

**THE IDIOSYNCRATIC BEHAVIORS OF YOUNG PEOPLE IN WINTON'S
CLOUDSTREET**

***PERILAKU IDIOSINKRATIK ANAK MUDA DALAM NOVEL
CLOUDSTREET KARYA WINTON***

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**POSTGRADUATE PROGRAM
ENGLISH LANGUAGE STUDIES
HASANUDDIN UNIVERSITY
MAKASSAR**

2019

THESIS

**THE IDIOSYNCRATIC BEHAVIORS OF YOUNG PEOPLE IN
WINTON'S CLOUDSTREET**

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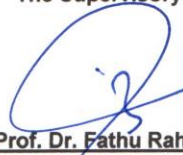
Register Number: F022171018

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*CLOUDSTREET***

Thesis
as a partial fulfillment to achieve Master Degree

Program
English Language Studies

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Stated truthfully that this thesis was the result of my own work. If it is proven later that some parts or entire parts of this thesis is the work of others, I am willing to accept any sanctions for my dishonesty.

Makassar, August 2019

Syarifah Fakhkana Fildzah

ACKNOWLEDGMENT

First of all, the researcher's greatest gratitude is certainly to **Allah SWT** who has given the researcher a mercy and a guidance, so the researcher can finish the prestigious work in her life which is entitled "The Idiosyncratic Behaviors of Young People in Winton's *Cloudstreet*" to fulfill one of the requirements to achieve the degree of Master at English Language Studies, Faculty of Cultural Sciences, University of Hasanuddin. The researcher also sends her greatest gratitude to our Prophet **Muhammad SAW**, who had guided the human being from the worst to the peace.

The love and thankfulness are dedicated for her precious parents, Drs. Haeruddin Assegaf, M.M and Marliah Ratna, SE. Thank you very much for always by her side and give her unconditional love. If the researcher is ever reborn, she wants to be reborn as their daughter again. She also wants to send thank to every member of her family, she feels really blessed to have them.

Her sincere gratitude also goes to the most patient and supportive supervisors Prof. Dr. Fathu Rahman., M. Hum and Dra. Herawaty, M.Hum., M.A., Ph.D., thank for the precious supports, advices, and immense knowledge that have been given to researcher. It also goes to her examiners Prof. Drs. Burhanuddin Arafah, M.Hum., Ph.D., Dr. Mustafa Makka, M.S., Dr. Sudarmin Harun, M.Hum (alm), and Dr. M. Amir P., M.Hum., thank for the

advices and corrections to the researcher until this thesis is finished. Also, thank to The Dean of Faculty of Cultural Sciences, University of Hasanuddin Prof. Dr. Akin Duli, M.A, The Headmaster of English Language Studies Dr. Harlina Sahib, M.Hum, all her lecturers at English Language Studies program who have taught her a lot of knowledge during the academic years, and the academic staff of Post Graduate Program Pak Muchtar, Pak Mullar, Pak Ilo, and Dg. Nai’.

Special thanks to all of her favorite people Kak Bas, Aya, Kak Heri, Fitri, Irene, Kak Irma, Kak Hilma, Kak Ila, Kak Rahmat, Kak Anca, Fita, Nia, Kemkem, Dewi, Monika, ELS 2017 (1) (2) and 2018 (1), TIIFAAT, ARMADA01C and who always support her to finish her research. Hopefully we can meet again, with a pride, in the right time and place.

Makassar, August 2019

Syarifah Fakhrana Fildzah

ABSTRACT

SYARIFAH FAKHRANA FILDZAH. *The Idiosyncratic Behaviors of Young People in Winton's Cloudstreet* (supervised by Fathu Rahman and Herawaty)

This research attempts to expose the journey of psychic tensions and idiosyncratic behaviors of Sam, Dolly and Rose, three of main characters in *Cloudstreet*. In this regard, the researcher identifies the causes of psychic tensions that are experienced by the main characters and elaborates the effect of psychic tensions on their behaviors.

The researcher uses descriptive qualitative method. In analyzing the data, the researcher uses Klein's and Winnicott's psychoanalysis approach. By using Klein's and Winnicott's psychoanalysis approach, the researcher tries to confirm Klein's and Winnicott's Mother-Child Interactional Conceptualization to see how the characters develop their selves through their relationship inside the family, primarily with the mother.

From the analysis, it can be concluded that Sam lacks of confidence, Dolly lacks of self-esteem and emotional attachment, and Rose lacks of confidence and has frustration. Each of their psychic tension influences their behaviors in adulthood. Sam entrusts his entire life to luck, Dolly is addicted to sex and hates women, and Rose acts differently to her parents, she is rude to her mother but gentle to her father and she alleviates her stress by reading books. The researcher finds that the root cause of psychic tensions and idiosyncratic behaviors of Sam, Dolly, and Rose are the result of an unsatisfying relationship between mother and children in their early childhood. Therefore, their unsatisfying relationship with their mother influences their behavior in their adulthood.

Keywords : psychic tensions, idiosyncratic behaviors, mother-child interaction, Klein, Winnicott

ABSTRAK

SYARIFAH FAKHRANA FILDZAH. *Perilaku Idiosinkratik Anak Muda di novel Cloudstreet karya Winton* (dibimbing oleh Fathu Rahman dan Herawaty)

Penelitian ini mencoba untuk memaparkan perjalanan ketegangan psikis dan perilaku idiosinkratik Sam, Dolly dan Rose, tiga tokoh utama di novel *Cloudstreet*. Dalam hal ini, peneliti mengidentifikasi penyebab ketegangan psikis yang dialami oleh karakter utama dan menguraikan efek ketegangan psikis tersebut pada perilaku mereka.

Peneliti menggunakan metode deskriptif kualitatif. Dalam menganalisis data, peneliti menggunakan pendekatan psikoanalisis Klein dan Winnicott. Dengan menggunakan pendekatan psikoanalisis Klein dan Winnicott, peneliti mencoba untuk mengkonfirmasi Konsep Interaksi Ibu-Anak Klein dan Winnicott untuk melihat bagaimana tokoh utama mengembangkan diri mereka melalui hubungan mereka di dalam keluarga, terutama dengan ibu.

Dari hasil analisis dapat disimpulkan bahwa Sam kurang percaya diri, Dolly kurang memiliki harga diri dan kurang memiliki ikatan emosional, dan Rose kurang percaya diri dan menjadi frustrasi. Setiap ketegangan psikis mereka memengaruhi perilaku mereka di masa dewasa. Sam hanya mempercayakan seluruh hidupnya pada keberuntungan, Dolly kecanduan seks dan membenci wanita, dan Rose bersikap berbeda kepada orang tuanya, ia kasar kepada ibunya tetapi lembut ke ayahnya dan dia mengurangi stress dengan membaca buku. Peneliti menemukan bahwa akar penyebab ketegangan psikis dan perilaku idiosinkratik Sam, Dolly, dan Rose adalah hasil dari hubungan yang tidak memuaskan antara ibu dan anak di masa kecil mereka. Oleh karena itu, hubungan yang tidak memuaskan dengan ibu mereka tersebut memengaruhi perilaku mereka di masa dewasa.

Kata kunci: ketegangan psikis, perilaku idiosinkratik, interaksi ibu-anak, Klein, Winnicott

TABLE OF CONTENTS

| | |
|---|------|
| TITLE | i |
| APPROVAL SHEET..... | ii |
| STATEMENT OF AUTHENTICITY | iii |
| ACKNOWLEDGMENT | iv |
| ABSTRACT | vi |
| ABSTRAK | vii |
| TABLE OF CONTENT | viii |
| CHAPTER I INTRODUCTION | 1 |
| A. Background | 1 |
| B. Identification of The Problems | 6 |
| C. Scope of the Problem..... | 7 |
| D. Research Questions..... | 7 |
| E. Objectives of Writing | 8 |
| F. Significances of The Study..... | 8 |
| G. Sequence of The Chapters | 9 |
| CHAPTER II LITERATURE REVIEW | 10 |

| | |
|---|----|
| A. Review of The Previous Study | 10 |
| B. Theoretical Background | 16 |
| 1. Overview of Psychology of Literature..... | 16 |
| 2. Object Relations Theory | |
| (Mother Child Interactional Conceptualization) | 20 |
| a. Klein’s Concept..... | 22 |
| 1) Unconscious Phantasy..... | 23 |
| 2) Projective Identification | 25 |
| 3) Paranoid-Schizoid and Depressive Position..... | 26 |
| b. Winnicott’s Concept..... | 28 |
| 1) Mother-Child Interaction (good-enough mothering)..... | 29 |
| 2) Transitional Object | 31 |
| c. The Implementation of Klein’s and Winnicott’s Mother-Child | |
| Interactional Conceptualization..... | 31 |
| 3. Behavior..... | 33 |
| 4. Character and Characterization | 38 |
| a. Flat Character..... | 39 |
| b. Round Character | 39 |
| C. Conceptual Framework | 42 |
| CHAPTER III RESEARCH METHODOLOGY | 43 |
| A. Type of Research..... | 43 |

| | |
|--|--------|
| B. Source of Data | 43 |
| C. Tools of Collecting Data | 44 |
| D. Method of Collecting Data | 44 |
| E. Method of Analyzing Data | 46 |
| F. Research Procedure | 47 |
| CHAPTER IV FINDINGS AND DISCUSSION | 48 |
| A. Findings..... | 48 |
| 1. The Causes of Psychic Tensions of The Main Characters | 46 |
| 1.1. Unconscious Phantasy..... | 49 |
| a. Sam’s Lack of Self-Confidence..... | 49 |
| 1.2. Good-Enough Mothering..... | 57 |
| a. Dolly’s Lack of Self-Esteem and Emotional Attachment to Women | 57 |
| b. Rose’s Lack of Confidence and Frustration | 63 |
| 2. The Influences of Psychic Tensions on The Main Characters’ Idiosyncratic Behavior..... | 70 |
| 2.1. Unconscious Phantasy..... | 70 |
| a. Sam Entrusts His Entire Life to the Shifty Shadow | 70 |
| 2.2. Projective Identification | 75 |
| a. Dolly’s Sex Addiction and Hatred For Women | 75 |
| b. Rose’s Rudeness to Dolly and Gentleness to Sam | 80 |

| | |
|--|-----|
| 2.3. Transitional Object | 83 |
| a. Rose’s Love for Book..... | 83 |
| 2.4. Depressive Position | 84 |
| a. Rose’s Love for Dolly..... | 84 |
| B. Discussion..... | 85 |
| CHAPTER V CONCLUSION AND SUGGESTION..... | 91 |
| A. Conclusion | 91 |
| B. Suggestion | 92 |
| BIBLIOGRAPHY | 94 |
| APPENCICES | 97 |
| 1. Synopsis of <i>Cloudstreet</i> | 97 |
| 2. Biography of Tim Winton | 100 |

CHAPTER I

INTRODUCTION

This chapter presents the rationale for this research. It contains seven subchapters, namely Background, Identification of the Problems, Scope of the Problem, Research Questions, Objectives of Writing, Significances of The Study, and Sequence of The Chapters.

A. Background

According to Orth (2017:1), a family is the first important environment for children to grow up and develop themselves in their early life. It is a place where the children get their first experience of being treated as a person. The quality and nature of the parental nurturance that the children receive will greatly influence their future development. In family, parents and children form their relationship. In forming their relationship, the parents become teachers and role models for the children to act and experience the world around them. Therefore the role of parents is very important in shaping the children's development.

Nurturing, educating, disciplining children, managing home and financially supporting family are the basic role of parents. In process of taking care for the children, the parents should aim to help optimal growth and

development of their children, and provide them satisfactory biological, social, psychological and emotional needs until they reach their adulthood. Children who get their needs from their parents in their early years of life can grow having a self of confidence in their adulthood. In contrast, children who are lack of parents' attention, affection, support and protection even get abused by their parents can actually increase bad behavior over time.

Sometimes, people do not see the significance that parents can play in shaping their children's behavior. For example, some parents want their child to be a perfect person, but they feel pressurized in the process of taking care for their children, and become extremely worry about them. Without realizing, it actually affects their way in taking care for their children. The parents intend to obtrude on their children. Then later the children become stress and frustrated. To alleviate their stress they find it easy to lie to their parents to avoid doing what their parents want them to do.

Another side, the parents also cannot be extremely ignorant to their children. The parents probably find their children are lack of self of confidence and difficult to socialize with other people, but they do not try to fix it and do not give encourage or support to them to make friends. As a result, in their adulthood the children keep having low self of confidence and isolating themselves from other people. In fact, parents should only openly listen to the problems and the needs of the children so the children feel free to interact with their parents and form a good relationship with them.

However, when other people see children are frequently lying or isolating themselves from other people until they reach adulthood, people intend to judge them as a bad person. It is very rare for people to pay attention to what are the causes of their behaviors or what kind of relationship that they form with their parents until they become like that. In fact the relationship between parents and children at home can be one of influential factors that cause the people having the certain behavior in their adulthood.

According to Bressler (2011:27) literature is a work of imagination or creative writing. It is a medium of understanding the meaning of life which provides wisdoms, values, and particular effect for the readers. By reading the literary works, especially a novel, can give the readers a depiction of various phenomena and events. Psychological issue is one of phenomena that can be seen in the novel through the characters' performance. Since the character in the story is mostly human, it shows a link between human in real life and human as subject matter in the story. However, it does not mean that human in real life is the same as the human in the story because human or character in literary works is one of the imaginary elements. Eventually, for the researcher, Tim Winton's *Cloudstreet* is believed to be an example of a novel that provides psychological issues.

In selecting the novel, there are several considerations for deciding Winton's *Cloudstreet* to be analyzed. The first, the story is complex and serves the readers a fascination for a family saga genre, as the story talks

about the life journey of two families. The second, the novel has been awarded a lot of praises such as NBC Banjo Award for Fiction in 1991, Western Australia Premier's Book Award in 1991, Miles Franklin Award in 1992 and Deo Gloria Award in 1992. The third, the story portrays the characters' struggle to deal with life and most of the story in the novel concern about the dynamic relationship between parents and children which are considered still happening today.

Based on the considerations above, the researcher decides to explore the relationship between parents and children that may contribute to the main characters' psychic tensions and their idiosyncratic behaviors. It needs to be noted that the journey begins by identifying the causes of psychic tensions and revealing their influences on the main characters' idiosyncratic behaviors by using Klein's and Winnicott's Psychoanalysis Approach.

The researcher believes that Klein's and Winnicott's Mother-Child Interactional Conceptualization can be a bridging concept to identify those investigated topics and to reach the aims of this research. Klein's and Winnicott's concepts put itself as a theory that sees the developing child is shaped by early family interaction in the first years, primarily the mother-child interaction. This theory also provides an understanding of the earliest developmental phases of childhood and studies a process of great importance not only for individual personality functioning but also for familial and social adaptation (Slipp, 1984:3). It is believed as an appropriate theory

to analyze the relationship between parents and children because it emphasizes the interpersonal relations between mother and child. Therefore, it can be concluded that the interaction between parents and children is very important in shaping the children's behavior, as they believe that a person's personality and behavior can be influenced by the person's relationship with their caregivers, especially the mother.

In addition, Klein's and Winnicott's concepts are different from Freud's theory, which is often used to analyze literary works. Freud's theory emphasizes the biological impulses (id, ego, and superego) as a motive for individual behaviors (Siegfried, 2014). Whereas Klein's and Winnicott's theory, it emphasizes the pattern of consistent interaction between mother and child as a motive for individual behaviors. By using Klein's and Winnicott's psychoanalysis approach, the researcher focuses on the interaction between three main characters with their mother to trace the causes of their psychic tensions and their influences on idiosyncratic behaviors.

Cloudstreet has been discussed by several researchers. Each researcher focuses on the different thing in the novel and uses different theory to analyze it, but none of them has investigated and elaborated the the causes of physic tensions and their influences on idiosyncratic behaviors of the main characters in the novel. Therefore, to make it different from the previous theses, this research focuses on the main characters' idiosyncratic behaviors that are influenced by their psychic tensions and more specifically

with the title "The Idiosyncratic Behaviors of Young People in Winton's *Cloudstreet*."

Within this research, the researcher tries to give significant depictions of the influences of having unsatisfying relationship between parents and children from mother-child interactional conceptualization perspective. The depictions are taken from the novel but the unsatisfying relationship between parent and children is also still happening today, whether it was due to the parents-divorce, the death of parents or the ignorant parents who do not pay attention to their children.

Furthermore, the researcher emphasizes the importance of the relationship between parents and children because the relationship that is formed in early years life of children can influence the children's behaviors in their adulthood. Therefore it is important to improve the way parents are taking care for their children. The last, the researcher provides the significant points from the mother-child interactional conceptualization to take a benefit of understanding the theory which can help the readers to improve and develop their knowledge about the earliest developmental phases of children in the family.

B. Identification of The Problems

In this point, the researcher finds several problems that occur in the novel.

1. Characters are all broken and consider that their selves are their enemies.
2. Women characters in the novel have heavy drinking and loose morals.
3. The absence of the mother role in the novel.
4. The struggle of finding identity depicted in the novel.
5. The two families are contradicted with each other.

C. Scope of The Problem

To make this research easier to comprehend and to avoid boarding discussion, the researcher defines the scope of this research. Based on the title of this thesis, the researcher focuses on the idiosyncratic behaviors of characters as it is reflected in *Cloudstreet* by using Klein's and Winnicott's psychoanalysis approach. Therefore, the researcher limits the problem on analysis the causes psychic tensions and their influences on characters' idiosyncratic behaviors.

D. Research Questions

Based on the explanation above, the researcher formulates the following problems:

1. What are the causes of psychic tensions of the main characters as Winton's *Cloudstreet* reveals?

2. To what extent do psychic tensions influence the main characters' idiosyncratic behaviors?

E. Objectives of Writing

Related to the research question, the objectives of the study are formulated as follows:

1. To identify the causes of psychic tensions of the main characters as Winton's *Cloudstreet* reveals.
2. To elaborate the extent of psychic tensions influence the main characters' idiosyncratic behavior.

F. Significances of the Study

The researcher expects this research can give both theoretical and practical significances. Theoretically, hopefully, this research is able to provide significant points on Klein's and Winnicott's Mother-Child Interactional Conceptualization and be able to contribute to the theory of literature. Then, the next researcher can enrich and expand the study of psychological aspects in literary works, primarily the researcher who is interested in analyzing interpersonal relationship between characters and their caregiver in shaping characters' behaviors.

Then practically, this research is expected to facilitate the researcher to comprehend Klein's and Winnicott's Mother-Child Interactional

Conceptualization and its use to analyze the other literary works. Moreover, hopefully, this research is expected to give the knowledge to improve the parents' way of caring for and educating their children.

G. Sequence of The Chapters

The content of the research can be found at this point. The sequence chapter of this writing is divided into five chapters. Chapter I is Introduction, it consists of Background, Identification of The Problems, Scope of The Problem, Research Questions, Objectives of Writing, Significances of The Study, and Sequence of The Chapters.

Chapter II is a Literary Review. It covers a Review of Previous Study, Theoretical Background, and Conceptual Framework.

Chapter III is a Research Methodology. It consists of Types of Research, Source of data, Tools of Collecting Data, Method of collecting data, Method of analyzing data, and Research Procedure.

Chapter IV is Finding and Discussion, which deals with the analysis of the problems of the research.

Chapter V is a Conclusion and Suggestion. It consists of the sum up of significant points of the previous chapters, and it offers suggestions for further research. The researcher also adds bibliography and appendices.

CHAPTER II

LITERATURE REVIEW

This chapter presents three subchapters. It consists of a Review of The Previous Study, Theoretical Background, and Conceptual Framework.

A. Review of the Previous Study

As far as the researcher could trace in preliminary library research, several pieces of research related to the novel *Cloudstreet* by Tim Winton have been conducted are limited. Unfortunately, the researcher only found three previous researchers who analyze *Cloudstreet*. As an addition, the researcher mentions one previous researcher that uses Object Relations Theory on a different novel, which is a journal article got from journal website that has been published.

The first research is conducted by Thomas in 2007 from the University of Tasmania, entitled *Theistic Existentialism in The Fiction of Tim Winton*. The researcher investigates the works of Tim Winton from a foundation of Theistic Existentialism. He intends to examine the extent to which the ideas of Soren Kierkegaard are represented in Winton's characters such as a personal connectedness with their concept of God. Therefore, this thesis attempts to demonstrate that Winton's fictions reflect the aspects of Kierkegaard's existential continuum as he

elaborates in his work of *Stages on Life's Way* (1845), or it is called an existential 'authenticity.' Thomas uses several Winton's works such as *An Open Swimmer* (1982), *That Eye the Sky* (1986), *Cloudstreet* (1991), *The Riders* (1994), and *Dirt Music* (2000). He finds that Tim Winton's *weltanschauung* (world view) is reflected through Soren Kierkegaard's three categories of a human being: the Aesthetic, the Ethical, and the Religious. There are certainly characters in Tim Winton's fiction that could be categorized as a-theistic existentialists and some definite nihilists, also the sympathetic characters who those afford a 'voice,' seeking that which could be labeled God, in whichever guise that is manifest for them.

The second research is coined by Sanders in 2008 from the University of Western Australia, entitled *A Nest for Dreaming: The House in Contemporary Australian Fiction*. This research draws on postcolonial studies and gender studies. It is a close examination of eight Australian novels, *The Great World* (1990), *Cloudstreet* (1991), *Crush* (1991), *Benang* (1999), *The White Earth* (2004), *Carpentaria* (2006), *The Memory Room* (2007), and *The Children* (2007). It places these texts with other works of Australian literature, both past, and present. This research aims to explore the significance of the house in connection to complex notions such as family, gender, Indigenous politics, and the relationship between the interior and the exterior. As a starting point, she considers that Australian dwelling in their historical context to provide a basis for the

advanced examination of contemporary ideas of living spaces as represented in modern Australian literature.

This analysis leads to the conclusion that Australian living spaces are historically makeshift, sometimes fragile, and often temporary. It is found that the temporary condition of the house and a brief occupation of characters have a correlation in the Australian novels of this research. The uniformity of a sense of shelter in these houses might have a cultural implication. While the novels themselves suggest a diverse picture of Australian culture and various houses are occupied by a variety of characters, from different social strata, Indigenous and non-Indigenous women, men, and children. This diversity makes the similarities in representations of the house more compelling.

However, the idea of shelter suggests some common sense of the house as a sanctuary. The shelter is associated with the house in the myth of 'The Great Australian Dream' of homeownership. She finds that characters of both sexes (female and male) often abandon the house, at least temporarily, because of this sense of claustrophobia, a form of anxiety disorder, an irrational fear of small spaces and of having no way to escape and the feeling of being closed in without being able to get out (Black, 2019). For female characters leaving the house means it allows them to interact with the greater world. For most male characters, the abandonment of the house is not a negative experience. While male

characters' lives outside the house, for the most part, they sometimes feel a deep nostalgia for the home when they are away from it.

The third research is from Schuerholz in 2012 from La Trobe University, entitled *Mother, Where Art Thou? Absence and Motherhood in Tim Winton's Fiction*. The researcher explains how the deficiency of female figure and motherhood function as metaphors for traumatic displacement and its contribution to a redefinition of cultural, national and individual boundaries, while also illuminating problematic gender relations in Australia and their cultural representations. The focus is on a close-text analysis of Winton's *The Riders* (1994) while his other novels are used to contextualize and strengthen the points made in this paper.

She elaborates that in Winton's narratives, the female characters' attitudes towards their femininity is frequently troubled and reflected in their acts of self-harm, their deaths, and their absences. On the other hand, motherhood, while excluding the expression of women's sexual desire, is presented as redeeming, offering the other characters a fulfilling existence through the traditional structures of the family. Then, she also coins that muting or demonizing the so-called 'bad' mother plays a substantial part in Winton's fiction. Thus, the constructs of the 'wounded man-in-crisis' and the 'bad mother' are used in Winton's novels to support 'new' masculinity that defines itself by reverting to old stereotypes.

The fourth research is written by Sistani et al. in 2014 from the University of Jiroft and University of Kebangsaan Malaysia entitled *A Perpetual Search for the Idealized Lost Loved Object: An Object-Relations Reading of Ian McEwan's Enduring Love*. The paper attempts to present the journey of mental suffering in Jed Parry, one of the major characters in *Enduring Love*. They give a close reading of *Enduring Love* by elucidating some of the psychoanalytical reflections on Jed via the lens of child-mother conceptual theory. Specifically, they explore the psychic anxieties and the influence of the early female figure on Jed's interactions in light of Object Relations Theory of the Fairbairnian, Kleinian, and Winnicottian analytic traditions. They trace the psychoanalytical origins of Jed's anxieties and tensions into childhood and also highlight a much earlier female's (mother) influence. Then they show how deprivation from the establishment of a satisfying contact with this primary love object (mother) can wreak the character's psyche and cause his ego to move towards establishing relations with his internal objects instead of natural, real objects in his external world.

Employing Object Relations conceptualization make them conclude that the failure of Jed Parry in *Enduring Love* to establish satisfactory and lasting relationships with the others is due primarily to his unsatisfactory child-mother relationships in his early childhood which in his adulthood, are manifested in his lack of self-confidence from a

weakened ego, which in turn creates conflicts and anxieties in his psyche that hamper his relationships with the other characters. In conclusion, they emphasize that *Enduring Love* is concerned with the memory and sensation of the mother. The adult characters, Joe, Jed, Clarissa, are in fact perpetually looking for the love object, attempting to linger on being attached to her.

From those previous researches that have been mentioned, it can be seen that there is none of them has discussed the psychological aspects. Therefore, the researcher decides to analyze the psychic tensions and idiosyncratic behaviors of the main characters to make it different from previous studies by using Klein's and Winnicott's Psychoanalysis Approach. As a result, the gap is felt in different object analysis.

Within this research, the researcher tries to give significant depictions of the influences of having unsatisfying relationship between parents and children from mother-child interactional conceptualization perspective. The depictions are taken from the novel but the unsatisfying relationship between parent and children is also still happening today, whether it was due to the parents-divorce, the death of parents or the ignorant parents who do not pay attention to their children.

Furthermore, the researcher emphasizes the importance of the relationship between parents and children because the relationship that is formed in early years life of children can influence the children's behaviors in their adulthood. Therefore it is important to improve the way parents are taking care for their children. The last, the researcher provides the significant points from the mother-child interactional conceptualization to take a benefit of understanding the theory which can help the readers to improve and develop their knowledge about the earliest developmental phases of children in the family.

B. Theoretical Background

1. Overview of Psychology of Literature

The development of interdisciplinary literary studies has brought literature together with various other sciences, such as sociology, anthropology, history, and psychology. The benefit, the combined sciences has given away to multiple approaches in studying literature, for example, sociology of literature, anthropology of literature, new historicism of literature, and psychology of literature.

Psychology of literature is a combination of two branches of sciences, which are psychology and literature. Psychology is a science that examines and studies about behaviors or activities that are seen as manifestations of human psychic life. As

explained by Kagan and Havemann (in Aras, 2015: 252), psychology is the science of systematic studies and attempts to explain observable behavior and relationship to the mental processes that go into events in the environment. On another hand, literature is a work of the imagination or creative writing (Bressler, 2011: 27). The authors tend to make humans as objects in their literary works because of the diversity of humans in interacting and behaving can provide the readers with a particular effect.

It can be seen that these two branches of science have a correlation, which is both of those sciences paying attention to discuss human behaviors. It needs to be noted that psychology of literature theory emerges based on the opposing view that sees literary works always discuss human life as a reflection of real life, as Sociology of Literature.

According to Holland (1989:34), the relationship between psychology and literature begins to develop since the theory of Classical Psychoanalysis was first introduced by Sigmund Freud (1856-1939) in the 1900s in Europe. In Freud's books *The Interpretation of Dreaming* and *Three Contributions to a Theory of Sex*, he divides the level of human consciousness into three, unconscious, preconscious, and conscious. After the spread of

Freud's Psychoanalysis, literary scholars start to discover and analyze the psychological elements in literary work. Even, psychological content in literary works covers a broad area of genres from poetry to drama, from short story to novel and so on. Freud in his later dated 15 October 1987 mentioned he was trying to identify his father's jealousy and his mother's love as Oedipus complex and that he was studying the unconscious forces behind Shakespeare's writing of *Hamlet* (Holland, 1989: 34). Therefore, Freud in his work *Creative Researchers* and *Day-Dreaming* developed a powerful model for the literary process.

With psychoanalytic literary criticism of Freud, he opens the way which is followed by several psychology theorists who continue to use various approaches to literary works for making it their input to the analysis of literary works (Emir, 2016:52). Here are several psychology scholars that famous with their psychological studies related to literature, literary works and literary critics, they are Adler (1870-1937), Jung (1875-1961), Klein (1882-1960), Winnicott (1896-1971), Fromm (1900-1980), Lacan (1901-1981), and so on.

Basically, the psychology of literature gives priority to literary work, not to psychology. It is an analysis of literary works by considering the relevance of the psychological aspects contained in it. The approach has more to do with character and

characterization, with three areas of analysis, they are the psychology of the author, the psychology of characters in the story and the psychology of the reader (Wellek & Warren, 1949: 75).

As a science related to humans, literary works provide a much understanding of various problems of human life. Emir (2016: 49) states that the Psychology-based study of literature aims more at studying the influence of social conditions and emotions, thoughts, and behaviors of characters in the story. Therefore, to examine the characters contained in a literary work, a researcher needs to master the concepts of psychology, especially those related to the character and mental condition of the character. Although human as a character in literary works is a part of imaginary elements, the researcher believes that in the depiction of character, the author makes humans who live in the real world as models in their creation.

The benefit of the psychology of literature is basically to understand the psychological aspects of a work. However, it also provides us an indirect understanding of society, because, through an understanding of the psychology of the characters, people can understand changes, contradictions, problems, and other deviations that occur in a community, especially concerning psychological processes.

2. Object Relations Theory (Mother-Child Interactional Conceptualization)

According to Daniels (2007), object relations theory is one of the psychoanalytic theories developed from Sigmund Freud's belief that human has two basic drives to fulfill the need to form a relationship. They are sexual and aggressive drives. Basically, the sexual drive means procreation, to bringing a new life and assuring the continuation of our bloodline and aggressive drive or sometimes it is called the death instinct just the opposite, it is a drive to protect ourselves from attempting harm who may try to prevent us from doing sex. However, Daniels (2007) mentions that Karen Horney, a German Psychoanalyst, seeks to observe and analyze her children in psychoanalysis with Melanie Klein to assist their growth. Then, Klein talks about penis envy and sexual desire for the children make them confused and puzzled. Later, she moves away from Freud's teaching and tries to observe the earlier relationship between mother and child to assist children's development.

Then, Melanie Klein, with several psychoanalysts such as William Ronald Dodge Fairbairn and Donald Winnicott found that the importance of children's development is in their early interaction, primarily with mother. Eventually, they came up with

Object Relations Theory, a theory that sees the developing child is shaped by early family interaction in the first years, primarily the mother-child relationship or primary caregiver. Then, they continually extended it during the 1940s and 1950s in England. This theory provides understanding the earliest developmental phases of childhood and studies a process of great importance not only for individual personality functioning but also for familial and social adaptation (Slipp, 1984:3).

The term object according to Freud (in Mills, 2010: 1) is the most variable aspect to drive activity and can be the source of pleasure, pain, anxiety, wish and fantasy formation, whether real or imagined, and it is necessary for psychic development. The object can be a person, a part of a person or the mental representation of children such as a fantasized relation based on desire and defense, and both a source of discomfort and gratification due to the motives of desire and the anxieties that are consequently generated. Eventually, the primary object is usually attributed to be the mother, but the father also plays an important role, like any significant person that the child experientially encounters in the course of their psychological development.

As mentioned above, there are several theorists discuss this Mother-Child Interactional Conceptualization. The researcher

decides to elaborate some of the most related aspects of the theory with this research. It needs to be noted the aspects are closely tied to the early relations of a child and mother interaction. Therefore, Mother-Child Interactional Conceptualization from Klein's and Winnicott's lens are described as follows.

a. Klein's Concepts

Slipp (1984: 43) states that Object Relations Theory encompasses many schools of psychoanalysis, yet its basic foundation is Klein's work. Melanie Klein was a psychoanalyst and born in 1882. She was greatly known for her work on play therapy and the development of this theory. She met Sigmund Freud for the first time in 1918 at the International Psycho-Analytic Congress in Budapest, which inspired her to seek psychoanalytic treatment. Then, she began to use psychoanalytic principles and techniques in treating children. Starting in 1934, Klein used her work with adult patients to clarify and extend her ideas on child and childhood anxiety (Crann, 2010).

Over time, she worked diligently in psychoanalysis with several psychoanalysts and developed this Mother-Child Interactional Conceptualization. Klein attempted to describe the earliest mental development on the child, as she considered that the stages are the root of understanding the behaviors and

disturbances of older children and adults. There are three main concepts of her earliest mental development of a child in her Mother-Child Interactional Conceptualization. They are Unconscious Phantasy, Projective Identification, and The Paranoid-Schizoid and Depressive Positions. Those concepts are described as follows:

- 1) Unconscious Phantasy

Klein's significant contribution to this theory is the role of phantasy. In Kleinian theory, unconscious phantasy is unconscious mental life of a person, considered as primary mental activity, the prime mover and essential for psychological growth and could be used defensively (Spillius in Bronstein, 2001:19-20). She claims that 'instinct' to be merely another phantasy in the context of the mother-child interaction. Klein sees phantasy as a method the child uses for adaptation, just like myths are employed in primitive cultures (Slipp, 1984: 45). Klein views unconscious phantasy as synonymous with unconscious thought, and that she perhaps used the term 'phantasy' rather than 'thought' because the thought of a child is more imaginative and less rational than common adult thought is supposed to be. She also adds that such thought phantasy is closely linked to physical experience (Spillius in Bronstein, 2001: 21).

According to Slipp (1984: 53), Freud found that unconscious phantasy is shaped by instinctual drives and influences the way the child perceives reality. Normally, phantasy will come closer to external reality through positive feedback. For example, a child who sucks his thumb is enacting the phantasy of feeding. Satisfying experiences are re-enacted internally through phantasies. The child who is not getting the mother's breast will use anything that feels similar to the breast to satisfy himself through his phantasy. However, if the external reality in the family parallels with the child's internal phantasy, then phantasy could not be differentiated from external reality.

As the child continues to grow up, its internal reality, which is based on phantasy or distorted by phantasy has an opportunity to be reworked as new information is perceived and processed. Since the phantasies can affect the perception of external reality, as well as that external reality can also affect phantasies, that there is a continual interplay between them. For example, an adult who experiences abuse in infancy would be expected to have unconscious phantasy about expecting similar behavior from others who remind them of the abusive parent from their past. It is the unconscious phantasy that the adult carries from their childhood into adulthood. Therefore, phantasies are now viewed by

Kleinians as crucially important in the development of logical thought, as they are used as hypotheses to be confirmed or disproved by experiences of external reality (Spillius in Bronstein 2001:24).

2) Projective Identification

According to Demirergi (in Goka et al., 2006:1), the term Projective identification refers to three different viewpoints within this theory. The first viewpoint regards projective identification as a defense mechanism or strategy employed by the unconscious mind. The second viewpoint defines projective identification as a mechanism, which arises in the transference and counter-transference transactions between the therapist and the patient during the psychoanalytic process. The third view claims that projective identification can be anything in human relations that a person has in his/her relationship with any other (person, association, group, or nation).

Without going border into the different usages of the viewpoints, projective identification in this research refers to it as a defense mechanism. Projective identification is defined by Grotstein as a mental defense mechanism whereby the self experiences the unconscious phantasy of translocating itself, or aspects of itself into an object for exploratory purposes. Then, the

self may believe that through translocation, it can rid itself of unwanted aspect (Slipp, 1984: 44).

As an addition, Krech (in Minderop, 2018:35), states that one obvious way to defend against anxiety arising from failure or guilt is by the projection of the blame onto someone else. For example, imaginatively splitting off and getting rid of unwanted parts of the self that cause anxiety or pain, projecting the self or parts of the self into an object to dominate and control it and thus avoid any feelings of being separate, getting into an object to take over its capacities and make them its own, invading in order to damage or destroy the object.

3) The Paranoid-Schizoid and Depressive Positions

Klein describes the paranoid-schizoid and depressive positions as the two elemental structures of emotional life (Roth in Bronstein, 2001: 33). Actually, her formulation of the paranoid-schizoid position and depressive position are associated with the notion of projective identification. The paranoid-schizoid position is a state of development of children's thinking that refers to anxiety 'paranoid'. Kristeva (2011: 76) states that it is the fear for the self that is afraid to be destroyed by the external object. This fear is considered based on destructive instinct and death drive. When a child is in this position, his immature ego deals with his paranoid by

splitting off bad feelings and projecting them out. Then, the child splits the object into good (satisfying and loved) and bad (frustrating and hated) and project it into another object. For example, when mother satisfies child by feeding her child, then she is considered as a good object, but the opposite side the mother is considered as a bad object if she does not fulfill child's hungry. Then, the child feels the fear that the mother will destroy him. Later, the mother is split into two parts the good and the bad.

Then, the paranoid-schizoid position precedes the depressive position which is described as a state of mind where there is a realization that the hated attacked objects are the same objects as those we love (Bell, 2004: 76). For example when the child start to recognize their mother as a whole united object who can be a source of good and bad, rather than two part-objects, one good and one bad. After recognizing it, he starts feeling lose his mother and feeling guilty for his mother. With the depressive position, the child becomes aware that he does not control or possess the good object but needs it and can miss and pine for it in its absence.

From the explanation above it can be defined that a person who is in the paranoid-schizoid position feels anxiety for himself, for his safety. When the child experiences a bad feeling, he will be

afraid of being destroyed by object then split off the object into bad and good through his phantasy. After splitting the object, then the child realizes that the object naturally can be good or bad as a whole. Therefore he is in the depressive position where he feels concern for and worries about damage to his objects - his loved ones - in external reality and in his mind while a person in. Thus, anxiety in the depressive position is linked to guilt, while anxiety in the paranoid-schizoid position is persecutory.

b. Winnicott's Concept

In The Squiggle Foundation's website (2016), it is mentioned that Donald Winnicott was a pediatrician and born in 1896. He is internationally known for his contributions to the understanding of psychological development, from infancy to maturity. He began to read Freud's work and realize the importance of the conscious mind and its working. By 1923, he worked with sick children and began his personal Psychoanalysis. In 1927, he worked Object Relations Theory with Melanie Klein, whose works have a significant influence on his works. Over time, Winnicott distanced himself from Klein's work, and he developed his own theories on child development.

According to Holland (1989:41), While the object relations school as a whole has had a significant influence on the theory and

therapy in England and America, the writing of Winnicott, especially the transitional object and potential space have had much impact on literary thought. There are two main concepts of him in this theory. They are Mother-Child Interaction (good-enough mothering) and Transitional Object. These ideas have influenced literary theory. In particular, as Murray Schwartz has shown, Winnicott's concepts enable us to understand how literary work feels 'in here' and 'out there.' Therefore, two of his main concepts are described as follows:

- 1) Mother-Child Interaction (good-enough mothering)

Winnicott has noted the importance of the mother-child interaction for normal growth and development child. He is the first to emphasize the effect of early mother-child interaction on personality development. He has been strongly influenced by Klein's work, which focuses on unconscious phantasy and several defense principles as a significant thing to child development (Slipp, 1984:47).

For Winnicott, it is mother's devoted, responsive sensitivity to the child's needs, which he terms "good enough mothering" that is very important. For example, the child is fed when he is hungry and soothed when he is anxious, and so forth. This concordance

creates sufficient essential trust and security for the child to internalize the good mother function (Slipp, 1984:48).

When the mother provides a "holding environment" that contains the child's aggression without retaliation or abandonment, further individuation and separation can occur well. He also proposes the term "holding environment" mother provides the child during the first few years of life. If the "mothering" is responsive to the child's shifting needs, the child will experience a sense of security, control, and understanding. This facilitates the acquisition of the internal capacity to perform functions previously performed by the parents, such as self-soothing. Soothing refers to the mother's ability to provide emotional and affectional nourishment, comfort, and primary caregiving for the child. If maternal care is not good enough in these regards or if the mother is unresponsive because of absence, ambivalence, rejection, or hostility, the child is unable to internalize essential functions (Slipp. 1984: 47-49).

This result in a child's self that must rely on external support to prevent fragmentation and feelings of ineffectiveness, helplessness, and confusion. Winnicott further notes that when the child experiences frustration, the mother is perceived as a bad object and becomes the target of aggression. Child's continuity and survival drives are threatened, and the result may be the child

experiences anxiety such as the dread of the self-falling apart or being unconfident.

2) Transitional Object

The transitional object is a famous phrase invented by Winnicott refers to an object that the child uses to alleviate the stress of separation from the mother. Such an object can be represented as the mother or other significant objects (Gulerce, 1991: 187). For example, the blankets and stuffed animals that enables children to comfort themselves when the mother is absent. Eventually, the child usually develops the ability to "play alone in the presence of its mother," a vital sign of growing confidence in the developing self. At this point, the child begins to be able to relate to the mother as a whole person rather than as an extension of its own needs.

c. The Implementation of Klein's and Winnicott's Mother-Child Interactional Conceptualization

This theory starts working by focusing the analysis on the relationship between mother and child. The steps are:

1. The first step is reading and understanding the whole text of the novel entitled *Cloudstreet* by Tim Winton. The researcher reads the novel carefully and repeatedly to get the ideas about the relationship between mother and child among the main

characters, the physical tensions and behaviors of the characters through the action and the utterance of the characters.

2. After that, the researcher identifies and marks all relevant data that probably can be clues to get a better understanding of the topic investigated.
3. To analyze the relationship between mother and child, Mother-Child International Conceptualization works with five variables which are unconscious phantasy, projective identification, paranoid-schizoid and depressive position, good-enough mothering, and transitional object.
4. The first variable helps the researcher to identify what kind of unconscious phantasy that the main characters have and how the role of parents is so that the unconscious phantasy can be created.
5. The second variable is good-enough mothering. This variable is used to identify a mother character in this novel and how she nurtures her child.
6. Furthermore, the third variable is projective identification. Since this variable is one of self-defenses, the researcher identifies how the main characters use this self-defense to

overcome psychic tensions that are caused by a bad relationship between mother and child.

7. The fourth variable is transitional object. This variable helps the researcher to find the object which is used by the main characters to alleviate their psychic tensions.
8. The last variables are paranoid-schizoid and depressive position. These variables are the anxiety variables that occur in children. With these variables, the researcher identifies whether the characters show these anxiety symptoms when interacting with their mothers or not.
9. By including these four variables, the researcher gets to the point of revealing the causes of psychic tensions of the main characters and the influences of psychic tensions on the main characters' idiosyncratic behaviors.

Therefore, through the Klein's and Winnicott's psychoanalysis approach, the researcher found that the causes for such psychic tensions and idiosyncratic behaviors of the main characters are the result of unsatisfying relationship between those characters and their mother in their childhood.

3. Behavior

There are many definitions of behavior in scientific and philosophical literature. Lazzeri (2014: 66) mentions some

different senses of the notion of behavior. Those are behavior as the occurrence of an organism's action or reaction, and behavior as group behavior.

First, behavior as the occurrence of an organism's action or reaction. From this sense of the concept, it can be seen that the organism is mentioned, it means that all of the living creatures have behaviors as an individual. It can be human, animal, or plants. This sense of concept is also often called response in behavioral studies. It is an organism act or reacts towards something at particular moments. He mentions that the organism can act and respond spontaneously or rigidly way. For example, blinking eye is counted as behavior spontaneously, and children who are trying to find a crosswalk, look both ways and do a lot of steps before crossing a street is also counted as behavior.

Second, group behavior, it is like the first sense of behavior concept, but it is performed by two or more organism in cooperation at a particular moment and places. For example, worker bees build honeycombs in groups or people that do demonstrations. They are actually interdependent individuals who come together to achieve particular objectives. Group

behavior can be considered that those organisms have similar pattern behavior.

Another definition of behavior is from UNESCO (2000: 9) states that behavior can be defined as how an individual behaves or acts. It is the way an individual conducts himself. Behavior can be seen in reference to social norms, or how one treats others or handles objects. Behavior, therefore, is the way an individual acts towards people, society, or objects. It can be either bad or good. It can be normal or abnormal according to social norms. The big point is society will always try to correct bad behavior and try to bring abnormal behavior back to normal. From the explanation above, it can be seen that the focus of that explanation is human.

UNESCO (2000: 9-16) also mentions several Root Causes of Behavior Differences of a human. They are individual differences, differences in family patterns, impairment/ disabilities, environmental factors, psychological factors. They are:

- a. Individual differences, every human that was born has distinct differences. It can be different on Sex, Intellectual, Physical differences, or Emotional differences. For example, the difference can be found in physical anatomy, the organs of the body and physique and also physiological as a boy or a girl.

These cause many differences in behavior. When girls are regarded as soft and tender, boys are considered to be strong and vibrant. This stereotype tends to influence the kind of activities they pursue in when in school and hence cause behavior differences. Boys may tend to choose physical activities, like a four hundred meter race, while the girls do not.

- b. Differences in family patterns, parents are the first people that have been held responsible for their children's behavior or character, until they reach adolescence. Family patterns consist of several differences, for instance, the way parents Maintenance of large families, Socio-economic status of the family, and Structure of the family, one of an example of difference when children are in the house. When children go back home after studying at school, the girls assume household responsibilities, like washing dishes, fetching water, and cooking. Whereas, boys are relatively free and have time to read, play, or do their homework. Without realizing it, it affects children's behavior.
- c. Impairment/Disabilities, people who have disabilities, will affect their behavior. For example, people with disabilities tend to play alone and challenging to interact with other people. It makes it hard to make friends.

- d. Environmental Factors, Environment also has a significant influence on the development of the individual and on his subsequent behavior and attitudes. For an individual's normal development, there must be a good environment surrounding him. Whereas, a bad environment will adversely affect an individual's normal development and behavior. The following types of environment can be Physical Environment and Social Environment. For example, people who live in an urban or rural environment. This different place will affect personality, character, and outlook. They can affect ways of talking, ways of dressing, and even ways of walking, behavior, and attitudes of someone.
- e. Psychological Factors, one of the psychological aspect that considered important in influencing someone's behavior is Motivation. Motivation is channeling or directing behavior towards satisfying a need or needs. It is a drive or urges to do something. Every individual has motives, driving forces behind his or her actions, needs, or intentions. The satisfying of a need plays an essential part in behavior. When the need is fulfilled, then, the individual is satisfied, confident, and happy. However, when the need is not satisfied, the result is frustration. These considerations determine the behavior patterns of an individual.

The extent to which the individual is happy or frustrated will depend significantly on personality.

From the explanation above, it can be seen that behavior is not static, but it can change because many factors can influence it. Therefore, those explanations are fundamental to help the researcher analyzing human's behavior.

4. Character and Characterization

Character and characterization is a fundamental pair of the imaginary element in the novel. A character can be defined as an actor who acts in a story. It can be a person, animal, or any figure that represented in the story. (Forster, 2002:4) The purposes of characters are to generate the action of a story, extend the plot even being a vehicle for the author itself to present his world view. In a general way, the character has a vital role in making the story exciting or dull.

In the story, it is prevalent to see multiple characters. However, there is must be a difference among the characters. For example, some characters become a central focus of the story, lead the plot, often be told most of the time and face the most significant obstacles; they are called as main characters whereas the other characters are called as supporting

characters. Like the name, they are presented to enhance the main characters. They help move the plot of a story forward. Bennet & Royle (2004: 75) claims that a fictional character should have a number of different traits, traits, or qualities which may be conflicting or contradictory. The characters should be, to some extent, unpredictable, his or her words and actions should appear to originate in multiple impulses.

Furthermore, Forster (2002:4-56) distinguishes two kinds of character. Those are:

a. Flat Character

A flat character, according to Forster, it can be summed up as a single sentence and act as a function of only a few fixed character traits. In a sentence, he is very simple. He does not go through a substantial growth or transformation in the whole story.

All of his responses are predictable. Therefore, readers can anticipate exactly how the character will reach. A serious or tragic flat character is expected to be a bore. One significant advantage of flat characters is that they are easily recognized whenever they come in and recognized by the reader's emotional eye, not by the visual eye, which merely notes the recurrence of a proper name.

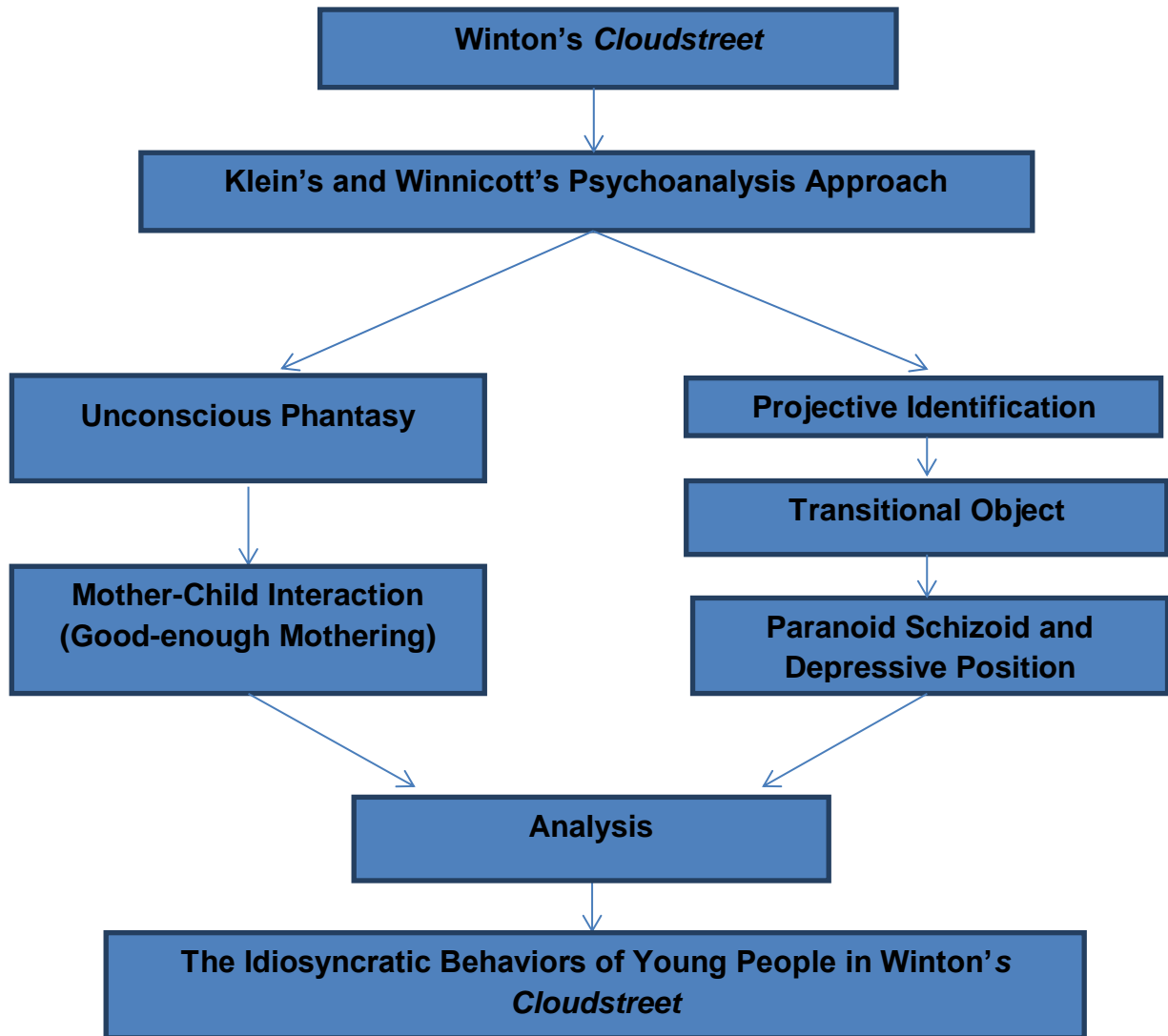
b. Round Character

A round character is the opposite of the flat character. He is capable of giving a surprise, contradiction, and change. He is a representation of human being with all of his complexity. A round character is a character that his experiences alter his profound. The test of a rounded character is whether it is capable of surprising convincingly. He does not embody a single idea but is much more complicated. He tends to be more fully developed.

Literary work usually portrays some different types of characters according to the existence of characters and the appearance of characters in a novel. Bennet & Royle (2004: 80) states that characters are the life of literature. They are the objects of our curiosity and fascination, affection and dislike, admiration, and condemnation. Our memory of a particular novel or play often depends as much on our sense of a particular character as on the ingenuities of the story. He adds that to read about a character is to imagine and also create a character in reading. It is to create a person. Some of the best stories have characters with motives that are more interesting because it is less predictable.

Whereas characterization is the way of author describe traits and characteristics of the characters in the novel. Effective characterization requires careful attention at every stage in writing the story. There are several ways of author describe and give character a characterization, they are by physical description, depiction of a character's action/attitude/behavior which is told by another character, inner thought of another character towards the character, reaction of another character towards the character, or by speech of the character itself. Those can be very helpful to help the reader find the right of characterization of the characters in the novel.

C. Conceptual Framework



CHAPTER III

RESEARCH METHODOLOGY

This chapter deals with the research methodology that the researcher uses to analyze the novel. It consists of six subchapters. They are Type of Research, Source of Data, Tools of Collecting Data, Method of Collecting Data, Method of Analyzing Data, and Research Procedures.

A. Type of Research

This research uses a descriptive qualitative method. The descriptive qualitative method is implemented because the result of the research is presented in the form of words descriptively after describing and interpreting *Cloudstreet* novel as the primary data.

B. Source of Data

The data used in this research are divided into two parts, as follows:

1. Primary Data

Primary data are the main data collected and analyzed as the object of the research, which is in the novel by Tim Winton with the title *Cloudstreet* published in 2007. The data include the character and characterization, the plot, the setting, and also the utterances and descriptions related to the topic investigated.

2. Supporting Data

Supporting data are all the sources which support the primary data. They consist theory of the psychology of literature, especially Klein's and Winnicott's Mother-Child Interactional Conceptualization and some relevant information related to the research questions which help the researcher to analyze the primary data. They are taken from books, theses, electronic articles, videos, journals, and dictionaries.

C. Tools of Collecting Data

In this research, several tools are used to facilitate the researcher in collecting data. The tools are:

1. A notebook is used to save the ideas that come to the writer's mind.
2. A pen is used to write the ideas and anything related to this study.
3. Pink, blue, and green stabiles are used to mark lines or sentences that useful for the research.
4. A paper sticker is used to mark important pages.
5. A laptop is used to write and arrange this research.

D. Method of Collecting Data

The researcher uses library research method. It helps the researcher to find out and collect some literatures from various researches by reading the articles and theories which are considered relevant to this research. Not only

reading the data carefully but also taking important notes to gain relevant data. Here are the following steps of collecting data:

1. Reading

The first step is reading and understanding the whole text of the novel entitled *Cloudstreet* by Tim Winton. The researcher reads the novel carefully and repeatedly to get the ideas about psychic tension and behavior of the characters through the action and the utterance of the characters. Not only reading the novel, but the researcher also reads the theory of the psychology of literature, especially Klein's and Winnicott's Mother-Child Interactional Conceptualization and some explanations related to the topic investigated. The materials are taken from books, theses, and journal websites.

2. Identifying and marking

While reading those several materials, the researcher identifies and marks all relevant data that probably can be clues to get a better understanding of the topic investigated by using three stabiles and paper sticker. They are pink, green and blue Stabilo. The pink one is for marking the data related to the psychic tension of the main characters, the green one is for marking the data associated with the causes of the psychic tension of the main characters', and the last blue one is for marking the data related to the effect of psychic tensions on

the main characters' idiosyncratic behaviors. Also, the paper sticker is for marking the important pages.

3. Classifying and writing

After identifying and marking the relevant data, the marked data then classified and written on a notebook. The researcher classifies and writes the data based on research questions. It makes the researcher easily to analyze the collected data.

E. Method of Analyzing Data

In analyzing data, the researcher uses the descriptive qualitative method. The aim of using this method is to make a description of the investigated topics systematically. In this research, the researcher focus on psychic tensions and idiosyncratic behaviors of three main characters as reflected in *Cloudstreet*. Then, the data are analyzed based on Klein's and Winnicott's Psychoanalysis Approach.

This research is started from investigating the words, the narrations, and the dialogues of characters in the novel, which are considered related to the subject matters of this research, psychic tensions and idiosyncratic behaviors of the main characters. Through investigating process, the researcher tries to confirm Klein's and Winnicott's concepts which are unconscious phantasy, projective identification, the paranoid-schizoid and depressive position, mother-child interaction (good enough mothering), and transitional object to see how the characters develop their selves through

their relationship inside the family, primarily with the mother. Then, every data related to those concepts are elaborated to reveal the causes of psychic tensions and their effect on characters' idiosyncratic behaviors. Therefore, the researcher interprets all the data by connecting them with mother-child interactional conceptualization.

F. RESEARCH PROCEDURE

In doing this research, the researcher applies several steps of the research process for conducting this research.

1. Reading the novel carefully and repeatedly.
2. Identifying some problems.
3. Determining the main problems.
4. Writing down the objectives of the research.
5. Setting up the theories for analyzing the problems.
6. Collecting data, both primary data, and supporting data.
7. Analyzing the collected data, the researcher uses Klein's and Winnicott's psychoanalysis.
8. Reporting the outcome data that have been processed.
9. Drawing the conclusion of the analysis and suggestion of the thesis.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is divided into two parts. The first part is the findings of the research, which contains the responses to the research questions and objectives of this writing. Then, the second part is the discussion of the findings.

A. Findings

In this part, the researcher presents the data which have been found in the novel *Cloudstreet* by Winton and analyzes the problems that are formulated in chapter I. The analyses are related to the causes of psychic tensions of three main characters and the influences of psychic tensions on the main characters' idiosyncratic behaviors as *Cloudstreet* reveals. The researcher divides the analyses into two parts. The first part is the causes of psychic tensions of three main characters, Sam Pickles, Dolly Pickles, and Rose Pickles. Then, the second part is the influences of psychic tensions on the main characters' idiosyncratic behaviors.

1. The Causes of Psychic Tensions of The Main Characters

In *Cloudstreet*, Winton represents two families which each of them has principal characters with all of their best and worse qualities. The two families are named The Pickles and The Lambs. However, in this research, the analysis only focuses on the

members of The Pickles family. They are Sam Pickles, Dolly Pickles, and Rose Pickles. Those three main characters take an essential role in the novel as most of the story talks about their ups and downs.

Winton also depicts those three main characters having certain kinds of psychic tensions such as lack of confidence, lack of self-esteem, frustration, and lack of emotional attachment. From those characters, the researcher finds uncertain matters behind those psychic tensions that are experienced by them. Therefore all the causes of the psychic tensions that are experienced by Sam, Dolly, and Rose are elaborated below.

1.1. Unconscious Phantasy

a. Sam's Lack of Self-Confidence

In *Cloudstreet*, Winton depicts Sam experiences a lack of confidence from time to time. Sam is one of the main characters in the novel. He is the head of the Pickles family. He marries Dolly and has three children named Rose, Ted and Chub Pickles. He loves his family genuinely.

At the beginning of the first chapter in the novel, Sam is slightly depicted to have a lack of confidence in his abilities. He continues to be negative in trusting his ability to perform. As the quotations state below.

Sam Pickles was a fool to get out of bed that day, and he knew it ever after. (Winton, 2007: 8)

He looked at his hands, which were white with work. Every time he looked at them, he knew he was a small man, small enough to be the jockey his father once wanted him to be. What a thing, hoping for smallness in a son. Well, he was small, in more ways than he cared to think about, but Sam never was a jockey. (Winton, 2007: 10)

From the first quotation above, it can be seen that Sam begins to leave himself less confidence and considers that he is a fool every time he starts his day. Then, the following quotation describes that he also lacks of confidence in his personal appearance as every time he looks at his hands, he thinks that he is a small man who could not do anything with his hands, even to become a jockey that his father wants him to be. It makes him think that he never could be a big man or in more ways, he could not do anything as a small man.

As the story goes on, Sam keeps showing his lack of confidence in many ways. He seemed to be growing smaller (Winton, 2007:393). He is even questioning his self-worth. When he marries his wife, Dolly Pickles, he continually thinks that he does not deserve Dolly and everything that he has now.

Every night when his wife [Dolly] lies there sighing, as he [Sam] pretends to be asleep, or when she runs her breasts and lips over him before giving up and creeping out, he just sets his teeth and holds onto himself and

knows he doesn't deserve what he's got. (Winton, 2007: 42)

From the quotation above, it can be seen that Sam's lack of confidence becomes utterly cripple him when he is with his wife. He pretends to be asleep when he knows that Dolly seduces and wants him. The researcher considers that Sam's lack of confidence, while he is with his wife, is quite troublesome because it means that he loses appreciation of his own abilities and qualities in front of his spouse. In fact, Dolly accepts him with every best and worst of him.

The lack of confidence keeps going in Sam. He doubts himself at every time. Unfortunately, his lack of confidence is becoming more prominent as he keeps losing money that he spends on his horse to gamble. He starts to believe that he is the most unlucky man.

Some people are lucky, she [Rose] heard him say. Joel, he's lucky. Got a good business. His hayburners win. See, I [Sam] got me old man's [Sam's father] blood. Dead unlucky. (Winton, 2007: 20)

But next day was Saturday. Race day. And there was a horse called Silver Lining. Sam had great faith, what, with the shifty shadow being about with such goodwill and all. But the horse was legless. (Winton, 2007: 40)

It wasn't so bad in a crowd with a couple of beers under your girdle but, nowadays, with Sam losing and losing and losing on the horses, there wasn't a lot of money to be drinking on. (Winton, 2007: 152)

After all losses that Sam experiences, he blames his existence as a man. He generalizes all people that have to be men are the saddest and useless destiny. It looks like he tries to blame God for making him a man, moreover a man that could do nothing for his own life and family. Throwing blames at someone else is one of the characteristics of a person suffers lack of confidence in abilities.

(...) he knew that being a man was the saddest, most useless thing that could happen to someone. To be alive, to be feeling, to be conscious. (Winton, 2007: 161)

Sam's lack of self-confidence reaches its peak when he tries to suicide. He blames himself again for not being able to maintain his own family. He keeps his self-distrust inside his mind. His lack of confidence spins out of control, and it affects his quality of life.

I'm [Sam] a weak, stupid, useless bastard (...)
Rose grabbed his head and pulled it to her breast, felt his sobs like another heart against her ribcage.
(...)
Don't hate me, he said. (Winton, 2007: 169)

By seeing Sam's lack of self-confidence, the researcher identifies that Sam, who suffers the lack of confidence is the root cause of not getting good-enough mothering in his childhood. The exposure of the cause of Sam's lack of

confidence is elaborated through the analysis below. The researcher indicates that Sam suffers a lack of confidence because his emotional and physical needs are not fulfilled by her mother. He did not get good-enough mothering in his childhood.

Through the chapters in the novel, it is difficult to find a story about the relationship between him and his mom. The opportunity for a mother and son activity has never been shown. In contrast, Sam has a very close relationship with his Father, Mery.

Sam had spent his boyhood sharing a bed with the old man [his father]. Sam's mother slept in the narrow child's bed in the next room. She was a simple, clean, gloomy woman, much younger than her husband. Even as a boy, he barely thought about her. She was good to him, but she suffered for her lifelong inability to be a man. (Winton, 2007: 11)

This quotation explains that Sam has a close relationship with his father but in contrast with his relationship with his mother. Sam and Mery are very close. They even share the same bed together, whereas the mother sleeps on a different bed in the next room. The researcher considers that Sam does not experience a warm, intimate, and continuous contact with his mother. Therefore she is not memorable for Sam. It is strengthened by the story in the novel that rarely mentions the

interaction between him and his mother. Moreover, it is quite surprising that Sam's mother has a desire to be a man.

Through the novel, Winton often depicts Sam's interaction with Mery. Even when Mery has died, he is fondly remembered by Sam because he spends most of his childhood with him. Sam is also depicted inheriting his father's traits and behaviors.

Sam's father Merv had been a water diviner. He was a soft, sentimental sort of man, and he never beat Sam. Sam followed him, loved him, listened to him talk. He believed deeply in luck, and he called it the shifty shadow of God. All his life he paid close attention to the movements of that shadow. He taught Sam to see it passing, feel it hovering, because he said it was those shifts that governed a man's life and it always paid to be ahead of the play. If the chill of its shade felt good, you went out to meet it like a droughted farmer goes out, arms wide, to greet the raincloud, but if you got that sick, queer feeling in your belly, you had to stay put and do nothing but breathe and there was a good chance it would pass you by. (Winton, 2007: 10-11)

Sam had his father's blood. He was no donkey worker, he was more of a scientist. He saw himself as the kind of man who read things on the wind, living from divining the big wins and taking the losses as expenses on the way. (Winton, 2007: 76)

The quotation above shows that Sam and Mery are very close. They always spend their time together. He adores Mery very much as he follows, loves, and listens to him. As a result of their closeness, the researcher believes that the development of

Sam is hardly influenced by Mery, mainly Sam's unconscious phantasy. Since Mery believes deeply in luck and always pays close attention to the movements of the shadow, Sam becomes familiar with that kind of thing since he always spends his time with him. Without realizing the effect, the unconscious phantasy of Sam is working to recognize the Shifty Shadow. Especially when Mery himself teaches Sam to see how it works on him. He even says to Sam that the shadows govern a man's life. It is actually troublesome for a little Sam because he only can receive the notion without any further thinking about that. Eventually, he takes it and puts it deeply in his mind that everything he wants to do must be based on the shadows of luck.

Since the relationship between Sam and his mother is hardly mentioned in the novel, her motherhood as the traditional fulfillment of a woman is questioned in this novel. She is never seemed to pay attention or give motivation to Sam for doing something right. She also misses every chance to do her duties as a mom to fulfill Sam's psychical and emotional needs. She also fails to keep up with Mery's influence on Sam's unconscious phantasy.

It makes the researcher concludes that she is an absent mother who could not provide a good environment for Sam. Moreover, she suffers for her inability to be a man. She wants to be a man. Therefore, she ignores her duties to provide Sam a good environment and to take care of her family. Then, her suffering undoubtedly fails to lead her to be what mothers are supposed to be like. In conclusion, his mother is considered to fail to participate in Sam's early childrearing.

Unfortunately, in Sam's adulthood, he lacks of confidence in many ways, even to take action for his own life, including searching for a job because he only entrusts his entire life to the luck. Therefore, the researcher believes that the root cause of Sam's lack of confidence is the influence of the unsatisfying relationship between him and his mother in his childhood which makes Sam is closer with his father and gives a chance for his father to influence his unconscious phantasy.

1.2. Good Enough Mothering

a. Dolly's Lack of Self-Esteem and Emotional Attachment to Women

Another character who experiences certain kinds of psychic tensions is Dolly Pickles, a wife of Sam Pickles. At the beginning of the novel, she is described as a famous good-looking woman. Dolly Pickles was a damn goodlooking woman. Anyone in town would tell you so. In some pubs they would know you so, and send a wave of winks down the bar that would always wash up at the far reaches of the Ladies' Lounge (Winton, 2007: 15). The sentences explain that she is an extremely attractive woman. She does not only have a pretty face, but she also has the ability to attract people sexually with her look.

Through the story, Dolly knows that men know her for her attraction. She also knows that she is valuable not only for her look but also her sexual allure. In fact, she is proud of them.

God she misses the wind and the flat plains and the bay and the dust. And that Catalina pilot, worthless bastard. No, she doesn't really miss him; just the idea of him. She misses the idea of herself as well. Back in Geraldton people knew her. They all whispered behind their hands, all those tightarsed local bastards, behind their sniggering looks and their guts in their laps, but at least she was somebody, she meant something. (Winton, 2007: 42)

The quotation shows that Dolly likes being known. She misses her old town, Geraldton, where she means something and has a reputation. The researcher believes that she is kind of narcissistic person because she needs attention and admiration from other people. It can be seen that men's attention makes her feel valuable and desirable. She might seem confident with the idea of herself when she was in her town, but at the same time, she also seems to lack of self-esteem because she misses the idea of her that could attract men, including Catalina Pilot whom she had an affair with. Therefore, she is generally unhappy and disappointed because she is not given the admiration and hardly could attract men when she moves to Cloud Street.

With her image, Dolly is considered having a lack of self-esteem and having no dignity because she does not feel shame to seduce men with her persona, takes great pleasure in a relationship with men, and even enjoys the unplanned and casual physicality of sex with them. Her lack of self-esteem is more depicted in several moments when she tries to seduce men.

Dolly had to keep up the wit, the sass, the fun; she was singing for her supper, alright. She'd be happy, crack jokes, catch blokes looking her way. When they came her

way she'd have a snappy line for them, she'd knock their hats sideways and shriek when their palms stung her backside on the way past. The blokes behind the bar always had a good word for her. (Winton, 2007: 152)

Dolly comes across, takes his cup, and kisses him [Lester Lamb]. (Winton, 2007: 245)

Dolly Pickles sits frightening a group of young men with the kind of jokes she knows, and asks her to dance. (Winton, 2007: 321)

The quotations above are the depictions of Dolly suffering lack of self-esteem. Some parts in the novel show that she entices several men, tries to engage in a relationship, even in a sexual relationship, in fact, she already has a husband. Those behaviors are primarily based on her desire, as well as the attraction that she gets from the men. The researcher believes that she is indeed a woman with low self-esteem because she wants sex in a desperate attempt to make someone likes her. It can be seen from the way she responds to the blokes who look at her, she definitely goes to the bloke and seduces them back. She does not avoid them or leave them. She even takes an approach first to attract them by kissing or talking with them. She persuades the men to develop a short-term sexual relationship with her.

Beside of Dolly having a lack of self-esteem, she is also considered having a lack of emotional attachment to women.

She is unable to feel emotionally connected to women. She seems more comfortable to connect with men than women. She even states that she hates women, as the quotation below.

You should never trust a woman.
I thought it was men you hated.
Me? No, men are lovely. Gawd, I [Dolly] was mad about men all me life.
Yes, said Rose.
It's women I hate. (Winton, 2007: 356)

From the sentences above, it can be seen that Dolly has a different feeling towards men and women. She madly loves men, whereas she hates women. The researcher considers that Dolly feels that women are not as enjoyable as men when they interact with each other. Simply, she does not enjoy spending time with women. Eventually, it makes it hard to see women as special or even fellow human beings.

By seeing the psychic tensions of Dolly, the researcher identifies that the root cause of Dolly's lack of self-esteem and lack of attachment to women is arising from a failure to form a healthy attachment to primary caregiving figures in her early childhood, especially her mother.

Through the story, it is also challenging to find the interaction between Dolly and her mom. In another side, the story depicts

that Dolly has a close relationship with her father, as the quotation mentions below.

I [Dolly] had seven sisters. Jesus, I loved my father. My mother was always far away when I was around. (Winton, 2007: 356)

She remembers riding out to the siding when she was a girl. She rode on the back of the saddle behind her father. Oh, she worshipped that man. He was strong and sunbrown and quiet. There was a way he had of laughing that made her feel like the world might stop right there and then, as if that laughter was enough for everyone and everything, and there was no point in anything else bothering to continue. (Winton, 2007: 79)

The first quotation is the strong point that makes the researcher believe that when Dolly was a child, her psychical and emotional needs were not fulfilled by her caregivers, especially her mother. It is because her mother was always far away from her. It means that she never receives comfort, affection, and proper nurture from stable and responsive mother.

However, from the second quotation, the researcher identifies that Dolly and her father has a good relationship. She loves her father genuinely and loves being close to her father. It can be seen from the way she remembers her father and the

good time when she was with him. For Dolly, her father is still memorable.

Unfortunately, in the last chapter of the novel, an unexpected past of Dolly is revealed. Dolly's father is her grandfather, and her mother is her grandmother. Her second oldest sister marries their father. This fact leaves Dolly in desperation. As a result, she hates women, never trust them, and unable to feel emotionally connected to them.

My mother was my grandmother. My father was my grandfather.

What?

The second oldest sister, the one who made me feel like rubbish all my life, that one was my mother. There we were. There we were. (Winton, 2007: 357)

Moreover, the researcher identifies that the effect of that surprising fact about her mother is also her older sister leaving Dolly in depression and using projective identification as one of the defense mechanisms to alleviate her distress. The researcher also believes that her emotional detachment to women comes from a traumatic event, which was the fact that her mother is also her sister. Then, it makes her unconscious phantasy is splitting her caregivers into two parts, the mothers are bad, and her father is the good one.

Dolly who experiences a neglected relationship with her mother causes her losing trust of other women and difficult to feel emotionally connected to them. As a result, she hates women and distances herself to interact with them. In contrast, the experience of a good relationship with her father causes her loves men very much. She even forces herself to connect and have a relationship with every man whom she meets and leaves her self-esteem down.

b. Rose's Lack of Confidence and Frustration

The last character which is depicted having inevitable psychic tensions is one of three children and the only daughter in Pickles family, Rose Pickles. In the story, the author describes her as a slender, brown girl, with dark straight hair, cut hard across her forehead (Winton, 2007:8). Even though she is beautiful, people always compare her with her mother, Dolly. They think that Rose is not as beautiful as Dolly.

Through the story, she is seen as the most mature person in the family because she bore most of the typical adult responsibility even when she was only a child. Even though she is seen as the most mature person at a young age, she is also considered having inevitable psychic tensions. The researcher believes that Rose lacks of confidence. Her lack of confidence is

quite similar to her father's but in a different aspect. Rose lacks of confidence in socializing with other people, as the quotations below.

She never went to the socials they organized with the boys' school. Boys thought she didn't laugh enough and her prettiness was turning to caricature the more she lost weight. (Winton, 2007: 162)

She never looked anyone in the eye, and as often as not, she went unseen as a result. (Winton, 2007: 279)

The sentences above show that Rose has a problem in socializing with other people. She never looks anyone in the eye, laughs or even smiles to other people. She is known as a pretty girl, but her pretty face hardly could be seen since she does not socialize with other people. It is quite challenging to see Rose's activities with others. She is never being with other people, enjoying the interaction, or working together with other people besides her family. Therefore the researcher concludes that she lacks of confidence in socializing, and unfortunately, she is never willing to open up herself to other people.

Besides Rose's lack of confidence, she also experiences frustration. When she was a child, she was depicted as a person who faced many problems, accidents, obstacles and had many responsibilities to do at her own house. She never had a

chance to enjoy her childhood because she was busy maintaining her family.

She was learning to cook these days because the old girl [Dolly] was always too drunk and the old man [Sam] was always late home. When they were home they were always fighting and tossing things at each other so dinner never got cooked. (Winton, 2007: 121)

Rose cooked at six. She learnt to cook, wash the laundry and to clean the house. (Winton, 2007: 141)

The quotations above explain that at a young age, Rose does every adult responsibility such as cooking, washing clothes, and cleaning the house because her parents could not manage to do them. Dolly and Sam are always outside the house. Dolly is always spending her time drinking alcohol, and Sam is always spending his time gambling. Even when they are in the house, they would never cook for their family because they are always fighting. Therefore, the researcher indicates that Rose did not enjoy her childhood, where she should have played and studied with her friends. In fact, she has to take up Dolly's duties as a mother in a family.

Another adult responsibility that Rose does is working. She is forced by Dolly to quit school and search for a job to earn money and help the family out. As the quotation below shows that Dolly intentionally orders Rose to search for a job so the

family can get money. Even though Rose is busy enough with the housework such as cooking and cleaning, she is still asked to get money for the family.

You'll have to get a job. It'll help us all out.
Oh, anything to help out, Mum. Should I still do the cooking and the cleaning, or will you be getting someone else in? (Winton, 2007: 163)

As the story keeps going on, Rose is always a person that does her mother's duties in the house. However, as she grows older, she could feel anger and frustration. She starts being rude and blaming Dolly for not doing her duties as a mother but throws them to her and makes them her responsibilities.

Rose looked frightening now, like a ghost, with those big eyes. Her wrists looked like twigs, and she did nothing but stare. Dolly knew what it meant, that stare. You're old and clapped out, it said, and you're getting fat, and your teeth are bad and you don't do a bloody thing, and here I am, young and clean and sweet and I'm doing your jobs, old girl, and I'll die from it and you'll suffer. (Winton, 2007: 153-154)

The quotation shows that Rose is furious to Dolly. The researcher identifies Rose's anger, and frustration had been growing like a balloon filling to its top of the volume. The burden of sadness has plagued her. It can be seen that Rose starts to explode by staring at Dolly until she finally speaks out what she has been hiding about her feeling towards Dolly's treatments.

She even states that anything she has done, which are not supposed to be done by her will make her die. The researcher considers that she could not hold her frustration because she wants to stop doing all Dolly's duties.

Here is another quotation that depicts Rose's frustration.

Help? Dad, I [Rose] cleaned up her [Dolly] vomit, washed her clothes, dragged her home from the pub every bloody night of my childhood. I replaced her, you know. I did her work. My childhood was taken from me, Dad. She hurt me all her life. Don't you think I helped enough? (Winton, 2007: 347)

The quotation above is taken from a conversation between Rose and her father, Sam. At the time, Sam asks Rose to help him searching for Dolly since she does not come back home for several days due to the depression of losing her favorite children, Ted. However, because of her anger towards Dolly, she refuses to help Sam. She remembers all the bad things that she had to experience when she was a child. It can be seen that she is very frustrated because of Dolly taking her childhood, and even though she is an adult now, every time she remembers that, it still hurts her feeling.

By seeing Rose's psychic tensions which are lacks of confidence and frustration, the researcher identifies that all of them are considerably influenced by Rose's childhood

experience which was not getting a good enough mothering from her mother. Since Rose was a child, her physical and emotional needs could not be fulfilled by Dolly. Rose is continuously emotionally abused by Dolly and leaves her in frustration. She never has a chance to enjoy her childhood.

In contrast, at the very young age, Rose has to take her parents' responsibilities such as cooking, looking after the family even when she is growing older she is forced to quit her school and get a job to earn money for the family.

...

Dolly blinked. What did I do that was so bad?

Rose smiled bitterly. You've gotta be joking. You stole from me. My childhood, my innocence, my trust. You were always a hateful bitch. A drunken slut. You beat us and shamed us in public. I hate you for all the reasons you hate yourself, and I wanted to kill you the way you wanted to kill yourself.

Everything, you stole from me. Even when I was a teenager you *competed* with me, your looks against mine. (Winton, 2007: 352)

The quotation above is a conversation between Dolly and Rose. From the reference above, it shows that Dolly never realizes that she has been harming Rose for all of the time. She also never realizes that she has never been a good mother for Rose. It is quite painful for Rose, Dolly never pays attention to her feeling when she is always trying hard to do all of Dolly's duties as a mother. Dolly should have felt grateful to Rose

because Rose has taken over her duties to take care of the family. Moreover, Dolly never realizes that she is always a hateful person to Rose.

Fortunately, Rose still can feel loved by his father, Sam. Sam treats Rose differently from what Dolly does. He loves Rose genuinely. He is never mean like Dolly is. Therefore Sam's affection towards Rose makes her think that he is the only one who acts like what parent should. In return, she loves Sam very much, despite his useless as a man.

He [Sam] looked so pale and busted. Oh, he'd made her laugh so many times, making a dill of himself to make her happy. He remembered what she liked, he told her adult things sometimes, and stories from his stockriding days. Rose saw through him; she knew he was always going to be useless, but she loved him. Hell, he was her father. (Winton, 2007: 16)

Even though Rose is loved by her father, the researcher identifies that Rose still suffers a lack of confidence in socializing and has frustration because her mother abuses her emotionally. A mother's responsibilities like maintaining her children's comfort, health and safety, promoting emotional well-being, instilling social skills, and preparing children intellectually are never being fulfilled by Dolly. As a result of Rose's psychic tensions, her behaviors toward her parents are extremely different.

2. The Influences of Psychic Tensions on The Main Characters' Idiosyncratic Behaviors

In this part, the researcher elaborates the influences of psychic tension of Sam, Dolly, and Rose on their behaviors. The researcher finds that those three main characters show several idiosyncratic behaviors such as entrusting life entirely to the luck, addicted to gambling and having sex, hating women very much, being rude to mother but being gentle to father, and loving books very much. From those idiosyncratic behaviors, the researcher identifies that the idiosyncratic behaviors are the influences of psychic tensions which are experienced by the main characters. Here is the exposure of the influences of psychic tensions on their behaviors.

2.1. Unconscious Phantasy

a. Sam entrusts his entire life to the Shifty Shadow

In the previous analysis, Sam is believed having a certain psychic tension, which is a lack of confidence because his unconscious phantasy is influenced by his father. Unfortunately, his lack of confidence influences his behavior in his daily life. He feels reluctant to take action in his life. He also feels comfortable in entrusting his entire life to luck. He always hides behind this notion about luck, which he calls the Shifty Shadow because he

is not confident with his own abilities. He becomes lazy to get a job and adequately entrusts his entire life to the Shifty Shadow.

At the very beginning of the story, the idea of the Shifty Shadow is passed down to Sam from his father, Mery. However, the idea of it is really taking control of all of Sam's life. He believes that his life is governed by it, as these quotations show below.

I only believe in one thing, Les, Sam solemnly uttered. Hairy Hand of God, otherwise known as Lady Luck. (Winton, 2007: 101)

...

you know the shifty shadow of God is lurking. And Sam knew damnwell that when the shifty shadow is about, you roll yourself a smoke and stay under the sheet and don't move till you see what happens. (Winton, 2007: 9)

You stay right there till the shadow's fallen across whoever's lucky or unlucky enough, and then when it's all over, you go out and get on with your business. (Winton, 2007: 9)

Sam Pickles started the day with a smoke on the back step before he went out walking. Luck was out there waiting on him, puckering at him. (Winton, 2007: 75)

Sam Pickles woke up before the winter dawn with his stump tingling and the smell of his dead father there under the blankets, and he lay awake, cold and sweaty, knowing that the Shifty Shadow had moved across him, and that today was no day to get out of bed. (Winton, 2007: 332)

From the quotations above, they show that Sam only believes in luck and gives in his entire life to the Shifty Shadow.

It is quite a habit for him to see the shifty shadow works by feeling the wind before he starts his day. Right after he wakes up, he spends hours of his day on paying attention where the Shifty Shadow falls across and takes a sign whether today would be a lucky or an unlucky day for him. If he thinks that he would be lucky for today, he goes outside the house, but if he thinks that the shifty shadow is not lucky enough for him, he would only stay at home for a whole day.

Sam's belief on the luck keeps going on. He becomes lazy to search for a job because he entrusts his life to luck. Rather than find a job to earn money, he soon attempts his luck on gambling. He becomes obsessed with it and avoids hard working.

She [Dolly] couldn't stand the sight of Sam sitting in the chair by the window with his stump on the sill. (Winton, 2007: 18)

Sam lies on the bed, rolls a smoke, watching her [Dolly].
I dunno what I'm doin, she says.
Do you ever?
She shrugs. Spose not. What about you?
I'm a bloke. I work. I'm courtin the shifty shadow. That's what I'm doin. (Winton, 2007: 78)

The first quotation explains about Dolly's feeling towards Sam. She hates seeing Sam being very lazy to search job and only spending his whole time at home. Whereas, they do not

have enough money to fulfill their daily needs for the next day. Whereas another quotation is the opposite, it shows that Sam starts thinking that his belief on Shifty Shadow is a job for him and he seems proud of it.

Then, after a long time being sluggish to find a job, he finally decides to do gambling on a horse as his official job. Unfortunately, Sam more often loses than wins. Even though the family has run out for money and things start to disappear from his house because he sells it, he keeps choosing to attempt his luck whether he would be lucky win or unlucky lose again, as the quotations show.

Sam held out his two-up pennies.

Where you been?

A bit of scientific work.

Oh, gawd. So what are you grinnin about, then?

I got a job.

A job! How?

The shifty shadow, Rosie.

Arr!

True as me word.

I put a bloke so far in the red he had to pay in kind. He's the union boss, Blackie Stewart. He owes me a job. Start Monday. I'll be makin money. (Winton, 2007: 84)

By noon they were drunk, which meant Sam was lucid with luck and laughter. Sam had done some whispering and a lot of careful listening, and they'd spent an hour outside one door solemnly observing the equine snafflings of a horse called Blackbutt. (Winton, 2007: 101)

The old man [Sam] lost big at the races. Things started to disappear from the house. It's the Hairy Hand, the old man said. (Winton, 2007: 123)

From the quotations above, it can be seen that Sam is obsessed with gambling. He intensively joins every horse race. Rather than getting money he more often loses them. He starts selling things from the house to join the races. The researcher considers that Sam feels comfortable on gambling because he still could rely on his Shifty Shadow.

For the researcher, entrusting entire life to the luck is considered as Sam's idiosyncratic behavior. Entrusting his life to the luck is the influence of his lack of confidence. He tries to rely on something because he is questioning his own abilities. In fact, it is quite troublesome for him because the luck itself has fluctuated throughout his life. However, he still believes that it is a part of fate that someone could be lucky or unlucky, and nobody could change fate but only wait until the fate moves, as the following quotation shows.

Some people are lucky, she [Rose] heard him [Sam] say. Joel, he's lucky. Got a good business. His hayburners win.
See, I got me ole man's blood. Dead unlucky.
Rose yawned. Until your luck changes.
Luck don't change, love. It moves. (Winton, 2007: 20)

Moreover, Sam prefers to gamble than search for a job properly. The researcher believes that Sam's obsession with gambling is the evidence that he is still entrusting his life to luck whether he could be lucky to win or unlucky lose.

2.2. Projective Identification

a. Dolly's Sex Addiction and Hatred for Women

In the previous analysis, Dolly is believed to have a lack of self-esteem and emotional attachment to women. Both of her psychic tensions actually influence her behavior. She becomes addicted to having sex with men, and she hates women. The researcher identifies that Dolly's lack of self-esteem and emotional attachment to women are the root cause of her traumatic events in her childhood which leaves her in depression and influences her projective identification as one of the self-defense mechanisms.

With her projective identification, she blames her mother, who is also her older sister for making her life like rubbish for all her life. Then, her unconscious phantasy splits man as a good person and woman as a bad person. It makes her loves every man whom she meets and always tries to engage a short term relationship by having sex with men, whereas she really hates

women. Moreover, there are several moments when Dolly is having sex with several men.

Rose Pickles hammers along the corridor past numbered rooms till she reaches 36. It's locked. She calls out to her mother but there is no reply, though she detects an intake of breath from behind the door.

anyone can see the woman astride the bed with her dress up. The sweat on her skin. The Catalina pilot with his belt undone and his hat on the table. You can smell the beer on their breaths, you get so close. So close, you hear the blood in their fattened hearts. (Winton, 2007: 14)

Alone on her bed in 36, Dolly dreams.

A faint breeze lifts her dress as she approaches the man by the fence with the prawns. He gives her a gaptoothed smile and she stops him.

..

She puts her tongue out and rests the prawn on her tongue, and spits it into the man's lap.

She spits again and her front tooth lands on the man's shirt and he scrambles up and knocks her to the grass and forces his tongue into her mouth. She feels their tongues meeting through the gaps in their teeth, vinegar between her legs. (Winton, 2007: 17)

Doll, he [Gerry Clay] said the first night, pressing her up against the cool bricks. Bet yer old man's a millionaire, the way you look.

Him? He hasn't got a pot to piss in. Give's a kiss, love.

...

She felt his fingers up the back of her legs.

She felt her own mouth covered by his and his breath was hot at the back of her throat. He was after her, this one, and all the weights of boredom, the trying, the pushing out smiles were gone, and she had a happy, dark world to live in. (Winton, 2007: 153)

Dolly comes across, takes his cup, and kisses him.... Lester Lamb feels the weight of her buttocks clamping on his knee, the hardware surface of her nails through his shirt, the grate of her heels on the lino, and the speed of her mouth across his face. His dick begins hydraulicking around behind his flies, as he gets a handful of backside and draws her closer. She comes up for air like a navy diver.

...

He got up, foggy behind the eyes, rearing out of the chair with her still attached to him, and he ran her into the wall so her head hit the flaky plaster and jerked back against his chest. She slipped sideways to the table looking dazed, with her legs still round his waist and her skirt hoisted. Lester felt shock and fury, a kind of gear slip. She had her hand inside his trousers and he took her backside in hand and shoved down onto her... She had her hands over her mouth. ... Her breasts heaved on her, and in the moment before he felt sick with gravity, he flew his mouth across them and bit down to keep from crying out. (Winton, 2007: 245-246)

Based on the quotations above, it shows several moments when Dolly tries to make a short term sexual relationship with several men. It also can be seen that she is not embarrassed to approach and seduces the men first. She has been doing it regularly for a long time. In fact, she has a husband. Then, in the following quotation, she is even dreaming about having sex with another man. Therefore, the researcher considers that Dolly is addicted to sex. Her sex addiction is considered associating with her psychic tension, which is lack of self-esteem.

Beside Dolly's sex addiction, she also has one more idiosyncratic behavior. She hates women very much, and it is strengthened by her own confession that she hates women, as the quotation below.

I [Rose] thought it was men you [Dolly] hated.
Me? No, men are lovely. Gawd, I was mad about men all me life.
Yes, said Rose.
It's women I hate.
Daughters. (Winton, 2007: 356)

In contrast to her interest in men, she clearly knows herself that she hates women for real. Dolly's hatred for women is considered as her idiosyncratic behavior. This idiosyncratic behavior is the influence of her psychic tension, which is a lack of emotional attachment to women. Therefore, Dolly is difficult to socialize with women and tend to avoid contact with them because she is not comfortable around them and moreover she is likely depicted angry with women. The researcher also finds several moments when Dolly hates women who are around her.

...
Dolly tried not to think about how she hated Rose these days. It was a wonder that it could happen, that a mother could turn like that from loving to hating. But when you find yourself getting more and more looks like that, those bland stares that set off cruel, guilty things in you, when you know all of a sudden that someone of your own flesh and blood can't find a spark of worth to your name—then you harden up.

They have to be blotted out. Rose was the enemy. It wasn't the sort of thing you let yourself think about, but you knew. (Winton, 2007: 154)

She [Dolly] didn't know why she should loathe the Lambs so much; ... that woman [Oriol] spoke to you with her blunt fingers nearly pecking at your tits. She couldn't help telling you how you should be doing things, what was a better way, a quicker way, the right this, the proper that. ... Oriol Lamb mouthed off a lot about work and stickability until you felt like sticking a bloody bility right up her rawers. (Winton, 2007: 57)

But all she [Dolly] had was this winter feeling, this shittiness, this anger that she couldn't place. And washing she hadn't done on wash day. Herself [Oriol Lamb] next door always had the washing out at dawn washing day, as though she did it to shame everyone else, especially Dolly. (Winton, 2007: 77)

All of the quotations above are the depiction of Dolly hates several women. The first quotation is a representation of Dolly hates her own daughter, Rose. Indeed, in the story, they do not have a good relationship with each other. It is because Dolly never pays attention to Rose since she was a child. She even throws her duties as a mom to Rose at her young age. The researcher considers that Dolly does that because she hates Rose. She hates her but never knows the reason why she hates her own daughter.

The other quotations are depictions of Dolly hating Oriol Lamb, a woman whom she shares the house with. The quotations show that Dolly hates Oriol because she hates the

way of Oriel tells her to do something. Dolly thinks that Oriel is too bossy. However, the researcher assumes that the assumption of Dolly about Oriel is the influence of her lack of emotional attachment to women. It makes her hard to see women as special or even fellow human beings. Therefore Dolly often thinks wrongly about Oriel and could not get the good intentions of Oriel who tries to suggest good things to her.

b. Rose's Rudeness to Dolly, Gentleness to Sam

For most of the novel, Rose feels great anger and frustration for her mother, Dolly. It is considered acceptable because she is not cared enough by Dolly. At a young age, she even has to take up Dolly's responsibilities as a mother by cooking, washing clothes, and looking after the family.

However, her feelings towards her father, Sam are different. She loves Sam genuinely. She has a good relationship with him because he is never mean like Dolly is. Rose thinks that he is the only one who acts like what parent should. Experiencing different treat from her parents makes her frustrated. Her frustration at home influences her behaviors. As same as Dolly, Rose's frustration influences her projective identification, she blames Dolly for being so hurtful to her and then splits Dolly as bad one and Sam as a good one. Therefore, she is being very

rude to Dolly, but she is being very gentle to Sam. She even likes seeing Dolly annoyed by her, as the quotation below.

You shouldn't hate me [Dolly].
Like you say, people can't do everything they wanna. Anyway, I'm used to it now, Rose said, as Dolly went out the door, and then suddenly she was shouting: And besides, I've gotten to like it. Hating you is the best part of bein alive! (Winton, 2007: 175)

One Sunday noon, the old girl [Dolly] surprised her [Rose] in the bathroom and she had to grab for a towel to cover herself. Her mother was bleary and sore headed. Yer gettin skinny. Look like a bloody skeleton. I hate it. People think we starve yer.
Rose said nothing. It pleased her somehow to know that it annoyed the old girl. (Winton, 2007: 143)

You'll have to get a job. It'll help us all out.
Oh, anything to help out, Mum. Should I still do the cooking and the cleaning, or will you be getting someone else in?
Dolly rose and came at her with a swinging fist and Rose felt a giggle coming up in her. (Winton, 2007: 163)

Those quotations above show Rose's rudeness to Dolly. The first quotation shows that Rose is saying very harsh words to Dolly. Even when Dolly asks Rose to not hate her, Rose still does not care and still shout the harsh words to Dolly. Then, the following quotations show that Rose likes seeing Dolly be annoyed by her. The researcher considers it as Rose's idiosyncratic behavior because she is being rude to her mother and likes seeing her being annoyed.

In contrast with Rose's act towards Dolly. She is very gentle to her father, Sam. There is a moment when Sam attempts to suicide. Rose is sorrowful and hurtful. Then, she gives him encourage. She loves him very much. She even likes to do what Sam likes, as the quotations show.

What are we all sposed to do? he [Sam] said.

I [Rose] dunno, she said, furious. I don't know. I love you, Dad. You can't do it to me. You can't. I'd piss on your grave, I tell you I would.

My oath, she said, kissing his head, steeling herself against tears, against weakness, against the great blackness behind her eyes. (Winton, 2007: 169)

Rose knew how to grill chops and fry up eggs and bacon. She learnt how to boil cabbage till it looked and tasted like wet newsprint, the way the old man liked it. (Winton, 2007: 121)

For years she'd [Rose] enjoyed working on the switch in Bairds, but she was bored with it now and would have changed jobs years ago if the Depression hadn't hung so heavy over the old man. When it came to jobs, Sam Pickles threw incaution to the winds. Better the devil you know, he'd say. You've got a good job, now be grateful and keep it. And though she had her own ideas, Rose could never bring herself to leave. (Winton, 2007: 279)

2.3. Transitional Object

a. Rose's Love for Book

In addition, the researcher also finds that Rose, who is experiencing a bad relationship with her mother, tries to find an object which she uses to alleviate her stress from the absence of a mother figure. Since she was a child, she never gets attention from Dolly. Therefore, without realizing, Rose develops her ability to play alone in the presence of her mother. The researcher believes that the transitional object which she uses to alleviate her frustration is a book, as the quotations below depict.

She loved books, even to hold them and turn them over in her hands and smell the cool, murky breeze they made when you birred the pages fast through your fingers. Five crates were full of books. She [Rose] dragged out an armful—*Liza of Lambeth*, *Jude the Obscure*, *Joe Wilson's Mates*, *Hints for the Freshwater Fishermen*—they were greensmelling and dusty, but Rose was exultant. (Winton, 2007: 40)

Rose Pickles read *Jane Eyre* and decided never to give it back to the public library. She scraped and rubbed to remove all signs of ownership from it, but each morning she woke to see the stamp still bright on the endpapers: CITY OF PERTH. In the end she cut it out. (Winton, 2007: 127)

I love books. My room is full of them. I read the whole Geraldton library end-to-end when I was a kid. (Winton, 2007: 288)

Quotations above show that Rose loves book since she was a child. She likes reading books. She even feels exultant by only turning the pages over. By considering Dolly's treatment to

Rose, the researcher believes that she reads books to alleviate her distress. Moreover, the books that she reads are mostly have themes about family, marriage failure, affair, abused children. She probably reads those books to entertain herself that she is not the only person who faces problems in her life but there are other people who have problems in their life too.

2.4. Depressive Position

a. Rose's Love for Dolly

Fortunately, Rose's acts to her mother, Dolly are changed. She becomes very gentle. She also forgives Dolly for being the ignorant parent when she was a child. Now they start to form a good relationship to each other. She finds it lovely to interaction with Dolly, as the quotation below show.

Rose was glad of those talks with her mother. She found soft parts still left in herself, soft parts in Dolly as well, and in a way she figured it saved her from herself. It was love really, finding some love left. It was like tonic. (Winton, 2007: 358)

Out on the backstep Dolly feeds the birds their raw meat. Rose comes down smiling. Good old Rose, good old Rosie. (Winton, 2007: 373)

She thought about Dolly, poor Dolly who was weak now, and confused, and needing love. Maybe she owed the old girl some of this happiness. She'd sit in the sun with her again today, hold her hand. (Winton, 2007: 378)

Quotations above show that Rose starts to love Dolly. She feels glad to talk with her. The researcher indicates that Rose is in depressive position, where she realizes that her mother whom she puts her anger to is also her mother that she loves. She even finds her soft parts in herself which previously she was being very rude to her, and only being gentle to Sam. All of the bad relationship between her and Dolly is over. She forgives Dolly and wants to give her some of happiness that they never get from each other.

3. Discussion

This discussion is to exposure the psychic tensions which are experienced by three main characters, Sam, Dolly and Rose Pickles and their idiosyncratic behaviors as represented in Winton. The researcher focuses on the causes of psychic tensions of the main characters and their influences on the main characters' idiosyncratic behaviors. To analyze the topic investigated, the researcher uses Mother-Child Interactional Conceptualization by Klein and Winnicott.

From the previous part of this chapter, it is clear that every quotation describes the causes of psychic tension and idiosyncratic behaviors of the main characters in the novel. In adulthood, Sam experiences a lack of confidence because when he was a child, his father taught him to only

believe in luck and it makes him always hides behind the notion of luck to take an action in his life.

Sam had spent his boyhood sharing a bed with the old man [his father]. Sam's mother slept in the narrow child's bed in the next room. She was a simple, clean, gloomy woman, much younger than her husband. Even as a boy, he barely thought about her. She was good to him, but she suffered for her lifelong inability to be a man. (Winton, 2007: 11)

Sam held out his two-up pennies.
Where you been?
A bit of scientific work.
Oh, gawd. So what are you grinnin about, then?
I got ajob.
A job! How?
The shifty shadow, Rosie.
Arr!
True as me word.
I put a bloke so far in the red he had to pay in kind. He's the union boss, Blackie Stewart. He owes me a job. Start Monday. I'll be makin money. (Winton, 2007: 84)

By seeing the first quotation above, it can be concluded that Sam is only close with his father, Mery. Sam is barely remembering his mother because he never gets an intimate interaction with her. Therefore, the researcher identifies that Sam's mother misses every chance to pay attention to him. She could not wholly adapt to Sam's needs when he was a child, and as time proceeds, she adapts less and less thoroughly. The absence of her in caring for him makes Sam is close only with Mery.

As a result of Sam and Mery's closeness, Mery has more chance to influence Sam's development, mainly Sam's unconscious phantasy with

the notion of luck, or they often call it The Shifty Shadow. Unfortunately, Mery, who teaches him the notion of luck, leads Sam to be a person who lacks of confidence in his adulthood. Sam always hides behind the notion of luck if he would do something, and it influences his behavior. He only believes in luck to govern his life. It makes him lazy to search for a job properly and decides to do gambling. As the time goes by, he becomes obsessed with gambling. His obsession with gambling is the evidence that he is still entrusting his life to the luck whether he could be lucky to win or unlucky to lose.

The following exposure is the root cause of Dolly's lack of self-esteem and lack of attachment to women. The researcher believes that Dolly's psychic tensions are arising from a failure to form a healthy attachment to primary caregiving figures in her early childhood, especially her mother. In her childhood, she had to face traumatic event that the fact of her mother is actually her older sister, and his father is her grandfather. It can be seen from the quotations below.

My mother was my grandmother. My father was my grandfather.

What?

The second oldest sister, the one who made me feel like rubbish all my life, that one was my mother. There we were. There we were. (Winton, 2007: 357)

You should never trust a woman.

I thought it was men you hated.

Me? No, men are lovely. Gawd, I [Dolly] was mad about men all me life.

Yes, said Rose.
It's women I hate. (Winton, 2007: 356)

Unfortunately, Dolly's traumatic influences her projective identification, she blames her sister for making her life like a rubbish, then she splits man as a good person and woman as a bad person. It makes her loves every man whom she meets and always tries to engage a relationship by having sex with them, whereas, she really hates women including his own daughter, Rose, whom she considers as an enemy.

The last exposure, Rose's frustration is ultimately the influence when she was raised by Dolly, a mother who never pays attention to her daughter. In Rose's childhood, she was treated badly by Dolly. Dolly throws all of her duties as a mother to Rose. As a result, Rose is not able to do something as she pursues her goals to be a happy child in a happy family and could be appropriately studied at school, because she takes up the duties of her mother as her mother could not manage her own responsibilities.

Dolly blinked. What did I do that was so bad?
Rose smiled bitterly. You've gotta be joking. You stole from me. My childhood, my innocence, my trust. You were always a hateful bitch. A drunken slut. You beat us and shamed us in public. I hate you for all the reasons you hate yourself, and I wanted to kill you the way you wanted to kill yourself.
Everything, you stole from me. Even when I was a teenager you *competed* with me, your looks against mine. (Winton, 2007: 352)

In contrast with the treatment that she gets from her mother. Rose is really loved by Sam. He does what parents should do. However, experiencing different treat from her parents makes her frustrated. Her frustration at home influences her behaviors. As same as Dolly, Rose's frustration influences her projective identification. She blames Dolly for being so hurtful to her and then splits her mother as a bad one and her father as a good one. Therefore, she is being rude to Dolly but being gentle to Sam.

The researcher also concludes that Rose, who was experiencing a bad relationship with her mother and missing a mother's figure when she was a child, tried to find a transitional object which she uses to alleviate her stress from the absence of a mother figure. The transitional object is a book, as the quotation below shows.

She [Rose] loved books, even to hold them and turn them over in her hands and smell the cool, murky breeze they made when you birred the pages fast through your fingers. Five crates were full of books. She [Rose] dragged out an armful—*Liza of Lambeth*, *Jude the Obscure*, *Joe Wilson's Mates*, *Hints for the Freshwater Fishermen*—they were greensmelling and dusty, but Rose was exultant. (Winton, 2007: 40)

Fortunately, Rose's acts to her mother, Dolly are changed. She becomes very gentle. She also forgives Dolly for being the ignorant parent when she was a child. Now they start to form a good relationship to each other. She finds it lovely to interaction with Dolly,

From all the analysis, it can be concluded that psychic tensions and idiosyncratic behaviors of Sam, Dolly, and Rose are the results of the unsatisfying relationship between mother and children in their early childhood. Then, their unsatisfying relationship with their mother influences their behavior in their adulthood.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is divided into two parts. The first part is the conclusion. Then, the second part is the suggestion.

A. Conclusion

Winton's *Cloudstreet* is a book which provides an exciting storyline. The book portrays many aspects of human life and society in which represent values and attitude of Australian life. The author may have directed those things at the Australian society to make the reader understanding their culture and attempt the reader to interpret it by their own perspective.

As one of the readers, the researcher decides to take one interesting aspect of this novel and analyze it from a psychoanalysis approach. Therefore, all through this analysis, the conclusion has been drawn by matching several concepts of Klein's and Winnicott's Mother-Child Interaction. From the analysis, the researcher concludes that three of the main characters in the novel have certain psychic tensions. Sam lacks of confidence, Dolly lacks of self-esteem and emotional attachment, and the last, Rose lacks of confidence and having frustration.

. The researcher finds that the root cause of psychic tensions of Sam, Dolly, and Rose are the result of an unsatisfying relationship between mother and children in their early childhood. All of the main characters are not close with their mother and only close with their father. Unfortunately, the unsatisfying relationship between mother and child makes Sam's unconscious phantasy is mainly influenced by his father. Whereas, Dolly and Rose were experiencing traumatic event and bad treatment from their mother in their childhood influences their projective identification when they are growing up. Therefore, each of them has several idiosyncratic behaviors. Sam entrusts his entire life to luck and addicted to do gambling, Dolly is addicted to sex and hates women, and Rose acts differently to her parents, she is very rude to her mother but she is very gentle to her father and she also alleviates her stress by reading books. Later, when Rose is in depressive position, her acts to her mother, Dolly are changed. She becomes very gentle. She also forgives Dolly for being the ignorant parent when she was a child.

B. Suggestion

The researcher examines the novel *Cloudstreet* by using Mother-Child Interactional Conceptualization, which focuses on the interaction between characters and their caregiver in the novel. For the researcher, analyzing the

novel is very interesting because it is one of the studies which focus on the human's inner and outer depictions.

Therefore, the researcher would like to give some suggestions based on the result of this research. There is a lot of interesting aspects that can be analyzed from the novel, especially the psychological, social, and gender aspect. In this case, the researcher would like to suggest the next researcher who interests in analyzing *Cloudstreet* to take those subjects as their research. The researcher also hopes that the result of this research can provide significant points from Klein's and Winnicott's conceptualization and give the knowledge to improve the parents' way of caring and educating their children.

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APPENDICES

1. Synopsis of *Cloudstreet*

Cloudstreet depicts the lives of two families thrown together, apparently by chance, after separate family tragedies. The Pickles family inherits the Cloud Street house, with a clause in the deeds disallowing its sale for 20 years. They manage to maintain ownership of Cloudstreet despite Sam Pickles' terrible luck with the bookies. But Sam's gambling necessitates the taking in of paying tenants in order to keep the family from starvation.

Enter the Lambs, who have suffered unspeakably after the almostdrowning of their son, Fish, which left him with severe mental impairment for the rest of his life. Their loss is palpable, as Fish's condition strips a 'Godfearing' (p.26) family of their former faith. For some time, they appear to be simply existing, without hope and utterly devoid of joy.

The two families live side by side awkwardly for 20 years, each inhabiting half the house. They evade each other for the most part, avoiding lengthy conversation, keeping their relationship businesslike. The three Pickles and six Lamb children grow up barely knowing each other, despite sharing a bathroom.

Sam continues to have good and bad luck at the races – mostly bad – and his wife, Dolly, steadily declines: drinking heavily, regularly being unfaithful to Sam, and losing her looks and her will to live. Oriel and Lester

Lamb work in their grocery shop, a converted front room of the huge house. The only respite from their labours comes in the form of occasional fishing excursions, and their involvement at the Anzac Club – where Lester satisfies his vaudevillian yearnings and Oriel serves supper, both of them unwittingly substituting patriotism for God.

Meanwhile, the children grow up – the Lamb girls procuring boyfriends and the Pickles boys living hedonistically (prioritising their own pleasure). The reader is privy to Quick Lamb's and Rose Pickles' perspectives and we sympathise with Quick's agony and misplaced guilt over Fish's inability to grow up, and with Rose's increasing hatred of her other and her general unhappiness, manifest in anorexia. Quick runs away to the country where he shoots kangaroos for a living and tries to find a clear sense of purpose for his life. Rose is a conscientious and intelligent student and does not want to leave school but, at her mother's insistence, goes to work on the switchboard at Bairds, a Perth department store. On the phone at work she meets Toby, a self-professed 'intellectual' who further undermines her self-esteem when she goes out with him.

For Oriel, Quick's leaving is effectively the loss of a second son, since Fish no longer recognises her as his mother since his 'drowning'. In her grief, she works her family into the ground, determined to run any opposition in the area out of business. Her success in this goal causes her no joy, however, and she is forced to say sorry for the first time in decades. Lester has one

brief sexual encounter with the promiscuous Dolly, which leaves him feeling guilty. He then helps Sam out of a few tight situations with the 'union men' who come to collect on their losses, and an unlikely friendship develops between the two men.

Quick returns to Cloudstreet and, unaccountably, he is glowing. One night out in the boat on the river he comes across Rose sobbing. They talk, haltingly but meaningfully enough to realise that there is love between them. Their marriage would appear to be the quintessential 'happy ending', uniting the two families, but Winton characteristically refuses to resolve the story so simplistically. Quick enters the police force, a means by which he hopes to become the 'good man' he knows himself to be. Rose miscarries and begins to starve herself again.

It is obvious at this point that things are coming to a climax. Resolution can only occur after a catharsis and here it must take the shape of forgiveness. Dolly tells Rose why she has been so bitter and Rose finally understands her mother's slow path to destruction. She can now carry a pregnancy successfully and – as her name suggests – with it, she blooms. The birth of Rose and Quick's baby, Harry, is the glue that finally binds the families together and even Dolly resolves to be a good grandmother. The denouement of the story brings it full circle: Fish returns to the water which had almost claimed him 20 years before, and which had been calling him home all these years.

Source : www.insightpublications.com.au

2. Biography of Tim Winton

Tim Winton, in full **Timothy John Winton**, Australian author of both adult and children's novels that evoke both the experience of life in and the landscape of his native country. Born in Karrinyup, on August 4th 1960 in Western Australia, Tim Winton completed his high school education at Albany. Determined to be a writer from an early age, Winton subsequently studied creative writing at the West Australian Institute of Technology (now Curtin University). He became a professional writer and household name when, at the age of 21, he shared first prize in the 1981 Australian/Vogel National Literary Award for a manuscript that became [An Open Swimmer](#) (1982).

Several other books followed in the 1980s and he won his first Miles Franklin Award in 1984 for [Shallows](#). He travelled overseas with his wife and young family in the late 1980s, but his work retained a strong attachment to the coastal regions of Western Australia, especially the areas around which he grew up. He returned to Western Australia to purchase a house on the coast and won his second Miles Franklin Literary Award in 1992, for [Cloudstreet](#).

Nearly twenty years later, he was to adapt this novel for the screen with American writer Ellen Fontana, as the three-part series [Cloudstreet](#),

which won him a Western Australian Premier's Book Awards (Scripts) and drew nominations for both AACTA Awards and Logie Awards.

Winton has written a number of children's books; his award-winning '[Lockie Leonard Series](#)' (published between 1990 and 1997) was adapted for television in 2007 as [Lockie Leonard](#). Other adaptations of Winton's works include John Ruane's film of [That Eye, the Sky](#) in 1994 and James Bogle's film of [In the Winter Dark](#) in 1998. His works [Breath](#) and [The Turning](#) have also been adapted to the screen more recently.

Winton has continued to draw international readerships and awards. His novels have been published in England and the United States of America, translated into a number of languages and adapted for the stage, television, and film. Among many other awards, [The Riders](#) was short-listed for the Booker Prize and he received his third Miles Franklin Literary Award for [Dirt Music](#) in 2002 and his fourth for [Breath](#) in 2008.

A passionate campaigner for social and environmental causes, Winton has held the post of vice-president of the Australian Marine Conservation Society and was the inaugural winner of the ASA Medal in recognition of his contribution to saving Ningaloo Reef in Western Australia. His autobiographical meditation, *Land's Edge* (1993), was accompanied by the photography of Trish Ainslie and Roger Garwod, and he has also contributed text and memoirs to several other books of photography, including Bill Bachmann's *Local Colour* (1994) and Richard Woldendrop's *Down to*

Earth (1999). In 2016, he had a species of fish from the Kimberley region named after him, and in March 2017, he was named patron of the new Native Australian Animals Trust.

Most recently, Winton has published the autobiographical works [*Island*](#) [*Home: A Landscape Memoir*](#) and [*The Boy Behind the Curtain*](#).

Source: <https://www.austlit.edu.au/austlit/page/A28121>