



**THE NARRATOR'S DEFENSE MECHANISMS ON H.G. WELLS'S *THE  
WAR OF THE WORLDS***

**A THESIS**

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I states truthfully that this project is compiled by me without taking the results from other research in any university, in S-1, S-2, and S-3 degree and diploma. In addition, I ascertain that I do not take the material from other publications or someone's work except for the references mentioned in the bibliography.

Semarang, October 2015

Achmad Rozaq Nur Utomo

## **MOTTO AND DEDICATION**

*Do your best and God will do the rest (Drs. Suharno M.Ed.)*

*This paper is dedicated to  
whoever who will read it and learn it*

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## ***ABSTRAK***

*Skripsi ini menganalisis tentang novel dari H.G. Wells berjudul *The War of the Worlds*. Tujuan-tujuan dari skripsi ini adalah untuk menjelaskan dan menganalisis mekanisme pertahanan ego dan efek-efeknya terhadap kehidupan sang Narrator, tokoh utama dalam novel ini. Teori-teori yang digunakan di skripsi ini adalah teori pertahanan ego yang dikemukakan oleh Sigmund Freud dan berbagai bentuk-bentuk mekanisme pertahanan diri yang lebih modern dari berbagai pakar psikologi modern. Metode-metode yang digunakan di skripsi ini adalah penelitian pustaka dan dari sumber-sumber internet yang terpercaya. Analisis di skripsi ini menunjukkan bahwa sang Narrator dalam novel ini melakukan berbagai mekanisme pertahanan diri seperti intelektualisasi (intellectualization), regresi (regression), acting-out, rasionalisasi (rationalization), dan represi (repression) agar dapat bertahan hidup dan dapat bersatu lagi dengan istrinya.*

*Kata kunci: mekanisme pertahanan ego, ketakutan, kecemasan, sains fiksi.*

## **ABSTRACT**

This thesis analyses a novel by H.G. Wells entitled *The War of the Worlds*. The aims of the thesis are to explain and to analyze the defense mechanisms of the ego and their effects to the Narrator's life, the main character in this novel. The theories that underly this thesis are the self defense mechanisms of the ego proposed by Sigmund Freud and the more modern defense mechanisms forms from various modern psychologists. The methods used in this study are library research and internet sources. The analysis shows the Narrator on this novel performs various self defense mechanisms such as intellectualization, regression, acting-out, rationalization, and repression in order to stay alive and to be reunited with his wife again.

Keywords: ego defense mechanism, fear, anxiety, science fiction.

# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Study

The literary works are fuelled by the imagination of the authors. The authors' imagination is responsible for the expansion of numerous literary works, like the novel. Numerous authors by using their imaginations, intellectual knowledge, and aesthetic intuition have developed the novel's genre from the traditional genres into new genres like the science fiction. Most of the time, these unusual aspects and intuition are also used to define a great literary art. The proof of this definition can be found on the H.G. Wells's *The War of the Worlds* novel. The author of this novel is giving different imagination, knowledge and aesthetic aspects to its readers, broadening the view of its readers and genre for the literary works. The sources of literary art's scope expansion and the definition of a great literary art are described by Wellek and Warren on their *Theory of Literature*:

The center of literary art is obviously to be found in the traditional genres of lyric, the epic, the drama. In all of them, the reference is to a world of fiction, of imagination. The distinction of literary works can be narrowed to the novel, where the author of the novel can include aesthetic and imaginative intuition from the author's mind. We are not only could distinguish great literary works by the aesthetic aspect of the books alone but we could also judge it from the combination of aesthetic and intellectual distinction (Wellek and Warren, 1976: 26).

The literary arts can also be connected with psychology, if the author of a literary art successfully manages to include the psychological concepts into the story. The work itself receives more artistic value for the use of psychological

concepts in the eyes of the readers. Like in the Wellek and Warren's following statement "...in the work itself, psychological truth is an artistic value only if it enhances coherence and complexity – if, in short, it is art." (Wellek and Warren, 1963: 93).

The use of psychology in the literature especially in the novel can be focused on the study of its character's personality. The reason for the study of the character's personality to become the subject of psychological study is because of the interesting aspects on the character's self. His/her characteristics on the novel are having dynamic characteristics similar with human characteristics which are also the main study in psychology. Therefore, the study of the character's personality by using psychological perspective is applicable for the subject. Like Hall says in *A Primer of Freudian Psychology* about the characters in fictional story that also share human's psychology:

...the obvious facts of human psychology is that it constantly changing and developing. The facts that it is always changing and developing is also applicable to the characters in fictional story, although it can be found in limited areas (Hall, 1955: 72 ).

The writer of the thesis is interested to explore the psychological perspective of the novel's character centred on the Narrator's defense mechanisms. The Narrator in this novel is the main character of the story. On the story, the Narrator faces drastic changes in his life because of the unexpected event of alien invasion from planet Mars. He finds himself from a safe and peaceful life into dangerous and confused life. The writer finds that the Narrator in the story is showing interesting changes in personality when facing those changes, like the use of his defense mechanisms. From here, it makes the analysis of the Narrator's defense

mechanisms more interesting. Based on the background above the writer is interested in exploring this literary work and the Narrator's psychological values centred on his defense mechanisms against any dangers. Exploring more on this subject, the writer chose the title: "THE NARRATOR'S SELF DEFENSE MECHANISMS ON H.G. WELLS'S *THE WAR OF THE WORLDS*. "

### **1.2 Research Problems**

There are problems in this novel that are interesting to be analyzed. The writer of this thesis chooses to analyze the Narrator since he has to face certain conflicts and needs some adjustment to protect himself.

1. How are the Narrator's personalities described in the novel?
2. How are the Narrator's defense mechanisms described in the novel?
3. How are the Narrator's defense mechanisms affect his life in the novel?

### **1.3. Objectives of the Study**

In order to write this study, the writer chooses several objectives that need to be accomplished to finish the study. The objectives of this study are :

1. To analyze Narrator's personalities in H.G. Wells's *The War of the Worlds*.
2. To analyze Narrator's defense mechanisms in the novel.
3. To study the Narrator's defense mechanisms and their effects to his life.

### **1.4. Methods of the Study**

This study uses library research to explain the problems. The books from library research provide important data and information for the object of the study. The data, information, and theories gained from the library research help this study in analyzing the problems and solve them. Wayne Booth et al. in their book *The*

*Craft of Research* are advising the use of library for data gathering in the following statement “You will find most of your resources in a nearby library...But no matter how small, your library probably offers more helps than you might suspect” (Booth, Colomb and Williams, 1995: 65).

Since the writer of the thesis intends to analyze the Narrator’s defense mechanism, which is a psychology’s field of study. Then the correct way to analyze it is by using psychological approach. According to Kennedy and Gioia in *Introduction to Fiction, 11<sup>th</sup> edition*, the psychological approach is trying to uncover more meanings, thoughts, and motives behind the words.

Psychological approach examines the surface of the literary works, customarily speculates on what lies underneath the text, the unspoken or perhaps the unspeakable memories, motives and fears that covertly shape the work (Kennedy and Gioia, 2007: 2193).

In this study, the writer narrows the subject into more specific field of Freud’s defense mechanisms to analyze the research problems on this study.

### **1.5. Organization of the Writing**

The thesis will be arranged in the following chapters and sub-chapters:

#### **CHAPTER 1 INTRODUCTION**

This chapter contains Background of Study, Research Problems, Objective of the Study, Methods of the Study, and Organization of the Writing

#### **CHAPTER 2 BIOGRAPHY AND SUMMARY OF THE NOVEL**

This chapter contains the biography of H.G. Wells, his related works and brief insight of the social society where the author live. This chapter also contains the summary of the *The War of the Worlds* novel, the summary is purposed to give the information regarding the story, plot, conflict and the characters that related to

the thesis's analysis.

### **CHAPTER 3 THEORETICAL FRAMEWORK**

This chapter contains the theories which are needed to analyze the novel in accordance with the research problems and purpose of the study. The theories will be divided into two categories, the intrinsic aspects and extrinsic aspects. The intrinsic aspects will discuss about character, setting and conflict. While, the extrinsic aspects will discuss about Freud's organization of personality and defense mechanism.

### **CHAPTER 4 THE NARRATOR'S DEFENSE MECHANISMS ON H.G. WELLS'S *THE WAR OF THE WORLDS***

This chapter contains the thesis's analysis which is in coherence with the theoretical framework. It will be divided into two categories, intrinsic and extrinsic analysis. The intrinsic analysis contain Narrator's traits, *The War of the Worlds* settings, and the Narrator's conflict against his biggest foes. The extrinsic analysis contain the Narrator's views toward notable causes of his defense mechanism and the Narrator's defense mechanisms.

### **CHAPTER 5 CONSLUSION**

This chapter contains the conclusion of the thesis's analysis

### **BIBLIOGRAPHY**

## CHAPTER 2

### BIOGRAPHY OF H.G. WELLS AND SUMMARY OF *THE WAR OF THE WORLDS*

#### 2.1. The Biography of H.G. Wells

The information of H.G. Wells was taken from two sources. They are from [www.gradesaver.com/author/hg-wells](http://www.gradesaver.com/author/hg-wells) and [www.britannica.com/biography/H-G-Wells](http://www.britannica.com/biography/H-G-Wells) written by Norman Cornthwaite Nicholson accessed on September 25, 2015.

Herbert George Wells was born on September 21, 1866 in Bromley, Kent, England. He was born from a worker class society in England and in constant threat of poverty. His father was a professional cricket player and ran a shop, but both of his father's occupation were failed and forced Wells's family to live in poverty. His mother then worked as a maid to ruling class. It was there where Wells's learned something about literary arts and various writers like Voltaire and Darwin.

Even though Wells lived in poverty, his thirst for knowledge drove him to struggle for a scholarship in now Imperial College of Science and Technology. Wells spent his early life by studying chemist, biology, and astronomy. Wells's experience in poverty drove him into socialist activist and the demanded better cultural society for mankind. He also joined Fabian Society for that view of socialist. His first novel *The Time Machine* (1895) has brought enormous fame to Wells and his family. He also criticized the social classes in Britain with that novel.



*The War of the Worlds* (1898) was his third science fiction novel after *The Time Machine* and *The Invisible Man*. Wells was inspired to make this novel after an astronomer thought he had seen a light from Mars in 1894, an uproar that drove British people to think that there was a life on Mars. Wells also joined the effort about the possibility of life on Mars by writing an essay in 1896. The other reason for Wells being interested in making this novel was the unification of German, which inspired him on what would happen if Britain were invaded by foreign power. After *The War of the Worlds* was released in 1898 and became one of the bestselling novel at that era, a radio broadcast in 1938 by Orson Welles soon aired. The broadcast caused panic and hysteria across major powers countries at that era. All of the people believed that there was a real Martian's invasion happening. In 2005, the film adaptation of Wells's *The War of the Worlds* was played by Tom Cruise. The other Wells's finest science fiction creation *The Creation of Dr. Moreau* was released on 1896. Wells also wrote lots of other short story, essays, and novel regarding social issues and future views of human's life. Wells died in London 13<sup>th</sup> August, 1946 with the fear for humanity has brought destruction to themselves.

## **2.2. Summary of *The War of the Worlds***

The story starts with the Narrator mentioning that the people of Earth never expected Men from Mars or the Martians to attack. Then, Martian's first huge cylinders comes crashing down into the Horsell common near the Narrator's home in Maybury Hills town. The Narrator is curious to see the Martians first hand, he rushes to the crash site. The cylinder opens and a Martian emerges. At first there is

nothing happen, but after the Martians build the tripod fighting machine, it is killing everyone on sight.

The Narrator runs and hides in his home in Maybury Hills hometown. He gets his wife away from the Martians and goes to Leatherhead town 12 miles from their position. Previously, the Narrator made a promise with an innkeeper to return his cart back after he used it to bring his wife to Leatherhead. The Narrator then departs from Leatherhead and goes back to his home, he leaves after leaving his wife to his cousin in Leatherheads and they agree to meet again soon. That night is a heavy storm night and glancing of light exposed on far away, a battle is happening between British Army and the Martians. Along the way, the Narrator's meets with a Martian's fighting machine which marches swiftly along the woods in front of him. The Martian does not aware of Narrator's position and marches unopposed. Unfortunately, the Narrator who is surprised by the Martian's tripod does not see the trees obstacles ahead caused by the Martian. Unable to avoid it, the Narrator's cart is flunked and broke. He then continues his journey home with foot and he is stumbling anything in his way until he reaches his house.

At this point, the British army is fighting the Martians and suffering heavy loses. When the Narrator realizes how deadly the Martians are, he runs and hides in his house, where he meets an Artilleryman. The Artilleryman is a soldier who runs away after he is defeated by the Martians, he is also convinced the Narrator to reach the Narrator's wife by using a safer route. They agree to travel together for their own objectives, the Narrator travels to find his wife while the Artilleryman travels to re-join with his battery. The Narrator loses track of the Artilleryman

during another Martian's attack on river crossing town called Weybridge. In Weybridge, the Narrator also sees the British guns are able to destroy one of the Martian's fighting machine, despite the heavy losses on the British side. The sight of the destruction of one of the Martian's fighting machines brings a slight optimism to the Narrator.

After escaping the Martians, the Narrator meets the Curate, a mysterious religious preacher. The Narrator and the Curate travel together, even though the Narrator starts to be bothered by the Curate. The Narrator also starts to feel worry for his wife's safety. The Martians also start using their second major weapon, the Black Smoke, a mysterious chemical weapon that kills anyone who breath it

The Narrator and the Curate are trapped in a house on Sheen, a small abandoned town not far from London. They are trapped there for a few days because there are Martians stationed outside the house. The two men grow to hate each other. The Narrator observes the Martians and discovers a lot about them. For example, the Martians survive without food, but need to absorb it from the human's blood. Eventually, the Curate is afraid with this revelation and begins to fear for his life. He starts to weep very loud until the Narrator believes that Martians can hear it. The Narrator then acts swiftly by smashing the Curate's head with a meat chopper in the kitchen. The Martians really come to search the home, but the Martians only conducts a light search. They find only the Curate's body. The Narrator survives the Martian's search.

Several days later, after the Martians leave their camp, the Narrator comes out of his hideout in the ground. He discovers that the world is stranger than he left it, it is largely destroyed and covered by red Martian's weed.

The Narrator decides to continue the journey with the glimmering hope to find his wife. In series of hills outside London, the Narrator meets again with the Artilleryman, who tells the Narrator about his future plan to survive the Martian's invasion. The Narrator is very impressed by this plan and wants to join with Artilleryman. However, they have different objective ahead, so the Narrator leaves him.

The Narrator makes his way to London. The Narrator finds London in horrible condition. He also discovers that the Martians are dying, they are dying from earth's bacteria that humans are immune to it. In London, the Narrator realizes that Leatherhead is completely destroyed, he feels so desperate from the news and moves bitterly to go home back in Maybury Hills. When he reaches his house and mourns his lost, suddenly he hears a familiar voice outside the house, it is the wife. The Narrator and his wife are re-joined again. The Narrator is closing the story with talking how Martians have changed the human life, and he remarks that humans need to be prepared for anything that may come again to earth.

## CHAPTER 3

### THEORETICAL FRAMEWORK

In this chapter the writer will give explanations regarding the theories that are used to analyze intrinsic and extrinsic elements of H.G. Wells's *The War of the Worlds*. For the intrinsic aspects, the writer will focus on character, setting, and conflict of the novel. For the extrinsic aspects, in order to support the analysis of the novel from psychological perspective, the writer will use Freud's psychoanalysis of self - defense mechanism to study the psychological traits.

#### **3.1. Intrinsic Aspects**

The intrinsic elements of literature deal with the character, theme, setting, plot, diction, and point of view analysis. The points that will be described in this study will focus on from character, setting, and conflict.

##### **3.1.1. Character**

The character can be a person, an animal or even a non-organic material which exists in the story. They are the main players in the story. It is impossible for the readers to be unable to find a character in a story. The character has certain qualities like moral and intellectual qualities that differentiate one from another, as Abrams says in *A Glossary of Literary Terms*:

Character is the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it and from what they do (Abrams, 1999: 32).

Based on the explanation above, the reader can differentiate the character's characteristics by observing the character from their actions or words.

Laurence Perrine in *Literature: Structure, Sound, and Sense* classifies the characters into static and developing characters.

The static character is the same sort of person at the end of the story as at the beginning. The developing character (or dynamic) character undergoes a permanent changes in some of the aspect of character, personality or outlook (1988: 69).

Based on the statement above, it means the developing character changes into completely different personality according to their conflicts in story. While the static character, even he experiences a conflict, he still has the same personality as at the beginning of the story (Perrine, 1988: 69).

### **3.1.2. Setting**

In order for the story to be more plausible and make sense for the readers, the characters of the story need supporting backgrounds. These backgrounds can be in the form of where, when, and the surrounding environment of the story. Meyer says “The major elements of setting are the time, place, and social environment that frame the characters. These elements establish the world in which the characters act” (Meyer, 1976: 107).

According to Kennedy and Gioia, the setting of time is “...may crucially involve the time of the story – hour, year, or century” (Kennedy and Gioia, 1976: 80). Based on that statement, the setting of time can be defined as the time when the story happens.

Kennedy and Gioia also state that the setting of place “...includes the physical environment of the story: a house, a street, a city, a landscape and a region” (Kennedy and Gioia, 1976: 80). From their explanation, the setting of place is related to the sites where the conversation or the events are taking place in the story.

The last setting is social environment setting. Holman explains about social setting as follows “The general environment of characters in the story, such as religious, mental, moral, social, and emotional conditions through which the characters in narrative move” (Holman, 1960: 413). Based on the Holman’s explanation, it can be defined that social setting is the background when the story takes place containing various aspects of society. It can be in the form of culture or social norms.

### **3.1.3. Conflict**

In order to make the story more interesting, conflict is mandatory in a story. It is a battle between different sides, and it is building the plot of the story. It takes the story into other changes. It is just like Holman says regarding conflict as follows “The struggle which grows out of the interplay of the two opposing forces in PLOT. It is conflict which provides the elements of interest and suspense in any form of FICTION” (Holman, 1960: 105).

Meyer mentions that the conflicts can be divided into two categories, which are external conflicts and internal conflicts. External conflicts place the character against another individual, social, or nature (Meyer, 1976: 45). While for internal conflicts, Meyer explains that “Conflict may also be internal; in such a case some moral or psychological issue must be resolved within the protagonist” (Meyer, 1976: 45). Based on that explanation, internal conflicts are conflicts that come within the character itself, where the character experiences a conflict in his own mind. It can be in the forms of a dilemma or guilty feeling.

## 3.2 Extrinsic Aspects

In H.G. Wells's *The War of the Worlds*, the writer will explore more from the psychological perspective of the narrator and focuses on his defense mechanisms. The writer will analyze these psychological reasons within the literary works by using psychoanalytical approach by Sigmund Freud.

### 3.2.1 The Organization of Personality

According to Freud, the personality of a person consists of three parts of personality, they are unconscious, pre-conscious, and conscious. Myers in *Psychology* is trying to explain these parts, as follows:

Underlying Freud's conception of personality was his belief that the mind is like an iceberg –mostly hidden. Our conscious thoughts are the part of the iceberg above the surface. Below that is a much larger unconscious region, a whole reservoir of thoughts, wishes, feelings, and memories of which we are unaware. Some of these thoughts are merely temporarily out of mind in a pre-conscious area, from which they can be retrieved at will into conscious awareness (Myers, 1986: 396).

Based on Myers's explanation, it can be understood that unconscious part is the bulk of human thought, it consists of human basic desires and memories, while conscious part is awareness in human psychology, and the bridge between these parts are pre-conscious part, where the thought and memories from the unconscious can be taken at will into consciousness.

Furthermore, according to Freud, the personality also consists of three major systems, they are *id*, ego, and superego "These are called the *id*, ego, and superego. In the mentally healthy person these three systems form a unified and harmonious organization" (Hall, 1956: 22). Based on the statement above, these systems of



personality are connected to each other and they are creating the main sources on human personality.

### **3.2.1.1. The Id**

David G. Myers in his *Psychology* mentioned about *id* as follows “The *id* is a reservoir of unconscious psychic energy that constantly strives to satisfy our instinctual drives for survival...” (1986: 398). Based on Myers’s explanation, it can be defined that *id* is the source for human basic desires especially in the field of human survival. These survival instincts can be in the forms of hunger, thirst or passion for sex.

The nature of *id* is it only looks for happiness or pleasure, Feist and Feist explain this nature of *id* as follows “*Id* pours the energy for the purpose of seeking pleasure without caring whether the pleasure is appropriate to display or not to display” (Feist and Feist, 2010: 32). Based on their explanation, it can be understood that the nature of *id* is not caring for social norm and moral in its way to obtain pleasure, and the *id* is operating on the principle of pleasure.

Furthermore, Hall describes the pleasure principle as follows “The pleasure principle is a special case of the universal tendency found in all living matter to maintain constancy in the face of internal and external disturbances” (Hall, 1956: 23). Based on Hall’s statement, the pleasure principle is the principle to avoid danger and to maintain the safety at all times in all living things like humans or animals.

### **3.2.1.2. The Ego**

The second personality system is the ego. The ego as Hall states in *A Primer*

of *Freudian Psychology* is “The executive of the personality, controlling and governing the *id*” (Hall, 1956: 28). Based on that statement, the ego can be defined as a system that executes the *id*'s desire, and also controls the *id* if *id*'s desire cannot be fulfilled right away.

Furthermore, Myers explains the nature of ego is following the principle of reality “The ego operates on the reality principle, which seeks to gratify the *id*'s impulses in realistic ways that will bring true pleasure rather than pain or destruction” (Myers, 1986: 398). Based on that statement, the ego can be considered as logic in human life, this is the source where we try to find a way in order to fulfil the *id*'s desire.

### **3.2.1.3. The Superego**

The third personality system is the superego. Below is the definition of superego by Hall:

The superego is the third major divisions on human personality. The superego is the person's moral code (ego ideal). It develops out of the ego as a consequence of the child's assimilation from his parent regarding what is good and virtuous and what is bad or sinful (conscience) (Hall, 1956: 31).

Based on Hall's definition, superego is a totally different personality system from ego and *id*. The superego can be defined as norm or social code, and based on the definition above, the superego also has two other functions such as ego ideal and conscience.

Furthermore, according to Hall, the ego ideal is “The ego ideal corresponds to the child's conceptions of what his parents consider to be morally good” (Hall, 1956: 31). Based on the statement above, the ego ideal can be defined as a person's knowledge of good deeds in human morality. Whereas, the definition of conscience

is “Conscience, on the other hand, corresponds to the child’s conception of what his parents feel is morally bad, and these are established through experiences with punishment” (Hall, 1956: 31). Based on the statement, the conscience is a person’s knowledge of what is considered as bad deeds, this person knows that the deeds are bad from the punishments that he/she receives.

### **3.2.2. Self Defense Mechanism**

According to Hall’s definition of self defense mechanism in his *A Primer of Freudian Psychology*, he states that “The self defense mechanisms of the ego are irrational ways of dealing with anxiety because they distort, hide, or deny reality and hinder psychological development” (Hall, 1956: 96). Based on Hall’s definition, it can be defined that the defense mechanism is coming from the ego and it plays important role to deal with the anxiety. The ego uses various methods like falsifying the reality or distorting it in order to make the person more comfortable.

Furthermore, based on the statement above, Hall says that the objective of self defense mechanism is dealing with the anxiety. The definition of anxiety is “Anxiety is a conscious state which can be distinguished subjectively by a person from experiences of pain, depression, melancholy, and tensions resulting from hunger, thirst, sex and other bodily needs” (Hall, 1956: 61). Based on Hall’s explanation, it can be understood that anxiety is an uneasy feelings that come from human self. Based on Hall’s description, the anxiety takes the forms of painful feeling or dilemma and other sources in the forms of desires like sex and hunger which Hall describes as bodily needs. From here, it can be understood that the bodily needs as Hall’s describes must have a connection with *id*, since *id*’s function

is as the source of survival which is the same as bodily needs like Hall says.

Hall also says “To put it briefly, the three types of anxiety which the ego experiences are fear of the external world, fear of the id, and fear of the superego” (Hall, 1956: 62). Based on that statement, it can be defined that the anxiety is produced by the ego if the ego cannot relieve the fears caused by the *id*'s unfulfilled bodily needs and superego's moral code tension.

If Hall's previous explanations regarding the self defense mechanisms and anxiety are connected, it can be defined that if the ego feels the fears caused by *id* and superego, it produces anxiety. Hall explains that self defense mechanism is ego's way to deal with anxiety. So, it can be concluded that the self defense mechanism will be performed by the ego if the ego produces anxiety which comes from fears against *id* or superego's pressures (Hall, 1956: 96). This explanation is mentioned by in Hall's below explanation. In the explanation below, He also explains about classification of self defense mechanism by Freud as follows:

The infantile ego is too weak to integrate and synthesize all of the demands that are made upon it. Ego defenses are adopted as protective measures. If the ego cannot reduce anxiety by rational means, it has to utilize such measures as denying the danger (repression), externalizing the danger (projection), hiding the danger (reaction formation), standing still (fixation), or retreating (regression). The infantile ego needs and uses all of these accessory mechanisms (Hall, 1956: 96).

Based on the explanation above, there are numbers of self defense mechanism represented by Freud, they are repression, projection, regression, reaction formation, and fixation.

On the next following decades, the forms of defense mechanisms are increased, and George Emann Vaillant has categorized all of known self defense

mechanisms. Vaillant as it is cited by Brad Bowin in his journal *Psychological Defense Mechanisms: A New Perspective* (2004: 8) has categorized defense mechanisms into several classifications such as “mature defenses, intermediate/neurotic defenses, and immature defenses” (Bowin, 2004: 8). The Valliants’s complete classification of defense mechanisms are as follow:

Mature defenses, including humor, sublimation, anticipation, altruism, and suppression.....Intermediate/neurotic defenses, such as intellectualization, rationalization, repression, isolation, reaction formation, and displacement.....Immature psychological defense mechanisms include: splitting, idealization and devaluation, projection, hypochondriasis and somatization, undoing, acting-out, schizoid fantasy, and denial (Bowin, 2004: 9-10).

From all of the defense mechanisms above, the writer in this study will only use intellectualization, rationalization, acting-out, regression, and repression.

### **3.2.2.1. Intellectualization**

The definition of intellectualization as described by Trijsburg et al. and Vaillant in Bowin’s journal (2004: 9) is “Transform events into a non-emotional experience through the overuse of conscious thought processes” (Bowin, 2004: 9). Based on that definition, it can be defined that intellectualization is trying to negate the anxiety which is caused by an event by using excessive rational thinking into calmer state which is the same as Trijsburg and Vaillant’s ‘non-emotional state’. The rational thinking here is the same as Trijsburg and Vaillant’s definition of ‘conscious thought processes’. It might be in the form of a person who seeks for safety by thinking his problem logically in order to calm himself. For example, a girlfriend who cheats her boyfriend after they start hanging-out together. After several days the boyfriend realizes that his girlfriend is cheating him, but the

boyfriend tries to remain calm by thinking that the other guy is her brother or cousin, so the boyfriend has no fear anymore. The boyfriend's act to remain calm and to think that the other guy might be his girlfriend's brother is what Trijsburg and Vaillant say as 'conscious thought processes'.

#### **3.2.2.2. Rationalization**

Trijsburg et al. and Vaillant give explanation about rationalization in Bowin's journal (2004: 9) as follows "Rationalization makes unacceptable attitudes, beliefs, and behaviours more palatable by providing a socially acceptable meaning" (Bowin, 2004: 9). Based on their explanation, it can be understood that the rationalization makes the person's anxiety which is caused by a shocking event, such as a person who commits a crime, into more forgivable or acceptable state by performing something such as presenting excuses that can eradicate the person's anxiety and the crime is forgiven.

Furthermore, Myers also explains the Trijsburg and Vaillant's 'socially acceptable meaning' in the following statement "Thus habitual drinkers may explain that they drink with their friends 'just to be sociable'" (Myers, 1986: 400). Based on that explanation, 'the socially acceptable meaning' can be in the form of the alcoholic person, which in certain norms drinking alcohol can be considered bad and the person excuses it as just to be sociable. If drinking alcohol is opposing the norm, so it can be defined that the ego is in conflict with superego, and the ego will produce anxiety from the result of the conflict. If the anxiety cannot be reduced, the ego will produce rationalization defense mechanism.

### **3.2.2.3. Acting-Out**

Acting-out as defined by Steiner et al. in Bowin's journal (2004: 10) is "Acting-out translates disturbing impulses into action so fast that the person escapes feeling or thinking" (Bowin, 2004: 10). Based on that explanation, it can be defined that acting-out deals with the source of anxiety immediately. Steiner's explanation of 'the person escapes the feeling or the thinking' means the person who is performing this act is not thinking for a second time at all in executing the action, whether the action opposes the superego's rule or not. For the example, the action can be in the form of a man who kills his friend because his friend threatens the man to tell the police for the man's crime, he does not need to think twice to murder his own friend. Even tough, he knows that murder opposes superego's rule.

### **3.2.2.4. Repression**

Laplanche and Pontalis explain about repression as follow:

Strictly speaking, an operation whereby the subjects attempts to repel, or to confine to the unconscious, representations (thought, images, memories) which are bound to an instinct. Repression occurs when to satisfy an instinct-though likely to be pleasurable in itself-would incur the risk of provoking unpleasure because of other requirements (Laplanche and Pontalis, 1988: 390).

Based on their explanation, this defense mechanism works by calming the anxiety and repressing it into calmer state. For example, a puberty boy who feels the desire for sex to his own classmate in his classroom. He will press the urge for sex because it is not an appropriate and indecent act if he does it in the classroom at that time.

### **3.2.2.5. Regression**

The explanation of regression by Hall is as follows "Having reached a

certain stage of development, a person may retreat to an earlier level because of fear.” (Hall, 1956: 95). Based on the explanation above, it can be defined that regression will make the person goes back into previous psychological development stage or as it is stated by Hall as ‘earlier level’ which appears because of the anxiety that person has to face.

The process returning into previous stage here is marked by actions that are considered as backward stage from the current person’s stage. The forms of regression’s actions are explained by Hall in the following statement “Well-adjusted people make regressions from time to time in order to reduce anxiety, they get drunk, destroy property, crying like baby, and etc.” (Hall, 1956: 95). Based on that statement it can be defined that the regression is performed by the people in order to reduce their anxiety, and the actions of regression are like crying or drunk or whatever action that represent backward action from the person’s current stage. For example, a mature man who loves his friends very much, when he eventually graduates from his university, he cries because he cannot see his friend anymore and he has to move out to another place. Since his friends do not yet graduate from university. The cry is the regression’s form.



## CHAPTER 4

### THE ANALYSIS OF THE NARRATOR'S DEFENSE MECHANISMS ON H.G. WELLS'S *THE WAR OF THE WORLDS*

#### 4.1. Intrinsic Analysis

##### 4.1.1. Character

The main character in Well's *The War of the Worlds* is the Narrator. The Narrator is a dynamic character because he undergoes extreme actions throughout the story in order to remain alive.

##### 4.1.1.1. Narrator's Traits

The Narrator and his wife are educated young couple of middle-class citizens in nineteenth century England. Before the Martian's attack, the Narrator's job is a writer on philosophical theme. They live a decent and common life just like any other England's middle-class citizens. They own a maid and a gardener on their house in Maybury Hills, a little peaceful town outside London countryside. He reads daily newspaper, dines with the family, drinks tea, and spends his spare time with his wife

One night I went for a walk with my wife. It was starlight and I explained the Signs of the Zodiac to her, and pointed out Mars, a bright dot of light

creeping zenith ward, towards which so many telescopes were pointed. It was a warm night (Wells, 1980: 13).

The Narrator has great curiosity over some recent matters, one of them is the astronomical matter. He spends a great deal of time in reading scientific papers and theories from various astronomers regarding recent astronomical event, like from an astronomer named Lavelle of Java, and the most popular astronomical event at that time are the close opposition of Mars and the possibility of life on Mars.

As Mars approached opposition, Lavelle of Java set the wires of the astronomical exchange palpitating with the amazing intelligence of huge outbreak of incandescent gas upon the planet. It had occurred towards midnight of the twelfth; and the spectroscope, to which he had at once resorted, indicated a mass of flaming gas, chiefly hydrogen, moving with an enormous velocity towards this earth (Wells, 1980: 8).

The Narrator is also a brave man, he dares to face the danger in order to satisfy his curiosity. After a Martian's cylinder falls to earth, the Narrator with his overwhelming curiosity rushes to the scene in Horsell Common, a light forest area which is not far from his neighbourhood. The same curiosity and bravery also make him to witness directly the form of one of many Mars's creatures in their strange machine, although the shape of the creature is quite terrifying for him.

I remained standing knee-deep in the heather, staring at mound that hid them. I was a battleground of fear and curiosity.

I did not dare to go back towards the pit, but I felt a passionate longing to peer into it. I began walking, therefore, in a big curve, seeking some point of vantage and continually looking at the sand heaps that hid these newcomers to our earth (Wells, 1980: 32).

The Narrator is a loving husband to his wife, he cares so much about her and worries her safety all the time. The combination of his bravery and love makes him dare to face the dangers. It can be seen when the Narrator is separated from his

wife because of the attack from the Martians not long after their arrival on earth. He tries to search his wife in Leatherhead, a small neighbouring town 12 miles from his home in Maybury Hills. The Narrator is willing to go to Leatherhead, even though he knew there is a huge Martian's fighting machine guarding the road. Then, after he is convinced by a newly met soldier called the Artilleryman who is running away from the Martians, he then diverts his route into a safer and longer route toward Weybridge, a river crossing town located in the bank of Thames river. The Narrator decides to remain alive and not let his wife lonely because of his death.

Between us and Leatherheads, however, lay the third cylinder, with its guarding giants. Had I been alone, I think I should have taken my chance and struck across country. But the artilleryman dissuade me: 'It's no kindness to the right sort of wife' he said, 'to make a widow'; and in the end I agreed to go with him, under cover of the woods, northward as far as Street Cobham before I parted with him (Wells, 1980: 85-86).

The Narrator is a smart and well-educated person. It can be seen when the Narrator can calm himself after the first Martians attack on Horsell common, a wide light forest area bordering Maybury Hills town with the surrounding towns. He reassures himself and his wife that the Martians are unable to move fast from their pit because of the high gravity of the earth. The Narrator receives this information from his astronomer friend named Ogilvy.

I began to comfort her and myself by repeating all that Ogilvy had told me of the impossibility of the Martians establishing themselves on the earth. In particular I laid stress on the gravitational difficulty. On the surface of the earth the force of gravity is three times what it is on the surface of Mars (Wells, 1980: 47).

The Narrator's intelligence is also showed when the Narrator and a mysterious religious preacher, known only as the Curate by the Narrator, whom he met after the destruction of Weybridge are trapped in one of the abandoned houses

in Sheen, an empty small town very close to the London city. They are unable to move from their position because the Martians are making a camp near their house. In order to stay alive and not to die from hunger, the Narrator rations the food they found on the house for ten days. “In the end I planted myself between him and the food, and told him of my determination to begin a discipline. I divided the food in the pantry, into rations to last us ten days” (Wells, 1980: 218).

#### **4.1.2. Setting**

*The War of the Worlds* is set during the late nineteenth century before the First World War. The story starts at August 2, 1894 during the close opposition of Mars to Earth. At this opposition, the novel’s imaginary events occur when the strange objects which are projected from the surface of Mars and leave a great storm on Mars’s surface are witnessed by humans through their telescopes. These phenomena reach England’s newspaper headline, the NATURE, and it rises questions among the earth population, such as the possibility of life on Mars, the temperature on the surface of Mars, and what exactly the strange objects projected from Mars are. The Narrator is speculated that the great storm left by the projection of these strange objects are actually a huge gun fires to the earth. The Narrator’s speculation and the newspaper news can be seen in this following statement:

During the opposition of 1894 a great light was seen on the illuminated part of the disk, first at the Lick Observatory, then by Perrotin of Nice, and then by other observers. English readers heard of it first in the issue of NATURE dated August 2. I am inclined to think that this blaze may have been the casting of the huge gun, in the vast pit sunk onto their planet, from which their shots were fired at us. Peculiar markings, as yet unexplained, were seen near the site of that outbreak during the next two oppositions (Wells, 1980: 7).

The reason for why the event of the story takes place in 1894 or before 20<sup>th</sup> century is because of the real astronomical event of Mars's opposition to planet earth really happens in the same year. This astronomical event is so rare and draws earth's population's attention. Misinterpretations of Mars's surface by several astronomers rise questions among the earth's general population, such as the life support on Mars's surface and the Mars's biosphere. This is possibly the source of Wells's inspiration for the story that takes place in similar time with the real astronomical event. The explanation of the real event that takes place in 1894 can be seen in the following statement, it is taken from [http://public.wsu.edu/~brians/science\\_fiction/warofworlds.html](http://public.wsu.edu/~brians/science_fiction/warofworlds.html) accessed on September 22<sup>nd</sup>, 2015:

There was a specific event that inspired Wells. In 1894 Mars was positioned particularly closely to Earth, leading to a great deal of observation and discussion. Italian astronomer Giovanni Schiaparelli had reported seeing "*canali*" on Mars, meaning "channels," but the term was mistranslated as "canals," leading to much speculation about life on the red planet. [Although scientists were able eventually to photograph what seem to be large stream beds on Mars, these are on a much smaller scale than the blobs and blotches which misled Schiaparelli into thinking he had seen channels.] One of the 1894 observers, a M. Javelle of Nice, claimed to have seen a strange light on Mars, which further stimulated speculation about life there (Brians, <http://public.wsu.edu>, page 1 paragraph 3: 1995).

After the closest opposition of earth and Mars, the story in the novel jumps 6 years later to around 1900 with unknown date. In this year, the author only mentions about its days and hours with no precise date. On Friday morning 1900, the first object from Mars fell to earth which appeared to be a huge strange shaped mechanical cylinder. At a quarter to nine on Friday after the Narrator heard the news from the newspaper, he rushes to the crash site and he sees the strange huge cylinder on its crash site.

By eight o'clock a number of boys and unemployed men had already started for the common to see the 'dead men from Mars.' That was the form the story took. I heard of it first from my newspaper boy about a quarter to nine when I went out to get my DAILY CHRONICLE. I was naturally startled, and lost no time in going out and across the Otthersaw bridge to the sand pits (Wells, 1980: 19-20).

A Martian emerges from the top of the cylinder, the Martian appears to be hostile by killing the people near the crash site. They also ride tall and huge three legged machine called the fighting machine. Terrified by this event, the Narrator runs to his home in Maybury Hill. At Friday night, the battle starts between the Army and the Martians, the Narrator realizes that his wife and himself are in danger and decide to escape to Leatherhead, a small town neighbouring the Maybury Hill town.

The heavy firing that had broken out while we were driving down Maybury Hill ceased abruptly as it began, leaving the evening very peaceful and still. We got to Leatherhead without misadventure about nine o'clock, and the horse had an hour's rest while I took supper with my cousins and commended my wife to their care (Wells, 1980: 65).

The total time length from the beginning of Martians invasion until their destruction and the Narrator's reunion with his wife again are taking around 4 weeks or a month. During these 4 weeks, the Narrator is struggling to survive from the dangers of the Martians and meeting with various persons, such as an unnamed soldier known only as the Artilleryman and unnamed religious preacher known only as the Curate.

I remembered my inability to fix my mind that morning, scarcely a month gone by, and how I had broken off to get my DAILY CHRONICLE from the newsboy. I remembered how I went down to the garden gate as he came along, and how I had listened to his odd story of 'Men from Mars' (Wells, 1980: 285).

The setting of place of *The War of the Worlds* is revolved around southern part of England, United Kingdoms. The reason for why the United Kingdom becomes the site of the event is possibly because of the political disturbance taking place in Europe and the southern part of the England is the author's actual home location in reality. The political event is involving the United Kingdoms and the Empire of Germany. The United Kingdom is giving an ultimatum to the German for the unclear threat or danger the German's posed to neighbouring European countries, including the United Kingdoms. This situation is taking place in parallel time with a rare astronomical event of the close opposition of Mars which occurs on the same years. These series of events are possibly lead H.G. Wells to imagine, what will happen if a great war shall come to Britain's soil by the foreign invader, especially like from a foreign planet. The proof of Britain's hostility to the Germans can be seen in the following Narrator's statement in the novel "Many people had heard of the cylinder, of course, and talked about it in their leisure, but it certainly did not make the sensation that an ultimatum to Germany would have done" (Wells, 1980: 50).

In the novel, the Narrator experiences major events on various places and towns, such as Maybury Hills, Horsell Common, Leatherhead, Weybridge, Sheen and the streets of London. The Maybury Hills is a small town where the home of the Narrator is located. Around the Maybury Hills also lies an observatory in which the Narrator and his astronomer friend, Ogilvy, observe the stars. The Maybury Hills is like an ordinary English country side, it is peaceful and silent. A train station

can be found in Maybury Hills. Aside for transportation purpose, this train station is also serve as a newspapers stall.

Over the Maybury arch a train, a billowing tumult of white, firelit smoke, and a long caterpillar of lighted windows, went flying south-clatter, clatter, clap, clap, rap, and it had gone. A dim group of people talked in the gate of one of the houses in the pretty little row of gables that was called Oriental Terrace. It was all so real and so familiar (Wells, 1980: 44).

Another setting of place is the Horsell common. The Horsell common is a wide light forest area located not far from Maybury Hills, someone can reach the common just by walking. This common connects Maybury Hills with the other towns around the area by road, such as Woking, Horsell, Ottershaw, and Chobham. The common consists of light forest plants, such as, bushes, pine trees and grasslands. Many people in the surrounding area use this common as traveling passage. The Horsell common is an important place in the story because it becomes the first Martians crash site from space to earth. The Narrator and his astronomer friend, Ogilvy, firstly witness the Martians appearance on this light forest.

But very early in the morning poor Ogilvy, who had seen the shooting star and who was persuaded that a meteorite lay somewhere on the common between Horsell, Ottershaw, and Woking, rose early with the idea of finding it. Find it he did....The early morning was wonderfully still, and the sun, just clearing the pine trees towards Weybridge, was already warm (Wells, 1980: 15-16).

The reason for the Martians landing on the Horsell common is uncertain. It is quite possibly a random landing by the Martians from their long planetary travel to earth, but their landing on Horsell common give them element of surprise for the many humans in surrounding area. Large of people are unaware of the Martians landing, and when the Martians start to kill the people in the common, the neighbouring towns' population are still unaware of the danger near their home.



The Martian's advantage for landing in the Horsell common can be seen in the following statement:

But the trouble was the blank incongruity of this serenity and the swift death flying yonder, not two miles away. There was a noise of business from the gasworks, and the electric lamps were all alight. I stopped at the group of people.

'What news from the common?' said I.

There were two men and a woman at the gate.

'Eh?' said one of the men, turning.

'What news from the common?' I said.

'Ain't yer just BEEN there?' asked the men.

'People seem fair silly about the common,' said the woman over the gate. 'What's it all abart?'

'Haven't you heard of the men from Mars?' said I, 'the creatures from Mars?'

'Quite enough,' said the woman over the gate. 'Thanks"; and all three of them laughed.

I felt foolish and angry. I tried and found I could not tell them what I had seen. They laughed again at my broken sentences.

'You'll hear more yet,' I said, and went on to my home (Wells, 1980: 45-46).

Another setting of place is Leatherhead town, Leatherhead is a small town lies 12 miles from Narrator's home in Maybury Hills town. This small town is the home of the Narrator's cousin and the Narrator leaves his wife under his cousin care because of the town's far proximity from the Martian's crash site. During the first battle with the Martians, Leatherhead does not experience any damage from Martian invaders, the houses are still intact and the citizens do not realize the nearness Martian's danger. "Leatherhead is about twelve miles from Maybury Hill. The scent of hay was in the air through the lush meadows beyond Pyford, and the

hedges on either side were sweet and gay with multitudes of dog roses” (Wells, 1980: 65). Unfortunately, during the war with the Martians, a Martian’s fighting machine attacks Leatherhead, the Martian is not leaving any single house standing. This information brings enormous shock to the Narrator, because he has left his wife in this town. “Very gently, when my mind was assured again, did they break to me what they had learned of the fate of Leatherhead. Two days after I was imprisoned it had been destroyed, with every soul in it, by a Martian” (Wells, 1980: 280).

After the Narrator’s separation from his wife, the Narrator met with an unknown soldier called the Artilleryman in Narrator’s house in Maybury Hill. They decide to leave the house and head to Weybridge to reach London. Weybridge is one of the river crossing towns that serves the purpose for crossing the Thames river. This town also serves as the gate to reach London city. Weybridge is an important setting of place because it is the place where the Narrator firstly witnessed a huge Martian’s fighting machine destroyed in action by human’s weapons, but in here the Narrator is also separated from the Artilleryman in the midst of battle. When the Narrator and the Artilleryman reach Weybridge, they find the town still in peaceful condition, no destroyed houses, no bodies, and no destruction, but the town is full with people and soldiers. In Weybridge, the soldiers turn the town into heavily defended town with lots of armaments and guns placed in strategic positions.

By Byfleet station we emerged from the pine trees, and found the country calm and peaceful under the morning sunlight. We were far beyond the range of the Heat-Ray there, and had it not been for the silent desertion of

some of the houses, the stirring movement of packing in others, and the knot of soldiers standing on the bridge over the railway and staring down the line towards Woking, the day would have seemed very like any other Sunday (Wells, 1980: 89-90).

After Weybridge, the Narrator visited a town called Sheen, this time he is accompanied by a religious preacher known only as the Curate. The town of Sheen is another setting of place in this story. Sheen is a small abandoned town, the population of the town seem to disband the town after they heard of Martian's invasion. The houses in Sheen are spared from destruction, no dead bodies are found in the town, and the town is desolate and empty. "Sheen, it seemed, had escaped destruction, but the place was silent and deserted. Here we happened on no dead, though the night was too dark for us to see into the side roads of the place" (Wells, 1980: 188). In Sheen, the Narrator and the Curate are trapped in an abandoned white house for almost 14 days, they are forced to hide because a huge Martian cylinder falls near their house. The Martians are building a camp in their mound pit and conducting some experiments using human body, such as drink the blood from human body and spread the strange red weed. These activities of the Martians leave the nearby houses in ruin because of the magnitude of the Martian's work near the area. This small town also becomes the place where the Narrator's dislike with the Curate reaches its climax. He kills the Curate in this town.

When I had last seen this part of Sheen in the daylight it had been a straggling street of comfortable white and red houses, interspersed with abundant shady trees. Now I stood on a mound of smashed brickwork, clay, and gravel, over which spread a multitude of red cactus-shaped plants, knee-high, without solitary terrestrial growth to dispute their footing. .... The neighbouring houses had all been wracked, but none had been burned; their walls stood, sometimes to the second story, with smashed windows and shattered doors (Wells, 1980: 230-231).

The last setting of place is the streets of London. When the Narrator reaches London, he finds London in shambles. Some of the houses and building along the streets are on fire, some are destroyed leaving nothing but ashes. The Narrator also witnesses the streets of London covered with black powders of ashes and human bones and bodies are scattered around the London's streets. The streets feel so desolate and quiet.

There was black dust along the roadway from the bridge onwards, and it grew thicker in Fulham. The streets were horribly quiet. .... Some way towards Walham Green the streets became clear of powder, and I passed a white terrace of house on fire; the noise of the burning was an absolute relief. Going on towards Brompton, the streets were quiet again. Here I came once more upon black powder in the streets and upon dead bodies. I saw altogether about a dozen in the length of the Fulham Road (Wells, 1980: 264-265).

These London's streets serve the place for the event where the Narrator found out that the Martians are dying because of the earth's bacteria. This place also serves as the climax event for the Narrator's resolution that the war is over thus he decides to return to his house in Maybury Hill.

The social environment of the story is centred on the Great Britain around the late 19<sup>th</sup> century and the beginning of 20<sup>th</sup> century, in the late Victorian era and during the Industrial Revolution. In this era, the Great Britain is in its Golden Age with the vast colonies all over the earth.

The Great Britain is colonizing the new worlds by driving away the native inhabitants from their own homes. Sometimes, the British armies are using violence and extermination method to reach their goal. The extermination method is also

practiced by other European nations in order to establish their own colony. This action is somewhat similar with Martian's effort on earth.

And before we judge of them too harshly we must remember what ruthless and utter destruction our own species has wrought, not only upon animals, such as the vanished bison and the dodo, but upon its inferior races. The Tasmanians, in spite of their human likeness, were entirely swept out of existence in a war of extermination waged by European immigrants, in the space of fifty years. Are we such apostles of mercy as to complain if the Martians warred in the same spirit? (Wells, 1980: 7).

In this era, the technological discoveries and scientific theories are flourishing. Lots of major technology breakthroughs are discovered. More efficient factory methods on production has forced the wealthy nations to seek resources in other world, thus the colonization efforts by the European begin. The information delivery also becomes more efficient, the large portion of population can be reached in a relative short time by using telegraph. The use of newspaper also has become a great help for information widespread. Also, in the field of scientific theories, numerous theories are discovered especially in the major of astronomy. The strange phenomenon on Mars surface and the life theory upon Mars has drawn lot of public attention at this time, because the rare closest opposition of Mars and Earth takes place right now.

The planet Mars, I scarcely need remind the reader, revolves about the sun at a mean distance of 140,000,000 miles, and the light and heat it receives from the sun is barely half of the received by this world. It must be, if the nebular hypothesis has any truth, older than our world; and long before this earth ceased to be molten, life upon its surface must have begun its course (Wells, 1980: 5).

These numerous discoveries in science and technology help the flow of information faster and wider to reach the society. The combined use of telegraph and newspaper with the new discoveries in science makes the British societies

become more educated in the recent matters, such as the possibility of life on Mars and the Martians capabilities when land on earth. This fast widespread of theories also contribute in developing the Narrator's intelligence about the Martians.

In particular I laid stress on the gravitational difficulty. On the surface of the earth the force of gravity is three times what it is on the surface of Mars. A Martian, therefore, would weigh tree times more than on Mars, albeit his muscular strength would be the same. His own body would be a cope of lead to him. That, indeed, was the general opinion. Both THE TIMES and the DAILY TELEGRAPH, for instance, insisted on it the next morning, and both overlooked (Wells, 1980: 47).

In addition, the Narrator's intelligence about the Martian's capabilities will help the development of Narrator's defense mechanisms.

Furthermore, in the spirit of great colonization, science and technology also bring the influence to the Britain's society. The fact that the Great Britain holds the most colony domains than any other European nations brings pride to its citizen. The citizens of Britain feel the pride of their nation's achievement, they regard themselves the most powerful nation on earth and can overcome any challenges and difficulties the world will give to them. The pride for being the citizens of Britain can be seen in this following statement from the Artilleryman "It's all over,' he said. 'They've lost ONE-just ONE. And they've made their footing good and crippled the greatest power in the world" (Wells, 1980: 245).

The pride for being the most powerful nation in the world also influences the Narrator's characteristics. The Narrator feels brave and confident that the British Army will decimate the Martians into ashes. This pride also contributes to the Narrator's bravery when facing the Martian invaders. The example of this bravery can be seen when the Narrator needs to go back to Leatherhead after he

leaves his wife to his cousin for safety. The Narrator feels the sensation of war fever and he is afraid that the Martians have completely destroyed by the powerful British Army.

For my own part, I had been feverishly excited all day. Something very like the war fever that occasionally runs through a civilised community had got into my blood, and in my heart I was not so very sorry that I had to return to Maybury that night. I was even afraid that that last fusillade I had heard might mean the extermination of our invaders from Mars. I can best express my state of mind by saying that I wanted to be in at the death (Wells, 1980: 66).

In the end, the Narrator's pride of his own country rises bravery in his characteristic. This Narrator's bravery gives influence to the development and action for his defense mechanisms in the future days against the Martians.

The common understanding of standard life on the early 20<sup>th</sup> century British society are comfort and safe life. The British people and the European nations tend to live their life following these common cultures, such as having a wife, drinking tea in afternoon, going to work in daily schedule, and maintaining safety of all time especially for their family. Because the Narrator and his wife live in such society with such life cultures, so the Narrator is definitely adopting the same cultures in living his life. The cultures influence his characteristic pretty much, such as he is loving his wife very much and seeking for safety in the time of danger rather than fight it. The expression of such life cultures among the British people are expressed by the Artilleryman when he meets the Narrator for the second time on Putney Hills, a range of hills outside London.

Mind you, it isn't all of us that are made for wild beasts; and that's what it's got to be. That's why I watched you. I had my doubts. You're slender. I didn't know that it was you, you see, or just how you'd been buried. ... They

just used to skedaddle off to work-I've seen hundreds of 'em, bit of breakfast in hand, running wild and shining to catch their little season-ticket train, for fear they'd get dismissed if they didn't; working at business they were afraid to take the trouble to understand; skedaddling back for fear they wouldn't be in time for dinner; keeping indoor after dinner for fear of the back streets, and sleeping with the wives they married, not because they wanted them, but because they had a bit of money that would make for safety in their one little miserable skedaddle through the world. Lives insured and a bit invested for fear of accidents (Wells, 1980: 250-251).

The Narrator's trait of loving his wife and seeking safety become the main source for the Narrator to perform his defense mechanisms.

### **4.1.3. Conflicts**

#### **4.1.3.1. Internal Conflicts**

The Narrator experiences internal conflicts mainly because of his love for his wife and his struggle to survive. One of the Narrator's forms of internal conflicts is when he is separated from his wife in Leatherhead, a small town which his cousin live. This separation costs him the uneasy feelings, such as dilemma and desperation. Although the Narrator is separated from his wife for a month, the uncertainty of the situation at that time increases his worries to his wife's safety. The Narrator is afraid that his wife has died or his wife has already mourned him as a dead man.

My mind was occupied by anxiety for my wife. I figured her at Leatherhead, terrified, in danger, mourning me already as a dead man. I paced the rooms and cried aloud when I thought how I was cut off from her, of all that might happen to her in my absence (Wells, 1980: 182).

The Narrator's anxiety for his wife safety and his great love to her are the main reasons for the most of the defense mechanisms that the Narrator will perform. The Narrator really wants to secure his wife and re-join with her again, especially when



the world is in the uncertain condition. The Narrator is willing to face anything in order to fulfil his goal.

#### **4.1.3.2. External Conflicts**

The Narrator's external conflicts are divided into two parts, the external conflicts against the Martians and against the unknown preacher named only as the Curate. One of the conflicts with the Martians is in the attack of Weybridge, a river crossing town in the banks of Thames river. The Narrator regards the Martians invader as a powerful outer space invaders coming from planet Mars that kill anyone and no one can stop them from destroying everything. The Martians ride the huge and tall tripod machines called the fighting machine. The Martians' objectives on earth are to eradicate earth's inhabitants and turn the earth into their colony. Every person including the Narrator is struggling to survive from the Martian's invasion. When the Narrator reaches Weybridge, the Martians attack the town. In order to survive from the Martian's weapon, the Heat-Ray, he jumps into the river banks and hides from the Martians.

Then suddenly we saw a rush of smoke far away up in the river, a puff smoke that jerked up into the air and hung; and forthwith the ground heaved under foot and a heavy explosion shook the air, smashing two or three windows in the houses near, and leaving us astonished.

'Here they are!' shouted a man in blue jersey.

'Yonder! D'yer see them? Yonder!'

Quickly, one after the other, one, two, three, four of the armoured Martians appeared, far away over the little trees, across the flat meadows that stretched towards Chertsey, and striding hurriedly towards the river. Little cowered figures they seemed at first, going with a rolling motion and as fast as flying birds (Wells, 1980: 95).

The Narrator's next conflict with the Martians happens when he tries to return the cart he borrowed back to its owner in Maybury Hill, a small town where the Narrator's home is located. The Narrator borrows the cart to secure his wife to Leatherhead town, a small town quite far from his house. The Narrator knows that he needs to avoid the dangers in the road especially the dangers from the Martians. He needs to remain alive and stay by his wife side. The meeting with the Martians means death to him since they are merciless and ruthless. Along the road from Leatherhead to Maybury Hill, the Narrator meets a Martian's fighting machine moving in the woods in front of him unaware of the Narrator's presence. The fighting machine's legs are smashing the trees in its way, the Narrator is startled with the shape of the fighting machine and unaware with the smashed trees in front of him. At the time he realizes the smashed trees in front of him, it is already too late for him to avoid it. The Narrator's cart is tripped by the smashed trees, the cart breaks down and injures the Narrator.

Then suddenly the trees in the pine wood ahead of me were parted, as brittle reeds are parted by a man thrusting through them; they were snapped off and driven headlong, and a second huge tripod appeared, rushing, as it seemed, headlong towards me. And I was galloping hard to meet it! At the sight of the second monster my nerve went altogether. Not stopping to look again, I wrenched the horse's head hard round to the right and in another moment the dog cart had heeled over upon the horse; the shafts smashed noisily, and I was flung sideways and fell heavily into a shallow pool of water (Wells, 1980: 69-70).

From here, it can be understood that the presence of the Martians is threatening the Narrator's life. The Martians are exterminating the earth inhabitant without mercy. Wherever the Martians appear, the Narrator must avoid them for the sake of his life.

The next Narrator's external conflict is against the Curate, a selfish religious preacher whom he met after the destruction of Weybridge. The Narrator dislikes the Curate because of his pessimistic view and selfishness. The Narrator views the Curate as a pessimistic person and not helping anything in the time of danger. He also views the Curate as a selfish person by refusing to maintain the food rations when they really need supply in the time of need. On the other hand, the Narrator views himself as an optimistic person since he tries to remain alive and to unite again with his wife. He is also a reasonable person who understands when to eat and when to save the food.

And I would sit in the darkness unable to keep my mind off him by reason of his importunities. He ate more than I did, and it was in vain I pointed out that our only chance of life was to stop in the house until the Martians had done with their pit, that in that long patience a time might presently come when we should need food. He ate and drank impulsively in heavy meals at long intervals (Wells, 1980: 211).

One of the first conflicts with the Curate is when they are starting to travel together. The Narrator feels tired with the Curate useless words and remorse. He finds the Curate's selfish despair is worsening the Narrator's weary mind from his separation with his wife. The Narrator grows to dislike the Curate more. To remain calm, the Narrator is avoiding the Curate whenever possible.

I grew very weary and irritable with the curate's perpetual ejaculations; I tired of the sight of his selfish despair. After some ineffectual remonstrance I kept away from him, staying in a room—evidently a children's schoolroom—containing globes, forms, and copybooks (Wells, 1980: 183).

The Narrator's hatred to the Curate is turning into violence when they are trapped on an abandoned house in Sheen, a small deserted town near the city of London. The Narrator and the Curate are trapped in the house because of the huge

Martians cylinder falls in front of the house, and the Martians are making a camp in there which traps the Narrator and the Curate. In Sheen, the Narrator and the Curate are fighting each other whether it is for food or the privilege to peep the Martians from a tiny peephole. “And I recall now with a sort of wonder that, in spite of the infinite danger in which we were between starvation and a still more terrible death, we could yet struggle bitterly for that horrible privilege of sight” (Wells, 1980: 210).

From here, it can be understood that the Martians and the Curate’s actions contribute to Narrator’s self defense mechanisms. The Martians are the major reason for the Narrator to stay alive, since their presence in the story represents death and danger. While for the Curate, he is affected by the danger from the Martians, he sees the Martians so powerful that he feels desperate. The Curate’s selfishness and desperation are threatening the Narrator to the point it can threat the Narrator’s survival.

## **4.2. External Analysis**

### **4.2.1. Narrator’s Personality**

#### **4.2.1.1. Narrator’s View in Relation to the Martians**

The Martians are alien race originated from Mars. Around the late 19<sup>th</sup> century, their planet was suffering from the secular cooling and threatening the life in Mars. This secular cooling of the Mars is the main reason for the Martians to land on earth and to establish a colony. They try to survive in the rich earth’s biosphere.

The secular cooling that must someday overtake our planet has already gone far indeed with our neighbour. Its physical condition is still largely a mystery, but we know now that even in its equatorial region the midday temperature barely approaches that of our coldest winter (Wells, 1980: 6).

Before the arrival of the Martians on earth, the Narrator has very great interest in the Mars and the possibility of life on it. During the rare first opposition of planet Mars with the earth, the Narrator follows this phenomenon on Mars's surface in an observatory and reads the development of scientific theories regarding the life on Mars in newspapers.

In a telescope it seems far profounder. And invisible to me because it was so remote and small, flying swiftly and steadily towards me across that incredible distance, drawing nearer every minute by so many thousands of miles, came the Thing they were sending us, the Thing that was to bring so much struggle and calamity and death to earth (Wells, 1980: 10).

Upon Martians landing on a common not far from his home, the Narrator receives a strong persuasion to witness the alien in first hand. The Narrator is wondering what kind of creature of the Martians are, is it peaceful or not. Eventually, the Martians appears as a hostile creature. The Martian is firing a strange ray of heat or the Heat-Ray toward the humans, the person struck by the Heat-Ray dies instantly. The Narrator is dreaded by the view, he feels so scared to the Martians.

It came to me that I was upon this dark common, helpless, unprotected, and alone. Suddenly, like a thing falling upon me from without, came-fear.

With an effort I turned and began a stumbling run through the heather.

The fear I felt was no irrational fear, but a panic terror not only of the Martians, but of the dusk and stillness all about me (Wells, 1980: 38).

The Narrator's view toward the Martians as a life threatening danger is getting stronger. When the Martians attack his town of Maybury Hill, a small town

in where the Narrator live, the Narrator regards the Martians as his enemy who is threatening his peaceful life and needs to be destroyed. The Narrator realizes the fearful Martians Heat-Ray can strike his family, thus he tries to secure his wife into Leatherhead, a neighbouring town far from Maybury Hills.

I and my wife stood amazed. Then I realised that the crest of Maybury Hill must be within range of the Martians' Heat-Ray now that the college was cleared out of the way.

At that I gripped my wife's arm, and without ceremony ran her out into the road (Wells, 1980: 61).

During the Martians invasion, the situations are getting worse for the Narrator's life. He is separated from his wife, his life is no longer safe and death is always following him everywhere. The Narrator regards the Martians as his true source of fear and death, then he tries with all of his might and intelligence to avoid them.

I felt the first inkling of a thing that presently grew quite clear in my mind that oppressed me for many days, a sense of dethronement, a persuasion that I was no longer a master, but an animal among the animals, under the Martian heel. With us it would be as with them, to lurk and watch, to run and hide; the fear and empire of man had passed away (Wells, 1980: 232-233).

With the Martians lurking everywhere, the Narrator is trying to keep his safety all the times. Sometimes, he uses his defense mechanisms to regain his safety back.

#### **4.2.1.2. Narrator's View in Relation to the Curate**

The Curate is a male religious preacher in Weybridge, a small river-crossing town in the Themes river banks. The Curate's true name is unknown and he is only known as the Curate. The Narrator meets the Curate after the destruction of

Weybridge by the Martians. In the first time they meet, the Narrator thinks that the Curate suffers a great desperation. The Narrator thinks that the Curate has lost anything he has built for years to the Martians, thus, it is common for the Curate to be so badly desperate. Even when the Narrator understands the Curate's state of mind, the Narrator thinks that the Curate remorse is too exaggerating.

Presently he began waving his hand.

'All the work-all the Sunday schools- What have we done-what has Weybridge done? Everything gone-everything destroyed. The church! We rebuilt it only three years ago. Gone! Swept out of existence! Why?'

Another pause, and he broke out again like one demented.

'The smoke of her burning goeth up for ever and ever!'

His eyes flamed, and he pointed a lean finger in the direction of Weybridge.

By this time I was beginning to take his measure. The tremendous tragedy in which he had been involved-it was evident he was a fugitive from Weybridge-had driven him to the very verge of his reason (Wells, 1980:108-109).

In the beginning, the Narrator is trying to be patient with the Curate's desperation, but as the time goes by, the Curate's remorse becomes a nuisance. The Curate is starting to weep every time, his desperate blabbing is bothering the Narrator so much. The proof of the Narrator's hate to the Curate can be seen when they are trapped together on an abandoned house in Sheen, a small town not far from London city.

I had already come to hate the curate's trick of helpless exclamation, his stupid rigidity of mind. His endless muttering monologue vitiated every effort I made to think out a line of action, and drove me at times, thus pent up and intensified, almost to the very verge of craziness (Wells, 1980: 211).

The Narrator's hate to the Curate is increasing until he prescribes the Curate as his source of danger. The proof of this Narrator's view can be seen when they

spend the days of hiding in Sheen. One day the Curate are praying and weeping very loudly until it can attract the Martians attention near the Narrator's hideout. This Curate's action is certainly threatening the Narrator's life. The Narrator takes this dangerous situation very seriously, since even a very little noise means death to him. On the other hand, the Curate's does not share the same idea as the Narrator.

He would neither desist from his attacks on the food nor from his noisy babbling in himself. The rudimentary precautions to keep our imprisonment endurable he would not observe. Slowly I began to realise the complete overthrow of his intelligence, to perceive that my sole companion in this close and sickly darkness was a man insane (Wells, 1980: 220).

The Narrator thinks the Curate share the opposite views from him, the Narrator wants to stay alive and maintain their safety while the Curate does not care for their safety. This Curate's view certainly becomes the source of threat for Narrator's life, until the Narrator has to perform his ego's self defense mechanism to resolve the situation.

#### **4.2.1.3. Narrator's View in Relation to His Wife**

The true name of the Narrator's wife in the novel is unknown, she is simply known as the wife in the story. The Narrator's wife in this story becomes the main objective of life for the Narrator. The Narrator views his wife as life companion for him. If the Narrator ever lose his wife, the Narrator will become a lonely man, it is something that the Narrator's ego cannot accept. Unfortunately, the situation during the Martians invasion cannot reassure his wife's safety for the Narrator, thus it leaves the Narrator to become anxiety for his wife's safety. The Narrator's strong persuasion to keep his wife safe can be seen in the Narrator's following statement. "I knew I wanted to find my wife, that my heart ached for her and the world of men,



but I had no clear idea how the finding might be done. I was also sharply aware now of my intense loneliness (Wells, 1980: 241).”

The Narrator also views his wife as a source of hope and saviour. The Narrator is experiencing the uncommon dangers of death that a common human cannot possibly feel. The Narrator is facing dangers from the Martians or from fellow human like the Curate. He is also ending up in unpleasant situations every day after the Martians start their invasion. Only his wife’s image that keeps him stay optimistic. The hope to be able to protect his wife by the Narrator’s own hand is his main objective to overcome the dangers. The Narrator’s views his wife as hope can be seen in this Narrator’s statement:

At the thought I extended my hands towards the sky and began thanking God. In a year, thought I—in a year...

With overwhelming force came the thought of myself, of my wife, and the old life of hope and tender helpfulness that had ceased for ever (Wells, 1980: 277).

The Narrator feels the anxiety for his wife’s unknown safety. In order to overcome the fear and the anxiety, the Narrator’s ego takes control and performs self defense mechanisms. The Narrator’s struggles to survive is also partly influenced by the desire to secure his wife and just to remain alive. The Narrator is willing to do any action necessary as long as it will get him to survive and to get closer to his wife. The Narrator often performs self defense mechanisms in order to secure his safety until he can meet with his wife again.

## **4.2.2. Narrator’s Self-Defense Mechanisms**

### **4.2.2.1. Intellectualization**

The Narrator performs intellectualization by reassuring himself with scientific explanation against the fear of Martian's power and capabilities on earth. The Narrator performs this defense mechanism after the first landing of a Martian's cylinder in Horsell common, a wide light forest area that surrounds the Narrator's home town. The trigger for the Narrator to perform this defense mechanism is because the Narrator has witnessed the Martian's capabilities in killing the people. The Martians are demonstrating such terrifying weapons to the Narrator with the results of triggering fear and anxiety to him.

It came to me that I was upon this dark common, helpless, unprotected, and alone. Suddenly, like a thing falling upon me from without, came-fear.

With an effort I turned and began a stumbling run through the heather.

The fear I felt was no irrational fear, but a panic terror not only of the Martians, but of the dusk and stillness all about me. Such an extraordinary effect in unmanning me it had that I ran weeping silently as a child might do. Once I had turned, I did not dare to look back.

I remember I felt an extraordinary persuasion that I was being played with, that presently, when I was upon the verge of safety, this mysterious death-as swift as the passage of light-would leap after me from the pit about the cylinder and strike me down (Wells, 1980: 38).

The Narrator's ego is in unpleasant situation from the event, thus his ego takes control by running away from the scene. The Narrator's anxiety does not diminish after he is running away, in fact it grows stronger because his beloved wife also feels afraid too. The Narrator's ego is also in unpleasant again with this situation. Unable to eradicate the dangers away, the Narrator's ego performs intellectualization to reassure his wife and himself. The Narrator performs intellectualization by giving the scientific theoretical explanation regarding the earth characteristics that will affect the Martians. He gets this information from his

astronomer friend named Ogilvy. He says the Martians are suffering gravitational difficulties due to different gravity on Mars and earth, thus it is preventing them to move freely on earth's ground.

My wife at least did not find my experience incredible. When I saw how deadly white her face was, I ceased abruptly.

'They may come here,' she said again and again.

I pressed her to take the wine, and tried to reassure her.

'They can scarcely move,' I said.

I began to comfort her and myself by repeating all the Ogilvy had told me of the impossibility of the Martians establishing themselves on the earth. In particular I laid stress on the gravitational difficulty. On the surface of the earth the force of gravity is three times what it is on the surface of Mars. A Martian, therefore, would weigh three times more than on Mars, albeit his muscular strength would be the same (Wells, 1980: 47).

The effects of the Narrator's intellectualization are his wife and his anxieties quickly diminished and vanished. The Narrator becomes securer and calmer with his state of mind than before he performs the intellectualization, he also begins to feel courageous in his heart because of the intellectualization.

But I did not consider these points at the time, and so my reasoning was dead against the chances of the invaders. With wine and food, the confidence of my own table, and the necessity of reassuring my wife, I grew by insensible degrees courageous and secure (Wells, 1980: 48).

#### **4.2.2.2. Regression**

The Narrator performs regression by crying in an empty room inside the abandoned house not far from Sheen, a small deserted town near London. The trigger for the Narrator's regression is because he feels anxiety for his wife that he left in Leatherhead, a town where the Narrator's cousin live. He feels powerless and clueless of how to reach his wife. The Narrator is afraid that if he cannot reach her,

he will be no longer receive the love of his wife and becomes lonely man “My mind was occupied by anxiety from my wife. I figured her at Leatherhead, terrified, in danger, mourning me already as a dead man” (Wells, 1980: 182).

The Narrator’s regression is taking form as crying, crying is what a child usually does when the child cannot receive what the child wants whether it related to his/her *Id* or ego. The same thing also happens to the Narrator, his ego desires for his wife’s love and her presence, but his ego cannot fulfil it. The ego then performs the regression by crying to relieve the Narrator’s anxiety for temporary, even though the Narrator is an adult person who thinks that crying is shameful to do. The form of the Narrator’s regression and its effect can be seen in this following statement:

I paced the rooms and cried aloud when I thought of how I was cut off from her, of all that might happen to her in my absence. My cousin I knew was brave enough for any emergency, but he was not the sort of man to realise danger quickly, to rise promptly. What was needed now was not bravery, but circumspection. My only consolation was to believe that the Martians were moving Londonward and away from her. Such anxieties keep the mind sensitive and painful (Wells, 1980: 182-183).

The effect of the regression to the Narrator is enabling the Narrator to go back to his senses. He is able to think rational again for what possibilities that his wife will receive. He thinks his cousin is a reliable person and his wife is safe with him. The Narrator feels relieved and optimistic again.

#### **4.2.2.3. Acting-Out**

The Narrator performs acting-out by performing murderous act to the Curate, a religious preacher with unknown name and only known as the Curate. The

Narrator is performing this act when both of them trapped on an abandoned house in Sheen, a deserted town near London. The trigger for the Narrator to perform this action is because the Curate threatening the Narrator's life by praying in high voices. The Narrator believes that the Curate's voices reach Martian's camp outside their hideout. The trigger can be seen in the following conversation:

'I have been still too long,' he said, in a tone that must have reached the pit, 'and now I must bear my witness. Woe unto this unfaithful city! Woe! Woe! Woe! Woe! Woe! Woe! To the inhabitants of the earth by reason of the other voices of the trumpet-'

'Shut up!' I said, rising to my feet, and in a terror lest the Martians should hear us. 'For God's sake-' (Wells, 1980: 222).

The Narrator action of acting-out is in the form of murder. His ego is skipping his superego's conscience in the favour of his desire to maintain his safety. The Narrator decides to grab a meat chopper and he smashes it in the Curate's head. The Narrator's action in performing acting-out can be seen in following statement:

I put out my hand and felt the meat chopper hanging to the wall. In a flash I was after him. I was fierce with the fear. Before he was halfway across the kitchen I had overtaken him. With one last touch of humanity I turned the blade back and struck him with the butt. He went headlong forward and lay stretched on the ground. I stumbled over him and stood panting. He lay still (Wells, 1980: 222-223).

For the effect of acting-out, the Narrator only receives a light examination from the Martians for the noise. The Martians are sending out one of the fighting machine's tentacle to examine the Narrator's hide out. The Narrator hides pretty well from this examination and he survives. If the Narrator does not perform acting-out, the Martians surely will be fully attracted by the Curate's voice. Then, the Narrator will be definitely caught by the Martians. The effect of acting-out to the Narrator can be seen in this following statement:

Once, even, it touched the heel of my boot. I was on the verge of screaming; I bit my hand. For a time the tentacle was silent. I could have fancied it had been withdrawn. Presently, with an abrupt click, it gripped something-I thought it had me!-and seemed to go out of the cellar again. For a minute I was not sure. Apparently it had taken a lump of coal to examine.

I seized the opportunity of slightly shifting my position, which had become cramped, and then listened. I whispered passionate prayers for safety (Wells, 1980: 225).

#### **4.2.2.4. Rationalization**

The Narrator perform rationalization by justifying his action in murdering the Curate, the religious preacher with unknown name. The trigger for the Narrator to perform this defense mechanism is the guilty feeling and punishment for breaking the superego's conscience. The act of murdering someone is clearly breaking the superego rule, thus the violator should be punished. The Narrator's guilty feeling and punishment can be seen in the following statement:

During these days, in a rambling, inconclusive way, I thought much of the curate and of the manner of his death.

On the thirteenth day I rank some more water, and dozed and thought disjointed of eating and vague impossible plans of escape. Whenever I dozed I dreamt of horrible phantasm, of the death of the curate, or of sumptuous dinners; but, asleep or awake, I felt a keen pain that urged me to drink again and again. The light that came into the scullery was no longer grey, but red. To my disordered imagination it seemed the colour of blood (Wells, 1980: 228).

The Narrator's form of rationalization is by justifying his action as the right and reasonable action. He is also denying his action as a crime. The Narrator insists that his action is the reasonable action and should be forgiven. He thinks the person who is in his position will understand his action and is more reasonable.

It is disagreeable for me to recall and write these things, but I set them down that my story may lack nothing. Those who have escaped the dark and terrible aspects of life will find my brutality, my flash rage in our final

tragedy, easy enough to blame; for they know what is wrong as well as any, but not what is possible to tortured men. But those who have been under the shadow, who have gone down at last to elemental things, will have a wider charity (Wells, 1980: 212).

The effect of this rationalization for the Narrator is the Narrator has a reason to go on and continue the journey. He avoids the guilty feeling from his action. The rationalization helps the Narrator to focus in his main objectives to find his wife and to avoid Martians detection. However, the guilty feeling still comes to the Narrator in some occasions such as in the night on Putney Hill, a range of hills outside London.

There was no witnesses-all these things I have concealed. But I set it down, and the reader must form his judgement as he will. And when, by effort, I had set aside that picture of a prostate body, I faced the problem of the Martians and the fate of my wife (Wells, 1980: 240).

#### **4.2.2.5. Repression**

The Narrator performs repression by repressing the memory of killing the Curate, a religious preacher who accompanied the Narrator in his journey. The trigger for repression is the memory of displeasure concerning the killing of the Curate. The Narrator's action by killing the Curate is definitely a crime and it is breaking the superego's conscience. The result of this action is the Narrator haunted by the memory of that event. The repression's trigger can be seen in the following statement:

Three things struggled for possession of my mind: the killing of the curate, the whereabouts of the Martians, and the possible fate of my wife...I felt no condemnation; yet the memory, static, unprogressive, haunted me. In the silence of the night, with the sense of the nearness of God that sometimes comes into the stillness and the darkness, I stood my trial, my only trial, for that moment of wrath and fear (Wells, 1980: 239).

The Narrator performs his repression by repressing this memory of displeasure from the consciousness back into pre-consciousness. The repression's effect gives the Narrator more concentration on the next important matters, like finding his wife and the whereabouts of the Martians. If the Narrator's ego does not perform repression, the memory of displeasure concerning the killing of the Curate will come out into Narrator's consciousness. The Narrator is surely disturbed by the vision if the memory really unrepressed. The form and the effect of the repression can be seen in the following statement:

I retraced every step of our conversation from the moment when I had found him crouching beside me, heedless of my thirst, and pointing to the fire and smoke that streamed up from the ruins of Weybridge. We had been incapable of co-operation—grim chance had taken no heed of that. Had I foreseen, I should have left him at Halliford. But I did not foresee; and crime is to foresee and do. And I set this down as I have set this story down, as it was. There were no witnesses—all these things I might have concealed. But I set it down, and the reader must form his judgement as he will.

And when, by an effort, I had set aside that picture of a prostate body, I faced the problem of the Martians and the fate of my wife (Wells, 1980: 239-240).



## **CHAPTER 5**

### **CONCLUSION**

Based from the intrinsic and extrinsic analyses centred on the Narrator as the main character in H.G. Wells's *The War of the Worlds*, it can be concluded that the Narrator is the dynamic character and undergoes extreme actions in order to remain alive. He is a civilized person who loves his wife pretty much, he is also a brave man who dares to face any danger or any action in order to meet his wife again. The Narrator possesses a great sense of curiosity in scientific matters. He is also a smart person in assessing the situations and overcome them. The setting of time in this novel is revolved during the Industrial Revolution around the late 19<sup>th</sup> century or late Victorian era. The late 19<sup>th</sup> century era is marked with the flourishing discoveries on the field of science or technology, which in the end will influence the Narrator's knowledge with these discoveries. While in reality, the rare astronomical event of the Mars's closest opposition against earth takes place at that same time. This event inspires the author about the life on Mars, and writes it in the form of this novel. The setting of place of the story is situated in the southern part of Great Britain near London city. The Britain becomes the scene of the story because it is merely the home of the novel's author in reality, and major political events really take place in this nation around the late 19<sup>th</sup> century, especially against the foreign threat like Germany. So, the author is imagining what will happen if a great war from foreign invader, like from Mars, attacks his home. The social setting

of the Great Britain in the novel is also influencing the Narrator. The Britain as the most powerful, advanced, civilized, and influenced nation in the world brings the bravery, faithful husband, and intelligence characteristics to the Narrator's traits. In the end, these traits influence the Narrator in performing his defense mechanisms.

The Narrator experiences internal and external conflicts. Internally, he feels the conflicts in the forms of dilemma and worry for his wife's safety because he gets separated by the Men from Mars's invasion in the story. Externally, he is in conflict against the powerful Martians and an unnamed selfish and reckless preacher known as the Curate.

In the story, the Narrator views the Martians as his main source of death who will take his life anytime and anywhere. They ride powerful machine and unstoppable in their attack. The Narrator's actions against them are avoiding and hiding from them. The Narrator views the Curate as his threat for his survival. First, he thinks the Curate merely bothersome, but slowly, his view to the Curate turns into threat for the Narrator's life. He thinks the Curate too selfish, reckless, and unreasonable which needs to be eradicated if the Narrator still want to live. The Narrator views his wife as his hope and safety. The loss of his wife is unacceptable choice for the Narrator. The Narrator's top priority is reaching his wife and securing her whatever the cost. These three subjects are the main subjects who triggers the Narrator's defense mechanisms, his defense mechanisms are struggling for his safety and comfort state of mind.

The Narrator performs intellectualization defense mechanism in order to comfort his mind from the Martian's attack. He feels afraid of the view that a Martian is killing the people in his town's nearby common with the strange weaponry, known as the Heat-Ray. He feels anxiety and his wife also feels anxiety. He reassures their anxieties by providing a scientific theory of Martian's difficulty in standing against heavier earth's gravity. After presenting this explanation, their anxieties are reduced and diminished.

The Narrator second defense mechanism is regression. The Narrator is feeling extraordinary anxiety toward his wife safety and beg for her presence, but he cannot fulfil it. He begins to perform regression by crying out loud in an empty room on an abandoned house outside a little town called Sheen. The crying is a shameful to do for the man in his age, but the Narrator is doing it anyway. He returns to his childhood psychological stage and performs the crying to relieve his anxiety for his wife. The result, the crying for the Narrator is successfully relieved his anxiety, the Narrator remains focus in his objective and optimistic.

The Narrator performs acting-out against the Curate, his acting-out is in the form of murdering the Curate. The Narrator's hate to the Curate reaches its climax when the Curate is praying very loudly one day. In order to keep his mouth shut and to avoid Martians detection outside the Narrator's hideout, the Narrator grabs a meat chopper in the kitchen and smashes it to the Curate's head in a flash of rage. He avoids his reasoning and acts swiftly. The result of acting-out is that the Martians are conducting only light search on the Narrator's hideout and he remains alive.

The Narrator performs rationalization after he commits the crime of killing the Curate. The guilty feeling is haunting the Narrator, since he fully understands that killing is forbidden act and deserve punishment. He avoids the guilty feeling and the punishment by reasoning that his action is justifiable and rational one. He think anyone who is in his position will think the same think and will forgive him. After performing rationalization, the Narrator is able to continue his journey to find his wife without excessive guilty feeling which should be occurred in the ordinary circumstances.

The last defense mechanism the Narrator perform is repression. He performs repression by repressing back the unpleasant memory from the killing of the Curate's. The trigger of this defense mechanism is the unpleasant memory which tries to come out into the Narrator's conscious, but he represses the memory into the pre-conscious and focuses on the next objective. For the result, the Narrator's repression is successfully repressing the unpleasant memory and avoiding the burden from the memory if it really comes out. The Narrator is able to remain focus on his main purpose to find his wife and to predict where the Martians are.

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