

**ANXIETY OF WARRINER IN CHARLES WILLIAMS'S *DEAD*
*CALM***

THESIS



**BY:
ATIKA RAHMA KURNIASARI
REG. NUMBER: A73217060**

**ENGLISH DEPARTMENT
FACULTY OF ARTS AND HUMANITIES
UIN SUNAN AMPEL SURABAYA
2022**

DECLARATION

I am the undersigned below:

Name : Atika Rahma Kurniasari

NIM : A73217060

Department : English

Faculty : Arts and Humanities

University : UTN Sunan Ampel Surabaya

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Atika Rahma Kurniasari

APPROVAL SHEET

ANXIETY OF WARRINER IN CHARLES WILLIAMS'S DEAD CALM

by

Atika Rahma Kurniasari

Reg. Number: A73217060

Approved to be examined by the Board of Examiners, English Department,
Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya.

Surabaya, January 9th, 2022

Thesis Advisor



Dr. Abu Fanani, S.S., M.Pd

NIP. 196906152007011051

Acknowledged by:
The Head of the English Department



Dr. Wahju Kusumajanti, M.Hum

NIP. 197002051999032002

EXAMINER SHEET

This thesis of Atika Rahma Kurniasari (Reg. Number: A73217060) has been approved and accepted by the Board of Examiners, English Department, Faculty of Arts and Humanities, UIN Sunan Ampel Surabaya on February 3, 2022.

The Board of Examiners are:

Examiner 1



Dr. Abu Fanani, S.S., M.Pd
NIP. 196906152007011051

Examiner 2



Dr. Wahyu Kusumajanti, M.Hum
NIP. 197002051999032002

Examiner 3



Itsna Syahdatur Dinurriyah, M.A
NIP. 197604122011012003

Examiner 4



Ramadhina Ulfa Nuristama, M.A
NIP. 199203062020122019

Acknowledged by:

The Dean of Faculty of Arts and Humanities
UIN Sunan Ampel Surabaya



Dr. H. Agus Aditoni, M.Ag
NIP. 10021992031001



**KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN AMPEL SURABAYA
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Jl. Jend. A. Yani 117 Surabaya 60237 Telp. 031-8431972 Fax. 031-8413300
E-Mail: perpus@uinsby.ac.id

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Sebagai sivitas akademika UIN Sunan Ampel Surabaya, yang bertanda tangan di bawah ini, saya:

Nama : Atika Rahma Kurniasari
NIM : A73217060
Fakultas/Jurusan : Adab Dan Humaniora
E-mail address : ratika043@gmail.com

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ABSTRACT

Kurniasari, A. R. (2022). *Anxiety of Warriner in Charles Williams's Dead Calm*. English Department, UIN Sunan Ampel Surabaya. Advisor: Dr. Abu Fanani, S.S., M.Pd.

Keywords: anxiety, psychology, defense mechanism.

This study aims to analyze the anxiety that happens to Hughie Warriner and discuss the causes of his anxiety that Warriner experienced in the novel entitled *Dead Calm* by Charles Williams. This study discusses the main character, a young man, Hughie Warriner, who tried to escape from his boat with unstable mental conditions. Three problems are discussed in this study: first, how is Warriner characterized in *Dead Calm* novel. Second, how is anxiety described in the main character of Warriner in *Dead Calm* novel. Third, how does Warriner cope with with his anxiety in *Dead Calm* novel.

In this study, the researcher used the descriptive qualitative method. To analyze Warriner's characteristics, anxiety, and defense mechanism that is portrayed in the novel, the researcher applied several theories. The theories are the New Criticism theory and the psychoanalysis approach by Sigmund Freud in the concept of anxiety and defense mechanism. To collect the research data, the researcher gathered dialogue and quotations from other characters' points of view.

The result of this study shows that Hughie Warriner or Warriner faces some anxieties in the novel, there are neurotic anxiety, moralistic anxiety, and realistic anxiety. The anxiety of Warriner is analyzed through his characteristics first in the novel and Warriner has negative characteristics because of his past experiences. It is represented by the main character's feelings and behavior that are close to his psyche condition. Warriner has five neurotic anxieties, then two moralistic anxieties, and the last he has six realistic anxieties. In order to cope with his anxiety, Warriner applies some types of defense mechanism, there are denial, displacement, and introjection. Denial is used to cope his realistic anxiety with external world, Displacement is used to cope his anxiety when he starts to feel anxious and he starts screaming to relieve his anxiety, and the last is Introjection used to cope his anxiety when Warriner adopts a brave act to fight Bellew, although he still has the fear inside his heart.

ABSTRAK

Kurniasari, A. R. (2022). *Kecemasan Terhadap Warriner di Dead Calm nya Charles Williams*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Dr. Abu Fanani, S.S., M.Pd.

Kata Kunci: kecemasan, psikologi, mekanisme pertahanan.

Penelitian ini bertujuan untuk menganalisis kecemasan dari Hughie Warriner dan mendiskusikan penyebab dari kecemasan yang dialami Warriner didalam novel yang berjudul *Dead Calm* oleh Charles Williams. Penelitian ini membahas tentang tokoh utama seorang pemuda, Hughie Warriner yang mencoba melarikan diri dari kapalnya dengan kondisi mental yang tidak stabil. Dua permasalahan yang dibahas dalam penelitian ini: pertama, how is Warriner characterized in *Dead Calm* novel. Kedua, how is anxiety described in the main character of Warriner in *Dead Calm* novel. Ketiga, how does Warriner cope his anxiety in *Dead Calm* novel.

Dalam penelitian ini, peneliti menggunakan metode deskriptif kualitatif. Untuk menganalisis karakteristik, kekhawatiran, dan mekanisme pertahanan yang digambarkan dalam novel tersebut, sang peneliti menerapkan beberapa teori. Teori-teori itu adalah teori kritik baru dan pendekatan psikoanalisis oleh Sigmund Freud dalam konsep kecemasan dan mekanisme pertahanan. Untuk mengumpulkan data penelitian, peneliti mengumpulkan dialog dan kalimat dari sudut pandang karakter lain.

Dari hasil penelitian ini menunjukkan bahwa Hughie Warriner atau Warriner menghadapi beberapa kekhawatiran dalam novel ini, yaitu kecemasan neurotik, kekhawatiran moralistik, dan kekhawatiran yang realistis. Kecemasan Warriner dianalisis melalui karakteristiknya yang pertama dalam novel dan Warriner memiliki karakteristik negatif karena pengalaman masa lalunya. Hal ini diwakili oleh perasaan pemeran utama dan perilaku yang dekat dengan kondisi jiwanya. Warriner memiliki lima kecemasan saraf, kemudian dua kecemasan moralistik, dan yang terakhir ia memiliki enam kekhawatiran yang realistis. Untuk mengatasi kecemasannya, Warriner menerapkan beberapa jenis mekanisme pertahanan, yang sebenarnya ada penyangkalan, pemindahan, dan introyeksi. Penolakan digunakan untuk mengatasi kekhawatirannya yang realistis dengan dunia luar, pemindahan digunakan untuk mengatasi kecemasannya ketika ia mulai merasa cemas dan ia mulai berteriak untuk meredakan kecemasannya, dan yang terakhir adalah introyeksi digunakan untuk mengatasi kecemasannya ketika Warriner mengeluarkan suatu tindakan berani untuk melawan Bellew, meskipun ia masih memiliki rasa takut di dalam hatinya.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

A written work is a part of literature that portrays and represents what happens in life, social reality, and cultural background. In addition, the term of written work can be defined as a printed text or book. Wellek and Warren (1956, p. 20) state that everything in print can be defined as literature. In essence, literature has an intense connection with human life. Therefore, the reflection of human activities, cultures, and problems can be seen through literary works.

Edgar V and Jacob (1989, p. 2) state that literature is divided into three parts: poetry, drama, and prose. One of them is novel, it is produced from the author's creativity and imagination of mind, body, and soul. Endraswara (2013, p. 96) states that a novel is a narrative fiction or a tale that presents an image about life, mainly to increase the emotion in the history of life between men and women. In other words, what human feels, faces, and experience in life can be seen through literary works.

The character within the novel can be categorized as an intrinsic element that makes the work much alive and meaningful. It represents what human does in real life. In fact, in this stage of life, a human can face many problems and conflicts; sometimes, it is an unpleasant thing experienced by humans. Through a novel, the author creates a character to give mental state, thought, and feeling toward the world. Thus, it can be said that literary work is a reflection of the hidden feelings and thoughts of the author (Minderop, 2010, p. 61). Then, the

various issues can be added into the numerous different conditions in life by the author through the character itself.

Moreover, the author creates a fictional character in the novel that sometimes is relatable with human life within the novel, then the condition of the character itself cannot be separated from psychology. In the novel, the term psychology tends to focus on the numerous character's personalities and behaviors. Endraswara (2003, p. 96) states that the way authors create a character in their subconscious circumstance with the production of thinking and psychological process, then spill it out into the conscious circumstance. Therefore, the character can represent how the personality of a human passes through the difficulty of life and brings out psychological problems like feeling a fear toward something. However, the writer recovers the term of the psychological condition of Warriner that can be considered as anxiety.

For analyzing Warriner's problem, this study uses the psychoanalysis approach and the theory of anxiety by Sigmund Freud. In the term of Personality theory, anxiety is the result of the subconscious between the conflict of the id impulse and the opposition of Ego and Superego. In explaining anxiety, Freud (cited in Feist & Feist, 2008, p. 33) defines anxiety is a felt, affective, and unpleasant state that is accompanied by a physical sensation that alerts the person against approaching danger. According to Craig (cited in Indiyani, 2006, p. 12) states that anxiety can be defined as feelings of insecurity, worry, and fear of something vague or even unknown. The impact of life events with an anxiety side will indicate a particular behavior because there is an area in the body that

immediately suffers from it, which is the central nervous system. In general terms, Sigmund Freud (cited in Duane & Sydney, 2015, p. 47) describes anxiety as not unlike specific fear or dread. It means that the source of the specific object that caused it cannot be identified. Sometimes, anxiety is the prototype of the emergence trauma. When the person cannot cope with anxiety, when a person is in danger of being overwhelmed by it, it can be said as traumatic. Anxiety plays an important role in Freud's theory of personality. Freud, in his belief, asserts that anxiety is the development of neurotic and psychotic behavior (Sigmund Freud in Schultz, 2017, p. 47).

Many pieces of studies have been conducted to analyze the issue of anxiety in literary work. Related to this, there are three relevant studies. Yugo (2016) conducts the research under the title "*Dr. Leidner's Anxiety Reflected in Agatha Christie's Murder in Mesopotamia.*" In his study, he analyzes the character of Dr. Leidner, which has a conflict between ego and superego and the cope to prevent anxiety by using defense mechanism. The following relevant study is Wijaya (2019) under the title "*The Analysis of Main Character's Anxiety on Confession of Sophaholic Novel through Freudian Theory written by Sophie Kinsella.*" She analyzes the character of Rebecca, who has dominant anxiety that is realistic anxiety. Lastly, Fiqih (2015) has conducted the research under the title "*Anxiety Suffered by Elizabeth Holland in Anna Godberson's Splendor.*" Fiqih finds some of the characteristics in moral anxiety, neurotic anxiety, and realistic anxiety.

However, there are possibilities between similarities and differences with some previous studies. The similarities between this research and the previous

studies are using Freud's concept of anxiety as the implement to conduct this research. Then, to mark the difference from the previous study, this current research focuses on the deep analysis between the main character's anxiety and defense mechanisms to cope the anxiety he has experienced in the novel by using the novel *Dead Calm* that has not been analyzed yet and also by using the other characters' points of view in the novel.

There are many good writers in Literature, such as J.K Rowling, Ernest Hemmingway, Virginia Woolf, and so on. But, in doing this research, the researcher intends to choose the novel entitled *Dead Calm* by Charles William because this novel depicts a psychological thriller that can be seen through the main character's condition within the story. The main character has very peculiar behavior toward each other in the story. In this novel, the researcher found hidden anxiety in character. Therefore, the researcher uses this novel as the new research to analyze.

Dead Calm is one of the novels that include a traumatic event that may cause anxiety within the story. The novel itself was published in 1963 in the United States of America. It became the second book after *Hell Hath No Fury* of Charles Williams. In this novel, Charles Williams is able to display a character named Hughie Warriner in a story that has anxiety because of an unpleasant event and pain. In other words, *Dead Calm* itself tells about a husband and wife named Rae and John Ingram who spent their honeymoon using their own yacht at the Pacific Ocean until they met Warriner, who claimed that his ship would sink into the ocean. Many pieces of Warriner's behavior and fear refer to anxiety during

that time. The study of psychology, especially the psychoanalysis approach by using personality theory, has an important aspect of the character of Warriner in the novel *Dead Calm*.

Based on the explanation above, the researcher is interested in discussing more deeply about the psychological approach by applying Sigmund Freud's personality theory, especially in the term of anxiety depicted by the character of Warriner in *Dead Calm*. The title of this research paper is "*Anxiety of Warriner in Charles Williams's Dead Calm*."

1.2 Problems of the Study

Based on the background of the study, the researcher formulates two problems of the study as follows:

1. How is Warriner's characterized in *Dead Calm* novel?
2. How is anxiety described in the main character of Warriner in *Dead Calm* novel?
3. How does Warriner cope his anxiety in *Dead Calm* novel?

1.3 Significance of the Study

In this present study, the researcher expects to give contributions both theoretical and practical. Theoretically, the researcher hopes to be able to give inspiration to the readers and enrich new knowledge about Sigmund Freud's personality theory in the concept of anxiety through the literary works, especially what types of anxiety and the causes in *Dead Calm* novel that reflects the theory. Then, practically, the researcher expects that this study will provide some benefits

for the readers to understand the psychological conditions which do not only occur in real life but also through literary work because literary work can be defined as a mirror of the psychological phenomenon in reality.

1.4 Scope and Limitation

The psychological problem has become a popular topic to be discussed in present days. Furthermore, the scope of this study is the novel *Dead Calm*, written by Charles William. In this research, the writer focuses on the anxiety experienced by the main character in this novel by using the Personality Theory of Sigmund Freud.

1.5 Research Methods

1.5.1 Research Design

This present study was a kind of library research because this study focused on the literary work *Dead Calm* by Charles William. Related to this study, the researcher applied a qualitative research design. Therefore, the data was presented by explaining anxiety in this novel more deeply.

1.5.2 Data Source

The primary data source of this research was the novel itself entitled *Dead Calm*. Then, the secondary data were taken from some articles, journals, and reference books to strengthen the evidence of this study.

1.5.3 Data Collection

To collect the data, the researcher used the following steps:

1. The researcher read the novel several times to get a better understanding of the issue and the storyline well in the novel.
2. The researcher selected and collected the data that is related to the problems of the study.
3. The researcher read some reference articles, journals, and books that are related to the novel and strengthen the understanding of the issue in *Dead Calm*.
4. Lastly, the researcher highlighted and classified the data that is related to the problems of the study.

1.5.4 Data Analysis

In presenting data analysis, the researcher conducted the following steps below:

1. After collecting the data, the researcher analyzed and collected the data based on the problems of study about anxiety toward the main character in *Dead Calm*.
2. The researcher drew a conclusion related to data analysis.

CHAPTER II

REVIEW OF LITERATURE

2.1 Theoretical Framework

In this chapter, the researcher focuses on and describes the theory that is used in the main character's anxiety in the novel *Dead Calm*. As a result, the researcher uses the Psychological approach by Sigmund Freud, which is used to help analyze the main character's anxiety in the story. Therefore, the theoretical framework is portrayed here in order to explain in detail to get a better understanding of the anxiety concept of this research.

2.2 New Criticism

According to Lois Tyson (2006, p. 136) states that New Criticism is the sole source of evidence in an analysis for interpreting the true meaning of a text-based on the text itself. In another way, it can be said that in New Criticism, the background of the author and intention or the reader's response to derive the meaning of the text is not needed. According to Widdowson and Selden (2005, p. 19), New Criticism is obviously characterized by premise and practice. It is not interested in context – intellectual, biographical all, historical, and so on. It is not interested in the ‘fallacy’ of ‘intention’ or ‘affect’, it is only focused on the ‘text’ itself, with its language and organization. It does not look for the ‘meaning of the text, but how it ‘speaks for itself. In essence, new criticism focuses on ‘the text itself’. In America, New Criticism is well-known as “close reading” and becomes the standard method in high school and college instruction in literary studies (Lois Tyson, 2006, p. 135).

Moreover, New Criticism is useful for students in conducting literary studies including analyzing prose fiction. The focus is on “the text itself” and provides pieces of evidence through the language of the ‘text itself’ including symbols, images, metaphors, rhyme, point of view, setting, characterization, plot, and so on. Therefore, this research study uses New Criticism as the supporting theory in order to analyze the characterization of Warriner as the main character in *Dead Calm*.

2.2.1 Character

According to DiYanni (2001, p. 38) defines a character as the fictional person, who becomes part of the action or a literary work. A character is clearly relevant to us and to our experiences if the character itself is like someone else we know. Whereas characters are relevant if there are a lot of persons like the character itself in the real world (Kenney, 1966, p. 27). Besides, characters are people within the text narratives, and the character’s characterization in the writer’s presentation and character development (Griffith, 1982, p. 29). It can be said that the character’s characteristics in the story are the representation of certain persons’ categories in society.

Based on the character’s characterization in the story, the character can be categorized into flat character and round character. A flat character is a character who has only one particular personal quality, one particular character trait. The traits and behavior of flat characters are flat, monotonous, and only reflect a certain character. Usually, the flat character in a narrative can be formulated by a sentence, or even a phrase only (Nurgiyantoro, 1998, p. 181). Besides, a round

character is a character who has and reveals the various possibilities of the contents of life, personality traits, and identity. The round character can just have a particular disposition that can be formulated, but it can also display diverse characteristics and behaviors, perhaps even as contradictory and unpredictable. Therefore, the characteristic is generally difficult to describe appropriately. Compared to the flat character, means that the round character is more like real human life (Abrams cited in Nurgiyantoro, 1998, p. 183).

Moreover, there are two kinds of characters in the novel, they are the main character and the supporting character or peripheral character. The main character is the preeminent character in the novel. It can be said that main character is a figure who takes an important role in the story, who determines where the story will go and always becomes the lead character (Kenney, 1966, p. 27). However, the supporting character in the story is a character who accidentally supports the main character by confirming what is said or done by the main character (Tarigan, 1993, p. 76). Meanwhile, the researcher will identify Warriner as the main character in the novel because he takes an important role from the beginning of the story until the end of the story. So, the term of the main character will be appropriate to Hughie Warriner or Warriner.

2.2.2 Characterization

According to Djasi (2000) states that characterization can be described through the physical and mental behaviors of the character. It means that in terms of characterization refers to the particular images of imaginary people who are imagined that they exist to the readers as real in fiction boundaries (Holman,

1986, p. 72). Besides that, characterization becomes the important part because the readers can explore the novel by paying attention to the actions of speeches and comments of other figures to understand more about the story. All in all, the word 'characterization' is a name for the method used by the author to express the value of characters, feelings, goals to the readers.

All things considered, the term between character and characterization become the important thing in the field of literary study. Meanwhile, certain characters are called main character because of the actions are most in the story, and some are called supporting character because of their actions only in certain parts of the story. And the characterization is an adaption pattern in character building in a literary work. Furthermore, characters and characterization in real life can be used as a symbol of certain contexts.

2.3 Psychology and Literature

Literature and psychology are different in the field of disciplines study, but there is a close relation between literature and psychology. According to Endraswara (2003, p. 39) stated that psychology of literature may be defined as a study that considers literature to be a psychological activity in which the writer not only uses thought, sense, and creative process of writing in produce their work but also their own psychology. According to Wellek and Warren (1977, p. 139) stated that psychology can be included in literature by studying the writer's psychology, character's psychology, and as well as the reader's psychology. However, in the process of creating literary work, the writer uses his or her emotions and feelings to make a novel feels genuine and relatable to the human

living condition. It can be said that how the author expresses his or her feelings and how the characters play in the story cannot be separated from psychological aspects. Many definitions say something about psychology. All of them refer to a definition that says psychology is the psychological study of human behavior. There is no doubt that in general everyone will express their psychological state of action that is clearly visible to others.

Furthermore, psychology is concerned about research into human psychological phenomena, its symptoms even the causes (Abu Ahmandi, 2009). Psychology seems to be closely associated with the human psyche, psychic reactions through behaviors and causes will be thoroughly analyzed in this science, human problems can also be solved by the appearance of this study. Therefore, the field of psychology studies humans as the object, as well as literature. Moreover, literature and psychology attempt to understand each other since the author can include the aspect of the psychological condition of the characters in literary works. Besides that, people can learn psychology through literary work, such as novels, drama, and poetry is believed that those kinds of works are the representation of real life.

Besides that, literature is believed to represent real-life expressed through language as a medium. In other words, the reflection of the real-life condition can be seen clearly through literary work by including the element of psychological condition in the story. For instance, the way a character looks, dresses, speaks, and interacts with other people can be identified in terms of psychological aspects. It can be concluded that the field of literature studies the attitude of human

behavior through literary work nevertheless; the psychological field learns directly from a person. Despite the same object between literature and psychology, as a result, it creates a new analysis which is stated as literary psychology. According to Endraswara (2011, p. 116) stated that literary psychology is an inter-discipline between psychology and literature. In addition, literary psychology gives intense attention to the picture of problems in the story which draws the real-life condition, which can be said as a mirror of real life. Both the mirror of real-life and the mirror of the author's imagination had been mixed altogether (Siswanto, 2015, p. 19).

Most of the literary works are written, but some of them are broadcasted mouth by mouth. The novel is one of them, a written work that represents people in society. According to Peck and Coyle (1984, p. 102) stated that literature has genres; are drama, poetry, and novel. In another way, this thesis focuses on the novel itself. The form of a novel is concerned with the problems that almost every person faces in society. Obviously, the characters are the essential elements that a novel should have. The characters in the novel depict such as emotions, feelings, and behaviors, which is supported by the idea of the story. Meanwhile, the role of humans usually becomes the subject of literary work because many things of human life can be discussed and analyzed through the psychological aspect. In this case, the benefits of learning psychology are to understand the mind and behavior of humans to anticipate an undesirable state of mind. Therefore, in this thesis, the writer will apply the theory of psychology to help the writer analyze

deeper about the psychological phenomenon expressed by the main character in the story.

2.3.1 Psychoanalysis- Sigmund Freud

Sigmund Freud was the first person who presented the psychoanalysis theory in 1890 and 1939. Freud is the person who depicts humans as unconscious. In addition, Freud's idea about human personality derives first from his personal experiences with his patients, his analysis of his own dreams, and his vast readings in the numerous humanities and sciences. Therefore, these sequences of experiences provided basic data for the development of his theories. Based on Freud's personal experience toward his patient, he decided that it is impossible for the most action and feeling which his patient expresses to be in the term of consciousness; however, it is in the term of the subconscious. Furthermore, to Freud, there are two mental life levels: unconscious and conscious. The unconscious is divided into two different levels: unconscious proper and preconscious (Freud in Feist, 2008, p. 30).

Moreover, most of our words, actions, and feelings are driven by the unconscious concept, which contains all those urges, drives, and instincts which are beyond our awareness. Although our clear behavior may be conscious, we may not be concerned or aware of the mental process that lies behind them. It can be said that the existence of the unconscious can be proved indirectly so that the form of the unconscious is an explanation for the meaning behind dreams, tongue slips, and some particular kinds of forgetting. For example, the experience in

childhood may appear in adult dreams; moreover, unconsciously, the dreamer cannot remember what kind of dream it is (Adler & Roman, 1991, p. 25).

In addition, not all the process of the unconscious is the suppression of childhood experiences. To Freud, the portion of the unconscious emerges from our early ancestors' experiences that have been continued to us through hundreds of generations to the new generations in the repetition period. It can be called a phylogenetic endowment because of the inherited unconscious images from the ancestors (Freud, 1933/1964). Besides that, the term of the unconscious is inactive or dormant. Constantly, the motive of the unconscious always strives to be conscious nevertheless; it can succeed to enter consciousness although many of them may no longer exist in their original form. For example, a child is having a feeling of anger toward his father may disguise in the term of ostentatious affection, whereas the undisguised form from the sense of anger will cause the feeling of anxiety to the son so that the unconscious mind drives him to express the anger indirectly feeling toward his father by through an exaggerated by showing of love affection. Thus, to successfully disguise the feelings to play a trick on that person, although the feeling will come out into the opposite shape of the original emotions, it always appears in almost exaggerated and ostentatious (Hilda et al., 1975, p. 400).

Furthermore, the concept of preconscious contains all the elements that are not conscious, but it can become conscious either quite readily or with little effort (Freud, 1933/1964). Besides that, there are two sources of the preconscious; they are perception and unconscious. Perception is what a person realizes consciously

in a short period; this quickly enters into preconscious as the focus of attention shifts to another idea. These ideas, which easily option to being conscious and preconscious, are largely freed from anxiety and, in fact, much more similar to the picture of consciousness than the urge to be unconscious. Then, the second source of preconscious is unconscious. To Freud, these notions can slip away from the cautious censor and drive into the preconscious in unrecognizable form.

Therefore, we will experience an increased level of anxiety if we recognize them as the subconscious so that the final censor will be activated to repress the image of anxiety and force them to come back into the unconscious. As a result, the images from the preconscious are disguised through the process of a dream, a tongue slip, and an elaborate defensive measure (Freud in Feist, 2008, p. 31).

Then, Freud's part of another mental life is consciousness, which participates in the minor role in psychoanalytic theory, which can be defined as the mental elements in consciousness. In consciousness, there are two directions that the ideas can reach. Firstly, the conscious perceptual system comes from the outside world. In other words, what we feel through our sense organs and do not consider as any kind of threatening, will come into conscious (Freud, 1933/1964). Then, the second source of consciousness is within the mental system with non-threatening ideas from the preconscious. By the time they come to the conscious design, the image will change and disguise to the form of defensive behavior or in the dream (Hillgard et al., 1975, p. 450).

2.3.2 Structure of Personality (Id, Ego, and Superego)

Before the concept of three parts of mental life, the explanation that introduces the structure of personality by Sigmund Freud is also important, consisting of id, ego, and superego. Those structuralists helped him to analyze the mental image in the appropriate purpose and function so that it becomes one of the theories in psychology scholarly discipline that can be applied in the literary research analysis. In fact, both of those structure anatomies of personality directly interact with three levels of mental life. Therefore, the ego crosses the topographical stages and has the conscious, preconscious, and unconscious elements. In contrast, the superego is in the form of both preconscious and unconscious, then the id is altogether unconscious (Freud in Feist, 2008, p. 33).

The id is a powerful personality structure since it fills all the energy for the two elements. To Freud, the id appropriates with the ideas of the unconscious, and it does not have a relation with reality, whereas ego and superego have the aspects of the unconscious. Related to the satisfaction of human needs directly and vitally, that is why the id is the repository of instincts. For example, when the body is filled with tensions in terms of need, therefore, by satisfying the need, the tension will be reduced in the human body. It can be said that the action of tension reduction by satisfying human needs and avoiding pain is the term of pleasure principle (Schultz, 2015, p. 45). Because of the id, there is no reason for delay or postponement to satisfy its needs in order to drive what we want without any rejection. In other words, there is no awareness or consciousness in the id.

Ego, to Freud, is a rational personality aspect that is responsible for controlling and guiding the instincts regarding the principle of reality (Schultz,

2017, p. 46). It means that the ego is the master of personality and in the stage between conscious and subconscious. When the id drives to satisfy its needs, in contrast, the ego is the one that prevents the satisfaction of the id by trying to delay and postpone to meet the requirement of the reality principle. The ego thus has some duties in the primary mental, such as making a decision, problem-solving, and reasoning. Thus, the id cannot easily ruin and dominate the ego.

According to Freudian psychology, *Superego* depicts a moral and ideal personality directed by the idealistic notion and moralistic that conflict between the pleasure of the id and the realistic of the ego. In fact, the superego is in the outside of the ego and quite similar to the ego because it has no energy on its own. However, the superego is entirely different from the ego principles in one crucial thing, it has no connection with the world outside and therefore demands unrealistic perfection (Freud, 1923/1961a). Furthermore, there are two subsystems of the superego; they are conscience and ego ideal. In general, guilt is the result of the conscience, whereas the feelings of inferiority are in the term of ego-ideal (Freud, 1933/1964).

2.4 The Concept of Anxiety

In the center of Freudian dynamic theory, sex and aggression are the basic concepts of anxiety. According to Sigmund Freud (in Schultz, 2017, p. 47), anxiety is a feeling of dread and fear without particular cause, meaning that a person cannot point the source to particular object that causes it. In general, the unpleasant feeling is often hard to recognize, but the feeling of anxiety is always felt. In addition, the sense of anxiety is produced by the ego. In contrast, the three

kinds of id, ego, and superego are involved in the different three parts of anxiety, such as neurotic anxiety, moral anxiety, and realistic anxiety. However, neurotic anxiety depends on the result of the id of the ego, then moral anxiety depends on the superego, and realistic anxiety depends on the outside world (Feist, 2008, p. 34).

2.4.1 Neurotic Anxiety

Neurotic anxiety can be defined as the apprehension of an unknown danger. In general, the feeling of neurotic anxiety comes from id impulses and exists in the ego. The presence of a teacher, employer, or some kind of authority person can lead to neurotic anxiety. Moreover, the feelings of hostility during childhood can also lead to the condition of neurotic anxiety because the fear of punishment drives into the unconscious neurotic anxiety. It means that the fear of instinct itself is not a kind of neurotic anxiety, but the fear of punishment may happen if the instinct is satisfied (Annisa & Ifdil, 2016, p. 95).

2.4.2 Moralistic Anxiety

The second type of anxiety is moralistic anxiety; the conflict derives from the id and superego. The emergence of moralistic anxiety is due to the failure to behave consistent with the term of morally right, for instance, the failure to take care of aging parents. In everyday terms, moralistic anxiety can be described as a conscience and has some basis in reality. Thus, when a person is punished for violating some moral codes, the feeling of shame and guilt in moralistic anxiety will grow up within; the effect of our conscience may lead to fear and anxiety. To

Freud, he believed that the superego demanded a terrible punishment for violating its principles (Schultz, 2017, p. 48).

2.4.3 Realistic Anxiety

Realistic anxiety or it can be said as objective anxiety. The word real in terms of realistic anxiety involves the feeling of fear of real dangers in the real world, such as a fear of danger of hurricanes, wild animals, fires, earthquakes, and some of those terrible disasters. In essence, realistic anxiety has positive values to protect and guide us in avoiding any kind of dangers. However, these fears of realistic anxiety are based on reality which can be driven into extreme dangers (Schultz, 2017, p. 48).

2.5 Defense Mechanism

Besides, anxiety is a signal of impending danger and must be avoided, so a defense mechanism is a strategy to defend against anxiety that is provoked by conflicts of everyday life. This conflict is ever-present because the instincts are always forcing for gratification, while the societal taboos always work to limit the gratification. However, Freud believed that the term defense mechanism can potentially become pathological if it is used incomprehensibly, compulsively, and in a way that continues to contradict the reality of the situation (Cramer, 1991, p. 10). To Freud, the main defense mechanisms include repression, denial, reaction formation, projection, regression, interjection, displacement, and sublimation (Sigmund Freud in Schultz, 2017, p. 49).

2.5.1 Repression

The foundation of a basic defense mechanism that emerges in the form of another defense mechanism is repression (Feist, 2008, p. 35). Whenever ego is threatened by unwanted id impulses, it protects itself by suppressing them; That is, it represses threatening feelings into the unconscious (Freud, 1926/1959a). Besides that, repression can work over the memory of the situation or person, on our perception of the present (so we may fail to see some events that disrupt right in front of us), and even on the psychological function of the body (Schultz, 2017, p. 50). Furthermore, once the repression is in progress, it is difficult to remove. Because we use repression to protect ourselves from danger, to remove it, we have to realize that the idea or memory is no longer harmful.

2.5.2 Denial

Denial is one kind of defense mechanism that is related to repression. In this term, the function of denying the existence of an outcome threat or the traumatic event that has occurred, named denial. Therefore, something that can produce anxiety will be denied. For instance, someone who has a terminal illness may deny that he will never die (Schultz, 2017, p. 50). So, someone will deny the reality that will grow an unhappy feeling.

2.5.3 Reaction Formation

Reaction formation is one of the ways in which repressed impulses can become conscious through disguises that are directly opposite to their original form (Feist, 2008, p. 41). To Freud, the form of reactive behavior can be

identified by exaggerated character and by obsessive and compulsive forms (Freud, 1926/1959a).

2.5.4 Projection

Projection is a kind of defense mechanism when an internal impulse provokes too much anxiety, projection may reduce the anxiety by linking the undesirable impulses to an external object. It means that projection can be described as seeing in others unacceptable feelings or tendencies that actually occupy one own's unconscious (Feist, 2008, p. 43).

2.5.5 Regression

When libido has passed a development stage, it may, during times of stress and anxiety, return to an earlier stage can be called regression (Feist, 2008, p. 42). In regression, the individual retreats and regress to the early period of more fun and free life of the frustrating level and current anxiety (Schultz, 2017, p. 50). Moreover, individuals return to this more secure period of life by behaving as they did at the time, as childlike and dependent on others (Schultz, 2017, p. 50).

2.5.6 Introjection

According to Sigmund Freud (in Feist, 2008, p. 43) states that introjection is a defense mechanism that includes putting unwanted impulses to external objects, where people put the positive qualities of others into their egos. For instance, a teenager may be secretive or follow a movie star's attitude, values, or lifestyle (Feist, 2008, p. 43).

2.5.7 Displacement

Displacement is a defense mechanism that involves the transfer of id impulses from a threatening object or an unavailable object to an available object; for instance, replacing hostility towards superiors with hostility, but being afraid to express its hostility because of the fear of punishment (Schultz, 2017, p. 50). Furthermore, in this mechanism, the substitute object is an object that does not cause threats according to the individual (Andri, 2007, p. 237).

2.5.8 Sublimation

Sublimation includes altering and replacing id impulses by transferring instinctive energy into social-accepted behavior (Schultz, 2017, p. 50). Meanwhile, instinctive energy is thus transferred to various other expression channels, which society considers acceptable and admirable, for instance, sexual energy is turned into artistic creative behavior. It means that the purpose of the sublimated vividly expresses in the achievement of creative cultures such as art, music, and literature, but even more subtle, they are part of all human relationships and all social activities (Feist, 2007, p. 44).

2.6 Review of Related Studies

A previous study has been used to trace some researchers who conducted the same analysis. In addition, after looking for the thesis from some digital library universities on the internet, the researcher does not find the same object that has been conducted to this researcher. Actually, the researcher just found the same thesis which applied the psychoanalysis approach by Sigmund Freud about

the concept of anxiety. Thus, some previous studies are used to become the references of this research.

The first previous study is from Fendy Yugo entitled “*Dr. Leidner’s Anxiety Reflected in Agatha Christie’s Murder in Mesopotamia*” in 2016. He was a student of Maulana Malik Ibrahim States Islamic University, Malang. He conducted his thesis by using the psychological approach of Sigmund Freud's theory, the concept of anxiety, and defense mechanism to analyze and describe the data. In his thesis, the novel *Murder in Mesopotamia* consists of the psychological phenomenon in real life, and it is presented by the character of Dr. Leidner in his feeling and behavior, which are closely related to the psyche condition. As a result, Dr. Leidner has a conflict between his ego and superego, leading to moral anxiety. Therefore, to cope with these kinds of anxiety, Dr. Leidner applies a self-defense mechanism.

The second previous study is from Dewi Wijaya entitled “*The Analysis of Main Character’s Anxiety on Confession of Sophaholic Novel through Freudian Theory Written by Sophie Kinsella*” in 2019. She was a student of Buddhi Dharma University Tangerang. The novel itself tells about a woman named Rebecca Bloomwood, a shopping addict who is her bad behavior to satisfy her desire. Because of bad behavior, arises her anxiety because of the debts, which influences her psychological condition. Her thesis used Sigmund Freud's theory of psychoanalysis approach by using the concept of anxiety; realistic anxiety, neurotic anxiety, moral anxiety. Then. To overcome his anxiety, she becomes a liar to defend herself by using a self-defense mechanism.

The last previous study is from Fiqih Aisyatul Farokhah entitled “*Anxiety’s Suffered by Elizabeth Holland in Anna Godbersen’s Splendor*” in 2015. She was a Maulana Malik Ibrahim State Islamic University of Malang student. She analyzed *Splendor’s* novel by using Sigmund Freud’s theory in the concept of anxiety and self-defense mechanism. Freud’s theory of anxiety and defense mechanism is used to analyze the character of Elizabeth depending on her psychological condition. In addition, there is an internal conflict between the ego and superego of Elizabeth Holland or Lizzy, namely moral anxiety, realistic anxiety, and neurotic anxiety. Elizabeth’s anxiety occurs because of fear and panic and the bad treatment of her husband and environment, which can arise her anxiety. Therefore, Elizabeth Holland used a defense mechanism to cope with her anxiety.



UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER III

ANALYSIS

In this chapter, the writer focuses on the psychological aspect of the main character in the novel and answers all the questions of chapter one in the statement of the problem. The writer will divide this chapter into three parts. In the first part, the writer analyzes the characteristic of the main character in *Charles Williams's Dead Calm* novel by using the New Criticism theory. In the second part, the writer analyzes the cause of anxiety that is suffered by the main character in the novel by using the Psychoanalysis approach of Sigmund Freud. Then, the last the writer analyzes Hughie Warriner's defense mechanism to reduce his anxiety.

3.1 Character of Warriner

As the main character in *Dead Calm*, the characteristic of Warriner stands out from the beginning of the story until the end of the story. Warriner is a young boy in his early twenties but powerfully built and in top physical condition. In *Dead Calm* novel, the character of Warriner can be identified one by one, they are:

3.1.1 Unbalanced

Hughie Warriner or Warriner is the main character in *Dead Calm* novel. He is not only a quite young boy in his early twenties but powerfully built and in top physical condition. In this case, unbalanced becomes the negative characteristic of Warriner in the story. According to Merriam Webster Dictionary

states that unbalanced is the condition of a person who is not in stable condition. Here, Warriner is difficult to socialization and communication with Rae and John Ingram. His unstable condition can be seen through the following quotation below.

She pulled the door shut and came close to him. "John Ingram!" It was a whisper, but forceful. "I'm ashamed of you; I never realized you could be this insensitive. Can't you see that boy's on the *ragged edge of a nervous breakdown*? For heaven's sake, stop asking him questions, and let's try to get him to sleep." (*Dead Calm*, 1963, p. 18)

The quotation above from other characters' points of view illustrates that when John Ingram grabs Warriner's hand and drops it to his boat, he becomes blankly at first and then with dawning comprehension as though aware of the appearance of John and Rae. At that time, Warriner does not pay attention with his lips moving, but he utters no words or sound and his eyes reflect the intensity of concentration. It happens because he has bad experiences and difficult conditions which cause him to be depressed.

In other situations, Warriner's unstable also can be seen through his behavior. He becomes unconscious about what he has done, then acts like no something is happening. It can be seen through the following quotation.

"Of course." She produced them from the pocket of her shorts and held out the lighter. "*And why don't you take off that lifejacket? It's hot enoconditionset wearing that thing.*" "Oh... sure." Warriner looked down at it uncertainly and began unfastening it. He placed it on the seat beside him. "I guess I forgot I had it on." (*Dead Calm*, 1963, p. 12)

The quotation above from the other characters' points of view illustrates that Warriner has been unconscious of wearing his life jacket throughout the day,

then he takes off his life jacket. In this case, Warriner is depressed because of the difficult circumstances that he undergoes before Warriner meets and is rescued by John and Rae by being tossed in the middle of the sea.

Besides, the unbalanced character of Warriner is clearly stated by John's Ingram point of view since he watches that after he rescues Warriner from his dinghy to his boat, Warriner is surprised because Warriner abruptly remembers his manners and make a shaky attempt at a smile to the person who rescues him in the middle of the sea. John Ingram is the first person who scrutinizes and is aware of Warriner's unstable characteristics. The evidence can be seen through the following quotation below.

“Would she panic easily?” Mrs. Warriner asked.
 “No,” Ingram said. “I don’t think she’d panic at all. Look, she’s no high-school girl, or jittery old maid with the vapors. She’s thirty-five years old, and she was married twice before she married me. Men are nothing new and startling to her. She’s never had to deal with an **unbalanced** one before, but she has been in tight spots, and she’s clever and coolheaded and she learns fast. She tried to fight him to get back to the wheel when he took it away from her, but all that happened very fast and it was pure reflex. If she survived—” (*Dead Calm*, 1963, p. 65)

3.1.2 Liar

Liar is one of Warriner's characteristic in the story. It shows when Warriner tries to give an explanation to John Ingram and Rae about what he has been through during his tough times. And various ways of contacting John's ship over the ship's radio, but John realized that what warriner says has not been proved true. The evidence can be seen through this quotation.

“But why? He said there wasn’t anything worth trying to save, didn’t he?”

“I know. But obviously, water wouldn’t ruin everything. Clothes, for instance. Also, he contradicts himself.”

“What do you mean?”

“The radio, remember? He said it’d been ruined by the water.

But he’d just got through telling us he called us on it.” (*Dead Calm*, p. 18)

The quotations above from the other characters' points of view illustrate that Warriner makes up his own story to be dramatized as if he has contacted John's ship's radio and no answer. In this case, he tries to cover the truth and assumes that John will believe in all the stories he has prepared, but John does not fully believe them. Hence, John Ingram suspects the strange story that is made by Warriner that he contradicts himself.

Furthermore, John Ingram is increasingly skeptical of what Warriner has been told. After being rescued by John Ingram, Warriner tells how his two companions and his wife died from food poisoning, Rae, John Ingram's wife believes what is said by Warriner, but John does not fully believe. It can be seen through this quotation below.

“I’m going aboard her.”

Rae looked up. “Why?”

“I don’t know. There’s something about the whole damned thing

I can’t quite swallow; no matter how I turn it, it won’t go down.

Look, Rae, anybody who managed to get this far from land in a boat without killing himself must be a sailor, and that’s not the way a sailor abandons one. Just because somebody else comes along going in the same direction—like a hitch-hiker. You’d bring something off, or you’d go back for what you could salvage.”

“You don’t believe she’s sinking?”

“All I know is she’s still afloat.” He continued to study the other yacht. As far as he could tell, there was no change in her trim or amount of freeboard. Well, it didn’t mean anything, actually; it could be hours, or even days, before she went under. He was probably being silly. (*Dead Calm*, 1963, p. 24)

The quotation above from the other characters' points of view state that Warriner convinces John and Rae with the story he makes that all his goods, especially the logbook in his ship have been submerged by water. It is because the Warriner ship leaks. On the other hand, John does not believe all his unsupported words that his ship is in sinking condition when he left her in a dead calm. In this case, John tries to save some of the salvageable goods, but Warriner insists that they had been waterlogged because, in John's mind, all he knows is that the boat is still afloat. So, Warriner tells a lying story to cover up something.

3.1.3 Mysterious

Mysterious becomes one of Warriner's characteristics in the story. Actually, John is one of those who think Warriner is a very mysterious person. This is because Warriner is a guest on his ship but also shows strange manners, as well as any stories he says, are irrational.

“I doubt it.” Then she caught his meaning. “Why? What the difference does it make if he does?”

He hesitated; then he shrugged. “I don’t like the idea of leaving you on here alone with him. Unless he’s asleep, I mean.”

“Why, for heaven’s sake?”

“I don’t know. It’s stupid, I realize, but there’s just something about him I don’t quite buy. Not till I know more about him.”

(*Dead Calm*, 1963, p. 26)

The quotation above from John Ingram's point of view states that John hesitates and is suspicious that Warriner makes a dramatized story because he does not want anyone to come near his boat even to find out about the truth of the story he has created. Hence, based on the quotation above John is afraid of leaving Rae with Warriner in his boat when John tries to get Warriner's boat to make sure whether what he has told true or not. John Ingram is still not familiar with the

presence of Hughie Warriner or Warriner, along with some of his strange Warriner manners.

In other situations, even Russel Bellew one of his relatives in his boat does not know Warriner's character well. Although they are on the same boat, Bellew and Warriner are not too close and assume that Warriner is only interested in interacting with members of the opposite sex rather than with their fellow men like himself. It can be seen from the quotation below.

The man grinned bleakly. "You didn't seem to do any better than we did. Maybe you have to be crazy yourself to outguess him."
(*Dead Calm*, 1963, p. 33)

The quotation above is from Russel Bellew's point of view about his opinion towards Warriner. In this case, not many people is familiar with the figure of Warriner, this includes Russel Bellew as a friend of him. Besides, Russel Bellew, and John Ingram also do not know the personality of Warriner because he is a very closed person. The mystery of Warriner is revealed when Russel Bellew does not understand the behavior that is expressed by Warriner before and after the death of Estelle, in another case John Ingram investigates that Warriner behavior is sometimes normal and sometimes strange, but it is triggered by a few things that make Warriner have a horrible feeling and by a few minutes he becomes conscious of his behavior and returns to normal form.

3.2 Analysis of Warriner's Anxiety

In many cases, the term anxiety may appear in human life at any time in every condition, and anxiety arises because of some troubles in the environment,

friends, and family. In this point, the researcher analyzes the anxiety that is suffered by Hughie Warriner or Warriner in the novel *Dead Calm*. He has an issue of anxiety in his experiences that are presented by his activities and actions in the novel. Hence, the writer identified this analysis to know deeper about anxiety types and the causes of anxiety that appear in the main character in *the Dead Calm* novel. At this point, there are three different parts of anxiety that Warriner suffers.

Additionally, it has been described in the previous chapter about the types of anxiety. To Freud, anxiety itself is like a signal to the Ego if there is an impending danger. It means giving a sign to the Ego to prevent the impending danger from harming the ego. Actually, in many cases, anxiety creates uncomfortable feelings and pain. In this novel, the character of Warriner has three types of anxiety.

3.2.1 Feeling Irritated and Horror

Neurotic anxiety can be defined as the apprehension of fear or worry about an unknown danger. In this novel, the writer analyzes Warriner's neurotic anxiety through the others' character points of view. In this point, the writer analyzes the aspect of neurotic anxiety through the other character's point of view toward the main character, Warriner. Besides that, the neurotic condition of Warriner can be seen as weak, worried, and fear of punishment. The case of neurotic anxiety that is suffered by Warriner is as follows:

"He doesn't have to. I told him I'd go." "But why? He said there wasn't anything worth trying to save, didn't he?" "I know. But obviously water wouldn't ruin everything. Clothes, for instance. Also, he contradicts himself." (Dead Calm, 1963, p. 18)

The main character suffers the neurotic anxiety related to Freud's theory states that neurotic anxiety occurs when there is a feeling of fear and worry about an impending danger. The underlined sentence above is evidence of the other main character's point of view toward the Neurotic Anxiety of Warriner. At this point, John Ingram observes the behavior and action of Warriner because he makes a dramatized statement about the death and the leak of his yacht. Ingram's point of view watches this as Warriner's fear of something or an unknown danger by telling a lie to John Ingram and Rae by making up a dramatized statement about his sluggish yacht. In this case, Warriner wants to gratify id-impulse behavior that generates neurotic anxiety; therefore, he hides the fact about his yacht's real condition by making a dramatizing statement as if it is an actual incident.

Ingram sat down in the cockpit to put his sneakers back on. Water still dripped from his hair. Mrs. Warriner sat facing him, on the edge of the raised deck, her knees drawn up, moodily smoking. "What is your wife like?" she asked. "Why?" He didn't like the question; he saw no reason he should discuss Rae with these people. "If she knows how to handle him, I don't think he'll hurt her." "I'd like to believe that," he said bluntly. "But do you mean you didn't know how to handle him? When I opened the cabin door down there, and you thought it was him, you were scared to death." The brown eyes met him with perfect frankness. "The circumstances are different. He thinks we're trying to kill him. Also, it wasn't myself I was afraid for." (Dead Calm, 1963, p. 65)

The main character suffers the neurotic anxiety according to the evidence of the underlined sentence above explains that the figure of Rae can handle and control the incapable behavior of Warriner toward the fear that can cause weakness and worry. To Freud states that the term of neurotic anxiety is the fear of punishment of children toward his or her parents so that the figure of Rae can

be depicted as a mother figure to Warriner who can directly handle and control Warriner's behavior toward his anxiety that is caused by something or unknown danger. Furthermore, this underline sentence is from Mrs. Warriner, who is the wife of Warriner; she says that because of analyzing the appearance of Rae, she believes that Rae is the appropriate person and Warriner will become an obedient person like a son to his mother, who is afraid of punishment if he doesn't comply of what his mother's demands.

"And there's another thing I don't think you've thought of. He's scared to death of you, and if you touch him he'll go completely berserk. You may be stupid enough to want to see what'll happen when a man runs amok on a forty-foot yacht with four other people on it, but the rest of us are not. Also, this is no hospital, so what do you do if he dies? So far, everything that's happened has been the result of an accident or bad luck or his crackup, and nobody's committed a deliberately criminal act—" "You call what he did to my wife an accident?" (Dead Calm, 1963, p. 154)

The main character of Warriner suffers neurotic anxiety of Freud's theory.

The quotation above of other characters' points of view states that the main character suffers the neurotic anxiety based on Sigmund Freud's theory is an unconscious fear of being punished for showing id-controlled behavior impulsively. It can be seen that Warriner, after seeing Bellew, the word of scared is like the feeling of fear of punishment which arises inside himself. The feeling of being scared to death depicts that Bellew will give him punishment after the terrible incident takes his wife's life. Hence, it can be drawn that the presence of Bellew can be illustrated as the authority figure because Warriner previously experienced the destruction unconscious feeling against both parents so he thinks that Bellew has an authority figure. The feeling of resentment toward Bellew by

Warriner often accompanies the fear of punishment; then, the form of fear itself becomes common in unconscious neurotic anxiety.

He was less than a hundred yards away now. Ingram reached down and cut the engine, and in the sudden silence, they could hear the creak and rattle of oarlocks as the dinghy came on, its pace unchecked, across the closing gap. Saracen slowed and came to rest, slewing around on the swell, port side toward the approaching boat. The man looked around over his shoulder but did not hail. He was going to hit amidships. Ingram stepped quickly up on deck and knelt at the rail. He caught the bow of the dinghy and tried to fend it off, but at last explosive pull at the oars had given it too much momentum, and it bumped anyway. It swung around against Saracen's side. The man let go of the oars. One of them started to slide overboard, but Ingram grabbed it with his other hand and dropped it into the dinghy. "Okay," he said soothingly. "Just take it easy." (Dead Calm, 1963, p. 9)

The main character suffers neurotic anxiety relates to Sigmund Freud's theory. This statement is proved by the other character's points of view above indicating that John Ingram watches Warriner's worry and fear because of pulling the dinghy to the oars. It happens because before John Ingram saves him from the dinghy, the appearance of Warriner looks messed up and feels unsafe. Here, Warriner can be depicted in the term of worry about an impending danger, so that is why John Ingram tries to comfort him because his behavior is so bizarre. Moreover, the kind of neurotic conditions such as weakness, worry, and fear appear in Warriner's behavior.

Then, after knowing the truth that Estelle died, Warriner feels that he is in danger situation. Warriner feels worried that Bellew will kill him because Warriner causes the death of his wife. This kind of circumstance does not make his life live peacefully because the figure of Bellew is frightened him. It can be seen from the illustrated data as follow.

Rae shot a startled and puzzled glance at Ingram. "What happened to him? I couldn't make any sense of what he was saying. Something about a shark." Before Ingram could reply, Mrs. Warriner and Bellew both spoke at once. Bellew overrode her. "Well, nothing much." He spread his hands in a deprecating gesture. "He killed my wife, and then this morning he slugged me and locked us in the cabin on there to drown when he abandoned ship. But, I mean, hell, nobody minds these little jokes as long as they keep Hughie happy—" (Dead Calm, 1963, p. 153)

The main character suffers the form of neurotic anxiety that can be seen in the data above from the other character's point of view, which explains that the condition after the death of Estelle makes Warriner's life does not feel peaceful. So, Warriner plans to get out of his boat that consists of Bellew and Mrs. Warriner. In this case, he does not tell the truth about the death of Estelle, so, because of the fear of punishment from Bellew as the husband of Estelle thereby, Warriner finds another boat and tries to escape from the figure of Bellew and abandon his boat. It has been described before that the presence of Bellew can be depicted as a person who has authority; therefore, Warriner is afraid of him. By slugging and locking him in the cabin becomes the feeling of resentment toward Bellew to hide the fear of punishment.

3.2.2 Feeling Guilty

In the first point, moralistic anxiety is the anxiety suffered by Warriner in the novel. The conflict between ego and superego may cause moralistic anxiety. Thus, moralistic anxiety happens because there is a failure due to what we want to do regarding the moral codes. In this case, the moralistic anxiety that Warriner suffers can be seen as the feeling of guilt or shame by Warriner's behavior and

action through the other main character. The evidence of Warriner's moralistic anxiety can be seen in the novel as follow:

"He never let either of us come near him again. He slept, if he ever slept at all, in the sail locker up forward, with the door barricaded inside. He looked rational, at least most of the time, but he was silent and withdrawn. He would never approach the rail without that look of horror on his face and a death grip on something solid, like a man with acrophobia frozen to a girder a thousand feet above the street. When we'd try to question him about Estelle, he'd go all to pieces and begin shouting again about a shark. I made Bellew stop asking him. It was three days before I got a more or less coherent story of what had happened. "They'd been attacked by a shark. He still had his mask on, and he swam down and hit it on the snout with his fist, trying to drive it away. That was the way he got that wound on his hand. It had avoided him because he was under the water but had come up and gone for Estelle, who was threshing on the surface. It cut her in two. There was nothing he could do. He swam out of the bloody water and got away, but the sight of it was too much—that and the fear, and the belief we'd done it deliberately. He cracked up." (Dead Calm, 1963, p. 116)

The main character suffers moralistic anxiety related to Freud's theory based on the other character's point of view. The underlined sentence of the other character's point of view above explains Mrs. Warriner, and Bellew tries to question Warriner about the accident of Estelle, then, Warriner begins shouting because he feels guilty and shame of what he has done to Estelle because he fails to protect Estelle from the terrible incident. Therefore, it can be identified as the moralistic condition of feeling guilty and shame about things, and Warriner's reaction leads to shouting.

He slid back close beside her. "What do you make of it?" "That thing about the bottle?" "Yes." She shook her head. "I don't know. But grief does strange things —grief and complete isolation." "But just a sinking bottle—" "Obviously, it wasn't a bottle he was seeing." She paused, her eyes fixed moodily on the compass card. Then she went on, "What's a sea burial like?"

"I've never seen one, thank God, but from what I've read, you sew the body in canvas and weigh it with something. Why?" "I'm not sure, but ..." She gestured helplessly. "I think I know what you mean," Ingram said. "But I'm not sure I agree with you." Wrapped in white Orion, with the water this clear and the boat lying dead in the water above them, the bodies would still be visible a long way down if you wanted to torture yourself by leaning over the side and watching them disappear into the dark down there. "But that's only morbid. This was worse. Horror—I don't know what you'd call it." (Dead Calm, 1963, p. 24)

The main character suffers moralistic anxiety related to Freud's theory.

According to the underlined sentence of the other character's point of view above explains that the conversation between Rae and Ingram identifies the fear of Warriner about sinking the bottle because it represents Estelle, who is falling to the bottom of the sea. According to Sigmund Freud's moralistic anxiety, the looking of this sinking bottle may happen to Warriner because he feels uncomfortable with a thing; the thing itself in this novel is the bottle. Therefore, it indicates that looking at the sinking bottle onto the water's surface makes Warriner remember about Estelle and feel so guilty and ashamed because he cannot save Estelle from the terrible disaster.

3.2.3 Afraid of Real Danger

It has been explained before that someone has a term of realistic anxiety caused by some dangers in real life. For instance, the fear of wild animals, tornadoes, hurricanes, and earthquakes. It arises the feeling of fear about going outside and remains to keep staying at home safely because afraid of impending danger that might threaten someone.

There are many anxiety characteristics toward someone who has anxiety symptoms, such as physical condition, cognitive condition, and behavior. The term of realistic anxiety in this novel can be shown in the illustrated data as follow:

She pulled the door shut and came close to him. "John Ingram!" It was a whisper but forceful. "I'm ashamed of you; I never realized you could be this insensitive. Can't you see that boy's on the ragged edge of a nervous breakdown? For heaven's sake, stop asking him questions, and let's try to get him to sleep." "Well, sure, honey," he protested. "I realize what he's been through. But we ought to make some attempt to salvage what we can—" "He doesn't want to go back on there. I'd think you could understand that." "He doesn't have to. I told him I'd go." (Dead Calm, 1963, p.18)

The main character suffers realistic anxiety related to Freud's story based on the proof of the other character's point of view above indicates that Warriner's realistic anxiety is in the term of afraid of going back to his yacht. It is obvious that someone with realistic anxiety shows a different characteristic such as abnormal behavior and action like Warriner did in this evidence. The statement of Rae toward Warriner's anxiety is realistic anxiety because, from that statement, it can be described as something that Warriner wants to avoid. Furthermore, this realistic anxiety happens to Warriner when John and Rae save him to their yacht, but when John questions him about salvaging his yacht, all of a sudden, Warriner's facial expressions change and show an abnormal behavior and fear of impending danger, then, ask them not to salvage his yacht because there is somebody there.

He frowned. "Yes, but that's still not what I mean. If she's leaking at all, he'd never make port in her alone; she's too big for singlehanded sailing, to say nothing of being at the pump all the time. He almost has to abandon her, but not the way he did. I keep

getting the feeling he doesn't want anybody to go aboard." "But why?" "I don't know. Admittedly, it doesn't make any sense. But look— you'll notice he didn't turn in until we were underway. And had cast his dinghy adrift." "That was probably just a coincidence." "Sure. It could be." "You're going to put our dinghy over?" Rae asked. "No." He turned, searching for the other one. He could still see it when it crested a swell, several hundred yards astern. "Well pick him up again. No strain, if we get another breeze." (Dead Calm, 1963, p. 25)

The main character of Warriner suffers realistic anxiety related to Freud's theory based on the underlined sentence of the other main character's point of view above explains about Warriner's id impulse when he feels afraid about people's circumstances, which can lead to suspicious to him because of his yacht. Hence, the id of Warriner wants to be saved by making a bold statement to Rae and Ingram that there is nobody in his yacht. By making assertive statements and pulling his dinghy, it indicates that it is a kind of protection and safeness for Warriner thereby, he gives an assertive statement, and another cautions not to come back to his yacht.

"Ingram explained briefly how Warriner had rowed out and come aboard, and the story he'd told. "It kept bothering me, especially his not wanting to come back aboard here or even wanting me to. But I had no real reason to doubt him, so I couldn't very well force him to, and I didn't like the idea of leaving my wife on there alone with him until I knew more about him. Then he turned in, and I decided to have a look anyway. But apparently he wasn't asleep. You didn't even know he'd left?" (Dead Calm, 1963, p. 66)

The main character of Warriner truly suffers the realistic anxiety related to Freud's theory based on the quotation of other characters' point of view states that the relationship between John Ingram toward Warriner is the form of realistic anxiety, which is the fear of tangible danger. The underlined sentence means that it is his way of staying awake because he is afraid of the future danger if he keeps

sleeping. The feeling of fear of impending danger makes him not want to go back to his boat and does not believe in Rae and John Ingram as if he has predicted the upcoming danger if he keeps sleeping and does not prevent them from finding his abandoned boat.

"It's been getting a little worse every day for the past two weeks," the other replied. "And you haven't been able to hold it at all, or locate the leaks?" "I think all her seams are opening up. We could keep up with it at first by pumping two or three hours a day. After a while, it took six. And for the past thirty-six hours, there's been somebody on the pump every minute—that is, till around sunup this morning, when he slugged me and locked us in there. No warning at all—the crazy bastard just blew his gasket and tried to kill us—" (Dead Calm, 1963, p. 35)

The main character suffers realistic anxiety related to Freud's theory based on the illustrated data above between John Ingram and Mrs. Warriner's conversation explains that the underlined sentence has a meaning of Warriner's behavior because he cannot accept reality about the death of Estelle which leaves him forever. Hence, the figure of Russel and Mrs. Warriner become an impending danger because Russel Bellew always accuses Warriner becomes the murder of Estelle. Then, to avoid them by asking any questions about Estelle repeatedly, the appropriate way of Warriner is by blowing his gasket toward Russel and Mrs. Warriner.

"Okay. But you'd think he'd at least want to bring off some of her things, wouldn't you? And there was another thing I was about to explain to him. If that boat's insured, he's going to have a hell of a time trying to collect, with no logbook and just his unsupported word she was in a sinking condition when he left her—in a dead calm, with no weather making up. The underwriters are going to ask for a statement from me, and I can't corroborate it. How can I? I'll just have to tell 'em she was afloat when I saw her. And that I hadn't even been aboard and didn't know how much water she was taking." (Dead Calm, 1963, p. 19)

According to Sigmund Freud's theory, this statement can be analyzed as realistic anxiety because the word left above means Hughie Warriner tries to escape from this boat by giving unsupported words of his sinking boat. Thus, the unsupported words of his sinking boat are made-up story to make John Ingram and Rae believes in him. In contrast, something about the whole thing disturbs John Ingram about the story that Warriner tells. That underlined sentence presents the realistic anxiety of Warriner because realistic anxiety occurs to the person of the external factors or people surrounding. In this case, Warriner's realistic anxiety comes from the bad situation between him and Bellew. It means that the relation between Warriner and the environment can raise this form of anxiety.

"But that boat is sinking!" "Why do you keep saying that?" "You said it was. You told us yourself." "I did?" It was obvious he didn't believe it. He glanced into the binnacle, dismissing the whole thing as of no importance. "I don't know why I would have said a thing like that." "Well, if it's not sinking, why did you abandon it and come on here?" "Why?" He looked up sharply. "Because they're trying to kill me." (Dead Calm, 1963, p. 94)

The data above shows the conversation between Rae Ingram and Warriner. The underlined words explains that Rae is suspicious about the motives of Warriner. Here, at the first time Warriner met them, Rae does not know if Warriner is lying to hide his yacht's fact by telling an untrue story to give him a safe place. Hence, after Rae knows the real motive of Warriner himself, he tries to give an assertive statement with abnormal behavior makes Rae becomes so angry and upset toward him. That is the reason why Warriner is telling a lie to make Rae believes in him and never expects that what he has told is a lie. In this

term, this is the motive of Warriner to avoid and abandon his yacht by telling an untrue story to them.

Thus, as it has been described before the task of id is asking the ego for doing something to satisfy the id's pleasure. So, in this case, Warriner says something before to Rae and John about his sinking yacht and the death of his relatives because of botulism to assure them about what he has told to Rae and also John Ingram is a true and sad story.

3.3 Defense Mechanism of Warriner

After revealing Warriner's characteristics and anxieties, the researcher continues to reveal defense mechanism that is used by Warriner in order to cope his anxiety. People absolutely use defense mechanism to defend themselves from emotion when there is anxious feelings or when they are in a harmful situation. In *Dead Calm*, Warriner experiences all of the three types of anxiety, yet he clearly has a dominant of neurotic anxiety and realistic anxiety. According to *Dead Calm* novel and analyzing with psychoanalysis approach by Sigmund Freud in defense mechanism, some of Warriner's action in defense mechanisms can be classified as denial, displacement, and introjection.

3.3.1 Denial

Denial is one kind of defense mechanism that is related to repression. In this term, the function of denying the existence of an outcome threat or the traumatic event that has occurred, named denial. Therefore, something that can produce anxiety will be denied.

In this case, the defense mechanism of denial is used by Warriner to deny the reality that produces his unhappy feeling and anxiety. When John Ingram asks his permission to Warriner to save his valuables, but Warriner refuses and does not allow him to go on his boat.

He frowned. "Yes, but that's still not what I mean. If she's leaking at all, he'd never make port in her alone; she's too big for singlehanded sailing, to say nothing of being at the pump all the time. He almost has to abandon her, but not the way he did. I keep getting the feeling he doesn't want anybody to go aboard." (*Dead Calm*, 1963, p. 25)

The quotation above from the other characters' points of view illustrates that Warriner uses denial as a defense mechanism to deny John Ingram. When Warriner tells about the waterlogged condition of the ship, John Ingram takes the initiative to rescue the logbook on the Warriner, if the boat has insurance because John was afraid of getting to the port and will be questioned about the evidence of the Warriner boat. On the other side, Warriner is afraid something may happen because if John Ingram gets to Warriner's boat, all the lies Warriner has done will be revealed. Hence, Warriner does not allow John to go to his boat.

Moreover, the researcher finds that anxiety becomes the cause of Warriner using denial as his defense mechanism. Warriner feels frightened and anxious when John urges him directly to hunt down the floating Warriner boat in the ocean to rescue any items that can be salvaged, especially logbook. Therefore, he uses denial as his self-defense mechanism to cover his anxiety.

Ingram explained briefly how Warriner had rowed out and come aboard, and the story he'd told. "It kept bothering me, especially his not wanting to come back aboard here or even wanting me to. But I had no real reason to doubt him, so I couldn't very well force him to, and I didn't like the idea of leaving my wife on

there alone with him until I knew more about him. Then he turned in, and I decided to have a look anyway. But apparently, he wasn't asleep. You didn't even know he'd left?" (*Dead Calm*, 1963, p. 66)

The quotation above is from John Ingram's point of view illustrating that Warriner certainly forbids John to come near his boat that he has left adrift in the sea. Warriner really convinces John that no one can be saved from his boat. Here, Warriner uses denial as a defense mechanism to block his anxiety and deny John Ingram's statement about his boat has been insurance and his motive to get to Warriner's boat.

In other situation, when John Ingram successfully catch up to Warriner's boat when Warriner is in a deep sleep, he soon hears the ship's engine sound and quickly sees that Warriner is running away with a few quarrels and resistance from Rae.

"So, as you said, the only thing that could change it is if elle is still on there and is able to cope with your husband. She might even be able to talk him into coming back. If she does, we'll probably be all right. The second possibility is that she may be able to get control of the boat some way. He'll have to sleep sometime, or ..." He stopped, floundering. (*Dead Calm*, 1963, p. 73)

The quotation above is from Mrs. Warriner shows that after the incident, John Ingram makes it onto the ship of Warriner, without him realizing Warriner does not really fall asleep and quickly start the engine to leave John. In John's boat Rae tries to fight against Warriner so he accidentally shoves her into a trance. On the other hand, Rae persistently asks for Warriner to come back to get John and rescue him because she knew his boat will sink. However, Warriner refuses and

does not allow Rae to take over the steering wheel of the boat and return to get John Ingram.

The researcher finds anxiety as the cause Warriner uses his self-defense mechanism of denial. Warriner feels alarmed and anxious when John gets on his boat and it will be revealed that all of Warriner says about his friends' death is a lie. Therefore, Warriner uses denial to cover his anxiety.

3.3.2 Displacement

Displacement is one of the defense mechanisms in which the process of uncontrollable emotion is released into other objects.

When warriner becomes one of the survivors of a terrible accident, but not with Estelle is unable to save and eventually sink to the bottom of the sea. By doing so, warriner is frightened as well as afraid of being blamed by Bellew, the husband of Estelle. Warriner becomes a quiet person and avoids interaction with bellew and his wife, Mrs. Warriner because when Bellew and Mrs. Warriner come along, he starts to feel anxious and he starts screaming to relieve his anxiety. It can be seen through this quotation.

When we'd try to question him
about Estelle, he'd go all to pieces and begin shouting again about
a shark. I made Bellew stop asking him. (*Dead Calm*, p. 116)

The quotation above from the other characters' points of view show about the evidence of displacement in Warriner's self-defense mechanism. Here, Warriner shouts in order to reduce his anxiety. It happens after Warriner becomes a witness to Estelle's death and cannot do much to help her. On the other hand, by the time of the incident, the Warriner is also panicking and only thinks about his

safety without even seeing Estelle's condition. So, the researcher finds that shouting can be Warriner's self-defense mechanism to reduce his anxiety towards the questions about Estelle's death.

3.3.3 Introjection

According to Sigmund Freud (in Feist, 2008, p. 43) states that introjection is a defense mechanism include putting unwanted impulses to external objects, where people put the positive traits of others into their own egos.

In this case, as Warriner's anxiety gets bigger, he immediately threatens Bellew by throwing a basket at his head and locks Bellew along with Mrs. Warriner and puts him under a chain so that Bellew and Mrs. Warrinee cannot escape. It can be seen through the quotation below.

“No,” Bellew said. “When we heard you walking around, we thought it was still him. We didn’t know he’d sighted a rescue boat when he slugged me and locked us in there. A laugh a minute, that Hughie-boy. Like to run into him again someday.” (*Dead Calm*, p. 67)

The quotation above is from Bellew's point of view about Warriner who slugs and locks him in his boat. In this situation, Warriner faces some pressure from Bellew, who continues to question Estelle's condition and blame Warriner for her death. Finally, Warriner takes the risk to fight against Bellew by throwing a basket in his head. Warriner adopts a brave act to fight Bellew, although he still has the fear inside his heart and his whole body shivers.

The researcher finds the feeling anxious as the cause of Warriner using introjection as a self-defense mechanism. He feels anxious that Bellew will kill

and blame him because he is with Estelle before her death. So, he uses introjection as his self-defense mechanism.

In other situations, when Warriner and Estelle are diving in the middle of the ocean to find the fish Estelle is going to be photographed with, suddenly a terrible thing comes to them, sending them into a panic until Estelle's life passes away.

“So Estelle had panicked and tried to climb up on him to get out of the water, the way the drowning often did. **He’d beaten her off with his fists and knocked her out.** And the ironic part of it was that, for anybody willing to accept at least a portion of the blame, there’d still have been a way out.” (*Dead Calm*, p. 117)

The quotation above from the other characters' points of view state that in the middle of his panic, Warriner tries to save his life first by beating Estelle with his fists and knocking her out. Here, Warriner adopts cruel behavior to face his anxiety. The ironic part of it is Estelle sink to the bottom of the ocean with her camera still up that is used to photograph her favorite fish. The incident happens when Warriner sees a shadow of a shark that makes him get panicked and anxious. Although his heart is shivering.

The researcher finds that an anxious feeling is the cause of introjection as his self-defense mechanism. He feels anxious because of the shark may kill him and Estelle. Hence, he uses introjection to cover his anxiety.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

In this last chapter, the researcher concludes after analyzing this research which can be seen as the result of Warriner's anxieties and defense mechanisms in *Dead Calm* novel. Moreover, the first and second formulated research problems are discovering Warriner's characteristics and anxieties are depicted in the novel. The anxiety of Warriner is analyzed through his characteristics first in the novel by using a theory of New Criticism. Here, the researcher finds the characteristics of Warriner as unbalanced, liar, and mysterious.

The researcher observes why Warriner has negative characteristics because of his bad experiences. Thus, the character of Warriner is a talented artist, who has a child's mind, his emotional growth has been hampered by his overbearing father and interdependent relationship with an affectionate mother. Then, he is a grown man who owns a boat named *Saracen*, and the presence of Warriner influences the whole story in this novel. Warriner also has some dramatized and inconsistent stories about the death of his friends including his wife because of poisoning foods, and he continues his lie to cover up the truth and his anxiety. Therefore, the researcher finds that the characteristics of Warriner play an important role in his anxiety in the story.

For instance, when John Ingram tries to get Warriner's boat, but Warriner does not allow him because it kinds of reality anxiety when he feels there is a real danger, that is John Ingram who wants to get his boat. He is frightened if John

Ingram knows the truth. Therefore, it makes him feel anxious and also makes Warriner cannot make any decisions because of his incoherent and irritable condition. After analyzing this novel, the action and behavior of Hughie Warriner is the result of his psychotic break.

It has been described before that Estelle's death cause him to have a feeling of shame and guilty because he is the one person who is blamed for that terrible incident and it causes moral anxiety. Then, the bad threat from Bellew toward Warriner causes neurotic anxiety. Besides that, Warriner always feels there is an impending danger when it comes to the figure of Bellew and Mrs. Warriner and it leads to realistic anxiety. On other hand, it can be seen in the previous chapter that Warriner has three types of anxiety. First, Warriner has five neurotic anxieties, then two moralistic anxieties, and the last he has six realistic anxieties.

Furthermore, Warriner to cope with his anxiety, Warriner uses a defense mechanism that can handle his anxiety. The researcher finds how Warriner copes with his anxiety in the novel by using a defense mechanism, are denial, displacement, and introjection. Warriner uses denial three times, then one time of displacement, and the last two times of introjections. First, Warriner uses denial as a defense mechanism to cope with his anxiety when John Ingram asks his permission to Warriner to save his valuables, but Warriner refuses and does not allow him to go on his boat. It can be said that Warriner feels anxious and frightened and that he must do to avoid it only does not allow John to go to his boat.

In displacement part of the defense mechanism in the analysis shows that he starts to feel anxious and he starts screaming to relieve his anxiety. It happens when Bellew and Mrs. Ingram continue to question him about Estelle. Therefore, the researcher finds that shouting can be Warriener's self-defense mechanism to reduce his anxiety towards the questions about Estelle's death. And the last, Warriner uses introjection as his defense mechanism when anxiety gets bigger, he immediately threatens Bellew by throwing a basket at his head and locks Bellew along with Mrs. Warriner and puts him under a chain so that Bellew and Mrs. Warrinee cannot escape. Here, Warriner adopts a brave act to fight Bellew, although he still has the fear inside his heart and his whole body shivers.

4.2 Suggestion

In this research, the novel as literary work can be analyzed by the psychoanalysis approach. Especially in the analysis of *Dead Calm*, the researcher discussed the anxiety and the causes of anxiety that Warriner experiences. After reading and understanding the novel this research only analyzes one of the characters in the story, therefore, the next researchers can analyze more than one character in this novel by using the psychoanalysis approach. For example, by using Freud's theory, Melanie Klein, Anna Freud, etc. Actually, there are still many aspects that can be analyzed and explored in this novel.

The researcher suggests to the readers to read this novel *Dead Calm* because it has an incredible storyline that will serve some values and lessons to the readers in order to solve the problems in the case of anxieties. The researcher believes that the readers will be helped to understand the novel by reading this analysis.

Furthermore, for the conflicts which present in this novel. Likewise, the researcher thinks that this study estimates to give benefits for the following researchers to do their research.



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