

# Mrs. Alving's Anxiety in Henrik Ibsen's *Ghost*

## A THESIS



Presented in Partial Fulfillment of the Requirements For the Sarjana Degree  
in English Department State Islamic University Sunan Ampel Surabaya

PERPUSTAKAAN UIN SUNAN AMPEL SURABAYA	
No. KLAS K A. 2015 001 BS	No. BPG : A. 2015/BSI/001 ASAL : TANGGAL :

By

**Miftakhul Rokhman Purnama**  
Reg. Number: A83211166



ENGLISH DEPARTMENT  
FACULTY OF ADAB AND HUMANITIES  
STATE ISLAMIC UNIVERSITY OF SUNAN AMPEL SURABAYA  
2015

# DECLARATION

This Thesis contains materials which have been accepted for the award of sarjana degree of English Departement Faculty of Adab and Humanities UIN Sunan Ampel Surabaya. And to the best of my knowledge and belief, it contains no material previously published or written by other person except where due reference is made in the text of the thesis.

Surabaya, July 27th, 2015

Writer,



(Miftakhul Rokhman Purnama)

Reg. Number: A83211166

# **“ Mrs.Alving’s Anxiety in Henrik Ibsen’s *Ghost* ”**

By: Miftakhul Rokhman Purnama

Reg. Number: A83211166

Approved to be examined

Surabaya, Juni 16th,2015

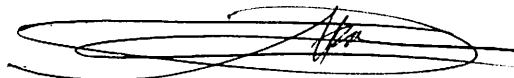
Thesis Advisor



ABU FANI, M.Pd.  
NIP: 196906152007011051

Acknowledge by:

The Head of English Departement



Dr.MOHAMMAD KURJUM, M.Ag.  
NIP: 196909251994031002

**ENGLISH DEPARTMENT**  
**FACULTY OF ADAB AND HUMANITIES**  
**STATE ISLAMIC UNIVERSITY OF SUNAN AMPELSURABAYA**

**2015**

**Mrs. Alving's Anxiety in Henrik Ibsen's *Ghost***

This thesis has been approved and accepted by the Board of Examiners, English Department, Faculty of Humanities, UIN Sunan Ampel Surabaya on 7th July 2015

**Acknowledged by:  
Dean of Faculty**



Dr. Imam Ghazali, M.A.  
NIP: 19600212199031002

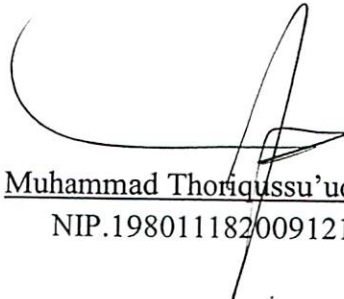
**The Board of Examiners are:**

**Head of The Examiner:**



Abu Fanani, M.Pd  
NIP.196906152007011051

**Secretary:**



Muhammad Thoriqussu'ud, M.Pd  
NIP.198011182009121002

**Examiner I:**



Wahju Kusumajanti, M.Hum  
NIP.197002051999032002

**Examiner II:**



Itsna Syahadatud Dinurriyah, M.A  
NIP.197604122011012003

# Table of Contents

<b>Inside Cover</b> .....	<b>i</b>
<b>Inside Little Page</b> .....	<b>ii</b>
<b>Declaration Page</b> .....	<b>iii</b>
<b>Dedication Page</b> .....	<b>iv</b>
<b>Advisor’s Approval Page</b> .....	<b>v</b>
<b>Examiner’s Approval Page</b> .....	<b>vi</b>
<b>Acknowledgements</b> .....	<b>vii</b>
<b>Table of Contents</b> .....	<b>ix</b>
<b>Abstract</b> .....	<b>xi</b>
<b>Intisari</b> .....	<b>xii</b>
<b>CHAPTER 1 INTRODUCTION</b> .....	<b>1</b>
1.1 Background of The Study .....	1
1.2 Statement of the Problem .....	3
1.3 Objective of the Study .....	4
1.4 Scope and Limitation.....	4
1.5 Significance of the Study .....	4
1.6 Method of the Study .....	5
1.7 The organization of the study .....	5
1.8 Definition of Key Term.....	6
<b>CHAPTER 2 LITERARY REVIEW</b> .....	<b>8</b>
2.1 Theoretical Framework.....	8
2.1.1 Psychology Theory .....	8
2.1.1.1 Anxiety.....	10
2.2 Review of Related Study.....	14
<b>CHAPTER 3 ANALYSIS</b> .....	<b>16</b>
3.1 Mrs.Alving’s Anxiety.....	16
3.1.1. Mrs.Alving’s Panic.....	20

3.1.2 Mrs. Alving's Nervousness.....	23
3.1.3 Mrs. Alving's Phobia.....	26
3.1.4 Mrs. Alving's Recollection.....	28
<b>CHAPTER 4 CONCLUSION.....</b>	<b>37</b>
<b>REFERENCES.....</b>	<b>39</b>
<b>APPENDICES.....</b>	<b>42</b>

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

## ABSTRACT

Purnama, Miftakhul Rokhman, 2015. *Mrs. Alving's Anxiety in Henrik Ibsen's Ghost*.

Thesis English department, faculty of Adab and Humanities, State Islamic University of Sunan Ampel Surabaya.

Advisor: Abu Fanani, M.Pd.

---

Key words: Anxiety, Affair.

This thesis discusses about Mrs. Alving's anxiety. In this thesis the researcher uses psychoanalysis theory especially in anxiety theory. In anxiety theory, there are many part of anxiety theory such as neurotic anxiety, reality anxiety, moral anxiety. Because this thesis talks about the anxious of women in marriage especially in neurotic, so the researcher analyzes this research uses neurotic anxiety with following panic, phobia, nervousness, recollection. In this thesis, the researcher purposes two research question. Those are the process of Mrs. Alving anxiety and the kinds of Mrs. Alving anxiety. In this research, the researcher uses descriptive qualitative method, it means that the researcher describes the research. As the result of this research the researcher finds out there are four factors Mrs. Alving anxious, they are: Mrs. Alving's phobia, Mrs. Alving's panic, Mrs. Alving's recollection, Mrs. Alving's nervousness.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

# INTISARI

Purnama, Miftakhul Rokhman, 2015. *Mrs. Alving's Anxiety in Henrik Ibsen's Drama Ghost*. Skripsi, Sastra Inggris, Fakultas Sastra dan Humaniora, UIN Sunan Ampel Surabaya.

Dosen Pembimbing: Abu Fanani, M.Pd.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

---

Key words: Fobia, Gugup, Panik, Ingatan.

Skripsi ini membahas tentang kegelisahan pada Nyonya Alving. Dalam skripsi ini peneliti menggunakan teori psikoanalisis khususnya pada teori kegelisahan. Dalam teori kegelisahan, ada banyak bagian pada teori kegelisahan seperti neurotik kegelisahan, reliatas kegelisahan, moral kegelisahan. Karena skripsi ini berbicara tentang kegelisahan perempuan pada pernikahan khususnya dalam neurotik, maka peneliti menganalisa penelitian menggunakan kegelisahan neurotik dengan diikuti panik, pobia, kegegugupan, pengingatan. Dalam skripsi ini peneliti tertuju pada dua pertanyaan penelitian. Pertanyaan penelitian tersebut terdiri dari proses terhadap kegelisahan Nyonya Alving dan macam-macam kegelisahan Nyonya Alving. Dalam penelitian ini, peneliti menggunakan metode deskriptif kualitatif yang mana peneliti menggunakan mendiskripsikan penelitian tersebut. Sebagai hasil dari penelitian ini, peneliti menemukan adanya empat faktor yang terjadi pada kegelisahan Nyonya Alving, yaitu Ketakutan atau fobia Nyonya Alving, kepanikan Nyonya Alving, Ingatan Nyonya Alving, kegegugupan Nyonya Alving.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id



## CHAPTER 1

### INTRODUCTION

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

#### 1.1 Background of the study

Literature and society are inseparable. Society gives the idea to the literature, as Wellek and Warren state that literature is social institution, a social creation. Literature represents life; and life is in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary imitation (94).

Nonetheless, literature is an expression of society, to say that literature mirrors or expresses life is even more ambiguous. It inevitably expresses the experience and total conception life (Wellek and Warren 95). It means literature as a portrait of social life is a work of literature that can be enjoyed, understood, and can be utilized by the community.

Likewise, Arjun Dubey said that literature mirrors society; in a society is reflected to literary works (84). Literature tells about all of the activity society, moreover it bad or nice condition in society. Literature shows the happened of society.

Moreover, Milton C. Albert talks that literature reflects society; literature is a record of social experience (425). So, From that statement that literature reports about the society thought, it can be explore all about the society in literature.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

According to Mahiyagi Sreedevi, the relation between literature and society, and the place of literature in human activity are determined by the social conditions in which the writer lives (2). Indeed, the relation of literature and society is to see how one of the most important products, of human mind has been molded by social conditions.

After all the statement above, Wellek and Warren with idea of a social reality of literature as a society expression, Arjun with idea of literature as mirror society, Milton with idea of literature as social record experiences, whiles Mahiyagi with idea of disconnection of literature and society. The researcher chooses the pro one because it has match with the literary work that choose by the researcher.

From the explanation above, it can be said that literature can be reflection of social reality. In social reality, there are many problems such as education, economic, culture, religion, psychology. One of the problems of social reality, it can be appointed in literary works that psychology, such as in drama *Ghost* by Henrik Ibsen.

This drama *Ghost* written in 1881, so this drama included in Restoration and 18 Century but this drama was booming in the late nineteenth century. *Ghost* was first performed in Scandinavia in swedish. The reaction produced by *Ghost* was the scandal in Norwegian literary history (James 5).

In addition, *Ghost* performance was a private one in 1886 in German. A public performances by the same company, scheduled in Berlin in 1887, was

banned by the police. A private performance of *Ghost* in London, in March 1891, brought critical reviews abusing Ibsen. In England, *Ghost* was not fully licensed for public production in 1914, in that year it was first performed as part of the propaganda work of the New Constitutional Society for Women's Suffrage and then performed for the general public.

According to A Noise Within Study Guide *Ghost*, *Ghost* is one of the public controversy drama by Henrik Ibsen. Hence, one of the Royal Palace in Stockholm, King Oscar II of Sweden expressed that *Ghost* was not a good play because *Ghost* a play in which a woman faces the consequences of choosing to stay in an unhappy marriage. The publication of *Ghost* only sold a few copies, and was not performed in Norway for nearly 12 years after it is debut in Chicago.

In *Ghost*, where the main character, Mrs. Alving's undergoes a psychological problem that is anxiety because she has unhappy marriage. Mrs. Alving is force her self infront of her society, eventhough she is not happy. Her husband is Captain Alving who has another affair with his housekeeper. Therefore, Mrs. Alving catch their affair, which leads her undergo anxiety in her life. Hence, the tittle of this thesis is "Mrs. Alving's Anxiety in Henrik Ibsen's *Ghost*".

## 1.2 Statement of Problem

From that explanation above, the researcher comes to the statement problem as follows:

1. How is Mrs. Alving's anxiety described in Henrik Ibsen's *Ghost*?
2. What kinds of Mrs. Alving's anxiety in Henrik Ibsen's *Ghost*?

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

### **1.3 Objective of the Study**

Objective of the study from those:

1. To describe Mrs. Alving's anxiety in *Ghost*.
2. To convey the kinds of Mrs. Alving's anxiety in *Ghost*.

### **1.4 Scope and Limitation**

The study focuses on Mrs. Alving's anxiety in Henrik Ibsen's *Ghost* in terms of anxiety and psychoanalysis that influenced the character of Mrs. Alving. With this study, the researcher sees that dishonesty can influence Mrs. Alving. The researcher wants to show that she gets heart attack as trauma. The scope of this study is upon the anxiety of Mrs. Alving.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

### **1.5 Significance of the study**

By understanding the problem of study, the research hopes this study will be useful for the readers. The readers of this drama *Ghost* can take the result of the study as new information. They will know about the anxiety of women in *Ghost*. The researcher also hopes to contribute to the academic community of Sunan Ampel Islamic State University especially for the student of English Departement.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

### **1.6. Method of the study**

In order to analyze the topic, the research uses a method. The research chooses the descriptive method and the way that the writer used by library based.

The researcher uses some books including the play itself as the primary sources and reads information of some internet sources and other sources such as magazine and journal that support this study to improve the knowledge. In presenting the analysis, I mainly use descriptive method. The research follows the following steps:

1. Reading the play to get the complete and well understanding on the whole story.
2. Selecting and collecting the data in form of narration and conversation from the play related to the problem.
3. Analyzing the data collected by firstly categorizing them in two points, dealing with two points of the statement of problems. Then, each point is analyzed using the theory, which refers to the object of the study.
4. Making conclusion based on the result of data analysis

### **1.7 The organization of the study**

The study is divided into fourth chapters. The first chapter is introduction which is the background of study, the statement of the problem, objective of the study, the scope and limitation, significance of the study, the method of study, the

organization of the study. The second chapter consists of review of related literature and related theories. The third chapter is analysis of Mrs. Alving's *Anxiety in Henrik's Ibsen Ghost*. The last chapter is conclusion of the thesis.

### 1.8 Definition of key term

There are some important terms to be used in this study. The terms should be defined in order to avoid misunderstanding in the analysis. They are:

1.8.1. Anxiety: a state of emotional and physical disturbance induced in a person by a real or imagined threat. In psychiatry the term refers to disturbances caused by threats that are only apparent to the patient and cause her to behave in a way that is not relevant to the true situation. Many psychiatric schools define anxiety more narrowly, based on the theories of its cause. Anxiety may arise in a specific situation that the person seeks to avoid (The Encyclopedia Americana International 85).

1.8.2 Affair: A romantic affair, also called an affair of the heart, may refer to sexual liaisons among unwed or wedded parties, or to various forms of non-monogamy. Unlike a causal relationship, which is a physical and emotional relationship between two people who may have sex without expecting a more formal romantic relationship, an affair is by its nature romantic. Affair may also describe part of an agreement

within an open marriage or open relationship, such as

Swinging, dating, or polyamory, in which some forms of

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id  
sex with one's non-primary partner(s) are permitted and

other forms are not. Participants in open relationships,

including unmarried couples and polyamorous families,

may consider sanctioned affairs the norm, but when a non-

sanctioned affair occurs, it is described as infidelity and

may be experienced as adultery, or a betrayal both of trust

and integrity, even though to most people it would not be

considered "illicit". When a romantic affair lacks both overt

and covert sexual behavior and yet exhibits intense or

enduring emotional intimacy it may be referred to as an

emotional affair, platonic love, or a romantic friendship

(<https://en.wikipedia.org/wiki/Affair>).

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

## CHAPTER 2

### LITERARY REVIEW

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

This chapter consists of two parts. The first is about the review of related study. Later, the second part is about the review of related theories which consists of all the theories used by the writer to help in answering the research questions. One great point is that this discussion is to facilitate the researcher in making the analysis in next chapter.

#### 2.1 Theoretical Framework

In order to have a good analysis, the researcher needs to be supported by relevant theories. The underlying theories of this research are psychological theory by Sigmund Freud. The researcher uses psychological theory to explain the anxiety of Mrs. Alving. Also, this study will use anxiety theory by Calvin S. Hall that theory is to find out the answer to the statement of the problem. These digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id theories that uses for analyzing *Ghost* by Henrik Ibsen. The researcher of the thesis attempts to describe what the anxiety of Mrs. Alving. For those purpose, this chapter will discuss all those theories in short:

##### 2.1.1 Psychology Theory

According to Wellek and Warren, there are four definition such as the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id



works of literature, or finally, the effects of literature upon its readers (audience psychology) (81). It means that the psychological study of the writer, as type and as individual, this kind psychology based on the experiences the writer or individual experiences to get a literary work by his experiences. So, literature and psychology are mostly related. Psychology influences an author to write a literary work.

Furthermore, Paris talks that psychology theory has been widely used in literature (2). In addition, psychology deals with human beings in conflict with themselves and each other, and literature portrays and is written and read by such people, human psychology is inordinate complex and can be approached in many ways.

From statements above, actually the psychology theory develop by Sigmund Freud in late nineteenth century. According to Sigmund Freud, psychoanalysis is a method of treating nervous patients medically (9). In addition, in the early years of psychoanalysis the central concept of Freud's theory was the unconscious and conscious (Hall 51). The process of conscious like explanation in Freud complete work with quotes:

“The importance of the system conscious, as regards access to the release of affects and to action enables us also to understand the part played by substitutive ideas in determining ideas the form taken by illness. It is possible for the development of affect to proceed directly from the system unconscious; in that case the affect always has the character of anxiety. (Freud 3001)”

Therefore, the researcher uses psychology as theories because these theories connect in ghost drama which is the drama have problem about psychology on anxiety concept. The psychology that the researcher uses here is anxiety theory.

### **2.1.1.2 Anxiety**

The researcher refers to Freud theory of anxiety and combines with anxiety theory by Calvin S. Hall. According to Freud that the anxiety which most nervous people complain of and he describes as their most terrible burden. Anxiety can really develop tremendous intensity and consequence is the cause of the maddest precautions (400).

In addition, Freud states too if anxiety has personally experienced this sensation, or to speak more correctly this affective condition, at the sometime or other. The problem of anxiety is depending on the mentality of person who gets the anxiety (401).

Furthermore, the words anxiety, fear, fight, means the same or different things in common usage. Anxiety relates to the condition and ignores the object; fright does actually seem to possess a special meaning namely, it relates specifically to the condition induced which anxiety is a protection against fright (403).

Likewise, Hall states that anxiety is one of the most important concepts in the theory of psychoanalysis. It plays important role in the development of personality as well as in the dynamics of personality functioning. Moreover, it is the central significance of Freud's theory of the neuroses and psychoses and in the

treatment of these pathological conditions. Anxiety is a painful emotional experience which is produced by excitations in the internal organs of the body.

These excitations results from internal or external stimulation and are governed by the autonomic nervous system (61).

Anxiety is synonymous with the emotion of fear. There are differentially three types of anxiety, reality or objective anxiety, neurotic anxiety, and moral anxiety. In reality anxiety, the source of the danger lays in the external world, a man with a gun, or an automobile that gets out of control. In neurotic anxiety, a person is afraid of being overwhelmed by an uncontrollable urge to commit some act or think some thought which will prove harmful to him. In moral anxiety, one is afraid of being punished by the conscience for doing or thinking something which is contrary to the standards of the ego ideal (62).

From above introduce about anxiety, there are three types of anxiety such as:

**a. Reality Anxiety**

Reality Anxiety is a painful emotional experience resulting of the perception of danger in the external world (S. Hall 63). A danger is any condition of the environment which threatens to harm the person. The perception of danger and the arousal of anxiety may be innate in the sense that one inherits a tendency to become afraid in the presence of certain objects or environmental conditions, or it may be acquired during the person's lifetime. When one can do nothing to fend off the danger,

anxiety mounts to the point where the person collapses or faints (S. Hall 64).

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

#### **b. Neurotic Anxiety**

**Neurotic Anxiety is aroused by a perception of danger from the instincts (S. Hall 64). Neurotic anxiety is a free floating type of apprehensiveness which reality attaches itself to any more or less suitable environmental circumstance. This kind of anxiety characterizes the nervous person who is always expecting something dreadful to happen. Neurotic anxiety is a person afraid of own shadow (65). Neurotic Anxiety is based upon reality anxiety in the sense that a person has to associate an instinctual demand with an external danger (67).**

In Neurotic anxiety, there are four forms that:

##### **a) Phobia**

**In form of neurotic anxiety, phobia is irrational fear. The characteristic feature is a phobia is that the intensity of the fear out of all proportion to the actual danger of the objects of which the person is afraid. The object of the phobia represents a temptation to instinctual gratification or is associated in some way with an instinctual object (Hall 65).**

##### **b) Panic**

**Panic appears reaction suddenly and with no apparent gratification.**

**Panic behavior is an extreme form of a reaction which is often**

**displayed in less violent forms. These panic reactions are examples**

**of discharge behaviour which aims to rid the person of excessively**

**painful neurotic anxiety by doing. It is seen whenever a person does**

**something that is out of character with usual behavior (Hall 66).**

#### c) Nervous

**Nervous are a person who always expecting something dreadful to**

**happen, a person that afraid of own shadow (Hall 65). It is a person**

**that afraid in own shadow. This afraid, which is constantly exerting**

**pressure upon the ego will seize control of the ego and reduce it to a**

**state of helplessness.**

#### d) Recollection

**Recollection, this kind of intra person inconsistency in memorial**

**ability and performance is not easily compatible with assumption of**

**a biological causation of significant memory and other cognitive**

**impairments in the anxiety disorders (Rachman 53).**

#### c. Moral Anxiety

**Moral Anxiety is experienced as feeling of guilt or shame in the go, is**

**aroused by a perception of danger from the conscience. It is a structural**

one and does not; involve a relationship between the person and the world, except in the historical sense that moral anxiety is an outgrowth of an objective fear of the parents (68).

As a result, there are three types of anxiety such as neurotic anxiety, moral anxiety, and reality anxiety. The researcher chooses neurotic anxiety because it is really connected to *drama ghost*.

## 2.2 Review of Related Study

To enlarge our knowledge about this research, the writer reviews the previous study which has correlation with this study in the term of problem, research methodology and findings. The previous research was conducted by; Corry Surjawan (2005) titled "*A Study on Mrs. Alving's Dilemma in Henrik Ibsen's Ghost*". He observed the dilemma of Mrs. Alving, her decision and the effects of the decision. Desy Novitasari Hamrani (2011) titled "*Max's Anxiety and Struggle in Finding His Position in Harold Pinter's The Homecoming*". She observed the cause of Max's experiences anxiety and also, the ways defends himself in his present life in Harold Pinter's *The Homecoming*. Monica Rachmat titled "*Bella's Anxieties in the Twilight Saga: New Moon*". She analyzed why Bella feels anxieties and how Bella overcomes her anxiety in the *Twilight Saga: New Moon*. Here, the differences between this thesis and the research's thesis is different focus, this thesis is focus on Mrs. Alving's anxiety in Henrik Ibsen's *Ghost*.

**This review will help the research in collecting the information about the issues that appears in the play and the conflict inside the play. In answering the question in problem formulation and analyzing the anxiety of Mrs. Alving. In this thesis, the writer wants to analyze Henrik Ibsen's Ghost.**

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

## CHAPTER 3

### ANALYSIS

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

This chapter presents about the main point of this research with following of the statements of problem. These chapters are divided into two sections. The first section is talking about Mrs. Alving's feel anxiety in Henrik Ibsen's Drama *Ghost*. The second is explaining about the kinds of Mrs. Alving's feel anxiety in Henrik Ibsen's *Ghost* such as Mrs. Alving's panic, Mrs. Alving's nervousness, Mrs. Alving's phobia, Mrs. Alving's recollection.

#### 3.1. Mrs. Alving's Anxiety in Henrik Ibsen's *Ghost*

During life time, women are at increased risk for anxious. This anxiety of women influenced with problems of life such as about marriage, to be a mother, to be a wife. From that, it will get the category of women anxious such as phobia, nervousness, panic, recollection (Ross et al 1).

Marriage is often a structural context of opportunity for husbands and wives to behave in ways that validate their identities as male and female, that is, to display the visible aspects of their gender ideologies (Lang 1137). In addition, wife is a woman, who has married, becomes a mother who will bring up the children to become intelligent and good. Every woman wants to get happiness in relationship. Every woman dreams to have a loyal partner and favored her



completely. Every woman wants to have a lasting marriage. These dreams can be realized if woman meets the criteria of couple, but it is different with Mrs. Alving.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

Mrs. Alving is the central character of the *Ghost*. Her anxiety is the essence of the play. She gets experiences anxiety when her husband started died; Mrs. Alving imagined the attitude of her husband in the past, this happened sometimes called trauma. Events that not only make her feel uneasy but also she is nervous, panic, phobia. The researcher will introduce the start of the drama. Before, the researcher will examine about Mrs. Alving nervous, panic, phobia,

At the beginning of the play, Manders comes in Alving's Home. Manders saw many books stand in front of Mrs. Alving. Manders asked about its own impression when she read the book.

Mander. Good. Then I will show you—. (He goes to the chair where his bag is lying and takes a packet of papers from it; then sits down at the opposite side of the table and looks for a clear space to put the papers down.) Now first of all, here is—(breaks off). Tell me, Mrs. Alving, what are these books doing here?

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

Mrs. Alving. These books? I am reading them, Manders. Do you read this sort of thing?

Mander. Do you feel any the better or the happier for reading books of this kind?

Mrs. Alving. I think it makes me, as it was, more self-reliant. (Act 1 11)

In the middle of conversation between Mrs. Alving and Manders, suddenly, Oswald came and stood at the door. Mrs. Alving was surprised and delighted with the arrival of her son. When Mrs. Alving explains Mander about Oswald's dream to be a painter, Manders oppose it.

Mrs. Alving. Oswald is thinking of the time when you were so opposed to the idea of his being a painter.

Mander. We are only fallible, and many steps seem to us hazardous at first, that afterwards—(grasps his hand). Welcome, welcome! Really, my dear Oswald—may I still call you Oswald?

Oswald. What else would you think of calling me?

Mander. Thank you. What I mean, my dear Oswald, is that you must not imagine that I have any unqualified disapproval of the artist's life. I admit that there are many who, even in that career, can keep the inner man free from harm.

Oswald. Let us hope so. (Act I 17)

In the first play of Act II, Mrs. Alving offers Oswald for dinner but Oswald refused. After that, Mrs. Alving calls Regina to go to laundry and tidying up bouquets. So, it can be seen that their life harmony but behind it all, there is a deep unease in Mrs. Alving's heart. The harmony of this conversation, when Mrs. Alving have conversation normally between Oswald and Regina.

**Mrs. Alving** (calls into the dining-room from the doorway). Aren't you coming in here, Oswald?

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id  
**Oswald.** No, thanks; I think I will go out for a bit.

**Mrs. Alving.** Yes, do; the weather is clearing a little. (She shuts the dining-room door, and then goes to the hall door and calls.) Regina!

**Regina** (from without). Yes, ma'am?

**Mrs. Alving.** Go down into the laundry and help with the garlands.

**Regina.** Yes, ma'am. (Act II 31)

In addition, in Act II this research shows some things of past events will be revealed with the question by Mander to Mrs. Alving. As with any bad incident in the past, so that Mrs. Alving sends Oswald to Paris. Mander dissappointed in decision of Mrs. Alving, so Mrs. Alving said she is a coward.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id  
**Mander.** I am almost shocked at you, Mrs. Alving.

**Mrs. Alving.** I know. I know quite well! I am shocked at myself when I think of it. (Comes away from the window.) I am coward enough for that.

**Mander.** Can you call it cowardice that you simply did your duty? Have you forgotten that a child should love and honor his father and mother?

Mrs. Alving. Don't let us talk in such general terms. Suppose we say:

“Ought Oswald to love and honor Mr. Alving?”

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

Mander. You are a mother—isn't there a voice in your heart that forbids you  
to shatter your son's ideals?

Mrs. Alving. And what about the truth?

Mander. What about his ideals?

Mrs. Alving. Oh—ideals, ideals! If only I were not such a coward as I am!

(Act II 34)

### 3.1.1 Mrs. Alving's Panic

A panic attack is defined as the abrupt onset of an episode of intense fear or discomfort. Panic is the most extreme level of anxiety. There are three types of panic attack can be diagnosed. Unexpected panic attacks come “out of the blue” without warning and for no discernible reason. Situational panic attacks occur in specific situations. Many people diagnoses if panic attacks also suffer from major depression (Clarck 36).

Mrs. Alving belongs to the category of situational panic. The panic arises when Oswald follow the father style who likes smoking. Instantly, Mrs. Alving's panic, Oswald recounted that he saw his father smoke in the upstairs. This incident make Mrs. Alving does not want to her child follow Captain Alving's

attitude because it can evoke a bad memory of her husband. Oswald is a young man in his late twenties, who has spent very little time at home. Oswald has

independent life.

Oswald. I found father's pipe in the room upstairs, and— Manders. Ah, that is what it was!

Mrs. Alving. What?

Mander. When Oswald came in at that door with the pipe in his mouth, I thought for the moment it was his father in the flesh. (Act I 19)

Oswald was provoked by Manders. Oswald would like to explain Mander about past event that happened to Oswald's parent. However, Mrs. Alving does not want to fall for it. Mrs. Alving gives code Oswald stop to say with Manders, it makes Mrs. Alving's panic.

Oswald. Well, you can take their word for it, unhesitatingly. Some of them are experts in the matter. (Putting his hands to his head.) To think that the glorious freedom of the beautiful life over there should be so besmirched!

Mrs. Alving. You mustn't get too heated, Oswald; you gain nothing by that.

Oswald. No, you are quite right, mother. Besides, it isn't good for me. It's because I am so infernally tired, you know. I will go out and take a turn before dinner. I beg your pardon, Mr. Manders. It is

impossible for you to realise the feeling; but it takes me that way

(Goes out by the farther door on the right.)

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

Mrs. Alving. My poor boy!

Mander. You may well say so. This is what it has brought him to! (MRS.

ALVING looks at him, but does not speak.) He called himself

the prodigal son. It's only too true, alas—only too true! (MRS.

ALVING looks steadily at him.) And what do you say to all

this?

Mrs. Alving. I say that Oswald was right in every single word he said.

Mander. Right? Right? To hold such principles as t h a t ?

Mrs. Alving. In my loneliness here I have come to just the same opinions as

he, Mr. Manders. But I have never presumed to venture upon

such topics in conversation. Now there is no need; my boy shall

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id  
speak for me. (Act 1 23)

When panic attacks recur and are accompanied by persistently concern over future attacks, worry about attacks implications, or significant behavioral changes to prevent future attacks a diagnosis of panic disorder is warranted (Corner and Olfson 9).

All in all, the research has showed about Mrs. Alving's panic such as Mrs. Alving's panic when Oswald smokes in front of her. Besides, When Oswald was provoked by Manders. That is all of the evidence Mrs. Alving's panic.

### 3.1.2 Mrs. Alving's Nervousness

In this section, this research tells about a Mrs. Alving's effect on her life through due to her as the wife of a betrayal by her own husband of Captain Alving.

One of the influential players in the anxiety Mrs. Alving i.e. Manders. Manders is a pastor (presumably of the Lutheran Church, the main religious denomination of Norway), of about the same age as Mrs. Alving. When they were young she fell in love with him. Mander often asks about personal problems, it can directly restore bad memory of memories Mrs. Alving.

Mrs. Alving. Have you forgotten how unspeakably unhappy I was during that first year?

Manders. To crave for happiness in this world is simply to be possessed by a spirit of revolt. What right has we to happiness? No! We must do our duty, Mrs. Alving. And your duty was to cleave to the man you had chosen and to whom you were bound by a sacred bond.

Mrs. Alving. Of others? Of one other, you mean.

Manders. It was the height of imprudence, your seeking refuge with me.

Mrs. Alving. With our priest? With our intimate friend? (Act 1 24)

As is the case when Manders asked about married life Mrs. Alving, Manders asked whether or not to forget about the incident during a wedding. Manders also asked if it still remember with the figure of her husband. With these questions, Mrs. Alving getting caught in anxiety.

Later, they continue the conversation by discussing about Oswald. Manders blame Mrs. Alving because her responsibilities have forgotten a mother, Mrs. Alving send Oswald to Paris so that her son is not affected by the dark life of his household. Manders always want to know about past occurrences. This made Mrs. Alving increasingly nervous with talk with Manders. This is evident from the conversation below.

Mander. I was but the humble instrument of a higher power. And is it not true that my having been able to bring you again under the yoke of duty and obedience sowed the seeds of a rich blessing on all the rest of your life? Did things not turn out as I foretold to you? Did not your husband turn from straying in the wrong path, as a man should? Did he not, after that, live a life of love and good report with you all his days? Did he not become a benefactor to the neighborhood? Did he not so raise you up to his level, so that by degree you became his fellow-worker in all his undertakings—and a noble fellow-worker, too? I know, Mrs. Alving; that praise I will give you. But now I come to the second serious false step in your life.



**Mrs. Alving.** What do you mean?

**Mander,** Just as once you forsook your duty as a wife, so, since then, you have forsaken your duty as a mother.

**Mrs. Alving.** Oh—!

**Mander.** You have been overmastered all your life by a disastrous spirit of willfulness. All your impulses have led you towards what is undisciplined and lawless. You have never been willing to submit to any restraint. Anything in life that has seemed irksome to you, you have thrown aside recklessly and unscrupulously, as if it were a burden that you were free to rid yourself of if you would. It did not please you to be a wife any longer, and so you left your husband. Your duties as a mother were irksome to you, so you sent your child away among strangers.

**Mrs. Alving.** Yes, that is true, I did that. (Act I 25)

From above facts, it was the evidence of Mrs. Alving nervous, likewise it has been submitted by Hall, Nervous is a person who always expecting something dreadful to happen, that a person afraid of own shadow (Hall 6).

In a nutshell, Mrs. Alving's nervousness because Mander often asks about her personal problems. It can directly to remind bad memory of memories Mrs. Alving. It makes nervous when she answered.

### 3.1.3 Mrs. Alving's Phobia

Phobia refers to a discomfort, including a panic attack, due to an object or situation that interferes with daily routine Saturday, with employment, or with social life. Phobia is persistent and unreasonable fear that result in a strong desire to a dreaded, avoid object, activity, or situation can also be triggered by past traumatic situations (Clarck 43).

This phobia feelings arise in a person feeling the fear originated from the bad experiences that he had experienced, as with that have been experienced by Mrs. Alving. She had a bad experience with the influence of her household life. As testimony that Mrs. Alving said in the discussions with Manders. Mrs. Alving explained that betraying it happened at home. It was in the dining room, Mrs. Alving heard like two people who were screwing.

Mrs. Alving. Yes, here, in our own home. It was in there (pointing to the nearer door on the right) in the dining-room that I got the first hint of it. I had something to do in there and the door was standing ajar. I heard our maid come up from the garden with water for the flowers in the conservatory.

Mander. Well—?

Mrs. Alving. Shortly afterwards I heard my husband come in too. I heard him say something to her in a low voice. And then I heard— (with a short laugh)—oh, it rings in my ears still, with its mixture

of what was heartbreaking and what was so ridiculous—I heard my own servant whisper: "Let me go, Mr. Alving! Let me be!"

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id  
**Mander.** What unseemly levity on his part! But surely nothing more than levity, Mrs. Alving, believe me.

**Mrs. Alving.** I soon knew what to believe. My husband had his will of the girl—and that intimacy had consequences, Mr. Manders.

**Mander** (as if turned to stone). And all that in this house! In this house!

**Mrs. Alving.** I have suffered a good deal in this house. To keep him at home in the evening—and at night—I have had to play the part of boon companion in his secret drinking-bouts in his room up there. I have had to sit there alone with him, have had to hobnob and drink with him, have had to listen to his ribald senseless talk, have had to fight with brute force to get him to bed— (Act 1 27-

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

**Mrs. Alving** sets forth about events in the past Mrs. Alving harbored fears for his life. She becomes a phobia when it enters the dining room. The dining room has become one of the scenes of a bad experience of Mrs. Alving. That is the evidence of Mrs. Alving's phobia.

In conclusion, the effect of Mrs. Alving's phobia because her husband act in the past when Captain Alving still life. Hence, Mrs. Alving's phobia come in the dining room where the place of betraying.

### 3.1.4 Mrs. Alving's Recollection

In fact, Anxiety is such a widespread disorder that virtually anyone can suffer from it such like are your uncle, your grandma, your sister, your neighbor, your best friend, or your brother. A person can remain the past life (Loe 8)

People that suffer from this disorder may honestly feel as If they are dying, having a heart attack, or losing their minds. This attack can occur at any time, and even while the sufferer is as sleep (9).

Now this research is discussing the influential players in recollection of Mrs. Alving. Not all players are very influential in exposure to anxiety in Mrs. Alving.

This resulted in the emergence of some of the anxiety of Mrs. Alving:

#### a. Pastor Mander

Mander is related to Mrs. Alving. At the beginning of his appearance in the drama of this Ghost, she immediately asked about the personal life of Mrs.

Alving. Many questions that he cast to Mrs. Alving so indirectly Mrs. Alving's recollection about the bad experience arise. Not only Mrs. Alving, Manders also asked people about Mrs. Alving as Oswald, Engstrand, and Regina. Below, the investigation of the question of the Mander to some parties to reveal unease from Mrs. Alving:

Before, the researcher discussing about the relationship of Mander with several players to Mrs. Alving's recollection. Now we will talk among the principal footage Manders and Mrs Alving regarding the death of Captain Alving.

So that, Manders indirectly as detective as revealed the anxiety of Mrs. Alving.

Manders asked the cause of the death of Captain Alving in detail. Mrs. Alving. In the loneliness here, this research have come to just the same opinions as he, Mr.

Manders. But I have never presumed to venture upon such topics in conversation.

Now there is no need; my boy shall speak for me.

Mander. You deserve the deepest pity, Mrs. Alving. It is my duty to say an earnest word to you. It is no longer your businessman and adviser, no longer your old friend and your dead husband's old friend, that stands before you now. It is your priest that stands before you, just as he did once at the most critical moment of your life.

Mrs. Alving. And what is it that my priest has to say to me?

Mander. First of all I must stir your memory. The moment is well chosen.

Tomorrow is the tenth anniversary of your husband's death;  
tomorrow the memorial to the departed will be unveiled;  
tomorrow I shall speak to the whole assembly that will be met together, but today I want to speak to you alone. (Act 1 23)

After inquiring about the cause of death of Manders talks about whom the truth is Joanna in Mrs. Alving. A sense of curiosity Manders against past Mrs. Alving is very high.

Mrs. Alving. The girl was sent away at once, and was given a tolerably liberal sum to hold her tongue. She looked after the rest herself

when she got to town. She renewed an old acquaintance with the carpenter Engstrand; gave him a hint, I suppose, of how much money she had got, and told him some fairy tale about a foreigner who had been here in his yacht in the summer. So she and Engstrand were married in a great hurry. Why, you married them yourself!

Manders. I can't understand it—, I remember clearly Engstrand's coming to arrange about the marriage. He was full of contrition, and accused himself bitterly for the light conduct he and his fiancée had been guilty of.

Mrs. Alving. Of course he had to take the blame on himself.

Manders. But the deceitfulness of it! And with me, too! I positively would not have believed it of Jacob Engstrand. I shall most certainly give him a serious talking to. And the immorality of such a marriage! Simply for the sake of the money—! What sum was it that the girl had?

Mrs. Alving. It was seventy pounds. (Act II 32)

Later, Manders speak Engstrand for asking about the betraying of happened between Captain Alving and his wife at the time. Before asking about it, the first ask Manders Engstrand relationship with Regina. Regina is about

nineteen years old at the time of the action of Ghost. She has spent several years as a servant in Mrs. Alving's house, where she felt is well treated; but she is always aware of her low position in society.

Regina is the topic starting point for discussion about the beginning happened at the time. Jacob Engstrand is a carpenter with a limp caused in a drunken brawl. He is interested only in finding enough money to establish himself as owner of a brothel.

Mander. Ah, you admit that at all events. Now will you tell me, without any concealment— what is your relationship to Regina?

Mrs. Alving (hastily). Mr. Manders! Manders (calming her).—Leave it to me!

Engstrand. With Regina? Good Lord, how you frightened me! (Looks at Mrs. Alving.) There is nothing wrong with Regina, is there?

Mander. Let us hope not. What I want to know is, what is your relationship to her? You pass as her father, don't you?

Engstrand (unsteadily): Well—hm!—you know, sir, what happened between me and my poor Joanna.

Mander. No more distortion of the truth! Your late wife made a full confession to Mrs. Alving, before she left her service.

Engstrand (with a sigh). Yes, I can see that's what it means. Manders. Yes, because how can you possibly justify what you did?

Engstrand. Was the poor girl to go and increase her load of shame by talking about it? Just suppose, sir, for a moment that your reverence was in the same predicament as my poor Joanna. At the time when Joanna had her misfortune with this Englishman—or maybe he was an American or a Russian, as they call 'em—well, sir, then she came to town. Poor thing, she had refused me once or twice before; she only had eyes for good-looking men in those days, and I had this crooked leg then. Your reverence will remember how I had ventured up into a dancing-saloon where seafaring men were revelling in drunkenness and intoxication, as they say. And when I tried to exhort them to turn from their evil ways.

(Act II 40)

From that above, Mander was very instrumental in Mrs. Alving has recollection. This research inform that a very thorough and meticulous Manders in asking about something like when he asked Mrs. Alving and Engstrand. So this research can find out the cause of the anxiety experienced by Mrs. Alving.

#### a) Captain Alving

Captain Alving is a man who though people have died but are still spoken the truth about the reality of his life. He is arguably the core problems of Anxiety



experienced by Mrs. Alving. Starting from the treatment he to Mrs. Alving everyday, then he is having an affair with his assistant so that the treatment of the pro Captain Alving was the cause of the anxiety experienced by Mrs. Alving.

While Captain Alving has been dead for ten years when the plays opens, his presence is felt by the characters in various ways. He is a ghost who haunts them and influences their behaviour. duced a child named regina. It makes Mrs. Alving trauma and anxiety.

A few of Doctor of Philosophy in European Scientific Journal with title “Power and Sexuality in Henrik Ibsen’s Ghost” said that, In Ghosts, we do not see Captain Alving on the stage but we can realize about his nature and behavior from the dialogue of Mrs. Alving while commenting his immoral and sinful character with Pastor Manders. Certainly, Ibsen has upheld Captain Alving as a careless person, with no great love for his family. He showed no concern for his wife (213).

Besides that, Captain Alving is a drunked, a libertine, a rakish and dissolute man. He was a violator of social law and order. He had no shame of the family. He was a masochistic type of person. This is evidence from statement of Mrs. Alving to Manders.

Mrs. Alving (looking fixedly at him). If I had been the woman I ought, I would have taken Oswald into my confidence and said to him: “Listen, my son, your father was a dissolute man”–),

Manders. Miserable woman.

Mrs. Alving. –and I would have told him all I have told you, from beginning to end. (Act II 34)

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id  
 From social point of view, we sense that no sensible being can tolerate such types of immoral activities and forbidden attractions of Captain Alving in any civilized manner. In fact, Ibsen has exposed the social realities of the then customs. Through the character of Mr. Alving, Ibsen has criticized the 19th century Scandinavian life structure, culture, community, and society.

If anyone attends to the deeper ideas and thoughts of his filthy personality, I think, he would, undoubtedly, realize the inner truth why Captain Alving had got involved into the sexual activities with the maid servant. Then the mystery might be conceptualized in the inner psychology. The physical demand that Captain Alving had expected from Mrs. Alving was not satisfactory. Actually, his wife failed to fulfill the physical and mental attraction of her husband.

Therefore, we may sense that such types of unexpected might happen in any human society. Even though Captain Alving is condemned from the social and moral perspective, but I think, Mrs. Alving is no less responsible for the sexual relationship between Captain Alving and Johanna. In accordance with the balance of Justice, both husband and wife may be equally punished. Regarding the character of Captain Alving, Mrs. Alving tells Pastor Manders:

Mrs. Alving. That was just what I had to fight for incessantly, day after day.

When Oswald was born, I thought I saw a slight improvement.

But it didn't last long. And after that I had to fight doubly hard–

fight a desperate fight so that no one should know what sort of a man my child's father was. You know quite well what an attractive manner he had, it seemed as if people could believe nothing but good of him. He was one of those men whose mode of life seems to have no effect upon their reputations. But at last, Mr. Manders—you must hear this too—at last something happened more abominable than everything else. (Act I 27)

In this way Captain Alving's dirty personality is revealed through Mrs. Alving's dialogue. We may say that Captain Alving is the embodiment of the 19th century Norwegian Bourgeois patriarchy through whom Ibsen has drawn the corrupted aspects of the dreadful male gaze.

In the play, Ghosts Ibsen has linked the theme of the joy of life with that of incestuous relationship between men and women of his contemporary age. In fact, the playwright has hinted at the male domination and female bondage of the then society and an illegitimate birth. He does not attack mankind, but, the behavior of man lacks in reason and morality. Man often wears the cloth of reason and morality but, when he gives up that garb, he is nothing but a brute. Thus, Ibsen has criticized the brutality, immorality, irrationality, hypocrisy and above all, sexual oppression and bondage through male power and domination through portraying such male and female characters.

All in all, there are two player to recollection of Mrs. Alving memory such

**as Manders and Captain Alving. Manders is player who always active to ask about her problem personality. Then, Captain Alving is close player but he is the point of the Ghost drama.**

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

## CHAPTER 4

### CONCLUSION

The researcher comes to conclusion the Mrs. Alving undergoes anxiety such as panic, nervous, phobia, recollection.

The cause of Mrs. Alving's nervous because Mander often asks about personal problems, it can directly to remind bad memory on Mrs. Alving. In addition, Manders blame Mrs. Alving because because her responsibilities have forgotten a mother, Mrs. Alving sends Oswald to Paris so that her son is not affected by the darl life of this house hold. Manders Always want to know Mrs. Alving past happened. This Mrs. Alving mader increasingly nervous.

So, in other case, there are many influences cause Mrs. Alving's phobia like one of them, at a time when Mrs. Alving explained that betraying of Captain Alving and Joanna happened at home. It was in the kitchen room. Mrs. Alving heard like the two people who were screwing. That is the evidence of Mrs.

#### Alving's Phobia.

Then, in Mrs. Alving's panic, she becomes panic when Oswald follows the father's style of smoke. Instanly, Mrs. Alving's panic, Oswald recounted that he saw his father smoke in the up stair. This incident make Mrs. Alving does not want to her child follow Captain Alving's attitude.

Meanwhile, the cause of Mrs. Alving's recollection that is influenced by several factors including those that exist around Mrs. Alving as Manders and Captain Alving. Manders is very influence because he always reminder about Mrs. Alving's anxiety with his question to Mrs. Alving.

Furthermore, Captain Alving is dominant character but he make the essence of the *Ghost*. The answer of the *Ghost* drama is starting from an attitude of Captain Alving.

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

## REFERENCES

- A.Hillix,William and H.Marx,Melvin. “*Systems and Theorities in Psychology*”. New York: McGraw Hill Book Company Inc.1963.
- Albrecht, Milton C. “The Relationship of Literature and Society”. *American Journal of Sociology* Vol.59 No.5 (1954). 425-436.  
[www.jstor.org/stable/2772244](http://www.jstor.org/stable/2772244) . 3 May 2015
- Bartens, K. *Psikoanalisis Sigmund Freud*. Jakarta: PT.Gramedia Pustaka Utama. 2006
- Clarck, Carolyn C. *Living well with anxiety*. American: Harper Collins. 2009.
- Corner, Jonathan S, and Mark Olfson. *The Epidemiology of Anxiety Disorders*. Cambridge: Cambridge University Press. 2010
- Crews, Federick. *Psychoanalysis and Literary Process*. Cambridge: Winthrop Publishers Inc. 1970.
- Dubey, Arjun. “Literature and Society”. *IOSR Journal of Humanities And Social Science* Vol 9, Issue 6 (2013). 84-85. [www.iosrjournals.org](http://www.iosrjournals.org) . 3 May 2015
- Dudek, Lois. “The Psychology Of Literature”. *Canadian Literature* Volume 84-87 (1974). 5-20. Print
- Eagleton, Terry. *Literary Theory An Introduction*. Great Britain: Blackwell Publishers Ltd. 1996.
- Freud, Sigmund. *A General Introduction to Psychoanalysis*. New York: Boni & Liveright Inc. 1924.
- Freud, Sigmund. *Two Short Accounts of Psycho-Analysis*. Great Britain: Pelican Books. 1962.
- Freud, Sigmund. *Psychopatology of Everyday Life*. New York: The New American Library of World Literare Inc. 1901.
- Freud, Sigmnd.2010. “The Unconscious”. In *Freud-complete works*,edited by Ivan Smith. Original work published 1915. Libgen. Web. 23 July 2015.
- Hossain, Ejupi, Iseni, and Siljanovska L. “Power and Sexuality In Henrik Ibsen’s Ghost”. *European Scientific Journal* (2014). 209-226. Print
- Ibsen, Henrik. *Ghost*. London: Sovereign.2013

- Jorgenson, Theodore. *“Henrik Ibsen: Life and Drama”*. Michigan: Edwards Brothers Inc. 1963.
- Kasper, Siegfried, Boer, Den, and Johan A. *Handbook Of Depression and Anxiety*. New York: Marcel Dekker Inc. 1994.
- Kitzhaber, Albert R. *Drama: Tragedy (Oedipus, Macbeth, Ghost), Comedy (The Rivals, major Barbara)* . Oregon: The University of Oregon Press. 1966
- King, Adele. *Notes on Ghost Henrik Ibsen*. Beirut: York Press. 1981
- Loe, Alan. “Getting To Know Anxiety”. [www.buildconfidencetoday.com](http://www.buildconfidencetoday.com). Scrbd. 15 May 2015. Web. 15 May 2015
- Menninger, Karl. *Theory of Psychoanalytic Technique*. New York: Basic Books Inc. 1958.
- Moghaddam, Fathali M. “From ‘Psychology in Literature’ to ‘Psychology is Literature’ : An Exploration of Boundaries and Relationships”. *Theory & Psychology* Vol. 14 (2004): 505–525. Print.
- McFarlane, James. *“The Cambridge Companion To IBSEN”*. New York: Press Syndicaate of the University of Cambridge. 1994.
- Paris, Bernard J. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*. New York: New York University Press. 1997.
- Rachman, S. *“Anxiety Second Edition”*. Canada: Psychology Press Ltd. 2004
- Redmond, James. *Women In Theathre. Grint Britain*: Cambridge University Press. 1989.
- Robert, James L. *“Ghost, An Enemy of The People, Wild Duck Notes”*. United States of America: C.K.Hillegas. 1965.
- S. Hall, Calvin. *A Primer of Freudian Psychology*. New York: Nal Penguin Inc. 1979.
- Storr, Anthony. *Freud*. New York: Oxford University Press. 1989.
- Wellek, Rene, and Daustin Warren. *Theory of Literature*. New York: Brace & World Inc. 1967



Xavier, Sreedevi M. "Society Literature Nexus Theoretical Reflections. IJSST  
(International Journal of Social Science Tomorrow) Vol 1 No.7 – ISSN  
2277-6168 (2012). [www.ijstt.com](http://www.ijstt.com) . 3 May 2015

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id

digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id digilib.uinsa.ac.id