

**HUMANISTIC PERSPECTIVE OF ANDREA'S PERSONALITIES AS
REFLECTED IN REID'S *MY NAME, SHALL I TELL YOU MY NAME?***

THESIS

Submitted as a Partial Requirements

For the Degree of *Sarjana* in English Letters Department



By:

Haris Dwi Junianto

SRN. 26.09.6.1.006

**ENGLISH LETTERS DEPARTMENT
ISLAMIC EDUCATION AND TEACHER TRAINING FACULTY
THE STATE ISLAMIC INSTITUTE OF SURAKARTA
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ADVISOR SHEET

Subject : Thesis of Haris Dwi Junianto
SRN : 260961006

To :
The Dean of Islamic Education
and Teacher Training Faculty
IAIN Surakarta
In Surakarta

Assalamu'alaikum Wr. Wb.

After reading thoroughly and giving necessary advices, herewith, as the advice, I state the thesis of

Name : Haris Dwi Junianto

SRN : 260961006

Title : Humanistic Perspective Of Andrea's Personalities As Reflected In Reid's *My Name, Shall I Tell You My Name?*

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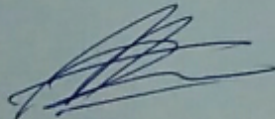
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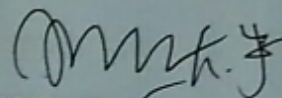
First Advisor

Second Advisor



M. Zainal Muttaqien S.S., M.Hum.

NIP. 19740313 200312 1 002

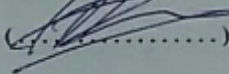


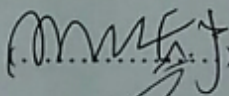
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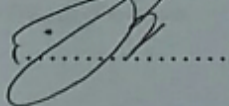
NIP. 19820906 200604 1 006

RATIFICATION

This is certify the *Sarjana* thesis entitle "Humanistic Perspective Of Andrea's Personalities As Reflected In Reid's *My Name, Shall I Tell You My Name?*" by Haris Dwi Junianto has been approved by Board of Thesis Examiners as the requirement for degree of *Sarjana* in English Letters

Chairman : M. Zainal Muttaqien S.S., M.Hum. 
NIP. 19740313 200312 1 002


Secretary : SF. Luthfie Arguby P. S.S., M.Hum. 
NIP. 19820906 200604 1 006

Main Examiner : Kurniawan S.S., M.Hum. 
NIP. 19800616 201101 1 005

Surakarta, February 15, 2017

Approved by

The Dean of Islamic Education and Teacher Training Faculty


Dr. H. Ghozali, M.Hum
NIP. 19700224 200003 1 001

DEDICATION

1. Allah who always gives his full of rohmah and blessing
2. My beloved parents who always give spirit and as my inspiration
(Father: Suratman Mother: Sutarti)
3. My beloved brothers and sisters
(Jantika Nor Ratmawati, Muhammad Tri Nugroho, Patrick Budi
Hastawan, Aprilia Risti Kusumawati)
4. My beloved bestfriends
(Diduk Triyono, Abdussalam J. Yamjirin, Gunawan Raharjo, Gunawan
Wijayanto)
5. My great clubs
(Deevon, Deevon The Explorer, Maju Bersama, Trah Gito Miharjo,
Kompos "Komunitas Pemuda Joss", Ubedth Motovlog Team)

MOTTO

Better to feel how hard education is at this time rather than feel the bitterness
of stupidity, later.

You need to step outside, get some fresh air, and remind yourself of who you
are and you want to be.

You will never fall if you are afraid to climb. But, there is no joy in living you
entire life on the ground.

Better to be kicked with the truth than hugged with a lie
Kill them with your success, then bury them with a smile
I am a super extra limited edition.

PRONOUNCEMENT

Name : Haris Dwi Junianto
SRN : 260961006
Study Program : English Letters
Faculty : Education and Teacher Training Faculty

I hereby sincerely state that the thesis title "Humanistic Perspective Of Andrea's Personalities As Reflected In Reid's *My Name, Shall I Tell You My Name?*" is my real masterpiece. The things out my masterpiece in this thesis are signed by citation and referred in bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, January 25, 2017

Stated by,



Haris Dwi Junianto

SRN.260961006

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In arranging this thesis, a lot of people have provided motivation, advice, and support for the researcher. In this valuable chance, the researcher intended to express his gratitude and appreciation to all of them. First, the researcher's deepest appreciation goes to his beloved parents, his mother Sutarti for the endless love, pray, and support, and his father Suratman for the phone call every week in order to remind me to keep going and never giving up.

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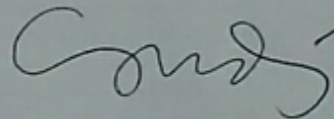
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Surakarta, January 25, 2017

The researcher



Haris Dwi Junianto

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ABSTRACT

Haris Dwi Junianto. 2017. Humanistic Perspective of Andrea's Personalities As Reflected In Reid's *My Name, Shall I Tell You My Name?*. Thesis. English Letters Departments. Islamic Education and Teacher Training Faculty. The State Islamic Institute of Surakarta.

First Advisor : M. Zainal Muttaqien, S.S., M. Hum.

Second Advisor : SF. Luthfie Arguby Purnomo, S.S., M.Hum.

Key Words : Andrea, Andy, humanistic, personalities

This research is an analysis about Andrea's personalities that is performed by the main character Reid's *My Name, Shall I Tell You My Name?*. The humanistic perspective will use to reveal Andrea's personalities. The objectives of the research are to describe Andrea's personalities based on humanistic perspective of Erich Fromm.

This research employs descriptive qualitative method. The data of this research are divided into primary and secondary data. The primary data are taken from *My Name, Shall I Tell You My Name?* by Christina Reid. The secondary data are other references that relate to the research such as humanistic perspective and other information about Reid's *My Name, Shall I Tell You My Name?*. The type of the data in this research is words, phrases, clauses, and sentences which is has correlation with personalities. In this research, the researcher uses triangulation method to get the data validation. Triangulation method is taken by using some perspective theory. It means that the researcher puts several theories from different author but basically those theories have the similar content.

The findings of research show Andrea's personalities is the major of this research. The conflicts between Andrea and her grandfather show her personalities. Based on humanistic perspective, mechanism of escape, positive freedom, human existential needs and social character types, Andrea's personalities reveals.

CHAPTER I

THE INTRODUCTION

In this chapter, the writer explains background of the study, the limitations of the study, the problem formulation, the objectives of the study and the benefits of the study. Hopefully, this can help the reader in getting the fundamental reasons of conducting this research.

A. The Background of the Study

“Verily, We created man of the best stature (mould)”(Q.S At-Tiin verse 4)

Man is the best creature. The God creates many kinds of creature, but man has the best position as the best kind. With his strengths and weaknesses, man is better than any other creatures that have been created by God. It is contrast with the fact. The condition shows that man is careless with this verse meaning. Nowadays, many people have bad characteristics. They are improper, indecent, immoral and cruel. This condition can happen by many factors, like family, friend and environment. These factors will influence individual's self growth. Family's backing will support an individual to be a good individual. In other way, the individual will careless, or arrogant if there is no support from his/her family, friends and environment.

Another factor that influences individual's personality is age. Erickson draws a table to explain about this process in his theory called The Eight Stage Of Psychosocial Development (Hjelle and Ziegler, 1992).

The Eight Stage Of Psychosocial Development

Stage	Approximate Age	Psychosocial Crisis	Virtue
1 Oral-sensory	Birth-1 year	Basic trust vs. Mistrust	Hope
2 Muscular-anal Will power	1-3 years	Autonomy vs. Shame and doubt	
3 Locomotor-genital	3-6 years	Initiative vs. Guilt	Purpose
4 Latency Competence	6-12 years	Industry vs. Inferiority	
5 Adolescence	12-19 years	Ego identity vs. Role confusion	Fidelity
6 Early adulthood	20-25 years	Intimacy vs. Isolation	Love
7 Middle adulthood	26-64 years	Generativity vs. Stagnation	Care
8 Late adulthood Wisdom	65-death	Ego integrity vs. Despair	

Adolescence, the focus of the fifth stage in Erikson's chart of the life cycle, is regarded as highly significant in the person's psychosocial development. No longer a child but not yet an adult, the adolescent is confronted with various social demands and role changes that are essential for meeting the challenges of adulthood. In line with this view, Rhoma Irama's song *Darah Muda* (Irama,1975) is standing also to support Erikson's theory.

*Darah muda darahnya para remaja
Yang selalu merasa gagah
Tak pernah mau mengalah
Masa muda masa yang berapi-api
Yang maunya menang sendiri
Walau salah tak peduli
Darah muda*

*Biasanya para remaja
 Berpikinya sekali saja
 Tanpa menghiraukan akibatnya
 Wahai kawan para remaja
 Waspadalah dalam melangkah
 Agar tidak menyesal akhirnya
 Darah muda darahnya para remaja
 Yang selalu merasa gagah
 Tak pernah mau mengalah
 Darah muda*

The song above means that adolescents will meet the moment called adolescence. Adolescence is a moment that makes them feel stronger than anything. They will never say never. *Bang Rhoma* said *masa muda, masa yang berapi-api*. The word *berapi-api* means a man will be on fire when he meets adolescence. It can also be the statement as warning of adolescence. Adolescence is the best moment to build personality. But, this moment is also the moment that men have to be careful. A moment that curious and brave comes. Man will explore anything he has. Bad or good, it depends on him. Also family, friend or environment can take an action to support, or maybe impede the process. All parts around the individual can be dual different roles. The first is supporter or positive role. The second is a hinderer or obstacle as a negative role. It is why the researcher wants to make research about this phenomenon.

This research becomes interesting to do because personality cannot be separated from human being. It appears in humans' lives everyday. Their personalities will bring them to find future, bad or good. It will depend on their personality. Problems come to all people. Everyone

has their own way to solve the problems. Their personalities will impact to their thoughts, act and all ways that they choose to solve the problems. For example, when someone with a good behavior and pure thought is facing a problem, he is calm down and not in hurry to make a decision. He will make a decision carefully. Because, he knows with a positive thinking and calm, he will get the best answer to his problem.

All the younger ever said like this, "I'm in the middle of Nothing; I'm 13, I'm young; but feel like I cannot fit anywhere; I'm just studying and going to school, that's pretty much it; No life, and I become so jealous when I see people hanging out in school; I feel like I'm nothing"
 (<http://bpd.about.com/u/ua/understandingbpd/whoamiugc.htm/>, accessed on January 12, 2014)

The text above is one example of a thousand problems that will appear in life. It means people want their freedom. The problem is if he can, why I cannot.

Talking about freedom, all the people in the world want to reach their freedom. Of course about freedom by their own way. But, what happens if on their way of reaching the freedom, they get many obstacles. Worse than that, they fail to get their freedom, being frustated? crying? or struggling? Their personality will drive them in facing the obstacles. Freedom is only one of human necessities. Everyone has their own needs. So, what will happen if the needs cannot be reach by the individuals. Their personality will take a part. Literary works are good way to reveal this research. Personality rises from the characters in some literary works, such as in a play, novel and others.

My Name, Shall I Tell You My Name? is a play written by Christina Reid which tells about granddaughter (Andrea) and grandfather (Andy) that have different needs and motivations. By that difference, many problems appear. A young Andrea has needs and motivations in her own life. On the other hand, Andy, as a grandfather, tries to give the best to his granddaughter by his own way. Andrea always has a different view from her grandfather, such as love and education. She takes her own decision, although her grandfather disagrees.

Andrea's personality is the focus in this research. Based on Humanistic perspective by Erich Fromm, this research will reveal Andrea's personality. Fromm defines his perspective into several part: mechanisms of escape, positive freedom, human existential needs and social character types. Fromm's perspective will help to reveal Andrea's personality that exist in the play *My Name, Shall I Tell You My Name?* by Chrisrina Reid.

Irish playwright Christina Reid, is also known as Amelia Reid. Most of her plays are set in her town and the stories are about woman's lives amid the social and political of Northern Ireland. She is best known for her plays *Did You Hear the One about the Irishman . . . ?* (1980), *Tea in a China Cup* (1983), *Joyriders* (1986), *The Belle of Belfast City* (1986), *The Last of a Dyin' Race* (1986) and *My Name, Shall I Tell You My Name?* (1989).

As well as other Reid's works, *My Name, Shall I Tell You My Name?*

also represents a woman's life. However, there is something interesting in this story that makes it different from the others works that weren't written by Reid. It tells about young character, Andrea, that shows her own personality. It is about the nature the personality of the younger.

Personality takes a part dominantly in a play *My Name, Shall I Tell You My Name?*. Andrea is the main character. Her personality will be the focus on this research. Andrea's problems will guide to describe Andrea's personality. She has many problems in whole her life, such as her needs, motivations, freedom, love, passion. Those problems will take a part as proves to show and explain Andrea's personality. Every act, thought, behavior shows in this play. That's consciously or unconsciously related to personality.

B. The Limitation of the Study

As mentioned above, the researcher only focuses on Andrea's personality that exist in a play written by Christina Reid entitled *My Name, Shall I Tell You My Name?*. Because, in this play, there are many things that can be related to personality. *My Name, Shall I Tell You My Name?* a play that has two characters, Andrea as the granddaughter and Andy as the grandfather. Andrea is the main character. This play tells about the conflict between Andrea and her grandfather. By this conflict, the researcher tries to identify Andrea's personality.

By personality theory and Erich Fromm's view, the researcher tries to complete this analysis. Fromm is a humanistic personologist. By his view, the researcher tries to describe Andrea's personality that exists in *My Name, Shall I Tell You My Name?* Fromm's view will be explained based on the problem around Andrea and Andy, how Andrea faces the problems and makes decision and what the impacts to Andrea, either positive or negative. Because this process will explain Andrea personality, it is the same with Allport's view. Gordon Allport in *Personality theory* book defined personality as that which an individual is an internal "something" that determines the nature of the person's interactions with the world (Hjelle and Ziegler, 1992:5).

C. The Problem of Statement

The researcher formulates the research by considering the focus of the research study. The problems are stated as follows:

1. How is Andrea's personality based on a humanistic perspective of Erich Fromm in Reid's *My Name, Shall I Tell You My Name??*

D. The Objective of the Study

Related on the problem statements above, the aim of this study has two objectives to obtain. They are:

1. To describe Andrea's personality based on humanistic

perspective of Erich Fromm in Reid's *My Name, Shall I Tell You My Name?*

E. The Benefits of the Study

This analysis will hopefully give some contributions to the researcher and the reader.

1. Theoretically, it is expected to give contribution in developing literature, especially the literary study to Reid's *My Name, Shall I Tell You My Name?*
2. Practically, this research hopefully will give more comprehensions to the reader about the personalities that exist in Reid's *My Name, Shall I Tell You My Name?* And, hopefully this research will reveal moral values that can be applied in human lives.

CHAPTER II

THE REVIEW OF RELATED THEORIES

This part deals with the theories related to the research. It will be divided into three parts. The first part explains personality. The second part explains the aspect of personality. The third part explains personality based on humanistic perspective, in this case by Erich Fromm perspective. The last is the synopsis of Reid's *My Name, Shall I Tell You My Name?*. Furthermore, it will be the base for the analysis in this research.

A. Definition of Personality

The word "personality" in English is derived from Latin *persona*. Originally, it denoted the masks worn by theatrical players in ancient Greek dramas; eventually, the term came to encompass the actor's portrayal of a comic or tragic figure as well. Thus, the initial conception of personality was that of superficial social image that an individual adopts in playing life roles, a "public personality" that people project toward those around them (Hjelle and Ziegler, 1992).

George Kelly (1963:36) regarded personality as the individual's unique way of "making sense" out of life experiences. It means personality is a different decision by individual in any situation. In other word, the individual makes his own way in his life that is different from others. In line with to George Kelly, Gordon Allport in *Personality Theories* (Hjelle and Ziegler, 1992) defined personality as that which an individual

really is, an internal “something” that determines the nature of the person’s interaction with the word

In *Cambridge Advanced Learner’s Dictionary* (2008: 256) personality is the type of person you are, which is shown by the way you behave, feel and think. For instance, Phunsukh Wangdu on *3 Idiots* movie. He has different thought with the other students. Many unique ways he chooses, such as the different system in learning, he chooses to comprehend than memorize. Also, he chooses to take a bath in the garden than he should be waiting his turn in the bathroom. All that examples indicated “something different” that everyone has. And it gives impacts to people around him. It is in line with Albert Bandura’s thought. Bandura viewed personality as a complex pattern which person, behavior, and situation continually influence each other (Bandura, 1982).

B. The Aspect of Personality

Dr. John A. Johnson of Pennsylvania State University defines the aspect of personality traits into five parts; these are extraversion, agreeableness, conscientiousness, neuroticism and openness to experience.

(<http://www.psychometric-success.com/personality-tests/personality-tests-big-5-aspects.htm>)

Each of these 5 personality traits describes, relative to other

people, the frequency or intensity of a person's feelings, thoughts, or behaviors. Everyone possesses all 5 of these traits to a greater or lesser degree. For example, two individuals could be described as 'agreeable' (agreeable people value getting along with others). But there could be significant variation in the degree to which they are both agreeable. In other words, all 5 personality traits exist on a continuum rather than as attributes that a person does or does not have.

1. Extraversion

Extraversion is marked by pronounced engagement with the external world. Extraverts enjoy being with people, are full of energy, and often experience positive emotions. They tend to be enthusiastic, action-oriented, individuals who are likely to say "Yes!" or "Let's go!" to opportunities for excitement. In groups they like to talk, assert themselves, and draw attention to themselves.

Introverts lack the exuberance, energy, and activity levels of extraverts. They tend to be quiet, low-key, deliberate, and disengaged from the social world. Their lack of social involvement should not be interpreted as shyness or depression; the introvert simply needs less stimulation than an extravert and prefers to be alone. The independence and reserve of the introvert is sometimes mistaken as

unfriendliness or arrogance. In reality, an introvert who scores high on the agreeableness dimension will not seek others out but will be quite pleasant when approached.

2. Agreeableness

Agreeableness reflects individual differences in concern with cooperation and social harmony. Agreeable individuals value getting along with others. They are therefore considerate, friendly, generous, helpful, and willing to compromise their interests with others'. Agreeable people also have an optimistic view of human nature. They believe people are basically honest, decent, and trustworthy.

Disagreeable individuals place self-interest above getting along with others. They are generally unconcerned with others' well-being, and therefore are unlikely to extend themselves for other people. Sometimes their skepticism about others' motives causes them to be suspicious, unfriendly, and uncooperative.

Agreeableness is obviously advantageous for attaining and maintaining popularity. Agreeable people are better liked than disagreeable people. On the other hand, agreeableness is not useful in situations that require tough or absolute objective

decisions. Disagreeable people can make excellent scientists, critics, or soldiers.

3. Conscientiousness

Conscientiousness concerns the way in which we control, regulate, and direct our impulses. Impulses are not inherently bad; occasionally time constraints require a snap decision, and acting on our first impulse can be an effective response. Also, in times of play rather than work, acting spontaneously and impulsively can be fun. Impulsive individuals can be seen by others as colorful, fun-to-be-with, and zany.

Nonetheless, acting on impulse can lead to trouble in a number of ways. Some impulses are antisocial. Uncontrolled antisocial acts not only harm other members of society, but also can result in retribution toward the perpetrator of such impulsive acts. Another problem with impulsive acts is that they often produce immediate rewards but undesirable, long-term consequences. Examples include excessive socializing that leads to being fired from one's job, hurling an insult that causes the breakup of an important relationship, or using pleasure-inducing drugs that eventually destroy one's health.

Impulsive behavior, even when not seriously destructive, diminishes a person's effectiveness in significant ways. Acting impulsively disallows contemplating alternative courses of action, some of which would have been wiser than the impulsive choice. Impulsivity also sidetracks people during projects that require organized sequences of steps or stages. Accomplishments of an impulsive person are therefore small, scattered, and inconsistent.

A hallmark of intelligence, what potentially separates human beings from earlier life forms, is the ability to think about future consequences before acting on an impulse. Intelligent activity involves contemplation of long-range goals, organizing and planning routes to these goals, and persisting toward one's goals in the face of short-lived impulses to the contrary. The idea that intelligence involves impulse control is nicely captured by the term prudence, an alternative label for the Conscientiousness domain. Prudent means both wise and cautious. Persons who score high on the Conscientiousness scale are, in fact, perceived by others as intelligent.

The benefits of high conscientiousness are obvious. Conscientious individuals avoid trouble and achieve high levels of success through purposeful planning and persistence. They are also positively regarded by others as

intelligent and reliable. On the negative side, they can be compulsive perfectionists and workaholics. Furthermore, extremely conscientious individuals might be regarded as stuffy and boring. Unconscientious people may be criticized for their unreliability, lack of ambition, and failure to stay within the lines, but they will experience many short-lived pleasures and they will never be called stuffy.

4. Neuroticism

Freud originally used the term neurosis to describe a condition marked by mental distress, emotional suffering, and an inability to cope effectively with the normal demands of life. He suggested that everyone shows some signs of neurosis, but that we differ in our degree of suffering and our specific symptoms of distress. Today neuroticism refers to the tendency to experience negative feelings.

Those who score high on Neuroticism may experience primarily one specific negative feeling such as anxiety, anger, or depression, but are likely to experience several of these emotions. People high in neuroticism are emotionally reactive. They respond emotionally to events that would not affect most people, and their reactions tend to be more intense than

normal. They are more likely to interpret ordinary situations as threatening, and minor frustrations as hopelessly difficult. Their negative emotional reactions tend to persist for unusually long periods of time, which means they are often in a bad mood. These problems in emotional regulation can diminish a neurotic's ability to think clearly, make decisions, and cope effectively with stress.

At the other end of the scale, individuals who score low in neuroticism are less easily upset and are less emotionally reactive. They tend to be calm, emotionally stable, and free from persistent negative feelings. Freedom from negative feelings does not mean that low scorers experience a lot of positive feelings; frequency of positive emotions is a component of the Extraversion domain.

5. Openness to experience

Openness to experience describes a dimension of cognitive style that distinguishes imaginative, creative people from down-to-earth, conventional people. Open people are intellectually curious, appreciative of art, and sensitive to beauty. They tend to be, compared to closed people, more aware of their feelings. They tend to think and act in individualistic and nonconforming ways. Intellectuals typically score high on Openness to Experience; consequently, this

factor has also been called Culture or Intellect. Nonetheless, Intellect is probably best regarded as one aspect of openness to experience. Scores on Openness to Experience are only modestly related to years of education and scores on standard intelligent tests.

Another characteristic of the open cognitive style is a facility for thinking in symbols and abstractions far removed from concrete experience. Depending on the individual's specific intellectual abilities, this symbolic cognition may take the form of mathematical, logical, or geometric thinking, artistic and metaphorical use of language, music composition or performance, or one of the many visual or performing arts. People with low scores on openness to experience tend to have narrow, common interests. They prefer the plain, straightforward, and obvious over the complex, ambiguous, and subtle. They may regard the arts and sciences with suspicion, regarding these endeavors as abstruse or of no practical use. Closed people prefer familiarity over novelty; they are conservative and resistant to change.

C. Humanistic Perspective

Humanistic, humanism and humanist are terms in psychology relating to an approach which studies the whole person, and the uniqueness of each individual. Essentially, these terms refer the same approach in psychology. Humanistic psychologists believe that an individual's behavior is connected to their inner feelings and self concept.

The humanistic approach in psychology developed as a rebellion against what some psychologists saw as limitations of the behaviorist and psychodynamic psychology. The humanistic approach is thus often called the " third force " in psychology after psychoanalysis and behaviorism (Maslow, 1968).

Humanism rejected the assumption of the behaviorist perspective which is characterized as deterministic, focused on reinforcement of stimulus-response behavior and heavily dependent on animal research. Humanistic psychology also rejected the psychodynamic approach because it is also deterministic, with unconscious irrational and instinctive forces determining human thought and behavior. Both behaviorism and psychoanalysis are regarded as dehumanizing by humanistic psychologists.

Humanistic psychology expanded its influence throughout the 1970s and the 1980s. Its impact can be understood in terms of three major areas:

- 1) It offered a new set of values for approaching an understanding

of human nature and the human condition.

- 2) It offered an expanded horizon of methods of inquiry in the study of human behavior.
- 3) It offered a broader range of more effective methods in the professional practice of psychotherapy.

1. Humanistic Perspective By Erich Fromm

Fromm in Personality Theories (Hjelle and Ziegler, 1992:218) defines his perspective in four parts; mechanism of escape, positive freedom, human existential needs and social character types. By this perspective, the researcher will describe and make sure how Andrea's personality traits are. Andrea's personalities will reveal by humanistic perspective. The researcher focuses on understanding and indicates the parts of humanistic perspective then, correlates with the aspect of personality. So, Andrea's personality will describe clearly.

a) Mechanisms of Escape

How do people cope with feelings of loneliness, insignificance, and alienation that accompany freedom? One way is to renounce freedom and surrender individuality and choice. Fromm described a number of strategies that are used by people to "escape freedom".

- 1) The first of these mechanisms, *authoritarianism*, is defined as the "tendency to fuse one's self with somebody or something outside of oneself in order to acquire the strength which the individual self is lacking" (Fromm, 1941/1956). Authoritarianism is manifested in either masochistic or sadistic tendencies. In its masochistic form, individuals behave in an excessively dependent, submissive, and helpless manner toward other people. In its sadistic form, by contrast, individuals strive to exploit, dominate, and control other people. Fromm theorized that both tendencies are typically found in the same person. For example, in a highly authoritarian military structure the same individual may willingly submit to the commands of superior officers but humiliate or ruthlessly exploit soldiers of lower rank.
- 2) A second escape mechanism described by Fromm is *destructiveness*. Here the person attempts to overcome feelings of inferiority and aloneness by destroying or subduing others. Duty, patriotism, and love are common rationalizations for destructive acts.
- 3) *Automaton conformity* views that people can escape from their feelings of loneliness and alienation through unconditional conformity to social norms that govern behavior. Termed automaton conformity, the person who uses this strategy seeks to become just like everyone else by behaving in

completely conventional manner. " The individual ceases to be himself; he adopts entirely the kind of personality offered to him by cultural patterns; and he therefore becomes exactly as all others are and as they expect him to be" (Fromm, 1941/1956). Like certain animals with protective coloring, persons who are conforming automatons become indistinguishable from their surroundings. They adopt the same values, pursue the same career goals, purchase the same products, and share the same thoughts and feelings as almost everyone else within the culture.

b) Positive Freedom

Fromm felt that people can be separate and unique beings without, at the same time, losing their sense of unity with others and social reality. He called this kind of freedom of being part of the world and yet independent from it positive freedom. The achievement of positive freedom demands that people be spontaneously active in their lives. For Fromm, spontaneous activity is commonly seen in young children who tend to act according to their inner natures and not according to social conventions and prohibitions. In the *Art Of Loving* (Fromm, 1956/1974), one of his best-known books, Fromm emphasized that love and work are the key components to developing positive freedom through the process of spontaneous activity. Through love and work people reunite with

others but without sacrificing their sense of individuality or integrity.

c) Human Existential Needs

Fromm believed that human nature is uniquely characterized by five existential needs. These needs have to do with sexual and aggressive instincts. Instead, Fromm theorized that the conflict between striving for security is the most powerful motivating force in people's lives (Fromm, 1973). The freedom-security dichotomy, a universal and inescapable fact of human nature, has created these existential needs. The five human existential needs identified by Fromm are (Hjelle and Ziegler, 1992):

- 1) *The need for relatedness.* To overcome their feelings of isolation from nature and themselves, all persons need to care for, share with, and be responsible for others. The ideal way of relating to the world is through what Fromm called "productive love", which enables people to work together and at the same time maintain their individuality. If the need for relatedness is not satisfied, people become narcissistic, they respond only to their own selfish concerns and are unable to commit themselves to others.

Erich Fromm in his book *The Art of Loving* defines two types of person who is loving, *masochism and sadism* (Fromm,

1956:19). The masochistic person escapes from the unbearable feeling of isolation and separateness by making himself part and parcel of another person who directs him, guides him, protects him; who is his life and his oxygen, as it were. The power of the one to whom one submits is inflated, may he be a person or a god; he is everything, I am nothing, except inasmuch as I am part of him. As a part, I am part of greatness, of power, of certainty. The masochistic person does not have to make decisions, does not have to take any risks; he is never alone but he is not independent; he has no integrity; he is not yet fully born. In a religious context the object of worship is called an idol; in a secular context of a masochistic love relationship the essential mechanism, that of idolatry, is the same. The masochistic relationship can be blended with physical, sexual desire; in this case it is not only a submission in which one's mind participates, but also one's whole body. There can be masochistic submission to fate, to sickness, to rhythmic music, to the orgiastic state produced by drugs or under hypnotic trance in all these instances the person renounces his integrity, makes himself the instrument of somebody or something outside of himself; he need not solve the problem of living by productive activity.

The second is sadism. The sadistic person wants to escape from his aloneness and his sense of imprisonment by

making another person part and parcel of himself. He inflates and enhances himself by incorporating another person, who worships him. The sadistic person is as dependent on the submissive person as the latter is on the former; neither can live without the other. The difference is only that the sadistic person commands, exploits, hurts, humiliates, and that the masochistic person is commanded, exploited, hurt, humiliated. This is a considerable difference in a realistic sense; in a deeper emotional sense, the difference is not so great as that which they both have in common: fusion without integrity. If one understands this, it is also not surprising to find that usually a person reacts in both the sadistic and the masochistic manner, usually toward different objects.

Hitler reacted primarily in a sadistic fashion toward people, but masochistically toward fate, history, the "higher power" of nature. His end suicide among general destruction is as characteristic as was his dream of success total domination.

- 2) *The need for transcendence.* All persons need to surpass or transcend their passive animal need is creativeness: the act of creating (children, ideas, art, or material good) allows people to rise above the accidental and passive nature of their existence, thereby achieving a sense of freedom and significance. Failure

to satisfy this vital need causes people to become destructive.

- 3) *The need for rootedness.* Human beings need to be an integral part of the world, to feel that they belong. According to Fromm on his book *The Anatomy Of Human Destructiveness* (Fromm, 1973), this need arises at birth when the person is severed from his or her biological ties within the mother's womb. In late childhood, each person is torn from the safety of parental care. In late adulthood, each person confronts their reality of being torn from life itself as death approaches. Thus, throughout life, people have needs for roots, for a sense of stability and permanency similar to the security of their early maternal ties. By contrast, those who maintain to the symbiotic ties with parents, home, or community as a way of fulfilling the need of rootedness are unable to experience personal integrity and freedom.
- 4) *The need for identity.* Fromm insisted that all persons need to have an inner sense of oneness with self, an identity that sets them apart from others in terms of their awareness of who and what they truly are. In short, each person must be able to say "I am I". Persons with clear and distinct feelings of individuality perceive themselves as being in control of their lives as opposed to having their lives governed by others. Acting as everyone acts, even to the point of blind conformity, prevents

the person from achieving an authentic sense of identity.

5) *The need for a frame of orientation and devotion.* Finally, fromm theorized that humans need a stable and consistent way of interpreting the complexities of the world. A frame of orientation is a set of beliefs that allows people to organize and comprehend their perceptions of reality, without which they would be puzzled and unable to act purposefully. In Fromm's book *On Disobedience And Other Essays* (Fromm, 1981), he stressed the importance of developing an objective and rational view of the natural and social world. A rational perspective, he argued, is an absolute necessity for the maintenance of sanity.

People also need an object of devotion, an overall goal or God to whom they can attribute the meaning of life. The object of devotion provides a sense of direction in people's search for a purposeful existence. Such an "ultimate concern" enables people to transcend their isolated and confers meaning on their lives.

d) Social Character Types

Fromm identified five social character types that are prevalent in contemporary societies (Fromm, 1947). These social character types, or forms of relatedness to others, represent the interaction of existential needs and the social context in which people live. Fromm groups them into two general classes: nonproductive (un-healthy) and productive

(healthy) types. The nonproductive category includes the receptive, exploitative, hoarding, and marketing character orientations, whereas the productive category represents Fromm's caricature of ideal psychological health. In this case, nonproductive and productive qualities blend together in differing proportions in particular persons. Consequently, the mental health or illness implications of a given social character types depends upon the ratio of positive to negative traits manifested by the individual.

- 1) *Receptive* types believe that source of everything that is good in life lies outside of themselves. They are overly dependent and passive, incapable of doing anything without outside help, and feel that their mind task in life is to beloved rather than to love. Receptive person maybe described as submissive, gullible, and sentimental. In its less extreme version, though, persons with receptive orientation may be optimistic and idealistic.
- 2) *Exploitative* types take whatever they need or desire from others through force or cunning. They, too, are in capable of producing things by their own affords and so they acquire love, possession, thoughts, and emotions by appropriating them from others. Negative descriptive traits for exploitative characters include aggressive, arrogant, egocentric, and seducing. Their positive qualities include self-confidence, pride,

and impulsiveness.

- 3) *Hoarding* types strive to accumulate material possessions, power, and love, and they struggle to avoid sharing any of their hoard. Different from the preceding two, hoarding characters tend to live in the past and are repelled by anything new. Reminiscent of Freud's anal-retentive personality, they are rigid, suspicious, and stubborn. Some of the positive attributes Fromm used to describe the hoarding personality include cautious, loyal, and reserved.
- 4) *Marketing* types operate from a frame of reference that states that personality or self is valued only as a commodity to be sold or exchanged for success. They are interested in maintaining appearances and in knowing the right type, and are willing to show any personality trait that will increase their success in selling themselves to potential customers. They relate to others through superficial roles and are guided by the motto "I am as you desire me" (Fromm, 1947: 73).

In addition to representing the ultimate in alienation, the marketing orientation can be described by the following key trait labels: opportunistic, aimless, tactical, indiscriminate, and wasteful. On the more positive side, marketing types may be open-minded, curious, and generous. Fromm viewed the marketing personality as a product of modern capitalistic

societies such as the United States and Western European countries.

- In contrast to the nonproductive orientations, the productive character types represents Fromm's view of the ultimate goal in human development. This type is independent, integrated, spontaneous, loving, creative, and committed to the social good. It is clear from Fromm's writings *The Sane Society* (Fromm, 1955) and *The Revolution of Hope* (Fromm, 1968) that he regarded this orientation as the answer to the inherent contradictions of human existence. It encompasses the human capacity for productive reasoning, loving, and working. Through productive reasoning, people can know themselves for who they are and thereby avoid self-delusion. The power of productive love enables people in passionately love all that is alive (biophilia). Fromm characterized it in terms of the qualities of care, responsibility, respect, and knowledge. Finally, productive work provides people with a means of producing the basic necessities of life through creative self-expression. The ultimate product of realizing these powers inherent in all persons is a mature and integrated character structure.

D. The Synopsis of *My Name, Shall I Tell You My Name?*

This story begins when Andrea aged 24 in London, 1986. Andrea tells her past about memory with her grandfather, Andy. About the little Andrea who always be together with Andy. In the other side, Andy also tells about the memory between them.

Andrea says that she was a plain child with hair as straight as a rush. Every night, her mother, Annie bound Andrea's hair in cloths to make it curl. And every morning Andre had to sit still and not complain while her mother teased and tortured the hair into ringlets. Then her mother'd tie it all up with a satin ribbon, and she'd look at Andrea, and she'd sigh, "God child. You must have been far down the queue when God was handing out the glamour . . . ". In other side, Andy aged 93 in Derry. He is unlocking the tin box and removing towardng Andrea's first drawing. Andy says that Andrea was a picture. She must have been at the head of the queue when God was handing out the good looks and the best behavior.

Andrea was born on Andy's sixty ninth birthday. She is the last grandchild and the only Andy's granddaughter. Andy has five daughters, no sons. But, all his daughters produce grandsons. Finally, his last daughter, Annie gives him granddaughter named Andrea. Andy who is one of the survivors from his road when Battle of the Somme. Almost one point two million the total number of dead, British, French, and German.

One day, Andy aged 76 and Andrea aged 7. They are walking the marble corridors of the City Hall in Belfast. Andy asks Andrea to read the

poem on the brass plate. Then child Andrea reads, "On fame's eternal camping ground. Their silent tents are spread. And Glory guards with solemn round the bivouac of the dead". Then, Andy is pointing to image of Billy Matchett. Billy is one of killed army in Battle. Andy tells to Andrea, Billy was the best Lambeg drummer Derry had ever seen. Billy's son, wee Billy, took over the beating of the Lambeg drum when he grew up. Then, Andy says "Carrying on the name. Carrying on the tradition, which is how it should be. That's what life's about, child. Knowing who you are, what you come from. Don't you ever forget".

The conflict begins when Andrea is lovesick to Eddie. Eddie is Edward Reilly's grandson. He is small and dark and fierce and looked like John Lennon. Andrea takes to wear oriental eye make-up. She thinks that if she looked like Yoko Ono, Eddie will automatically fall madly in love with her. Andy disagrees with Andrea's relationship. It caused of Edward Reilly, is the only other survivor. Andy thinks that Edward is traitor with his own reason. This conflict continues till Andrea asks Andy, questioning things that mustn't questioned. It's about Andy's walking stick. Finally, Andrea hears that Eddie want to marry Doris Braithwaite. She doesn't believe that Eddie loves Doris who is tall skinny blue eyed blonde. Not a bit like Yoko Ono.

Another problem comes when Andrea wants to go to English University. She is interest in Drama. She wants to design sets for the theatre. She wants to be an artist. But, Andy suggests to choose Queen's

University in Belfast. Andy thinks that London's no place for a good girl. When the distance separates them. Andy and Andrea still keep communication, by sending letter.

Andrea goes to home at her mother's funeral. And she lets Andy lives in an Old People's Home nearby. She wants to be with Hanif more than wants to be with Andy.

Andrea goes back to visit Andy once. She tells that she wants to marry with Hanif. Andy asks why Andrea comes alone. Andrea says that Hanif can't come because he is in hospital. Andy asks much about Hanif, till he knows that Hanif is an Argy. Andy doesn't want to relate to a half caste. Andrea tries to explain more and more. But, Andy just asks Andrea to get out from his sight.

When Andrea goes to Greenham with Hanif's sister, she sees women are sitting in the road in front of a bloody great army vehicle and singing. Suddenly, elderly woman sits down on the ground beside Andrea. She is carrying a cake. A silly chocolate cake with three candles. She says, "One for my nephew crippled in the Falklands Campaign. One for my fiance killed at Dunkrik. One for my grandfather shellshocked at the battle of the Somme". And then she gets up and walks to the gate and sits down in the road. She leaves the cake and the box of candles on the ground beside Andrea. Then, two policemen drag her into the back of wagon because the riot happens. Andrea tries to stop it, but she is dragged also into the back of wagon. The woman advises Andrea to

concentrate on someone she loved, to give Andrea strength. Andrea closes her eyes and tries to picture Annie or Hanif or her mother, but her heart and her hand reach out to him, Andy, her grandfather.

E. Christina Reid's Brief Biography

From the Ardoyne area of Belfast, Reid was born in 1942, and educated at Everton Primary and Girls Model School in the city, leaving school at 15. Having worked in various jobs, she began submitting short stories to the BBC in the 1970s. Her play, *Did You Hear the One About the Irishman?* won the Ulster Television Drama Award in 1980, while her breakthrough work *Tea in a China Cup* was a runner-up in the 1982 IT/DTF competition for plays by women.

In her mid-30s, Reid returned to study, taking a degree in English at Queen's University, Belfast. While there, she came to the attention of the Lyric Theatre, Belfast, and taking a sabbatical from her studies, became writer in residence for the 1983-84 season.

Tea in a China Cup was subsequently produced by the Lyric. Set during the Twelfth of July celebrations, it is a poignant tale of three generations of Protestant women in Belfast. The Irish Times noted that through 'a succession of small, revelatory incidents, a tapestry of humour, prejudice, affection, courage and pretence is woven over a ground of sympathy'.

Reid's subsequent work includes *Joyriders* (1986), inspired by her visits to Youth Training Programmes and to the Divis Community Centre in Belfast in the 1980s. Reid met with a group of women who wrote and performed songs about their lives; many subsequently found a place in *Joyriders*. Though some deemed the play sentimental, the general critical response was extremely positive, with young people particularly responding to its unusual focus on young, working-class lives.

The Guardian declared the play highly impressive for the 'way it suggests the extent to which a new generation has grown up without hope, and has adjusted with grace and jauntiness to lives bounded by pessimism'. Reid's *Clowns* (1996) traced the fate of the *Joyriders* teenagers eight years on.

Reid moved to London in 1987 and became writer in residence at the Young Vic. In that year, *Did You Hear the One About the Irishman?* premiered on the London stage. *The Last of a Dyin' Race* was performed on television in 1987, and in 1989 the Lyric Theatre Belfast premiered *The Belle of Belfast City*, which divided critics. Reid has also written several radio plays, including *My Name Shall I Tell You My Name?* (1988), the story of the relationship between a Somme veteran and his granddaughter, first produced by BBC Northern Ireland for Radio 4.

Reid's work has been both popularly and critically acclaimed. *Tea in a China Cup* won the 1983 Thames Television Playwriting Award, while *The Belle of Belfast City* took the George Devine Award. *The Last of a*

Dyin' Race won the Giles Cooper Award. The Irish Times praised its 'sympathy with the virtues and failings of Belfast working-class Protestant women in situations of domestic and public stress'.

Much of Christina Reid's work is available in print. A collected volume, *Christina Reid, Plays I*, was published by Methuen in 1997.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research applies a descriptive qualitative method. "It is a kind

of research which places stress on the validity of multiple meaning structures and holistic analysis, as opposed to the criteria of reliability and statistical compartmentalization of quantitative research" (Burns, 2000). This method can give more clear understanding about the content of the text especially in meaning and message, also the behavior that is shown by acts.

There are a wide variety of methods that are common in qualitative measurement. In fact, the methods are largely limited by the imagination of the researcher. Qualitative method is primarily exploratory research. It is used to gain an understanding of underlying reasons, opinions and motivations. It provides insights into the problem or helps to develop ideas or hypotheses.

Research design means a planning. It is necessary for the management of the entire research. It is the visualization of the body of the data and the problems associated with the employment of those data in the entire research project. Based on the theory above, the researcher only collects the data, makes an analysis and then makes the conclusions. These data are in the form of words, phrases, sentences, etc.

B. Research Data and Source of Data

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Data mean material things which are used by the researcher. "

Data, therefore, are those facts that any particular situation affords or gives to an observer” (Leedy, 1985:86). Meanwhile, the source of data refers to “ the subject that will be obtained” (Arikunto, 1993:162).

The data in the research are divided into main data and secondary data. The main data is coming from the play itself, *My Name, Shall I tell You My Name?* written by Christina Reid. The data include dialogues, attitudes and acts in the play itself which are relevant with the subject matter of study. The data are found by analyzing the words and sentences that are found in the text of play *My Name, Shall I Tell You My Name?* related to the aspect under the research. The secondary data are other references that relate to the research such as personality theory and humanistic perspective.

C. Research Instrument

Research instrument is a tool that is used in research to find out the problem solving of the research problems. The main instrument of this research is the researcher himself. Since it is a descriptive qualitative research. It is based on Moleong (2001:121) statement that, “ In a qualitative research, a researcher is a planner, data collector, analyst, data interpreter, and reporter of the research result”.

The researcher is an instrument in the research that takes role as the designer, the data collector, the analyst, the data interpreter, and also

the reporter of the research. Although, the researcher is the most important aspect in this research, he must have the preparation before doing it. The preparation includes to the understanding about the method that is used, the theories, and knowledge of the study. The supporting instruments of this research are books, play script, computer, printer, etc.

D. Techniques of Collecting the Data

Data collection means a process by which the data are collected. The data of this research study are collected from Reid's play *My Name, Shall I Tell You My Name?*. The first step in collecting data is reading the whole story of play *My Name, Shall I Tell You My Name?* carefully to get clear information from the play. The second is paying attention to certain words, statements or sentences which means have indication with personality theory and humanistic theory.

Krippendorff states that analytical technique of research is "summarize the data, to represent them so that they can be better comprehended, interpreted, or related to some decision the user wishes to make"(1980:109). It means, in collecting data, the researcher reads the text comprehensively and interpretatively according to the needs to find the information appropriate to the research objectives.

Then, the researcher observes again the whole data, which ones are relevant to the research. The researcher choose the data as evidence,

then sorts and list the data as the correlation of the research. The researcher also sorts the raw data into refined data. The researcher focuses the refined data on the characters' dialogues and acts, which directly relate to the main purpose of the research. Finally, after the data have been refined, the data are interpreted and analyzed.

E. Technique of Data Analysis

Data analysis is a process which has the aim to answer all the problem statements. There are some processes of data analysis as Creswell (2003:199) states:

The process of data analysis involve making sense out the text and image data. It involves preparing the data for analysis, conducting different analysis, moving deeper and deeper into understanding the data, representing the data and making interpretation of the larger meaning of the data.

In preparing the data for analysis, the researcher read the play *My Name, Shall I Tell You My Name?* for many times, into details. Then, he took the important data after identifying them based on the theory of personalty and humanistic view by Erich Fromm. In identifying here, the researcher list the data or evidence which relates to the research. Then, the researcher describes the evidences and correlates with the theory. The important data were catagorized based on the components of personality and humanistic view by Fromm. By humanistic view, the researcher wants to reveal Andrea's personality. Then, he made the

interpretation toward them. The researcher identified the data by moving deeper and deeper into understanding the data. The interpretation is made by using humanistic approach. The humanistic approach will correlate with the aspects of personality. So, by humanistic approach here, the researcher can describe and reveal Andrea's personalities. The last step of analysis is drawing conclusions of this research. Thus, the problem statements were answered.

F. Data Validation

Validity is the term of data credibility commonly used in a qualitative research. Validation means that researcher has to make sure the data that are relevant to the subject matter of the research. "There are four criteria to check the data validity, they are credibility, transferability, dependability, and conformability" (Moleong, 2004:324).

Credibility is aimed to ensure the data validity. It is conducted through comprehensive reading on the selected data in accordance with the research objectives. The researcher obtains the credibility of the data through reading play carefully to find the appropriate selected data. Then, he categorized the selected data into the forms of gender inequalities.

Transferability is aimed at providing all information needed by readers in understanding the findings. To reach transferability of the data, the researcher tries to classify the data, to make them easier to be understood by the readers. In this technique, the researcher categorizes

the data based on each interpretation. They are escape from freedom, positive freedom, human existential needs and social character types which are reflected in Reid's *My Name, Shall I Tell You My Name?*

Dependability is the way the researcher reads the play comprehensively in order to understand the content of the play and to make correct interpretations.

Conformability is the way to determine the objectiveness of the research by making discussion with advisor, friend, the expert, or other researcher.

Doing the process of conformability implies the process of triangulation technique. The technique is aimed at supporting the trustworthiness of the data. Triangulation itself means utilizing something outside the data to verify the data or to compare them (Moleong, 2004:330). In this research, the researcher has asked suggestion and information from an expert informant, the expert here is his lecturer. He has been teaching literature subject. The researcher asked about how to categorize the data. The researcher analysis the data and presents whether the research was correct or not. Then, the expert examined and gave some corrections toward the research findings. After some revisions, the final result of the analysis could be regarded to be valid data.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

In this chapter, the researcher present the description and discussion of the finding of the study. In this step, the data of the study are used to verify and clarify the findings an discussion. These data consist of mechanism of escape, positive freedom, human existential needs and social character types.

A. Mechanisms Of Escape

Mechanisms of escape is about how do people cope their feelings of loneliness, insignificance, and alienation that accompany freedom. Mechanism of escape here give prime importance to Andrea. There are many statements that show what strategies used by Andrea to escape her feelings of loneliness :

Andrea : I didn't even know that Edward Reilly existed until I was nearly 16. His grandson Eddie was small and dark and fierce and looked like John Lennon. I was that lovesick. I took to wearing oriental eye make-up, because I had some sort of confused notion that if I looked like Yoko

Ono, Eddie would automatically fall madly in love with me. Instead,... (Tylee et al, 1999, p. 216)

Mechanism of escape here gives prime importance to Andrea, when she decides to love Eddie Reilly. The types of mechanism of escape by Andrea is authoritarianism. The statement above concludes that Andrea tends to masochistic. It shows that Andrea is the side who loves and needs someone. Andrea also takes unusual thing to get somec...³⁸...ntion. Because she has some sort of confused notion that if she looks like Yoko Ono, Eddie would automatically fall madly in love with her.

Andrea : I was dying to go to the bad with Eddie Reilly. I increased the oriental eye make-up and powdered my lips white. (Tylee et al, 1999, p. 217)

Andrea states words that are indicated as mechanisms of escape. The words show Andrea's tendency to fuse her self with somebody or something outside of someone else in order to get Eddie Reilly's interest. The statement above include in the authoritarianism strategy where Andrea wants to look like someone else through takes oriental eye make-up and powdered her lips white . The words "I was dying to go to the bad with Eddie Reilly" which is stated by Andrea show that she disposed to commits everything to acquire attention from someone who she loves. Based on the explanation above, it is categorized as masochistic form.

Because, it show that she behave in an excessively dependent and helpless manner.

Andrea : . . . I was so incensed that I gave Eddie back all his books and told him he was a rotten traitor just like his grandfather before him. I thought of destroying my John Lennon record, . . . (Tylee et al, 1999, p. 217)

In this case Andrea overcomes her feelings of inferiority and aloneness by destroying or subduing her love. It is common rationalizations for *destructive* acts. It can be proven by her statement which gives a destructive criticism to Eddie Reilly. Andrea does that act because she can not accept the reality that Eddie Reilly had got the girl from the sweetshop pregnant and they were getting married. Instead, Andrea thought of crushing Eddie's record because she can not holding her disafection.

Based on the reason above, Andrea personalities stongly relates with neuroticism. Neouroticism facets describe a condition marked by mental distress, emotional suffering, and an inability to cope effectively with the normal demands of life.

Andrea is *anger*. Her decision to loves Eddie Reilly gets rejection by Eddie. She shows her emotion after the rejection. Andrea wants to destroy her John Lennon record. It also show that Andrea is *depress*. Andrea feels sad, dejected, and discouraged after the rejection.

Andrea : I spent the entire weekend in bed with my new landlord. My grandfather had warned me about white slave traders, and I found mine in Hanif. Oh my love, what are you doing now, . . . (Tylee et al, 1999, p. 219)

Here, the statement above includes as automaton conformity. *Automaton conformity* views that people can escape from their feelings of loneliness and alienation through unconditional conformity to social norms that govern behavior. The reason is that Andrea was influenced by the culture around her which makes Andrea become white slave trader like. She says that her grandfather was warned her about white slave trader, it means that initially white slave trader is not usual in her lifestyle. Then, according to Andrea's grandfather states that in the Hanif's country, white slave trader is an usual thing. Related to the explanation above, she takes the same value from her new environment. When she meets Hanif, she adopts the same value from that is doing as white slave trader.

B. Positive Freedom

Fromm argue that the achievement of positive freedom demands that people be spontaneously active in their lives. For he, spontaneous activity is commonly seen in young children who tend to act according to their inner natures and not according to social

conventions and prohibitions. In the *Art Of Loving* (Fromm, 1956/1974), one of his best-known books, Fromm emphasized that love and work are the key components to developing positive freedom through the process of spontaneous activity. Through love and work people reunite with others but without sacrificing their sense of individuality or integrity.

Andrea : I want to design sets for the theatre. I want to be an artist. I get that from you. No-one else in the family can draw. (Tylee et al, 1999, p. 217)

Here, Andrea shows that she is not influenced with her grandfather's prohibition to become a part of theatre. She defends her desirability to take drama course.

Based on description above, Andrea is *extrovert*. She has positive dream and wants to make it true. Extravert here is showed in "*I want to design sets for the theatre*" and "*I want to be an artist*". It shows that Andrea is full of energy and positive emotions. She tends to be enthusiastic and action-oriented.

Andrea wants to design sets for the theatre. She wants to be an artist. It shows that Andrea has a big interest about art. In aspect of personality, it is called openness to experience. Andrea here tends to *artistic* interest. On the other words, she has an *artistic* personalities.

C. Human Existential Needs

Fromm believed that human nature is uniquely characterized by five existential needs. These needs have to do with sexual and aggressive instincts. Instead, Fromm theorized that the conflict between striving for security is the most powerful motivating force in people's lives (Fromm, 1973).

Andrea : Questioning things that mustn't be questioning. It was the first time I ever hurt him. (Tylee et al, 1999, p. 217)

The statement above implies that Andrea wants to bring credit to her grandfather. Andrea feels guilty about what that have been she said to her grandfather. Actually, she cares about her grandfather's feeling. So that, it can be concludes as one of Andrea's *need for relatedness*. Here, Andrea includes as a sadism person.

Andrea : His grandfather didn't mock them. He mourned them. They were bravemen, his friend, and he loved them... (Tylee et al, 1999, p. 216)

Andrea : ... instead I settled for scrubbing off the black-eyeliner gave up Socialism for Art and Drama, and got top grades in my "A" levels, and hurt my grandfather for the second time by opting to go to an English university." (Tylee et al, 1999, p. 217)

Here *the need for relatedness* is shown by Andrea. She was gave up about her love story with Eddie when she knows that Eddie Reilly had got the girl from the sweetshop pregnant and they were getting married. To overcome her feelings of disappointment and isolation, Andrea decides to go to an English university. Though, she knows her grandfather is not give a permission.

The ideal way of relating to the world is through what Fromm called “productive love”, which enables people to work together and at the same time maintain their individuality. If the need for relatedness is not satisfied, people become narcissistic, they respond only to their own selfish concerns and are unable to commit themselves to others. In this case, which in under consideration is that Andrea and Andy are not analogously. Here, Andrea becomes narcissitic, it tried-and-true with Andrea’s act that decides to go to English university and takes Socialism for Art and Drama course even Andy is disagree with that. Andrea only pay attention to what she wants , she does not care about Andy’s opinion.

Andrea : I won’t cry. I won’t let them see me cry.
Give me some of your fierce, proud
strenght Grandfather. Did you... (Tylee
et al, 1999, p. 216)

The statement above shows that Andrea shares her feeling to her grandfather. Andrea share her jeremiad and desire her grandfather willing to help her. Andrea asks her grandfather to

advice her so that she has a braveness and rigidity to face her problem. According to the explanation above, this act categorized as human existential needs especially on *the need for relatedness* where is everyone need to care for and share with. it is include in masochistic person, where person escapes from the unbearable feeling of isolation and separateness by making himself part and parcel of another person who directs him, guides him and protects him. The strength of the person who becomes director, guide and protector play a part in gathering the spirit of the subject. In this case, the subject is Andrea.

Andrea : ... the house I'm know is very nice . I share it with five other student and we can help each other with the work and share books and expenses, so that saves us allabit of money. Don't worry about me... (Tylee et al, 1999, p. 218)

It includes in *the need of relatedness*. Here, she can share her residen with other. She needs these act in order to make her activity in her new residen run smoothly. Andrea's statement shows that she can share in case residen , books , etc., and help each other. She is not egoist. It means that she can productive love which enables people to work together and at the same time maintain their individuality.

The need of relatedness above, shows that Andrea is *extrovert*. She wants to make a friend. She shares each others.

Andrea is *friendly*. It is related to personality aspect, extraversion facets that describe about someone's friendliness. By Andrea's statement above, she is *friendly*. She helps each others and shares the books with her friend.

Beside that, the statement proves that she cares about her grandfather. She does not want her grandfather becomes worry about her. So that, she explains all of the benefits when she lives with her friends in her new residen. Then, she asks her grandfather to does not worry about her.

Andrea : I went home for my mother's funeral. Afterwards, he told me that he'd been offered a place in an Old People's Home nearby. He didn't ask me to stay and look after him, but it was there, unspoken, and I felt guilty for not offering, for wanting to be with Hanif more than I wanted to be with him. (Tylee et al, 1999, p. 219)

In this case, Andrea shows that she feels crestfallen with herself. It caused by her decision which decide to live with Hanif more than her grandfather. Than, she realize her fault when her grandfather becomes unusual. He decides to live in Old People's Home without an agreement from Andrea. Also, he does not ask Andrea to stay. These all about somewhat unusual which her grandfather does. It makes Andrea feels guilty. The Andrea's feeling of guiltiness give evidence that she is not only care about Andy, her

grandfather, but also she feels have a responsibility to keep her grandfather.

Andrea : I've come home specially to tell you somethin'

Andrea : I'm getting married . . . I'm having a baby
. . . I need your blessing.

Andrea : I'm 20. He's 22. I want to tell you first,
before anybody else in the family. I don't
care what my brothers or my cousins
think, but I don't want you thinking bad
of me. (Tylee et al, 1999, p. 219)

Andrea's statements above show that Andrea keeps the family relation with her grandfather. Andy be the one who knows first that Andrea married. Andy be the priority than others in her family.

All persons need to surpass or transcend their passive animal need is creativeness: the act of creating (children, ideas, art, or material good) allows people to rise above the accidental and passive nature of their existence, thereby achieving a sense of freedom and significance. Failure to satisfy this vital need causes people to become destructive. That is the need for transcendence.

The main issue here is the need for transcendence of Andrea as a main character. As an individual, Andrea has some important things that she believes that the things are more important than anything. Here, Andrea loves drama badly. She

wants to design sets for theatre. Also, she wants to be the artist.

Andrea: There is no drama course at Queen's.

Andy: Drama! What sort of a career's that for a respectable girl! They're all floozies and nancy boys. Stick to the sums and the writin'. Train for a proper job.

Andrea: I want to design sets for theatre. I want to be an artist. I am an artist. I get that from you. No one else in the family can draw. (Tylee et al, 1999, p. 217)

The conversation between Andrea and Andy above shows that Andrea really loves drama. She denies to study in Queen's University because of no drama course there. She wants to be an artist. So, she decides to choose English University.

Andrea: . . . and hurt my grandfather for the second time by opting to go to an English University. (Tylee et al, 1999, p. 217)

The need for transcendence here is strongly related to personality structure. Freud's tripartite division of personality into *id*, *ego* and *superego* illustrates an extraordinarily complex description of structure and its organization.

- a. The Id : It comes from Latin word for "*it*" and refers exclusively to the primitive, instinctive, and inherited aspect of personality. The Id functions entirely in the unconscious and is closely tied to instinctual biological urges (to eat, to sleep, sex, and aggression) that energize our behavior.

- b. The Ego : The Ego (the Latin word for “/”) is the decision making component of the psychic apparatus that seek to express and gratify the desires of the Id in accordance with the constrain impose by the outside world.
- c. The Superego : It is the last component of personality to develop and represents an internalized version of society. (Hjelle and Ziegler, 1992:88)

Personality structure above reveals Andrea’s personality. Here, the problem comes when she faces with Andy’s decision to ask Andrea to study in Queen’s University. But, Andrea chooses English University, it shows her personality structure. In other words, when she wants then she decides. Here Andrea’s id and ego reveals. Id here is that Andrea loves drama. Ego comes when she faces by two options, to study in English University or Queen’s University, by her ego she chooses to study in English University where she can study about drama.

Another issue here is about Andrea’s motivation. A motivation is the key to make a change in life because life is what are made of it. Andrea loves Drama badly. She chooses the University that she can study about drama, English University. The motivations here are she wants to design sets for theatre and be an artist.

Andrea: I want to design sets for theatre. I want to be an artist. I am an artist. I get that from you. No one else in the family can draw. (Tylee et al, 1999, p. 217)

Fromm insisted that all persons need to have an inner sense of oneness with self, an identity that sets them apart from others in terms of their awareness of who and what they truly are. In short, each person must be able to say "I am I". My Name, Shall I Tell You My Name? Tells about Andrea's personality. In other words, this play show who Andrea is. That is the need for identity.

The need for identity here as a major problem in Andrea's life. she wants to show who she is to her grandfather, Andy. Andrea always believe that anything she wants and needs are the best for her. Though, several prohibitions come by Andy, but she does by herself. Andrea faces many conflicts with Andy. When she loves someone but Andy rejects. When she chooses the English University than Queen's University. It shows that the best for her comes by herself.

Andrea (ADULT) : My name . . . shall I tell you my name . . . (Tylee et al, 1999, p. 215)

Andrea (CHILD) : My name shall I tell you my name . . . (Tylee et al, 1999, p. 217)

Andrea : My name, shall I tell you my name
It's hard, but I'll try
Sometimes I forget it. That's when I'm shy
But I have another. I never forget
So easy. So pretty.
And that's Granda's Pet. (Tylee et al, 1999, p. 222)

The need for identity here is Andrea does not know who she really is. As she knows, she is Andy's granddaughter. But, there are many different between Andy and Andrea. Andrea has own principle. Also, Andy has own principle that wants the best for her granddaughter. He won't Andrea hurts. He wants give the best for her. But contrast with Andy's principle, Andrea does that she really loves. Even though, there are many prohibitions by Andy. But, she just does anything what she wants. That's the way of Andrea to get her identity.

D. Social Character Types

Exploitative types take whatever they need or desire from others through force or cunning. They, too, are in capable of producing things by their own affords and so they acquire love, possession, thoughts, and emotions by appropriating them from others. Negative descriptive traits for exploitative characters include aggressive, arrogant, egocentric, and seducing. Their positive qualities include self-confidence, pride, and impulsiveness.

Andrea here as a exploitative character. She does as hard as he can. She does what she wants although that are many prohibition by her grandfather. She belives what anything she wants and needs are the best for herself. Through many conflicts

with her grandfather, Andrea still keeps her principle.

Andrea: I want to design sets for theatre. I want to be an artist. I am an artist. I get that from you. No one else in the family can draw. (Tylee et al, 1999, p. 217)

Look how Andrea forces her dream to be an artist and be a part of stage. Even, Andy asks her to study in Queen University which is nearer by Andy's home. But, she forces the condition to still in her principle and chooses English University, and leaves Andy.

Andrea exploitative character here has many negative sides. She lets her ego to be the first. Andrea faces the condition that across the Andy's thought. This condition rises many conflicts to them and make they are separated. But, the positive by this character is Andrea have a big self confident. She has a big dream and wants to make it true. Although, Andrea has many conflicts with her grandfather, these are personality change of her.

Change in personality or behavior through therapeutic intervention encompasses many possibilities: change in self-image, interpersonal relationship styles, cognitive processes, emotional reactions, values, life goals, and time management are but a sample of the far more numerous forms of sought-after change by people who undergo therapy. In turn, a thorough account of personality must indicate the means by which undesirable forms of behavior can be modified so that the individual can be reinstated to more

effective ways of functioning.

Andrea: Questioning things that mustn't be questioning. It was the first time I ever hurt him. (Tylee et al, 1999, p. 217)

Andrea: . . . and hurt my grandfather for the second time by opting to go to an English University. (Tylee et al, 1999, p. 217)

Based on statement above, Andrea has personality change in emotional reaction. Andrea regrets after she hurts his grandfather. The first, she knows that her question makes her grandfather hurts. The second, she knows that her decision to go to English University hurts Andy. Though, Andy asks her to study in Queen's University. On the other words, Andrea leaves her grandfather alone.

Andrea (ADULT): For four years now, you haven't answered ANY OF MY LETTERS. Do you throw them away unopened, or do you lock them away with the medals and the photos and the memories in the old tin box? I miss you. I need you. I need to make my peace with you. I love you in a way that I've never loved anyone else. I love you, even though I have grown to hate everything you believe in. How can I make you understand it myself? . . . You must have moments of doubt. You must have. You're stubborn and you're proud, but you're not a fool . . . loyalty, patriotism. Them or us . . . you won't ever question what all that has done to you, because you daren't.

Once you question even a small part of it, you end up questioning it all. And to do that would be to negate your whole life, everything you've lived and survived by . . . I wonder what you're doing now . . . I wonder if you're ever afraid . . . I wonder if you ever think of me . . . (Tylee et al, 1999, p. 222)

The statement above is Andrea's confession when all the letters that she sends to her grandfather never get reply. At this time, Andrea really needs Andy. She knows what she does before to Andy is hurting him. She love man badly, but no Andy. She leaves Andy to study far away from Andy who wants Andrea study in Queen's University that is near. But, Andrea is ignore it.

This confesion shows that Andrea regrets to what her does before. And shows emotional reaction to something happens. Emotional reaction here is showed when Andrea's feeling that all her letters never get an answer. At this time, she knows who really care of her is. The man that always has a different view, the man that refuses all Andrea wants, Andy. Andy is the man that cares Andrea from child until now without a reason.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

My name, Shall I Tell You My Name? is one of Reid's works that as a part of War Plays by Women that is edited by Tylee et al. This play describes family relationship bet Andrea and her grandfather, Andy. The present study has pointed out that this ideal is not realistic, at least as illustrated by the play.

After the researcher studies and analyzes the play, especially the personality of Andrea, he can make some conclusions which are related to the formulation of the problems. This conclusions include Andrea's mechanism of escape, positive freedom, human existential needs and social character types.

The types of mechanism of escape by Andrea is authoritarianism. The statement above concludes that Andrea tends to masochistic. It shows that Andrea is the side who loves and needs someone. Andrea also takes unusual thing to get someone's attention. Because she has some sort of confused notion that if she looks like Yoko Ono, Eddie would automatically fall madly in love with her. Based on the explanation, it is categorized as masochistic form. Because, it show that she behave in an excessively dependent and helpless manner.

In this case Andrea overcomes her feelings of inferiority and aloneness by destroying or subduing her love. It is common rationalizations for *destructive* acts. It can be proven by her statement which gives a destructive criticism to Eddie Reilly. Andrea personalities strongly relates with neuroticism. Neuroticism facets describe a condition marked by mental distress, emotional suffering, and an inability to cope effectively with the normal demands of life.

Andrea is *anger*. Her decision to loves Eddie Reilly gets rejection by Eddie. She shows her emotion after the rejection. Andrea wants to destroy her John Lennon record. It also show that Andrea is *depress*. Andrea feels sad, dejected, and discouraged after the rejection.

Positive freedom is shown when Andrea choose English University than Queen's University. There, she wants to be an artist because she loves Drama. She wants to design her stage by herself. At same time, Andy prohibits Andrea to go to English University. But, Andrea refuses her grandfather's prohibition, because she really love drama and no drama in Queen's University.

Based on Andrea's positive freedom, Andrea is *extrovert*. She has positive dream and wants to make it true. Extravert here is showed in "*I want to design sets for the theatre*" and "*I want to be an artist*". It shows that Andrea is full of energy and positive emotions.

She tends to be enthusiastic and action-oriented.

Andrea wants to design sets for the theatre. She wants to be an artist. It shows that Andrea has a big interest about art. In aspect of personality, it is called openness to experience. Andrea here tends to *artistic* interest. On the other words, she has an *artistic* personalities.

Andrea feels guilty about what that has been she said to her grandfather. Actually, she cares about her grandfather's feeling. So that, it can be concludes as one of Andrea's *need for relatedness*. She was gave up about her love story with Eddie when she knows that Eddie Reilly had got the girl from the sweetshop pregnant and they were getting married. To overcome her feelings of disappointment and isolation, Andrea decides to go to an English university. Though, she knows her grandfather is not gives a permission. If the need for relatedness is not satisfied, people become narcissistic, they respond only to their own selfish concerns and are unable to commit themselves to others. In this case, which in under consideration is that Andrea and Andy are not analogously.

Here, Andrea becomes narcissitic, it tried-and-true with Andrea's act that decides to go to English university and takes Socialism for Art and Drama course even Andy is disagree with that. Andrea only pay attention to what she wants , she does not care

about Andy's opinion.

Andrea shares her jeremiad and desire her grandfather willing to help her. Andrea asks her grandfather to advice her so that she has a braveness and rigidity to face her problem. According to the explanation above, this act categorized as human existential needs especially on *the need for relatedness* where is everyone need to care for and share with. It includes in masochistic person, where person escapes from the unbearable feeling of isolation and separateness by making himself part and parcel of another person who directs him, guides him and protects him. The strength of the person who becomes director, guide and protector play a part in gathering the spirit of the subject. In this case, the subject is Andrea.

Another one is when she can share her residen with other. She needs these act in order to make her activity in her new residen run smoothly. Andrea's statement shows that she can share in case residen , books , etc., and help each other.

The need of relatedness of Andrea, shows that she is *extrovert*. She wants to make a friend. She shares each others. Andrea is *friendly*. It is related to personality aspect, extraversion facets that describe about someone's friendliness. By Andrea's statement above, she is *friendly*. She helps each others and shares the books with her friend.

The main issue here is the need for transcendence of Andrea as a main character. As an individual, Andrea has some important things that she believes that the things are more important than anything. Here, Andrea loves drama badly. She wants to design sets for theatre. Also, she wants to be the artist.

Another issue here is about Andrea's motivation. A motivation is the key to make a change in life because life is what made of it are. Andrea loves Drama badly. She chooses the University that she can study about drama, English University. The motivations here are she wants to design sets for theatre and be an artist.

The need for identity here as a major problem in Andrea's life. She wants to show who she is to her grandfather, Andy. Andrea always believes that anything she wants and needs are the best for her. Though, several prohibitions come by Andy, but she does by herself. Andrea faces many conflicts with Andy.

The need for identity here is Andrea does not know who she really is. As she knows, she is Andy's granddaughter. But, there are many differences between Andy and Andrea. Andrea has own principle. Also, Andy has own principle that wants the best for her granddaughter.

Andrea here is as an exploitative character. She does as

hard as he can. She does what she wants although there are many prohibitions by her grandfather. She believes what are anything she wants and needs are the best for herself. Through many conflicts with her grandfather, Andrea still keeps her principle.

Andrea exploitative character here has many negative sides. She lets her ego to be the first. Andrea faces the condition that across the Andy's thought. This condition rises many conflicts to them and make they are separated. But, the positive by this character is Andrea have a big self confident. She has a big dream and wants to make it true. Although, Andrea has many conflicts with her grandfather, these are personality change of her.

Andrea has personality change in emotional reaction. Andrea regrets after she hurts his grandfather. The first, she knows that her question makes her grandfather hurts. The second, she knows that her decision to go to English University hurts Andy. Though, Andy asks her to study in Queen's University. On the other words, Andrea leaves her grandfather alone.

At this time, she knows who really care of her is. The man that always has a different view, the man that refuses all Andrea wants, Andy. Andy is the man that cares Andrea from child until now without a reason.

B. Implication

There are some implications that can be presented from the result of this study. These implications may be beneficial for certain individuals for certain reasons. They are presented as follows.

First, by reading the analysis conducted in this study, the readers may add to their knowledge some more matters related to the aspect of personality, especially the personality based on humanistic perspective. Besides, the readers may also understand more about mechanism of escape, positive freedom, human existential needs and social character types.

Secondly, this study can be used as reference for analyzing Reid's other works, like *Tea in China Cup*, especially when the stories have the same theme as that of *My Name, Shall I Tell You My Name?*. *Tea in China Cup* is also women play. The character is the woman.

Finally, this study can be an objective reference for instructional purpose. The teacher may use the analysis presented in this study as one of his/her references for alternatives in interpretations. Furthermore, in most practice students study drama in a rather general framework of analysis. For students, an analysis which includes a discussion of the aspect of personality

and humanistic perspective will give them a deeper understanding of the story.

C. Suggestion

After analyzing of *My Name, Shall I Tell You My Name?* play, there are many lessons that can be taken from this play. It will be challenging for others to go on analyzing Reid's *My Name, Shall I Tell You My Name?* since the researcher finds out that the analysis of the thesis only covers certain aspects from humanistic perspective. The next research can be conducted since there are some aspects inside the novel which can be analyzed from other perspectives. Finally, the researcher would like to suggest the other researcher to be careful in understanding and analyzing a play and also making interpretation on the content to result a better analysis.

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APPENDIX-TABLE CORRELATION

EVIDENCE	CORRELATION	SOURCE
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<p>Andrea : I didn't even know that Edward Reilly existed until I was nearly 16. His grandson Eddie was small and dark and fierce and looked like John Lennon. I was that lovesick. I took to wearing oriental eye make-up, because I had some sort of confused notion that if I looked like Yoko Ono, Eddie would automatically fall madly in love with me. Instead,...</p>	<p>Mechanism of escape</p>	<p>Tylee et al, 1999, p. 216</p>
<p>Andrea : I was dying to go to the bad with Eddie Reilly. I increased the oriental eye make-up and powdered my lips white</p>	<p>Mechanism of escape</p>	<p>Tylee et al, 1999, p. 217</p>
<p>Andrea : . . . I was so incensed that I gave Eddie back all his books and told him he was a rotten traitor just like his grandfather before him. I thought of destroying my John Lennon record, . . .</p>	<p>Mechanism of escape, destructive, depressed</p>	<p>Tylee et al, 1999, p. 217</p>
<p>Andrea : I spent the entire weekend in bed with my new landlord. My grandfather had warned me about white slave traders, and I found mine in</p>	<p>Mechanism of escape, automaton conformity</p>	<p>Tylee et al, 1999, p. 219</p>

Hanif. Oh my love, what are you doing now, . . .		
Andrea : I want to design sets for the theatre. I want to be an artist. I get that from you. No-one else in the family can draw.	Positive freedom, human existential needs, need for transcendence, motivation, social character types, exploitative character, extrovert, artistic	Tylee et al, 1999, p. 217
Andrea : Questioning things that mustn't be questioning. It was the first time I ever hurt him.	Human existential needs, need for relatedness, sadism, personality change	Tylee et al, 1999, p. 217
Andrea : His grandfather didn't mock them. He mourned them. They were bravemen, his friend, and he loved them...	Human existential needs, need for relatedness	Tylee et al, 1999, p. 216
Andrea : ... instead I settled for scrubbing off the black-eyeliner gave up Socialism for Art and Drama, and got top grades in my " A " levels, and hurt my grandfather for the second time by opting to go to an English university."	Human existential needs, need for relatedness, narcissistic, need for transcendence, personality structure, personality change	Tylee et al, 1999, p. 217
Andrea : I won't cry. I won't let them see me cry. Give me some of your fierce, proud strenght Grandfather. Did you...	Human existential needs, need for relatedness	Tylee et al, 1999, p. 216

<p>Andrea : ... the house I'm know is very nice . I share it with five other student and we can help each other with the work and share books and expenses, so that saves us allabit of money. Don't worry about me...</p>	<p>Human existential needs, need for relatedness</p>	<p>Tylee et al, 1999, p. 218</p>
<p>Andrea : I went home for my mother's funeral. Afterwards, he told me that he'd been offered a place in an Old People's Home nearby. He didn't ask me to stay and look after him, but it was there, unspoken, and I felt guilty for not offering, for wanting to be with Hanif more than I wanted to be with him.</p>	<p>Human existential needs, need for relatedness</p>	<p>Tylee et al, 1999, p. 219</p>
<p>Andrea : I've come home specially to tell you somethin'</p>	<p>Human existential needs, need for relatedness</p>	<p>Tylee et al, 1999, p. 219</p>
<p>Andrea : I'm getting married . . . I'm having a baby . . . I need your blessing.</p>	<p>Human existential needs, need for relatedness</p>	<p>Tylee et al, 1999, p. 219</p>
<p>Andrea : I'm 20. He's 22. I want to tell you first, before anybody else in the family. I don't care what my brothers or my cousins think, but I don't want you thinking bad of me.</p>	<p>Human existential needs, need for relatedness</p>	<p>Tylee et al, 1999, p. 219</p>

Andrea (ADULT) : My name . . . shall I tell you my name . . .	Human existential needs, need for identity	Tylee et al, 1999, p. 215
Andrea (CHILD) : My name shall I tell you my name . . .	Human existential needs, need for identity	Tylee et al, 1999, p. 217
<p>Andrea : My name, shall I tell you my name</p> <p>It's hard, but I'll try</p> <p>Sometimes I forget it. That's when I'm shy</p> <p>But I have another. I never forget</p> <p>So easy. So pretty.</p> <p>And that's Granda's Pet.</p>	Human existential needs, need for identity	Tylee et al, 1999, p. 222
Andrea (ADULT): For four years now, you haven't answered ANY OF MY LETTERS. Do you throw them away unopened, or do you lock them away with the medals and the photos and the memories in the old tin box? I miss you. I need you. I need to make my peace with you. I love you in a way that I've never loved anyone else. I love you, even though I have grown to hate	Personality change	Tylee et al, 1999, p. 222

<p>everything you believe in. How can I make you understand it myself? . . . You must have moments of doubt. You must have. You're stubborn and you're proud, but you're not a fool . . . loyalty, patriotism. Them or us . . . you won't ever question what all that has done to you, because you daren't. Once you question even a small part of it, you end up questioning it all. And to do that would be to negate your whole life, everything you've lived and survived by . . . I wonder what you're doing now . . . I wonder if you're ever afraid . . . I wonder if you ever think of me . .</p>		
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