELVSTED. That was quite understandable, Hedda!</p> <p>HEDDA. But Judge Brack couldn't be expected to guess that. And I noticed too that he smiled and glanced at my husband when you were afraid to go to this harmless little party with them either.</p> <p>LOVBORG. Afraid! Did you say I was afraid?</p>	320	<p>1g</p> <p>2c</p> <p>3a</p>	1f. Fantasy	2c. Cooperation versus competition	3a. Approach – approach
42	<p>HEDDA. [<i>a step nearer</i>]. Ejler Lovborg, listen to me. Could you not see to it that – that it is done beautifully?</p> <p>LOVBORG. Beautifully? [<i>Smiling.</i>]</p> <p>With vineleaves in the hair, as you used to imagine once upon a time-</p>	344	<p>1g</p> <p>2a</p> <p>3c</p>	1g. Fantasy	2a. Impulse expression versus moral standard	3c. Approach – avoidance conflict

	HEDDA. Ah, not vineleaves. I don't believe in that any more. But beautifully, nevertheless. For once. Good-bye. You must go now, and not come here again.					
43	<p>HEDDA. Yes, well ... the chest is a good place, too.</p> <p>...</p> <p>[<i>in a ringing voice</i>]. Something done, at last!</p> <p>...</p> <p>That there is an element of beauty in this.</p> <p>...</p> <p>Ejlert Lovborg has balanced his account with himself. He has had the courage to do ... what had to be done.</p>	355	<p>1g</p> <p>2d</p> <p>3c</p>	1g. Fantasy	2d. Impulse expression versus moral standard	3c. Approach – avoidance conflict
44	<p>HEDDA. I don't answer that kind of question. I only know that Ejlert Lovborg had the courage to live life in his own way. And now – this great deed, with all its beauty! That he had the strength and will to break away from the feast of life ... and so early.</p>	357	<p>1g</p> <p>2d</p> <p>3c</p>	1g. Fantasy	2d. Impulse expression versus moral standard	3c. Approach – avoidance conflict

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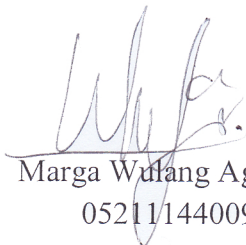
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