

PERSONALITIES OF AARON SISSON
IN DAVID HERBERT LAWRENCE'S AARON'S ROD



A Thesis

*Submitted to the Faculty of Letters Hasanuddin University
In Partial Fulfilment of Requirement to obtain
A Sarjana Degree in English Departement*

By :

NIRMALA NUHUNG
No. Reg. F21195087

MAKASSAR
2000

Hasanuddin
UNIVERSITY
LIBRARY
No. B00
H

PERSONALITIES OF AARON SISSON
IN DAVID HERBERT LAWRENCE'S AARON'S ROD



UNIVERSITAS HASANUDDIN
31-3-2000
Pal. Jaster
2 llyp
01033144
14136

A Thesis

*Submitted to the Faculty of Letters Hasanuddin University
In Partial Fulfilment of Requirement to obtain
A Sarjana Degree in English Departement*

By :

NIRMALA NUHUNG
No. Reg. F21195087

MAKASSAR
2000

UNIVERSITAS HASANUDDIN

FAKULTAS SASTRA

Sesuai dengan surat tugas Dekan Fakultas Sastra Universitas Hasanuddin Nomor : 2146/Jo4.10.1/PP.27/2000 tanggal 13 Juli 2000, dengan ini kami menyatakan menerima dan menyetujui skripsi ini.

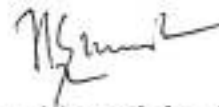
Makassar, Desember 2000

Pembimbing I



Dr. ETTY BAZERGAN, M.Ed

Pembimbing II



Dra. NASMILAH, M.Hum

Disetujui untuk diteruskan
Kepada Panitia Ujian Skripsi

Dekan,

u.b. Ketua Jurusan Sastra Inggris



Drs. R. S. M. ASSAGAF, M.Ed

UNIVERSITAS HASANUDDIN
FAKULTAS SASTRA

Pada hari ini, Selasa tanggal 12 Desember 2000, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul :

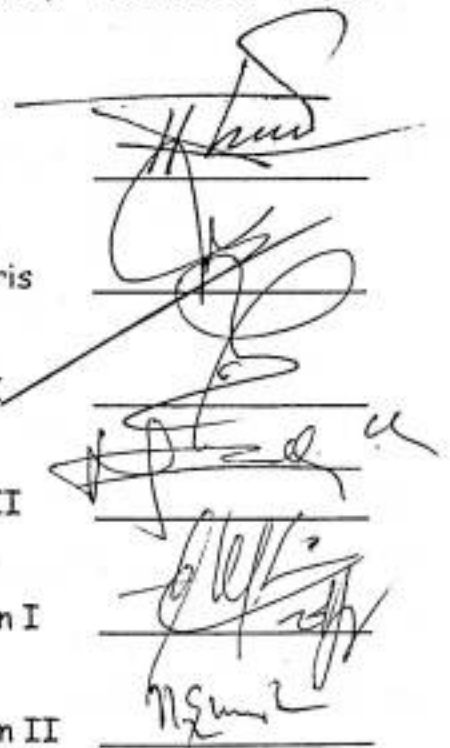
"PERSONALITIES OF AARON SISSON IN DAVID HERBERT LAWRENCE'S AARON'S ROD"

Yang diajukan dalam rangka memenuhi salah satu syarat akhir guna memperoleh gelar Sarjana Sastra Inggris pada Fakultas Sastra Universitas Hasanuddin.

Makassar, Desember 2000

Panitia Ujian Skripsi :

- | | |
|-------------------------------------|--------------|
| 1. Drs. Agustinus Ruruk Lilak, M.A. | Ketua |
| 2. Drs. M. Amir P., M. Hum. | Sekretaris |
| 3. Drs. Aminuddin Ram, M. Ed. | Penguji I |
| 4. Dra. Nadirah Mahaseng, DIP.TEFL. | Penguji II |
| 5. Dr. Ety Bazergan, M.Ed. | Konsultan I |
| 6. Dra. Nasmilah, M. Hum. | Konsultan II |



ACKNOWLEDGEMENT

Praise is upon Allah SWT the most Gracious and Merciful who has guided me so well so that I can finish my study in Faculty of Letters Hasanuddin University. I also thank several persons who have given their guidances, assistances, and encouragements during my study. They are :

1. Drs. Mustafa Makkah, M.S. The Dean of Faculty of Letters Hasanuddin University.
2. Drs. R.S.M. Assagaf, M.Ed. The Chief of English Department.
3. Dr. ETTY Bazergan, M.Ed and Dra. Nasmilah, M.Hum as my first and second consultants who have found time to guide and direct me through the writing of thesis, most of all, for their great attentions and valuable suggestions.
4. All the lecturers in Faculty of Letters especially for English Department, who have taught and guided me for my study.
5. All the staffs in Faculty of Letters and Language Centre Hasanuddin University for all their helps.
6. My friends : Ludia 'n Ni'ma (Thanks for being the understanding mates at home who always help me in everything. "Ah, you're very, very.... kiind"). Ulfa, Muli, Fatma 'n Ifha (Thanks for everything for almost six years). Ka' Syabil, Ka' Wulan, Ka'Wia, Ida, Juna, Zul, Amir 'n Handry (Thanks four our togetherness from 1995 'til 1999. I haven't seen you

all in a while). Waty (for our friendship from SMP 'til now). F... (The sweetest thing that I ever had. I will never say about you to others, but thank for your supports so that I can study in Unhas). All of my friend in English Department,, especially for class of '95.

7. My wonderful brothers : dr. Hijaz Nuhung in Kal-Sel 'n M. Izzat Nuhung (I laugh when I think of when we were kids growing up. I hope you stay the way you are, very good brothers for me).
8. Last but not least, my beloved parents: H. Nuhung and H. Kubrah who have showed me the best life has to offer and taught me how to pray to Allah. Words will never be enough to explain what you mean to me or how much I thank you. I respect you from the bottom of my heart. Only Allah knows that my brothers and I are so lucky to have both of you.

I consider that this thesis is far from perfect. For this reason, I expect constructive criticism and suggestions for the improvement of this thesis. Moreover, this thesis is hoped to be useful for those who are interested in this subject.

Makassar, December 2000

The Writer

LIST OF CONTENTS

Halaman Judul	i
Halaman Pengesahan	ii
Halaman Penerimaan	iii
Acknowledgement	iv
List of Contents	vi
Abstrak	viii
CHAPTER I : INTRODUCTION	1
1.1 Background of the study	1
1.2 Reasons for choosing the Title	4
1.3 Scope of the problems	5
1.4 Formulation of the problems	5
1.5 Objectives of the study	6
1.6 Methodology	6
1.6.1 Method of Data Collection	6
1.6.2 Method of Data Analysis	7
1.7 Sequence of Chapters	8
CHAPTER II : LITERATURE REVIEW AND THE AUTHOR	9
2.1 Personality	9

2.1.1 Sanguine	12
2.1.2 Melancholic	14
2.1.3 Choleric	18
2.1.4 Phlegmatic	20
2.2 Character - Characterization	22
2.3 Biography of The Author and Some of His Work	23
CHAPTER III. ANALYSIS	26
3.1 Synopsis of Aaron's Rod	26
3.2 The Characteristics of Aaron Sisson's Personality Types	31
3.2.1 The Characteristics of Sanguine in Aaron Sisson	32
3.2.2 The Characteristics of Melancholic in Aaron Sisson	38
3.2.3 The Characteristics of Choleric in Aaron Sisson	55
3.2.4 The Characteristics of Phlegmatic in Aaron Sisson	58
3.3 The Minor Characters who help shape Aaron Sisson's Personalities	60
CHAPTER IV. CONCLUSION	71
4.1 Conclusion	71
4.2 Suggestion	72
BIBLIOGRAPHY	73
APPENDIX	

ABSTRAK

Tujuan dalam penulisan skripsi yang berjudul "Personalities of Aaron Sisson in David Herbert Lawrence's *Aaron's Rod*" (Kepribadian-Kepribadian Tokoh Aaron Sisson dalam Novel *Aaron's Rod* Karya David Herbert Lawrence) ini adalah untuk mengetahui tipe kepribadian yang paling dominan di antara tipe-tipe kepribadian lainnya yang dimiliki oleh tokoh utama dan peran tokoh-tokoh tambahan dalam membentuk kepribadiannya.

Dalam penulisan ini, penulis menggunakan pendekatan intrinsik dan ekstrinsik. Penulis memilih salah satu aspek dalam pendekatan intrinsik yaitu penokohan. Melalui pendekatan ekstrinsik, penulis menggunakan teori Hippocrates-Galenus tentang tipe-tipe kepribadian, yaitu Sanguine, Melancholic, Choleric, dan Phlegmatic.

Hasil penulisan ini menunjukkan bahwa kepribadian merupakan sejumlah reaksi seseorang terhadap semua individu dan situasi yang sedang dihadapinya, menunjuk kepada bagaimana ia tampil dan menimbulkan reaksi bagi individu-individu lain disekelilingnya.

CHAPTER I
INTRODUCTION

1.1 Background of the Study

Literature is an art work which is created by using language as its medium. It is a medium of the authors to express their experiences, feelings, ideas and insights about the social realities, so we can get the meaning that occurs in the literary work.

Rene Wellek and Austin Warren confirm as follows :

"Literature is social institution using as its medium language. Such traditional literary devices as symbolism and metre are social in their very nature, they are conviction and norms which could have arisen only in society." (1970:123)

Literary work in any forms is very interesting to discuss because it is able to recreate life through language as its medium and human experience as its material. By reading literary work we will get enjoyment and satisfaction in life, also increase our knowledge, enrich our spirits and make ourselves more civilised. Moreover, it can help us to comprehend other people, better understand their difficulties.

sufferings and many other human qualities. Let us see the relevance of statement to the quotation of Teeuw (1988:237), as follows :

"Good literature recreates the sense of life, its weight and texture. It recreates the experiential wholeness of life - of the life of emotions, the life of the mind, the individual life and interpenetrating, as they do in lives we live immediacy of life."

Undoubtedly, studying literary work can help us get some conclusions about what is good and bad in life, or at least we could be able to understand some universal problems of mankind,

One particular kind of literary work is novel. This work does only reflect today's living but it also reflects past time that is full of memory and teaches us lessons for future.

In analyzing a novel, we first should understand what a novel is. It is not easy to find a perfect definition of novel. Each critic gives different reasons to define a novel, yet having the same objectives. Now we look at a definition of novel below :

"Novel is a long work of narrative prose fiction dealing with character, situation, and setting that imitate those of real life." (Mc. Donnell, 1993:713)

Furthermore,

"A novel is a large diffused picture, comprehending the characters of life, disposed in different group and exhibited in various attitudes, for the purpose of uniform plan." (Allen, 1956 : 123)

While " *The New Encyclopedia Britannia*" says :

"The novel is a genre of fiction and fiction may be defined as the art of contriving through the written word, representation of human life that instruct or divert or both." (1982:276)

From some definitions above, the writer may conclude that a novel presents realistic pictures of human life. In other words, a novel mostly deals with human existence. An author tries to present characters with various attitudes like what people do in every day life. The author creates the imitation of reality by convincing his or her reader that the story might be true.

In general, novels have some elements which internally build up the story. Those are character, setting, plot, theme, atmosphere, style and point of view. They are connecting to and supporting each other.

The writer is interested to take a novel as the main material of her thesis. She has chosen one of D.H. Lawrence's novels, entitled *Aaron's*

Rod. *Aaron's Rod* is a novel about the walks of one's life. Its main character is Aaron Sisson, a Nottinghamshire's checkweighman who throws up his job and deserts his wife and children to wander through Europe in search of himself. "Rod" is his flute which symbolizes his capacity to grow and blossom. Therefore, the writer intends to analyze the personalities of Aaron Sisson in D.H. Lawrence's *Aaron's Rod*.

1.2 Reasons for Choosing the Title

The writer has some reasons for choosing *Personalities of Aaron Sisson in David Herbert Lawrence's Aaron's Rod* as the main subject for this thesis. The reasons are as follows :

- 1.2.1 The writer intends to identify the whole picture of the way a character behaves, acts, and reacts to his surroundings.
- 1.2.2 The writer intends to find out how Lawrence presents his main character, i.e Aaron Sisson, as a person who appears to create and save his own soul.

1.3 Scope of the Problems

There are some problems appear in *Aaron's Rod*. However, the writer limits the analysis on the personalities of the main character in this novel based on the four classical types of personality proposed by Hippocrates-Galenus, i.e. Sanguine, Melancholic, Choleric, and Phlegmatic. The writer tries to answer which the dominant personality belongs to Aaron Sisson as the main character. The writer also describes the minor characters who influence Aaron Sisson's personalities.

1.4 Formulation of the Problems

To get a clear description about the personalities, the writer would like to formulate the problems as follows :

- 1.4.1 The types of personality belong to Aaron Sisson according to Hipocrates-Galenus' theory.
- 1.4.2 The dominant personality belongs to Aaron Sisson.
- 1.4.3 Describing how the minor characters influence Aaron Sisson's personalities.

1.5 Objectives of the Study

The objectives of study are :

- 1.5.1 To identify the types of Aaron Sisson's personalities.
- 1.5.2 To find out the dominant personality of Aaron Sisson.
- 1.5.3 To describe how the minor characters influence Aaron Sisson's personalities.

1.6 Methodology

The writer uses two kinds of methodology in writing this thesis.

1.6.1 Method of Data Collection

There are two different sources by which the data are collected :

a. The Primary Data

The writer collects all the data related to Aaron Sisson's personalities in the novel *Aaron's Rod* by D. H. Lawrence as the main material for this thesis.

b. The Secondary Data

The writer collects some data related to the study of personalities from the library. These data are taken from a number of books and other relevant printed materials in the libraries.

1.6.2 Method of Data Analysis

Two approaches are used to analyze the data.

a. Intrinsic Approach

The writer analyzes one of the internal elements of the novel that is the character by using this approach. In this analysis, her main focus is Aaron Sisson, the main character. The writer would also like to describe the minor characters around Aaron Sisson. These characters are : Lottie, Josephine, Marchesa and Rawdon Lilly.

b. Extrinsic Approach

The writer also uses a particular theory, that is, one of the theories of personalistic psychology. In this case, the personalistic theory of Hippocrates-Galenus is used. It is because the types of personality belong to Aaron Sisson are suitable for the Hipocrates-Galenus' theory.

1.7 Sequence of Chapters

This thesis consists of four chapters :

Chapter I is the introduction which contains Background of the study, Reasons for Choosing the Title, Scope of the problems, Formulation of the Problems, Objectives of the Study, Methodology and Sequence of Chapters.

Chapter II deals with the Literature Review and The Author. It contains some basic theories that support the analysis of the novel and a short biography of D.H. Lawrence and some of his works.

Chapter III is the important part of this thesis, exposing the synopsis of Aaron's Rod and analysis of the main character's personalities in the novel. It also presents the minor characters who help shape the personalities of Aaron Sisson.

Chapter IV is the last chapter in which the writer draws a conclusion and make suggestion based on the result of the analysis.

Bibliography lists several valuable and useful books that are used in the writing of this thesis.

Appendix contains Definitions of the characteristics of personalities

CHAPTER II

LITERATURE REVIEW AND THE AUTHOR

2.1 Personality

In this most common form, people think of personality as a word which implies goodness or badness, but the psychologist's definitions of personality is not so limited as the popular usage of the term. In the first place, the psychologist does not use personality in an evaluative way. He or she does not speak of personality as good or bad. (Branca, 1965:450).

In order to know further about personality we have to pay attention to some definitions of personality. Let us see the definition of personality below :

"Personality is the dynamic organization within the individual of those psychophysical systems that determine his unique adjustments to his environment."
(Allport, 1955:48)

Another definition proposed by Norman Cameron, the behavior pathologist :

"Personality is the dynamic organization of interlocking behavior systems that each of us possesses, as he grows from a biological newborn to a biosocial adult in an environment of other individuals and cultural products." (Lundin, 1969:4)

An early classification of personality was in terms of the four "humors" of the body : blood, black bile, yellow bile, and phlegm. Blood was associated with the "sanguine", cheerful individual. Black bile was characterized the "melancholic" person ; yellow bile was predominant in the hot-tempered or "choleric" man or woman, and phlegm in the apathetic, "phlegmatic" type. (Branca, 1965:454)

Crider has said about Hippocrates-Galenus in his book "Personality" (1983: 386), as follows :

"People have discussed the nature of personality for centuries. For example, the Greeks and Romans discussed a four personality classification scheme based on the four cosmic elements - earth, air, fire and water. Both Hippocrates and the Roman physician Galen suggested that the way these elements are represented in the personality create four kinds of human temperaments - melancholic, sanguine, choleric and phlegmatic-corresponding to earth, air, fire, and water."

Ever since ancient times, people have tried to classify other people. As early as 400 B.C. Hippocrates-Galenus proposed four personalities based on the four humors of the body. These in turn were based on the four cosmic elements proposed by the Greek philosopher Empedocles about fifty years earlier. The relationship between the

elements, the properties, the humors, and the personalities can most clearly be understood by reference to the following table :

Elements	Properties	Humors	Personalities
Earth	Cold, Dry	Black Bile	Melancholic
Air	Warm, Moist	Blood	Sanguine
Fire	Warm, Dry	Yellow Bile	Choleric
Water	Cold, Moist	Phlegm	Phlegmatic

If the humors were mixed in proper proportions, a well balanced personality resulted. When the humors were out of balanced, the personality type became that of the dominant humor. For example, an overbalancing of blood produced a sanguine person (cheerful, optimistic), whereas an abundance of phlegm produced a phlegmatic person (calm, stolid). (Lundin, 1969:8)

Since Hippocrates-Galenus' early attempt to classify personality, nowadays this theory is still rather widely accepted. Moreover, there has been many other attempts following the theory. One of them is Florence Littauer. She has written her book entitled *Personality Plus*. The book is about the characteristic of four types of personality, i.e. Sanguine, Melancholic, Choleric, and Phlegmatic. The writer uses the book as the main reference in writing this thesis.

The following are some of the characteristics of the four personalities according to Florence Littauer :

2.1.1 Sanguine

a. Convincing

A sanguine person is able to attract one's attention through his or her convincing personality. The sanguinist might not have more good chance or something else than the other types, but he or she can influence someone in acting or reacting. (1996:30)

b. Talker - Interrupts

It is very easy to know a sanguinist among other people by hearing his or her voice when he or she comes together with others in a place, we can find him or her talking by a dominant, louder voice and often interrupting a conversation. (1996:34)

c. Naïve

The sanguinist always seems naïve and tends to do such childish things. Sometimes he or she makes him or herself a fool (to be stupid), but he or she does not really like that. (1996:41)

d. Demonstrative - Optimistic

The sanguinist tends to be emotional and demonstrative. He or she always makes him or herself optimistic and enthusiastic in facing life, no matter what happens. (1996:42)

e. Unpredictable

One of the sanguinist's characteristics is unpredictable. The mood of sanguinist is usually in turns; the moment is in good mood and the next becomes bad one. In making a promise, it is easy for him or her doing that without thinking its consequences for what he or she promises. Although he or she knows before that he or she does not really do it. (1996:46)

f. Mixes easily

The sanguinist is always open to others. By just saying 'hello', he or she will be friends with you. It is easy for him or her in making a conversation to anyone. (1996:52)

g. Sociable

If knowing someone or finding something, the sanguinist does not assume it has to give him or her an opportunity to be a storing-up of fortune making. (1996:352)

h. Restless

The sanguinist does not like doing the same thing or doing nothing at all. It can make him or her so bored. So he or she always needs the new things. (1996:369)

2.1.2 Melancholic

a. Analytical

The melancholist likes analyzing everything widely especially for things which have the logical sequence of thoughts. He or she usually thinks about the logic things and using facts in facing his or her life. (1996:60,351)

b. Pessimistic

The melancholist is a born pessimistic person. Before doing something and hoping the best, he or she will be always imagining his or herself in a bad situation. This type is very easy to be pessimistic in facing a problem if there is no solution to solve it. (1996:60,364)

c. Depressed

All melancholic persons will do everything seriously. And they aim for completing their plans. Unfortunately, it is easy for

them to get depressed if they meet other people want to break their plans down. (1996:63).

d. Genius - Intelligent

An author, a painter, and a musician are those who usually belong to the melancholic type because there is a quality of an intelligent in them. If there has been a motivation in the melancholist, they will be the great or important men.

(1996:64).

e. Musical - Cultured

Most of the melancholists have a tendency to pay attention to the artistic things. They involve themselves in such activities as music plays, drama, or theatre. They play it as an artist, not only as an accomplishment. (1996:66, 356, 357).

f. Chart maker

It is important for the melancholist to use chartes putting his or her life in order. Seeing the charts, they make him or her comfortable in facing life. (1996:68, 359).

g. Perfectionist

The melancholist has a motto "if you will do something, do it perfectly." For instance, the melancholist usually gets dressed well when he or she is going out. For him or her, it is more important quality than quantity. In doing something, he or she does not care how fast he or she can finish it, but thinks whether it is good or bad. (1996:76, 77)

h. Sensitive

The melancholist is a person who has a sensitive feeling about what really happens to his or her surroundings, especially for nature's grandeur. (1996:80, 353).

i. Unforgiving

One of the melancholist's characteristics is unforgiving. The melancholist is not easy to forgive someone who has treated him or her unfair. He or she usually bears a grudge (1996:361).

j. Resentful

The resentful feeling comes in the melancholist when he or she is imagining or experiencing something which makes him or her uncomfortable. (1996:362).

k. Withdrawn

In facing a problem, the melancholist will get much time in isolating him or herself. He or she usually does it by withdrawing him or herself from someone or society. (1996:366).

l. Loner

Sometimes the melancholist tends to avoid the other people, whether he or she is facing a problem or not. (1996:368).

m. Suspicious

It can not be easy for the melancholist to believe what other people say. He or she usually thinks that there are the bad things opposing of their words. (1996:369).

n. Revengeful

A Melancholic person usually wants to take revenge if someone has treated him or her unfair. Not only that, the melancholist will do the same thing to someone else. (1996:369)

2.1.3 Choleric

a. Leader

The choleric has a certain attitude to be a leader. He or she always tries to show up that there is a power in him or her. It makes him or her so difficult to believe other people's capacities. (1996:95).

b. Tenacious

All organizations or families will require much a choleric type. This is because there is a tenacious power in the choleric when he or she is facing a problem. He or she can solve that very instantly. (1996:100).

c. Crafty

The choleric is a craftsman. He or she can make everything going, not caring whether he or she has ever been carrying out the thing or not, and keeps staying to do them until the end. (1996:102).

d. Workaholic

The choleric is very interesting for doing aggressive work and always be oriented his or her working for a purpose, Having the

characteristics, there are positive effects and negative ones for the cholericist. (1996:104).

e. Independent

The cholericist tends to refuse others' help. For him or her, mixing with other people is useless except it is exceptionally beneficial to him or her. The cholericist has this characteristic because of he or she has been brought up to consider him or herself the first in whatsoever. (1996:110).

f. Proud

As if having a remote sensing about a situation, the cholericist would like to tell something that he or she feels right. He or she usually calls him or herself as the best man in working. (1996:111, 364).

g. Manipulative

For the sake of getting a profit, the cholericist will not hesitate to manipulate someone who wants to go against his or her wish. And when he or she is in a difficult situation, The cholericist does not care if someone thinks the way of manipulating is wrong. (1996:368).

h. Stubborn

One of the characteristics of choleric type is a stubborn person. The cholericist never goes with the stream, but makes a side current of his own. By this way of behaving, he or she resolves to continue struggling for his or her very determined will. (1996:368).

2.1.4 Phlegmatic

a. Adaptable

One of the characteristics of a phlegmatic person is adaptable. The phlegmatist will enjoy wherever he or she is, whether be together with other people or be alone. Thus, there is nothing that can annoy his or her activities. (1996:116).

b. Inoffensive

It is a pleasure having the "inoffensive" characteristic of a phlegmatic person. The phlegmatist never says something which raises objections from anyone. (1996: 121, 356).

c. Slow

In facing a problem, the phlegmatist will solve it slowly. According to him or her, every work or plan must be implemented gradually. (1996:123).

d. Mediator

The phlegmatist is usually a mediator who has neutral attitude when facing a conflict. He or she will talk about something that can bring a peace among them. (1996:131).

e. Listener

One of the reasons for the phlegmatist to be liked by his or her friends is because he or she likes to be listener than speaker. He or she is always ready to listen to others. (1996:137).

f. Dry humor

The phlegmatist seldom speaks up. However, when put in a corner this person will speak up. Therefore, one of the characteristics of the phlegmatist is called "dry humor". (1996:357).

g. Sluggish

The phlegmatist tends to be lazy to start doing something. He or she usually needs someone who can motivate him or her to do something. (1996:368).

2.2 Character - Characterization

Fictional life begins when an author breathes life into the characters and convinces us of their reality. According to Podis (1983:291):

"Character is the nature of an individual. It includes all the personality traits which make that person unique. The term is also used to refer to fictional creations-the characters are the actors in the fictional work".

While characterization is the way an author creates and develops the characters. We can look at the meaning of characterization in : *The American Heritage Dictionary*:

"The creation or delineation of a character or characters on the stage or in writing, especially by imitating or describing actions, gestures, or speeches." (1982:259).

The characterization describes the characters; their physical appearance, behavior, thoughts.

The characters which exist in a novel or story have various kinds of roles. A main character is a character who plays an important role or a character who is often focused on and given or commented by the author. While a minor character is a character who has a function as a supporting character, he or she gives support to the main character.

From the discussion above, the character and characterization are the important elements which can help the writer also the reader to follow all the events in story.

2.3 Biography of The Author and Some of his Work

David Herbert Lawrence was born on 11 September 1889, in Eastwood, Nottingham shire, England. He was the fourth of five children of a miner. D.H. Lawrence's father had little formal educational, whereas his mother had been trained as a school teacher and continued to work as a teacher until she died in 1910.

D.H. Lawrence became the most frequently studied English novelist of the 20th century. He also became a proficient poet and play wright as well as one of the most prolific literary correspondent of modern times, a combative essayist, and uniquely atmospheric travel writer.

Lawrence himself attended a local board school, and then from 1898 to 1901 was a student at Nottingham High School. After a brief period working as a clerk in a Nottingham Factory he became a student teacher in Eastwood, and from 1906 to 1908 he studied at Nottingham University College. In 1908 he moved to Croydon, just south of London, where for the next four years he taught art, English, and biology at Davidson Road School. He left the school in 1912 and never again had that kind of regular employment. It would be quite wrong to suppose that he opted out vigorous social intercourse.

His first published work consisted of poems and review in *The English Review*. *The White Peacock*, his first novel was published in January 1911 : and the second, *The Trespasser* in 1913. In the same year, *Sons and Lovers* was published.

In July 1914 he married Frieda, the ex-wife of a Nottingham Professor. Frieda came from a family of minor German nobility called Von Richtofen. In this year, he left England and lived abroad. In this year, he wrote his study of Thomas Hardy in which he said everything about Hardy.

Together with his wife, Lawrence left for Italy in November 1919. They lived in various places such as Florence, Capri, Sicily, and with a period of three months in Germany. They stayed in Germany until February 1922. There, he finished *Aaron's Rod*.

In September 1925, Lawrence returned to Europe, six months after tuberculosis was positively diagnosed as the origin of his continuing physical debilitation. He had never enjoyed good health, and the last five years of his life he wrote only one novel, *Lady Chatterley's Lover*.

David Herbert Lawrence died in Vence, France on March 2, 1930 at the age of 44.

CHAPTER III

ANALYSIS

In this chapter, the writer analyzes the classical types of personality proposed by Hippocrates-Galenus. In this case, the personalities of Aaron Sisson, the main character in *Aaron's Rod*. The writer also presents the minor characters who help shape Aaron Sisson's personalities.

Before the writer analyzes the personalities, she would like to summarize *Aaron's Rod*.

3.1 Synopsis of *Aaron's Rod*

Aaron Sisson is a man of thirty-two or so, good looking, fair, and pleasant. He is a checkweighman and a secretary to the Miners' Union for his colliery in Nottinghamshire, England. Besides that, he is good to play a flute and usually in request at concerts and dances, also at swell balls.

Aaron has a wife, named Lottie, and three children. They have been living together for twelve years. He used to feel of the gentle love of his first married years, now there are some different opinions. For him,

Lottie is a good wife and mother. All her duties she fulfills, but she is not one to yield and on the contrary her husband must yield to her. So, Aarons is unfaithful to her. He takes to leave her alone as much as possible.

One Christmas night, Aaron is ready to go out to a public-house as usual. Lottie is in anger, saying that her never again cares for his family except his colliery. For her, Aaron has an unfair advantage because he is free to go out while she has to stay at home with children. Aaron grows silent and unresponsive as if he does not hear her.

Aaron realizes that he has never intended to yield himself to Lottie. It is because of his deserting his family and throwing up his colliery. He leaves for London and some places of Italy in search of himself. In his journey, Aaron earns his living by playing a flute in an orchestra and some private shows. He has met many people from the higher classes until the lower ones.

The night when Aaron has been quarreling with his wife, he goes to pub. When going out of the pub, he, who has been stimulated by alcoholic drink, stopping in front of house, where The Bricknells live. They are

from the high class and through the family, Aaron is acquainted with Josephine and Rawdon Lilly.

Since then, Aaron and Josephine are often going out together. From their togetherness, they fall in love with each other. After that, Aaron feels guilty because he has given his love to Josephine. For him, giving in love to a woman is a form of self-yielding. It makes him so depressed.

In London, Lilly finds Aaron is in a sort of interlocked depression. So, he looks after Aaron and tries to rouse Aarons's spirit up.

After Aaron is getting better, Lilly leaves for Italy by giving Aaron an Italian adress, exactly in Novara, where Aaron can find Lilly. It makes Aaron disappointed because he feels that they have understood one another. Although there are some different opinions between them, these are not antiphaty. Therefore, Aaron decides to follow Lilly to Novara, Italy.

In Novara, Aaron finds that Lilly is not at The Frank's house. Sir William Frank, Lilly's friend, tells him that Lilly has gone away to Venice several days ago. Aaron stays at the house for a while, and then he leaves for Milan.

In Milan, Aaron is acquainted with Francis and Angus. The two young men are English painters, making a plan to see Florence. So, they invite Aaron to join with them to the town. There, Aaron is acquainted with their friends, among them is The Marchesa del Torres. Marchesa and her husband used before the war to have music every Saturday and all their friends might come for the music. She would sing while her husband was playing a piano to accompany her. Because of the war, her life has gone away from the music.

One night, Aaron dines with The Marchesa. He finds the marvellousness, the rich beauty of Marchesa's body. It makes him thinking of the woman looks as womanly woman. After dining, Marchesa gets Aaron playing his flute, and then the music of flute has an immediate affected on her. The way of his playing makes her enthusiastic as she used to be. So, Aaron thinks that he has performed a little miracle to her. This is because he has done what her husband never could do it for her. Aaron feels that his flute makes his capacity growing and blossoming.

The next day, Aaron goes back to Marchesa's house because there is a love desire in him to her, whereas Manfredi is out and away for his army's duties. In the expectations, Marchesa gives him some responses. When they are making love, Aaron finds her childish, not as he has imagined her before. He feels that Marchesa is not his woman. So, he becomes disappointed.

However, Aaron softenes that the affair is fate and not her fault. His desire comes back in him. For the second time, Aaron gives himself to Marchesa, but he keeps finding the same thing as before. Therefore, he decides not to come back to her as a lover.

In the same town, Aaron finally finds Lilly and it appears that his new friends are Lilly's old friends. One night, Aaron goes around Florence and stops in a café. In the café, he meets Lilly and his friends. He takes off his coat, hangs it on a stand, and his flute is in it. After that, he joins with them.

Suddenly, there is a bomb explosion. Amid the noise of glasses, the hoarse howl of people, the rushing of men, Aaron goes to the stand with struggle, gets his coat from under the feet of crowd because his flute is in it. He becomes disappointed when he finds the flute has broken.

Once more, Lilly tries to rouse Aaron's spirit up when Aaron is pessimistic in facing the fact that his flute has been broken by the bomb. So, Aaron thinks that Lilly gives him a courage and strength.

Aaron feels disappointed again when Lilly says that he and his wife will go away to Naples. However, Aaron keeps listening so many words about a responsibility and a self-yielding from Lilly.

Lilly advises Aaron that he has to be himself, the responsibility is upon his own head and his own action. He has to act according to his soul. There is nothing outside to justify him, neither God nor the other people. A man will be strong or weak, it is dependent on his soul. Afterwards, Aaron asks to whom he should submit and Lilly answers that Aaron's soul will tell him about that.

Finally, Aaron thinks if he has to give in to someone, if he has to yield his wilful independence, then he would rather give himself to a greater man. According to him, the greater man is Rawdon Lilly.

3.2 The Characteristics of Aaron Sisson's Personality Types.

The personalities of Aaron Sisson, the main character, will be discussed based on the four types of personality of Hippocrates-Galenus'

theory. The types are Sanguine, Melancholic, Choleric, and Phlegmatic. These characteristics will be identified through Aaron Sisson's acts and behaviors.

3.2.1 The Characteristics of Sanguine in Aaron Sisson

a. Sociable

This characteristic appears when The Marchesa del Torres invite Aaron to play his flute to accompany their piano. All their friends may come for the plays and it means Aaron will play for the public. Therefore, The Torres want to give him the proper fee, but he refuses it. Aaron realizes that he only earns his living through his flute, but he must not have his wage always, especially if he plays the flute for his own friends.

We can see it in the following quotation :

*"If Mr. Sissom plays for the public," said the Marchesa,
"he must not do it for charity. He must have the proper fee."
"No, I don't want it," said Aaron.
"But you must earn money, mustn't you?" said she.
"I must," said Aaron. "But I can do it somewhere else."
(Lawrence, 1961 : 247)*

b. Convincing

Aaron is able to attract people's attentions through his flute. They like thinking the way of Aaron plays the flute lovely. That is why many people always have him plays his flute.

When Aaron is playing a flute for Lady Artemis Hooper, who is lying in bed after her famous escapade of falling through the window of taxi, the Lady says :

"I'm sure you don't. You wouldn't be so good if you did. You're awfully lucky, you know, to be able to put yourself down your flute." (Lawrence, 1961:124)

Aaron's way of playing a flute makes Lady Artemis think how lucky Aaron is, as he is able to express his soul through the flute. According to her, Aaron will not be good without his flute.

Aaron also effects on The Marchesa del Torre through his flute. Marchesa and her husband used to have music every Saturday, now they are very much out of practice. Especially for Marchesa, because of the war she is unenthusiastic to sing, she has no idea to play a piano like she used to be. As her husband says :

"... I am afraid my wife isn't so enthusiastic as she used to be. I wish something would rouse her up, you know. The war seemed to take her life away ..." (Lawrence, 1961:220)

After hearing the music of flute, Marchesa feels that Aaron tells her something that makes her enthusiastic as she used to be. She likes the way Aaron plays his flute because he does it as if he tells something

to give her a musical spirit again. It is explained in the following quotation :

And the music of the flute came quick, rather brilliant like a call-note, or like a long quick message, half command. To her it was like a pure male voice, not only calling, but telling her something, and soothing her soul to sleep ... (Lawrence, 1961:246)

Aaron is able to pour himself down his flute when he is playing it. He does it as if he communicates with other people who are listening the play. He can attract their attentions because they see he may work a miracle if he plays for them. Therefore, Aaron thinks that his flute symbolizes his capacity to grow and blossom.

c. Unpredictable

Sometimes, Aaron appears to be an unpredictable man if he is not in his relaxation's soul. He gets happy, sad, and angry in turns.

Aaron enjoys when he finds himself be honored, by his music, among the musical people, even the highest class, but the next, in his grubby lodging he is a different person. He realizes that the honor means nothing to him. So, that is why there are happiness and sadness in himself.

..... He was flattered, of course, by his own success and felt at the same time irritated by it. This state of mind was no means acceptable. Wherever he was he liked to be given, tacitly, the first place-or a place among the first. Among the musical people he frequented, he found himself on a callow kind of equality with everybody, even the stars and aristocrats, at one moment, and a back-stairs outsider the next. It was all just as the moment demanded. There was a certain excitement in slithering up and down the social scale, one minute chatting in a personal 'tete a tete' with the most famous, or notorious, of the society beauties; and the next walking in the rain, with his flute in a bag, to his grubby lodging in Bloomsbury. ... (Lawrence, 1961 : 125)

Aaron never goes with the stream, but makes a side current of his own. Therefore, he is usually unpredictable and acts unconcerned if he thinks it will trouble himself. It also happens when Aaron is going out, his wife has him buy some Christmas-tree candles. He agrees with her and promises to go home as soon as possible.

*"There's no knowing what time you'll be home," she said.
"It shan't be late," he answered.
"It's easy to say so," she retorted, with some contempt. He took his stick and turned toward the door.
"Bring the children some candles for their tree, and don't be selfish," she said. "All right," he said, going out. (Lawrence, 1961:10)*

From the quotation above, we can know that it is quite possible Aaron often forgets his promises. So, his wife says that it is easy for him to make a promise. Aaron does not care whether he promises or not as long as there is nothing that can interrupt his own plans.

Aaron is right to buy some candles, but all night long he is in a pub out of town as usual. When coming out of the pub, Aaron spends the night at The Bricknells' house. In the morning, he leaves his candles at the house.

When Jim woke in the morning Aaron had gone. Only on the floor were two packets of Christmas-tree candles, fallen from stranger's pockets. ... (Lawrence, 1961:34)

From the quotation above, we know that Aaron never intends seriously to buy the Christmas-tree candles for his family although he has promised them.

The same event also happens when Aaron is making love with Marchesa, he finds her strange. Aaron feels that Marchesa is not powerful as he has imagined her. In his arms, she seems almost small and childish while in her daily life she seems a mature woman. The way Marchesa clings to Aaron like a child and sister. It makes him disappointed, so he keeps a promise in himself to avoid her. However, Aaron is unpredictable. He does not keep his promises. He softens that he should not blame Marchesa for the affair. It is clear in the statement below :

All day, he did not make up his mind what he was going to do. His first impulse was never to see her again. And this was his intention all day. But as he went home in the tram he softened, and thought, nay, that would not be fair.... that was fate, and not her fault. So he must see her again. (Lawrence, 1961:257)

Aaron is usually unpredictable in facing a situation. He faces it in accordance with his mood. In making a promise, it is easy for him to make promises without thinking of its consequences for what he promises. Sometimes he knows before that he may not be able to keep the promises.

d. Restless

Aaron does not like doing the same things or doing nothing at all because these can make him bored. He has been a school teacher for three years as his mother's wish. He then stops doing this job and becomes a miner like his father and sometimes he plays a flute. After that, Aaron throws up his mining job, even deserts his family wandering through some places in search of himself. He only earns his living by playing a flute in an orchestra and other shows.

.... She had wanted Aaron to be a school-teacher. He had served three years' apprenticeship, then suddenly thrown it up and gone to the pit. (Lawrence, 1961 : 60)

In London, Aaron is bored again after a while, not only for his job in the orchestra, but also for the city. We can see it in the following quotation :

... A certain distaste for regular work in the orchestra made him look around. He wanted something else. He wanted to disappear again He took a train to the Midlands. (Lawrence, 1961:117)

He thinks that he is restless for regular works. As he converses with

Lilly :

"I can't just rest," said Aaron.

"Can't you settle down to something ? - to a job, for instance ?"

"I've not found the job I could settle down to, yet," said Aaron.

"Why not?"

"It's just my nature." (Lawrence, 1961:283)

From the quotation above it seems that Aaron is still unable to find both a regular job and a place to settle down. He always needs new things. Therefore, Aaron comes into a solution, leaves and disappears from his friends for a while or forever.

3.2.2 The Characteristics of Melancholic in Aaron Sisson

a. Analytical

Aaron considers the life only as a storing up of experience, nothing more that. Every of his work does not look for much money although he,

as a married man, has a responsibility to finance his family. As Aaron says to Sir William Frank that he does not need much money for himself.

"Ah!-earn your keep " So you hope to earn your keep here ? May I ask how ?"

"By my flute."

"Italy is a poor country."

"I don't want much."

"You have a family to provide for."

"They are provided for-for a couple of years." (Lawrence, 1961:137)

From this angle we can see that Aaron thinks making money is not everything. He does not like thinking to support his family because they may have a providence. For Aaron, each person for him or herself.

"Then she must manage her rights for herself. It's no good her foisting her rights on to me."

"Isn't that pure selfishness ?"

"It may be. I shall send my wife money as long as I've money to send."

"And supposing you have none?"

"Then I can't send it - and she must look out for herself."

"I call that almost criminal selfishness."

"I can't help it." (Lawrence, 1961:140)

The conversation above shows that Aaron uses a fact in facing a problem. He never even tries to solve it. It can be seen from the way he answers that if he himself does not have a security and a provision for his wife, she does not have rights to ask them from him.

Aaron can fulfill his responsibilities to his family if he is able to, but he can not be justified when he does not have the responsibilities in him. Each person must manage his or her rights for him or herself.

When Sir William asks on what ground Aaron abandons his family Aaron analyzes the question that it is a natural event like birth or death that will happen to him and it is undeniable. It is clear in the following quotation :

"Then upon what ground did you abandon your family? I know it is a tender subject. But Lilly spoke of it to us, and as far as I could see..."

"There were no grounds," said Aaron. "No, there weren't. I just left them."

"Mere caprice?"

"If it's a caprice to be begotten-and a caprice to be born-and a caprice to die - then that was a caprice, for it was the same."

"Like birth or death? - I don't follow."

"It happened to me; a birth happened to me once - and death will happen. It was a sort of death too: or a sort of birth. But as undeniable as either. And without any more grounds." (Lawrence, 1961:141)

Therefore, Sir William Frank considers Aaron has the logical perspective in facing a problem. He says to Aaron : "Dear me ! However, you are more logical than Lilly." (Lawrence, 1961:139)

The explanation above indicates that Aaron likes analyzing everything widely especially for things which have the logical sequences of thoughts and using facts in facing his life.

b. Pessimistic

In facing his life, Aaron is usually so pessimistic and feels that he can not be close by the world. Especially for love, Aaron thinks that his story of love is not interesting. He does not have a love urge anymore. Moreover, Aaron considers there is probably more hate than love in him.

We can see it in a piece of his letter for Sir William Frank below :

... I want the world to hate me, because I can't bear the thought that it might love me. For of all things love is the most deadly to me, and especially from such a repulsive world as I think this is ... (Lawrence, 1961:256)

In Florence, Aaron is so pessimistic when he finds the fact that his flute has been broken by a bomb explosion in a café. Aaron is imagining himself in a bad situation because he thinks he is nothing without his flute. The loss of flute also means his lost.

Aaron was quite dumb founded by the night's event : the loss of his flute. Here was a blow he had not expected. And the loss was for him symbolistic. It chimed with something in his soul : the bomb, the smashed flute, the end. (Lawrence, 1961:275-276)

Aaron finds himself profitless. He feels that the bomb has settled everything. For him, there are no plans and prospects without his flute. Aaron realizes that his flute is not only in the world, however, it is not easy to forget the flute which has been accompanying for a long time. It is explained in the statement below :

Outside was a bright day - but he hardly heeded it. He lay profitlessly thinking. With the breaking of the flute, that which was slowly breaking had finally shattered at last. And there was nothing ahead : no plan, no prospect. He knew quite well that people would help him : Francis Dekker or Angus Guest or The Marchesa or Lilly. They would get him a new flute, and find him engagements. But what was the good ? His flute was broken, and broken finally. The bomb had settled it and everything. (Lawrence, 1961:279)

c. Depressed

There are many things which make Aaron depressed in search of himself. Firstly, he is depressed to find Lottie's wish against his own nature. He used to feel the gentle love of his first married years. Now he is passing into years of marriage torment.

Aaron does not deceive himself if he is a self-unyielding man although in early days he tries to pretend and continues to give in Lottie. Therefore, Aaron decides to leave her. He thinks it will be better for him

to go than keep staying with her. The most important thing for Aaron is to find himself alone and away from her.

However, it does not mean Aaron is free of the depressed feeling when he is going away from Lottie. He often overcomes his longing to his abandoned family. Aaron wants to go back for them, but he realizes what happens when he is at home, where he is never suitable with his wife's wish. It is clear in the following quotation :

Rather tired and dispirited in this alien place, he wondered if he wished himself back. But the moment he actually realised himself at home, and felt the tension of barrenness which it meant, felt the curious and deadly opposition of his wife's wil against his own nature, the almost nauseating ache which it amounted to, he pulled himself together (Lawrence, 1961 : 154)

In his journey, Aaron is acquainted with Josephine, an artist. Since then, Josephine often asks Aaron to accompany her to go out for dining. From their meetings, Aaron falls in love to Josephine. After making love with her, he feels that he has made a big mistake by yielding himself. It is clear in the conversation between Aaron and Lilly below :

"I gave in to her - and afterwards I cried, thinking of Lottie and the children. I felt my heart break, you know. And that's what did it. I should have been all right if I hadn't given in to her-"

"To whom ?" said Lilly.

"Josephine. I felt, the minute I was loving her, I'd done myself. And I had. Everything came back on me. If I hadn't given in to her, I should ha' kept all right."

"Don't bother now. Get warm and still-"

"I felt it - I felt it go, inside me, the minute I gave in to her. It's perhaps killed me."

"No, no it. Never mind, be still. Be still, and you'll be all right in the morning."

"It's my own fault, for giving in to her. If I'd kept myself back, my liver wouldn't have broken inside me, and I shouldn't have been sick. And I knew-" (Lawrence, 1961:84)

In London, Aaron meets Lilly. Lilly looks after Aaron when he is finding Aaron is in a sort of interlocked depression. He feels that he is in a sort of interlocked depression. He feels that he is only an useless person, so he is in a sort of semi-stupor of fear, frustrated anger, misery and self-refulsion,

On the one hand, Aaron realizes that he deserts his wife because he does not want to give in to her. On the other hand, he gives in love to Josephine, who is not his wife. Therefore, Aaron feels guilty not only to his wife, but also to himself because of he has broken his own wish. Moreover, Aaron becomes sensitive as when Lilly would like to send a telegram for Aaron's wife. He becomes angry thinking that Lilly does not like looking after him anymore because he is nothing like a piece of carrion. We can see it in the following conversation :

"You wouldn't like me to wire to your wife?" said Lilly.

"No," said Aaron abruptly. "You can send me to the hospital. I'm nothing but piece of carrion."

"Carrion!" said Lilly. "Why?"

"I know it. I feel like it."

"Oh, that's only the sort of nauseated feeling you get with flu."

"I'm only fit to be thrown underground, -" (Lawrence, 1961:88)

The doctor, who is examining Aaron, becomes puzzled. Physically, Aaron is in a good condition, but he is clearly getting worse. The doctor concludes that Aaron may be a disappointed man. He asks Lilly to rouse Aaron's spirit up. He says to Lilly :

"What's the matter with the fellow?" he said. "Can't you rouse his spirit? He seems to be sulking himself out of life. He'll drop out quite suddenly, you know, if he goes on like this. Can't you rouse him up?" (Lawrence, 1961:90)

In Florence, Aaron is depressing again when he meets Marchesa. She is a Colonel Italian's wife. After making love with her, Aaron feels guiltily no more than what he used to feel as he has been making love with Josephine.

...He felt the same stunned, withered feeling as before, but less intensely, less disastrously, this time. He knew now, without argument or thought, that he would never go again to the Marchesa : not as a lover. (Lawrence, 1961:265-266)

We know how depressed Aaron is in facing his life. On the one hand, he always makes himself sure that his life is all right if he never

yields to other women and their love. On the other hand, he can not avoid himself to fall in love with them.

d. Genius - Intellegent

Many people flatter Aaron when he is playing a flute. They think that there is a quality of an intellegent in his play. Aaron is often invited to play his flute because of that.

..... He was esteemed a good player : was in request at concerts and dances, also at swell balls (Lawrence, 1961:10)

As a melancholic person, Aaron does not talk much although he always seems thinking about something. Moreover, he also seems to try to hide his intellegence. This can be inferred when Aaron is discussing with The Bricknells and friends about parables such as personification and an allegory. He had been trained as a school teacher, but he has thrown it up. If there has been a big motivation in Aaron, he will be a great man.

He had a curious quality of an intelligent, almost sophisticated mind, which had repudiated education. On purpose he kept the Midland accent in his speech. He understood perfectly what a personification was - and an allegory. But he preferred to be illiterate. (Lawrence, 1961:60)

e. Musical - Cultured

Aaron is a chekweigh man, also a secretary to the Miner's Union for his colliery. Besides that, he is a flautist. He sometimes plays a flute if he is requested. After Aaron leaves his mining job, he only earns his living by playing a flute in an orchestra. He is often invited to play his flute at some shows. Moreover, he joins with a musical group.

" I've been playing the flute in the orchestra of one of the theaters in London." (Lawrence, 1961:120)

... He played at some concerts and some private shows. He was one of an odd quartette.... (Lawrence, 1961 : 124)

It is a fact that Aaron plays a flute not only to be accomplishment but also to be an artist who is able to express himself directly through his flute. It is clear that Aaron has involved himself in a musical play through his flute. Besides that, he has an attention to the artistic things. Before Aaron leaves The Franks' house, he decides to go to Milan to see its musical associations and its cathedral.

In the morning he must move : where? He looked on map seemed to offer two alternatives, Milan and Genoa. He choose Milan, because of its musical associations and its cathedral (Lawrence, 1961:148)

f. Perfectionist

Aaron is a perfectionist. We know that from his way of cleaning himself up although it is not explicitly stated. He usually washes himself and then he has a shave before he goes out of home.

He went away into the back kitchen to wash himself. As he was bending his head over the sink before the little mirror, lathering to shave (Lawrence, 1961:7)

-After that, Aaron wears his best clothes. It is clear in the following quotation :

... At this hour he himself would be dressed in his best clothes, tying his bow, ready to go out to the public-house (Lawrence, 1961:153-154)

From the above discussion, Aaron can be said to be different from those who are not perfectionists. As a perfect man, he always wants to be the best man in everything wherever he is.

g. Sensitive

Aaron has a sensitive feeling about what really happens to his new surroundings. He enjoys them as if they are out of common for him. When Aaron is in Novara, he spends a day walking around the city. He feels that Novara makes him surprised. It can be seen how enthusiastic

he expresses his feeling about the city to Sir William Frank. It is clear in their conversation below :

"To the top-where the vines are ? I never expected the mountains."

"You never expected the mountains? Pray, why not ? They are always there."

"But I was never there before. I never knew they were there, round the town. I didn't expect it like that."

"Ah! So you found our city impressive?"

"Very! Ah, very! A new world to me. I feel I've come out of myself."

"Yes, it is a wonderful sight - a wonderful sight - But you have not been into the town ?

"Yes, I saw the men being shaved, and all the soldiers at the station: and a statue, and mountains behind it. Oh, I've had a full morning." (Lawrence, 1961:151)

His sensitive feeling reappears when Aaron is in a train to Florence. From the train's window he enjoys all the events which are going on the train's road. We can see in the statement below :

"It was a lovely day, a lovely, lovely day of early autumn. Over the great plain of Lombardy a magnificent blue sky glowed like mid-summer, the sun shone strong. The great plain with its great stripes of cultivation - without hedges or boundaries - how beautiful it was ! sometimes he saw oxen ploughing (Lawrence, 1961:195)

Aaron feels like having the different things when he is watching around. He finds the emotional sensitivities as soon as he watches although it may not be so special to other people. Moreover, Aaron can act unconcerned to those when he is drawing out to something going on.

h. Unforgiving

Aaron can not accept that his wife's wish is against his own wish. Her terrible wish is to dominate him in total. It makes Aaron so hateful to her, that is why he has some affairs with other women. We can see it in the following quotation :

*..... For all her instinct, all her impulse, all her desire, and above all, all her will, was to possess her man in very fulness once
So, he was unfaithful to her. Piling reproach after reproach upon himself, he added adultery to this brutality. And this was the beginning of the end (Lawrence, 1961:157)*

After that, Aaron decides to desert his wife. He swings wildly from place to place, brings his soul that can be hard to forgive her. Sometimes, Aaron is missing to go home, but he realizes himself at home and then remembers his wife's wish which is opposed of his. Therefore, Aaron tries to forget his deep longing for his family. He makes himself sure again in his new surroundings. It is clear in the statement below :

*Rather tired and dispirited in this alien place, he wondered if he wished himself back. But the moment he actually realised himself at home, and felt the tension of barrenness which it meant, felt the curious and deadly opposition of his wife's will against his own nature, the almost nauseating ache which it amounted to, he pulled himself together and rejoiced again in his surroundings...
(Lawrence, 1961:154)*

i. Resentful

There is the resentful feeling in Aaron if he feels isolated from his surroundings. The feeling comes in him when he is imagining or experiencing something which makes him uncomfortable.

He looked as if he were quietly amused, but dissociated. None of the people in the box were quite real to him. He was not really amused (Lawrence, 1961:51)

It happens when Aaron meets The Bricknells at an opera show. In the show, Aaron is one of the musicians of the orchestra whereas The Bricknells watch the show. As one of the upper classes, they sit the box opera which is large and important. Aaron feels isolated and be resentful when The Bricknells ask him to join with them in the box. This is because he thinks that there is no one who really likes him.

It also happens when Aaron together with Angus and Francis are going to Florence by a train. Angus and Francis have first-classes, Aaron just takes a third-class. By the difference in the price of the tickets, he feels that the other people would like thinking of him as the two young men's servant. His thought makes him rather humiliating. We can see his feeling in the quotation below :

"The portir thinks I'm their servant-their valet," said Aaron to himself, and a curious half-amused, half-contemptuous look flickered on his face. It annoyed him. The falsity occasioned by the difference in the price of the tickets was really humiliating ... (Lawrence, 1961:193)

In facing the situations like above, Aaron keeps his resentful feeling to himself. He looks as if he is happy, but he is actually annoyed.

j. Withdrawn

Aaron begins to think for himself, just as he finds some strifes with Lottie. He does not want to give his time to her and does not care anymore whether she likes giving in or not. Aaron will keep the mastery of his own soul and actions. Sometimes, to find out a freedom is his answer if the other people ask why he leaves his family. As when Josephine asks him about that :

*" But you couldn't leave your little girls for no reasons at all -"
" Yes, I did. For no reason-except I wanted to have a bit of free room round me-to loose myself." (Lawrence, 1961:61)*

His strifes with Lottie cause Aaron to think that it is time to fly loose away from her. So he walks from place to place and finds himself alone without her. We can see the statement like that below :

So Aaron, crossing a certain borderline and finding himself alone completely, accepted his loneliness or singleness as a fulfilment, a state of fulfilment. The long fight with Lottie had driven him at last to himself, so that (Lawrence, 1961:163)

k. Loner

Aaron wants to find himself alone whether he is thinking about something or not. There is nothing that can interrupt him if he is in that condition. It happens when Aaron is going to Milan by train. In the train, he does not care for the comments or looks of people in his surrounding.

It began to rain. The train ran across the great plain of north Italy. Aaron sat in his wood-seated carriage and smoked his pipe in silence, looking at the thick, short Lombards opposite him without heeding them. He paid hardly any outward attention to his surroundings, but sat involved in himself. (Lawrence, 1961:176)

Sometimes, Aaron plays his single role in minding his own business. He ignores other people, isolates himself in their midst whether he has a problem or not. Therefore, having a personal time is important for him.

l. Suspicious

It can not be easy for Aaron in believing about what someone says, including his wife. As one night, when Aaron is coming for his family, Lottie asks for him to admit that he has done something wrong. We can see it in the quotation below :

*Then she slipped across to him, put her arms round him, sank on her knees at his side, and sank her face against his thigh.
"Say you know how wrong you are. Say you know how cruel you've been to me," she pleaded. But under her female pleading and appeal he felt the iron of her threat. (Lawrence, 1961:121)*

Aaron still does not believe in Lottie although she is slipping in front of him. Everything Lottie says to him, Aaron suspects that there is something opposing of her words.

m. Revengeful

Aaron is a disappointed man to his wife. Sometimes, it makes him try to avoid a woman. One night at The Franks' house, Sir William Frank calls Aaron to join with some young ladies, but Aaron refuses, It is clear in the following quotation :

... Sir William was again in a good humour, chaffing the young ladies with an old man's gallantry. But now he insisted on drawing Aaron into the play. And Aaron did not want to be drawn. He did not one bit want to chaffer gallantries with the young women ... Sir William kept calling Aaron into the chaffer at the other end of the table : and Aaron kept on refusing to join. He hated long distance answers, anyhow. And in his mood of the moment he hated the young women ... (Lawrence, 1961:151)

Unintentionally or not, Aaron takes a revenge to a woman, then he is lazy to involve women into his activities. Moreover, Aaron becomes depressed if he gives in love with the other women as he was with Josephine and Marchesa. He has been involved in the women affairs, but he considers them as his revolting of his wife, no more than. For him, it is important that there is not a self-yielding and a love in it.

.... If he had his other affairs - it was out of spite or defiance or curiosity. They meant nothing ,,,,,, (Lawrence, 1961:154)

3.2.3 The Characteristics of Choleric in Aaron Sisson

a. Independent

Aaron, who is the only child of his widowed mother, has been brought up to make a decision for himself. Aaron is accustomed to meet his need himself because his father died when he was only four years old. So he grows up as first and single. It is explained in the following quotation :

.... Lottie had been the only child of headstrong, well -to-do parents. He also had been the only child of his widowed mother. Well then, both he and Lottie

Had been brought up to considers them selves. During the early months of the marriage he had, of course, continued the spoiling of the young wife. But this never altered the fact that, by his very nature, he considered himself as first and almost as single in any relationship..... (Lawrence, 1961:154)

The quotation above shows that Aaron keeps on this personality until he marries Lottie. In the first years of his marriage he always gives in to her. However, this does not go for so long. Aaron never yields to the fact that everything he does, he always considers them as first and single. Therefore, Aaron does not like finding that Lottie also wants to be superior like him. It is really the beginning of his strifes with her.

b. Manipulative

There is a question about why Aaron leaves his family when he is at The Franks' house. Aaron answers that it is just like a sort of death or birth which happens and undeniable. This is his statements:

"Well, unique or not, it so came about. I didn't even leave off loving her-not as far as I know. I left her as I shall leave the earth when I die-because it has to be." (Lawrence, 1961:142)

It makes Lady Frank angry. After realizing that she does not like him, Aaron tries to manipulate her. He does it because someday he may have to seek a help from husband, Sir William Frank. Thus, Aaron tells Lady Frank that his wife also has a lot of faults and his faults are not more than hers. If they come apart, it is caused he wants his sufferings to go away, and then he will be back when they have gone. It is explained in the following quotations:

Aaron sat thinking. He knew Sir William Frank liked him: and that Lady Franks didn't. One day he might have to seek help from Sir William. So he had better placate milady. Wrinklin the fine, half-mischievous smile on his face, and trading on his charm, he turned to his hostess. (Lawrence, 1961:142)

Thus, Aaron says something to persuade Lady Franks.

"I suppose I've got to have my bout out: and when it's out, I can alter." (Lawrence, 1961:143)

After hearing what Aaron says, Lady Franks seems satisfied and feels that she is quite getting on her work to reform him. On the contrary, he does not really want to do like he says to her that he will be back to his family when his sufferings have gone. Aaron just thinks that he can easily involve Sir William Frank if he creates a good situation with the Lady. Sure enough, Aaron is an unyielding man and can not easily follow what other people say.

c. Stubborn

Aaron never goes with the stream, but makes a side current of his own. He will be ready to refuse if someone asks for him to do something which he does not like. As he refuses to go straight back to his family when Josephine asks him to do that. We may see it in the conversation below:

*"Won't you go home to them?" she said, hysterical.
"Not to-night," he replied quietly, again smiling.
"You're wrong!" she cried. "You're wrong!" (Lawrence, 1961:33)*

We can also see this characteristic when Aaron is coming for his family. Lottie tries to make him sure that he has made a mistake because he runs away without telling her. Aaron does not like hearing that

because he feels that he has done right. That is why he becomes angry and decides to leave her again.

"No," he said. "I don't feel wrong."

"You do!" she said, giving him a sharp, admonitory clutch. "You do. Only you're silly, and obstinate, babyish and silly and obstinate. An obstinate little boy—you do feel wrong. And you are wrong. And you've got to say it."

"But quietly he disengaged himself and got to his feet, his face pale and set, Obstinate as she said. He put his hat on, and took his little bag....."

"I'll go," he said. He putting his hand on the latch bursting the stud-holes. (Lawrence, 1961:122)

It seems that Aaron is a stubborn man. He is not easily persuaded in anything as long as he feels true. As a man, Aaron thinks that he, even nearly all men in the world, has the selfish rights. Therefore, he never wants to yield to a woman, and then he keeps holding on firmly to the principle although his wife demands the opposite. After realizing that his wife also feels herself like him, Aaron is as devilishly unyielded as ever, with his obstinacy.

3.2.4 The Characteristics of Phlegmatic in Aaron Sisson

a. Dry humor

Sometimes, Aaron shows up the 'dry humor' characteristic. He speaks up to other people when he is putting in a corner by them.

"Do you know how vilely you've treated me?" she said, staring across the space at him. He averted his face. Yet he answered, not without irony:

"I suppose so." (Lawrence, 1961:118-119)

And

"You vile creature!" she exclaimed.

"God! What have you come for?"

"To look at you : he said sarcastically. (Lawrence, 1961:119)

From the two quotations above, we know that Aaron is put in a corner by his wife's word. The words make him speak so sarcastic to her. The way she rushes in makes having the dry humor responses to reply to his wife's words.

b. Sluggish

Aaron always protests Lilly's words when then man is advising Aaron not to give up, especially for love.

*.... And he answered an objection from the bottom of his soul.
.... "But you talk," he said, "as if we were like trees, alone by ourselves in the world. We aren't. If we love, it needs another person than ourselves. And if we hate, and if we talk."
(Lawrence, 1961:287).*

Actually Aaron understand what Lilly says, but he is still sluggish to follow Lilly's advice. Aaron can not accept all the words easily. He thinks if he has to love, he can be easily involved with another person, especially a woman. It makes him refuses Lilly's advice.

Lilly keeps on his words that both a man and woman will yield to their soul themselves. At first, it is very hard for Aaron to follow Lilly's advice, but then he asks:

*"And whom shall I submit to?" he said.
"Your soul will tell you," replied the other. (Lawrence,
1961:290)*

This question indicates that Aaron begins to agree with Lilly. Aaron thinks if he has to give in to someone, he would rather give himself to Lilly. According to him, Lilly is his heroic soul. We can see it in the quotation, he is his heroic soul. We can see it in the quotation below:

*But no! If he had to give in to something: If he really had to give in, and it seemed he had : then he would rather give in to the devilish little Lilly than to beastly people of the world... (Lawrence,
1961:280)*

3.3 The Minor Characters Who Help Shape Aaron Sisson's Personalities

Aaron' Rod is a novel about the 'walks of one' life. Its main character is Aaron Sisson. Aaron has got all the four types of personalities. Of course, he has only one dominant type among the four types. His personalities are his reactions to the minor four types. His personalities are his reactions to the minor characters around him. In

this section, the writer will describe them. They are Lottie, Josephine, Marchesa, and Rawdon Lilly.

a. Lottie

Lottie is Aaron's wife. She has been living together with Aaron for twelve years. They have three daughters. During the period, she always feels that Aaron just thinks of himself. For her, Aaron is not fair because he is free to go off, leaving her and the children at home. He does not care for his family anymore. We can see it in the following quotation:

..... It made her feel bitter. He had an unfair advantage - he was free to go off, while she must stay at home with the children. (Lawrence, 1961:10)

It is also supported by Aaron's statement below:

... At this hour he himself would be dressed in his best clothes, tying his bow, ready to go out to the public-house. And his wife would be resenting his holiday departure, whilst she was left fastened to the children. (Lawrence, 1961:153-154)

In facing Aaron, Lottie does not feel esteemed as he is too weak to love and give her what she wants. Therefore, she is into a fretful, petulant manner of indifference. For Lottie, her husband must yield himself to her.

Aaron, who has brought up to consider himself as the first man in everything, thinks that Lottie's wish is so cruel for his life. Therefore, he keeps his anger equal to hers. He does not care for her. Therefore, Aaron finds himself alone and possesses his own soul. It is explained in the following quotation:

.... She made his life a hell for him. She bit him to the bone with her frenzy of rage, chagrin, and agony. She drove him mad too: mad, so that he beat her: mad so that he longed to kill her. But even in his greatest rages it was the same: he never finally lost himself: he remained, somewhere in the centre, in possession of himself (Lawrence, 1961:157)

Because there is no solution to this problem, Aaron gives up facing it. Finally, he decides to go away from Lottie. According to Aaron, if he keeps staying with her, sooner or later he will be lost because her wish will never change. It can ruin his own wish.

After Aaron leaves her, Lottie feels that he has left her alone with all responsibilities and all burdens. She becomes angry when Aaron is coming for his family. She pours out her irritations on him, and then she forces him to feel guilty. It makes Aaron angry to her so that he leaves her again. We can see it in the quotation below:

"No," he said. "I don't feel wrong."

"You do! she said, giving him a sharp, admonitory clutch. "You do. Only you're silly, and obstinate, babyish and silly and obstinate. An obstinate little boy-you do feel wrong. And you are wrong. And you've got to say it."

But quietly he disengaged himself and got to his feet, his face pale and set, obstinate, as she said. He put his hat on, and took his little bag. She watched him curiously, still crouching by his chair.

"I'll go" he said, putting his hand on the latch." (Lawrence, 1961:122)

b. Josephine

Josephine is a girl of twenty-five. She is an artist who is painting scenery for a new play.

At The Bricknells' house, Josephine is acquainted with Aaron. She is sorry to hear that Aaron has deserted his family. Therefore, she asks him to go back them, but he refuses.

"But you're going home to them, aren't you?" said Josephine, in whose eyes the tears had already risen. He looked up at her, at her tears. His face had the same pale, perverse smile.

"Not to-night," he said.

"But why? You're wrong!" cried Josephine. (Lawrence, 1961:33)

Josephine and Aaron meet again at an opera show in London. She together with The Bricknells and friends are watching the opera show and Aaron is playing the flute in the orchestra of opera. Since then, she often invites Aaron to dine out. From their meetings, Josephine can see

that there is a curious cold distance in him to his surroundings. She likes him because of that, but it also makes her piqued, which she can not get across. We can see it in the following quotation:

..... She liked him because of his dead-level indifference to his surroundings. French waiters and foreign food-he noticed them in his quick, amiable-looking fashion-but he was indifferent. Josephine was piqued. She wanted to pierce this amiable aloofness of his. (Lawrence, 1961:61)

Josephine and Aaron meet again at an opera show in London, She together with The Bricknells and friends are watching the opera show and Aaron is playing the flute in the orchestra of opera. Since then, she often invites Aaron to dine out. From their meetings, Josephine can see that there is a curious cold distance in him to his surroundings. She likes him because of that, but it also makes her piqued, which she can not get across. We can see it in the following quotation:

..... She liked him because of his dead-level indifference to his surroundings. French waiters and foreign food-he noticed them in his quick, amiable-looking fashion-but he was indifferent. Josephine was piqued. She wanted to pierce this amiable aloofness of his. (Lawrence, 1961:61)

Josephine keeps trying to see Aaron. At the end he gives in love to her. After making love with Josephine, it makes Aaron so depressed. He feels guilty because of the affair. Thus, Josephine has caused Aaron

depressed although he keeps realizing that the affair is not her fault. He thinks if he does not give in to her, he will be all right. He states that in the following:

" Josephine. I felt, the minute I was loving her, I'd done myself. And I had. Everything came back on me. If I hadn't given in to her, I should ha' kept all right." (Lawrence, 1961:84)

c. Marchesa

Marchesa, about forty years of age, is an American woman from the Southern States who has lived most of her life in Europe. Her husband, named Manfredi, is a Colonel.

Before the war, Marchesa and her husband used to have music every Saturday and all their friends might come for the music. She would sing while her husband was playing a piano to accompany her, but now she is not enthusiastic as she used to be because of the war. It seems to take her life away from the music. There is nothing that can rouse her up until she meets Aaron and his flute. The way Aaron is telling her something to soothe her soul through his flute. The statement about that is as follows:

And the music of the flute came quick, rather brilliant like a call-note, or like a long quick message, half-command. To her it was like a pure male voice-as a blackbird;s when he calls: a pure male voice, not only calling, but telling her something, telling her something, and soothing her soul to sleep... (Lawrence, 1961:246)

Aaron, who feels the marvellousness, the rich beauty of Marchesa's physical appearance, thinks that he has performed a little miracle to Marchesa. So, Aaron is happy because for such a long time he has been gripping inside himself. Now, his desire comes back. It is due to his flute so that he says to it: "So you blossom, do you? - and thorn as well." (Lawrence, 1961:250). Besides that, his flute also makes trouble for him because Marchesa is so dominating his consciousness. Aaron can not bear it, so he asks her whether she wants to be his lover or not. We can see it in their conversation below:

" Shall we be lovers?" came his voice once more, with the faintest touch of irony.

Her face gradually grew dusky. And he wondered very much to see it.

" Yes," said she, still not looking at him. "If you wish."

"I do wish" he said ... (Lawrence, 1961L:252-253)

Marchesa has risen powerfully manhood in Aaron to make love so that he gives a response to her although she is a married woman. After making love, he finds her childish, not as in her daily life she looks a full

woman, not as he has imagined her before. Aaron becomes disappointed because of that. Moreover, there is the feeling of guilty in him no more than he used to feel after had made love with Josephine.

Marchesa invites Aaron again for dining. It makes his love desire comes back although he has decided to avoid her. So, Aaron comes back into her clutches. Afterwards, he keeps finding her as the same before, so childish.

This night he slept with a deeper obliviousness than before. But ah, as it grew towards morning, how he wished he could be alone.

They must stay together till the day was light. And she seemed to love clinging to him and curling strangely on his breast. He could never reconcile it with her who was a hostess entertaining her guests ... (Lawrence, 1961:264)

Thus, for twice Aaron decides to go away from Marchesa. He does not want to come back to her as a lover.

d. Rawdon Lilly

Rawdon Lilly is a little, dark, thin, quick fellow. He is a writer who is writing stories and plays. His wife, Tanny, is a fine blond, half Norwegian.

The first time Lilly knows Aaron is at an opera show through The Bricknelss. While Tanny goes away to Norway to visit her family, Lilly is renting an apartement in London. In the city, he finds Aaron who is in a

sort of interlocked depression. He becomes depressed because he has just given his love to Josephine.

Lilly looks after Aaron and tries to rouse his spirit up. He serves Aaron well, giving his hands because he knows Aaron needs his helps, so he will stay by Aaron's side whenever is asked. It happens from time to time until he finds Aaron is in a good condition.

Therefore, Aaron feels that he and Lilly has understood one another although there are some different opinions, but the differences are not antipathy. Aaron is so disappointed to hear that Lilly goes away to Italy. He is afraid to lose a friend like Lilly. It is clear in the following quotation:

The two man had an almost uncanny understanding of one another-like brothers. They came from the same district, from the same class. Each might have been born into the other's circumstance. Like brothers, there was a profound hostility between them. But hostility is not antipathy. (Lawrence, 1961:100)

Before Lilly leaves, he gives Aaron an Italian adress where Aaron will always find him. He supports that Aaron can live every where by his flute and his charm. We can see it in their conversation below:

*"But how can I live in Italy?" he said.
"You can shift about. I'm tied to a job."
"You -with your budding rod, your flute - and your charm - you
can always do as you like."
"Your flute and your charm." (Lawrence, 1961:103)*

Therefore, Aaron determines to go to Italy when he has got a letter from Lilly. They meet in Florence after Aaron searches for him. No matter what he realizes that he does not have a definite purpose in coming to Italy, except joining with Lilly. The man makes Aaron courageous strong in the country.

*... He would not have had courage unless he had known that he was not alone. The other man was in the town, and from this fact he derived his strength :- the fact that Lilly was there ...
(Lawrence, 1961:258)*

Lilly tries to rouse Aaron's spirit up when Aaron is pessimistic in facing the fact that his flute has been broken by the bomb explosion. Lilly advises him that his flute is not only one in the world. There will grow a new flute and Aaron can live without a flute. We can see it in the quotation below:

*" There goes Aaron's Rod, then," he said to Lilly.
" It'll grow again. It's a reed, a waterplant. You can't kill it,"
said Lilly, unheeding.
" And me?"
"You'll have to live without a rod, meanwhile." (Lawrence,
1961:276)*

Aaron feels that there is thread of destiny attaching him to Lilly. He knows well that Lilly has made a certain call upon his soul. Finally, Aaron realizes that he must give his free submission to the heroic soul in a greater man. According to him, the greater man is Rawdon Lilly.

CHAPTER IV

CONCLUSION

4.1 Conclusion

The writer analyzes one of the English novels, entitled Aaron's Rod. It is written by one of the English writers of 20th century, David Herbert Lawrence. Aaron's Rod is the most important thing that has happened to English literature since the war. In this analysis, the writer has focused on its main character, Aaron Sisson. In this case, she analyzes his personalities according to the four personality types of Hippocrates-Galenus' theory, i.e. Sanguine, Melancholic, Choleric, and Phlegmatic.

Having a combination of the four personality types is the way Aaron Sisson reacts to other people and his surroundings. Although it is not easy for him to get in touch with his surroundings, he is not too introvert. He is still interested in other people and what they do, but he does that in silence.

However, the writer finds that Aaron Sisson whose body fluids or body humors is predominately black bile is a melancholic person. He is inclined to be thoughtful, gloom, pensive, and characterized by feelings of dejection and usually by withdrawal. There is often sadness or depression of the spirits in him.

From this analysis, the writer can conclude that Aaron Sisson's personality may be appeared or shaped by the people around him and his surroundings when he is searching of himself. He makes a response in which forms his personalities are to save or create his own soul, for without that he is useless to himself. Finally, at the end of the story, Aaron Sisson follows his own nose to give his free submission to Rawdon Lilly as his heroic in a greater man.

4.2. Suggestion

The writer hopes that after reading this thesis, the readers can understand the four types of personality.

The writer finds herself that her analysis is not perfect for she is limited in knowledge. However, developing this kind of writing is useful because it can be taken as a guide to know one's personality.

BIBLIOGRAPHY

- Allen, Walter. 1956. *Reading A Novel*. London : Phoenix House Ltd.
- Allport, Gordon W. 1955. *Personality : A Psychological Interpretation*. London: Constable and Company Ltd.
- Branca, Albert A. 1965. *Psycology: The Science of Behavior*. USA: Allyn and Bacon, Inc.
- Crider, Andrew B. et al. 1983. *Personality*. Illionis (USA) : Scott, Foresman and Company.
- Lawrence, D. H. 1961. *Aaron's Rod*. London : William Heinemann Ltd.
- Littaeur, Florence. 1996. *Kepribadian Plus*. Translated by Anton Adiwiyoto. Jakarta : Binarupa Aksara.
- Lundin, Robert W. 1969. *Personality, A Behavioral Analysis*. London : The Macmillan Company.
- Mc Donnell, Helen et al. 1982. *England in Literature*. Illionis (USA) : Scott, Foresman and Company.
- Morris, William. 1982. *The American Heritage Dictionary of English Language*. Boston : Houghton Mifflin Company.
- Podis, Leonard A. and Joanne M. 1983. *Writing : Invention Form and Style*. Illionis (USA) : Scott, Foresman and Company.
- Sagar, Keith. 1980. *The Life of D. H. Lawrence*. London : Eyre Methern Ltd.
- Teeuw, A. 1988. *Sastra dan Ilmu Sastra : Pengantar Teori Sastra*. Jakarta : Pustaka Jaya.
- The New Encyclopedia Britannia*. 1982. Vol. 13. Fifth Edition.
- Wellek, Rene and Austin Warren. 1970. *Theory of Literature*. New York : New Revised Ed. Harcourt Brace and World.

APPENDIX

Definitions of the characteristics of personalities



Sanguinis	Koleris	Melankolis	Phlegmatis
1- Animated	-Adventurous	-Analytical	-Adaptable
2-Playful	-Persuasive	-Persistent	-Peaceful
3-Sociable	-Strong-willed	-Self-sarcificin	-Submissive
4-Cinvincing	-Competitive	-Considerate	-Controlled
5-Refreshing	-Resourceful	-Respectful	-Reserved
6-Spirited	-Self-reliant	-Sensitive	-Satisfied
7-Promoter	-Positive	-Planner	-Patient
8-Spontaneous	-Sure	-Scheduled	-Shy
9-Optimistic	-Outspoken	-Orderly	-Obliging
10-Funny	-Forceful	-Faithful	-Friendly
11-Delightful	-Daring	-Detailed	-Diplomatic
12-Cheerful	-Confident	-Cultured	-Consistent
13-Inspiring	-Independent	-Idealistic	-Inoffensive
14-Demonstrative	-Decisive	-Deep	-Dry humor
15-Mixes easily	-Mover	-Musical	-Mediator
16-Talker	-Tenacious	-Thoughtful	-Tolerant
17-Lively	-Leader	-Loyal	-Listener
18-Cute	-Chief	-Chartmaker	-Contented

19-Popular	-Productive	-Perfectionist	-Pleasant
20-Bouncy	-Bold	-Behaved	-Balanced
21-Brassy	-Bossy	-Bashful	-Blank
22-Undisciplined	-Unsympathetic	-Unforgiving	-Unenthusiastic
23-Repetitious	-Resistant	-Resentful	-Reticent
24-Forgetful	-Frank	-Fussy	-Fearful
25-Interrupts	-Impatient	-Insecure	-Indecisive
26-Unpredictable	-Unfectionate	-Unpopular	-Uninvolved
27-Haphazard	-Headstrong	-Hard to please	-Hesitant
28-Permissive	-Proud	-Pessimistic	-Plain
29-Angered easily	-Argumentative	-Alienated	-Aimless
30-Naive	-Nervy	-Negative attitude	-Nonchalant
31-Wants credit	-Workaholic	-Withdrawn	-Worrier
32-Talkative	-Tatless	-Too sensitive	-Timid
33-Disorganized	-Domineering	-Depressed	-Doubtful
34-Inconsistent	-Intolerant	-Introvert	-Indifferent
35-Messy	-Manipulative	-Moody	-Mumbles
36>Show-off	-Stubborn	-Skeptical	-Slow
37-Loud	-Lord over other	-Loner	-Lazy
38-Scatterbrained	-Short-tempered	-Suspicious	-Sluggish
39-Restless	-Rash	-Revengeful	-Reluctant
40-Changeable	-Crafty	-Critical	-Compromising

1

Adventurous. Orang yang mau melakukan suatu hal yang baru dan berani dengan tekad untuk menguasainya.

Adaptable. Mudah menyesuaikan diri dan senang dalam setiap situasi

Animated. Penuh kehidupan, sering menggunakan isyarat tangan, lengan dan wajah secara hidup.

Analytical. Suka menyelidiki bagian-bagian hubungan yang logis dan semestinya.

2

Persistent. Melakukan sesuatu sampai selesai sebelum memulai lainnya.

Playful. Penuh kesenangan dan selera humor yang baik.

Persuasive. Meyakinkan orang dengan logika dan fakta, bukannya pesona atau kekuasaan.

Peaceful. Tampak tidak terganggu dan tenang serta menghindari setiap bentuk kekacauan.

3

Submissive. Dengan mudah menerima pandangan atau keinginan orang lain tanpa banyak perlu mengemukakan pendapatnya sendiri.

Self-sacrificing. Bersedia mengorbankan dirinya demi atau untuk memenuhi kebutuhan orang lain.

Sociable. Orang yang memandang bersama orang lain sebagai kesempatan untuk bersikap manis dan menghibur, bukannya sebagai tantangan atau kesempatan bisnis.

Strong-willed. Orang yang yakin akan caranya sendiri.

4

Considerate. Menghargai keperluan dan perasaan orang lain.

Controlled. Mempunyai perasaan emosional tetapi jarang memperlihatkan.

Competitive. Mengubah setiap situasi, kejadian, atau permainan mejadi konteks dan selalu bermain untuk menang.

Convincing. Bisa merebut hati Anda melalui pesona kepribadiannya.

5

Refreshing. Memperbaharui dan membantu atau membuat orang lain merasa senang.

Respectful. Memperlakukan orang lain dengan rasa segan, kehormatan, dan penghargaan.

Reserved. Menahan diri dalam menunjukkan emosi atau antusiasme.

Resoueceful. Bisa bertindak cepat dan efektif boleh dikata dalam semua situasi.

6

Satisfied. Orang yang mudah menerima keadaan atau situasi apa saja.

Sensitive. Secara intensif memperhatikan orang lain, dan apa yang terjadi.

Self-reliant. Orang mandiri yang bisa sepenuhnya mengandalkan kemampuan, penilaian, dan sumber dayanya sendiri.

Spirited. Penuh kehidupan dan gairah

7

Planner. Memilih untuk mempersiapkan aturan-aturan yang terinci sebelumnya dalam menyelesaikan proyek atau target, dan lebih menyukai keterlibatan dengan tahap-tahap perencanaan dan produk jadi, bukannya melaksanakan tugas.

Patient. Tidak terpengaruh oleh penundaan, tetap tenang dan toleran

Positive. Mengetahui segala-galanya akan bere kalau dia yang memimpin

Promoter. Mendorong atau memaksa orang lain mengikuti, bergabung, atau menanam investasi melalui pesona kepribadiannya.

8

Sure. Yakin, jarang ragu-ragu atau goyah.

Spontaneous. Memilih agar semua kehidupan merupakan kegiatan yang impulsif, tidak dipikirkan lebih dulu, dan tidak dihambat oleh rencana.

Scheduled. Membuat, dan menghayati, menurut rencana sehari-hari, tidak menyukai rencananya terganggu.

Shy. Pendiam, tidak mudah terseret ke dalam percakapan.

9

Orderly. Orang yang mengatur segala-galanya secara metodelis dan sistematis

Obliging. Bisa menerima apa saja. Orang yang cepat melakukannya dengan cara lain.

Outspoken. Berbicara terang-terangan dan tanpa menahan diri.

Optimistic. Orang yang periang dan meyakinkan dirinya dan orang lain bahwa segala-galanya akan beres.

10

friendly, orang yang menanggapi dan bukan orang yang punya inisiatif, jarang memulai percakapan.

Faithful. Secara konsisten bisa diandalkan, teguh, setia, dan mengabdikan kadang-kadang tanpa alasan.

Funny. Punya rasa humor yang cemerlang dan bisa membuat cerita apa saja menjadi peristiwa yang menyenangkan.

Forceful. Kepribadian yang mendominasi dan menyebabkan orang lain ragu-ragu untuk melawannya.

11

Daring. Bersedia mengambil resiko, tak kenal takut, berani.

Delightful. Orang yang menyenangkan sebagai teman

Diplomatic. Berurusan dengan orang lain secara penuh siasat, perasa, dan sabar.

Detailed. Melakukan segala-galanya secara berurutan dengan ingatan yang jernih tentang segala hal yang terjadi.

12

Cheerful. Secara konsisten memiliki semangat tinggi dan mempromosikan kebahagiaan pada orang lain.

Consistent. Tetap memiliki keseimbangan secara emosional, menanggapi sebagaimana yang diharapkan orang lain.

Cultured. Orang yang perhatiannya melibatkan tujuan intelektual dan artistik, seperti teater, simfoni, balet.

Confident. Percaya diri dan yakin akan kemampuan dan suksesnya sendiri.

13

Idealistic. Menvisulisasikan hal-hal dalam bentuk yang sempurna, dan perlu memenuhi standar itu sendiri.

Independent. Memenuhi diri sendiri, mandiri, penuh kepercayaan diri, dan rupanya tidak begitu memerlukan bantuan.

Inoffensive. Orang yang tidak pernah mengatakan atau menyebabkan apa pun yang tidak menyenangkan atau menimbulkan rasa keberatan.

Inspiring. Mendorong orang lain untuk bekerja, bergabung, atau terlibat, dan membuat seluruhnya menyenangkan.

14

Demonstrative. Terang-terangan menyatakan emosi, terutama rasa senang dan tidak ragu-ragu menyentuh orang lain ketika bicara kepada mereka.

Decisive. Orang yang mempunyai kemampuan membuat penilaian yang cepat dan tuntas.

Dry humor. Memperlihatkan "kepandaian bicara yang menggigit" biasanya kalimat satu baris yang sifatnya sarkastis.

Deep. Intensif dan introspektif tanpa rasa senang kepada percakapan dan pengejaran yang sifatnya sarkastis.

15

Mediator. Secara konsisten mencari peranan merukunkan pertikaian supaya bisa menghindari konflik.

Musical. Ikut serta atau punya apresiasi mendalam untuk musik, punya komitmen terhadap musik sebagai bentuk seni, bukannya kesenangan pertunjukan.

Mover. Terdorong oleh keperluan untuk produktif, pemimpin yang diikuti orang lain, merasa sulit duduk diam-diam.

Mixes easily. Menyukai pesta dan tidak bisa menunggu untuk bertemu dengan setiap orang dalam ruangan, tidak pernah menganggap orang lain asing.

16

Thoughtful. Orang yang tanggap dan mengingat kesempatan istimewa dan cepat memberikan isyarat yang baik.

Tenacious. Mengang teguh, dengan keras kepala, dan tidak mau melepaskan sampai tujuan tercapai.

Talker. Terus menerus berbicara, biasanya menceritakan kisah lucu dan menghibur setiap orang di sekelilingnya, merasa perlu mengisi kesunyian supaya membuat orang lain merasa senang.

Tolerant. Mudah menerima pemikiran dan cara-cara orang lain tanpa perlu tidak menyetujui atau mengubahnya.

17

Listener. Selalu bersedia mendengar apa yang anda katakan.

Loyal. Setia kepada seseorang, gagasan, atau pekerjaan, kadang-kadang melampaui alasan.

Leader. Pemberi penghargaan karena pembawaan, yang terdorong untuk memimpin, dan sering merasa sulit mempercayai bahwa orang lain bisa melakukan pekerjaan dengan sama baiknya.

Lively. Penuh kehidupan, kuat, penuh semangat.

18

Contented. Mudah puas dengan apa yang dimilikinya, jarang iri hati.

Chief. Memegang kepemimpinan dan mengharapkan orang lain mengikutinya.

Chartmaker. Mengatur kehidupan, tugas, dan pemecahan masalah dengan membuat daftar, formulir, atau grafik.

Brassy. Orang yang suka pamer, memperlihatkan apa yang gemerlapan dan kuat, terlalu bersuara.

Bossy. Suka memerintah, mendominasi, kadang-kadang mengesalkan dalam hubungan antara orang dewasa.

22

Undisciplined. Orang yang kurang keteraturannya mempengaruhi hampir semua bidang kehidupannya.

Unsympathetic. Merasa sulit mengenali masalah atau sakit hati atau perasaan orang lain.

Unenthusiastic. Cenderung tidak bergairah, sering merasa bahwa bagaimanapun sesuatu tidak akan berhasil

Unforgiving. Orang yang sulit memaafkan dan melupakan sakit hati atau ketidakadilan yang dilakukan kepada mereka, biasanya menyimpan dendam.

23

Reticent. Tidak bersedia atau menolak ikut terlibat, terutama kalau rumit.

Resntful. Sering memendam rasa tidak senang sebagai akibat merasa tersinggung oleh sesuatu yang sebenarnya atau sesuatu yang dibayangkan.

Resistant. Berjuang, melawan, atau ragu-ragu menerima cara lain yang bukan caranya sendiri.

Repetitious. Menceritakan kembali kisah atau insiden untuk menghibur Anda tanpa menyadari dia sudah menceritakannya beberapa kali sebelumnya, terus menerus memerlukan sesuatu untuk dikatakan.

24

Fussy. Bersikeras tentang persoalan atau perincian sepele, minta perhatian besar kepada perincian yang tidak penting.

Fearful, sering mengalami perasaan sangat khawatir, sedih, atau gelisah.

Forgetful. Punya ingatan kurang kuat yang biasanya berkaitan dengan kurang disiplin dan tidak mau repot-repot mencatat secara mental hal-hal yang tidak menyenangkan.

Frank. Langsung, blak-blakan, tidak sungkan-sungkan mengatakan kepada Anda tepat apa yang dipikirkannya.

25

Impatient. Orang yang merasa sulit bertahan untuk kesalan atau menunggu orang lain.

Insecure. Orang yang merasa sedih atau kurang kepercayaan.

Indecisive. Orang mersa sulit membuat keputusan apa saja. (Bukan kepribadian yang lama-lama memikirkan setiap keputusan supaya bisa membuat keputusan yang sempurna.)

Interrupts. Orang lebih banyak bicara dari pada mendengarkan, yang mulai bicara bahkan tanpa menyadari orang lain sudah bicara.

26

Unpopular. Orang yang intensitas dan tuntutan akan kesempurnaan bisa membuat orang lain menjauhinya.

Uninvolved. Tidak punya keinginan untuk mendengarkan atau tertarik kepada perkumpulan, kelompok, aktivitas, atau kehidupan orang lain.

Unpredictable. Bisa bergairah sesaat dan sedih pada saat berikutnya, atau bersedia membantu tetapi kemudian menghilang, atau berjanji akan datang lalu kemudian lupa untuk muncul.

Unaffectionate. Merasa sulit secara lisan atau fisik memperlihatkan kasih sayang dengan terbuka.

27

Headstrong. Bersikeras memaksakan caranya sendiri.

Haphazard. Tidak punya cara yang konsisten untuk melakukan banyak hal.

Hard to please. Orang yang standarnya ditetapkan begitu tinggi sehingga orang lain sulit memuaskannya.

Hesitant. Lambat dalam bergerak dan sulit untuk terlibat.

28

Plain. Kepribadian tengah-tengah tanpa tinggi rendah dan tidak memperlihatkan banyak emosi, kalau ada.

Pessimistik. Sementara mengharapkan yang terbaik, orang ini biasanya melihat sisi buruk situasi lebih dulu.

Proud. Orang yang punya harga diri tinggi dan menganggap dirinya selalu benar serta orang terbaik untuk pekerjaan.

Permissive. Memperbolehkan orang lain (termasuk anak-anak) melakukan apa saja sesukanya untuk menghindari dirinya yang tidak disukai.

29

Angered easily. Orang yang perangnya seperti anak-anak yang mengutarakan diri dengan ngambek dan berbuat berlebihan dan melupakannya hampir seketika.

Aimless. Bukan orang yang menetapkan tujuan dan tidak ingin menjadi orang yang seperti itu.

Argumentative. Mengobarkan perdebatan karena biasanya dia benar, tidak peduli bagaimana situasinya.

Alienated. Mudah merasa terasing dari orang lain, sering karena rasa tidak aman atau takut jangan-jangan orang lain tidak benar-benar senang bersamanya.

30

Naive. Perspektif yang sederhana dan kekanak-kanakan, kurang bijaksana atau pengertian tentang tingkat kehidupan yang lebih mendalam.

Negative attitude. Orang sikapnya jarang positif dan sering hanya bisa melihat sisi buruk atau gelap dari setiap situasi.

Nervy. Penuh keyakinan, semangat, dan keberanian, sering dalam arti negatif.

Nonchalant. Mudah bergaul, tidak peduli, masa bodoh.

31

Worrier. Secara konsisten merasa tidak tetap, terganggu, atau resah.

Withdrawn. Orang yang menarik diri dan memerlukan banyak waktu untuk sendirian atau mengasingkan diri.

Workaholic. Orang yang menetapkan tujuan secara agresif serta harus terus-menerus produktif dan merasa bersalah kalau beristirahat, tidak terdorong oleh keperluan untuk sempurna atau tuntas tetapi kebutuhan untuk pencapaian dan imbalan.

Wants credit. Merasa senang mendapat penghargaan atau persetujuan orang lain. Sebagai penghibur orang ini butuh tepuk tangan, tertawa, dan/atau penerimaan penonton.

32

Too sensitive. Terlalu introspeksi dan mudah tersinggung kalau disalahpahami.

Tacless. Kadang-kadang menyatakan dirinya dengan cara yang agak menyinggung perasaan dan kurang pertimbangan.

Timid. Mundur dari situasi sulit

Talkative. Pembicara yang menghibur dan memaksa diri yang merasa sulit mendengarkan.

33

Doubtful. Mempunyai ciri khas selalu tidak tetap dan kurang keyakinan bahwa suatu hal akan berhasil.

Dissorganized. Kurang kemampuan untuk membuat kehidupan teratur.

Domineering. Dengan memaksa mengambil kontrol atas situasi dan/atau orang lain, biasanya dengan mengatakan kepada orang lain apa yang harus mereka lakukan.

Depressed. Orang yang hampir sepanjang waktu merasa tertekan.

34

Inconsistent. Tidak menentu, serba berlawanan, dengan tindakan dan emosi yang tidak berdasarkan logika.

Introvert. Orang yang pemikiran dan perhatiannya ditujukan ke dalam, hidup di dalam dirinya sendiri.

Intolerant. Tampaknya tidak bisa tahan atau menerima sikap, pandangan, atau cara orang lain.

Indifferent. Orang yang merasa bahwa kebanyakan hal tidak penting dalam satu atau lain cara.

35

Messy. Hidup dalam keadaan tidak teratur, tidak bisa menemukan banyak benda.

Moody. Tidak mempunyai emosi yang tinggi tetapi biasanya semangatnya merosot sekali, sering kalau merasa tidak dihargai.

Mumbles. Bicara pelan kalau didesak, tidak mau repot-repot bicara dengan jelas.

Manipulative. Mempengaruhi atau mengurus dengan cerdik atau penuh tipu muslihat demi keuntungan sendiri, dan dengan suatu cara akan bisa memaksakan kehendaknya.

36

Slow. Tidak sering bertindak atau berpikir dengan cepat, sangat mengganggu.

Stubborn. Bertekad memaksakan kehendaknya, tidak mudah dibujuk, keras kepala.

Show-offs. Perlu menjadi pusat perhatian, ingin dilihat

Skeptical. Tidak mudah percaya, mempertanyakan motif di balik kata-kata.

37

Loner. Memerlukan banyak waktu pribadi dan cenderung menghindari orang lain.

Lord over. Tidak ragu-ragu mengatakan kepada anda bahwa dia benar atau memegang kendali

Lazy. Menilai pekerjaan atau kegiatan dengan ukuran berapa banyak tenaga yang diperlukannya.

Loud. Orang yang tertawa atau suaranya bisa didengar di atas suara lain-lainnya dalam ruangan.

38

Sluggish. Lambat untuk memulai, perlu dorongan untuk termotivasi.

Suspicious. Cenderung mencurigai atau tidak mempercayai gagasan atau orang lain

Short-tempered. Punya kemarahan yang menuntut berdasarkan ketidaksabaran dan sumbu yang pendek. Kemarahan dinyatakan ketika orang lain tidak bergerak cukup cepat atau tidak menyelesaikan apa yang diperintahkan kepada mereka.

Scatterbrained. Tidak punya kekuatan untuk berkonsentrasi atau menaruh perhatian, pikirannya berubah-ubah.

39

Revengeful. Secara sadar atau tidak menyimpan dendam dan menghukum orang yang melanggar, sering dengan diam-diam menahan persahabatan atau kasih sayang.

Restless. Menyukai kegiatan baru terus menerus karena tidak merasa senang melakukan hal yang sama sepanjang waktu.

Reluctant. Tidak bersedia atau melawan keharusan ikut terlibat.

Rash. Bisa bertindak tergesa-gesa, tanpa memikirkan dengan tuntas, biasanya karena ketidaksabaran.

Compromising. Sering mengendurkan pendiriannya, bahkan ketika dia benar, untuk menghindari konflik.

Critical. Selalu mengevaluasi dan membuat penilaian, sering memikirkan atau menyatakan reaksi negatif.

Crafty. Cerdik, orang yang selalu bisa menemukan cara untuk mencapai tujuan yang diinginkan.

Changeable. Rentang perhatian yang kekanak-kanakan dan pendek yang memerlukan banyak perubahan dan variasi supaya tidak merasa bosan.