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Untuk melaksanakan Penelitian Mandiri dengan judul **PSYCHOLOGICAL APPROACH ANALYSIS ON CHARACTERS IN NOVELS**.

Surat Tugas ini dibuat untuk dilaksanakan dengan penuh tanggung jawab.

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PSYCHOLOGICAL APPROACH ANALYSIS ON CHARACTERS IN NOVELS

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2018
Introduction

Literature such as novel, drama, and poetry in this modern period are full of psychological elements as manifestation; a mood of the author, the characters in the fictional narrative, and the reader. Psychological fiction is a term used to describe a novel struggling with spiritual, emotional and mind’s leaders with more than reviewing the characters rather than the plot or the events. In other words, literary works can be explored through the psychological approach to show the characteristics of the characters; although imagination can display a variety of imaginative problem. Therefore, these days the study of literature through psychological approaches has a place in the hearts of researchers, students, and professors of literature although sometimes is considered quite heavy as it is subjective.

Psychology of literature is a study that is believed to reflect the mental processes and activities that are influenced by several things. First, literature is the creation of a mental process and thought in the subconscious stage of human, which further showcased in the form of conscious (Endraswara, 2003: 96). Second, the study of psychology literature is a reflection of the psychological studies within the figures presented by the author in such a way so the reader feels swayed by narratives of psychological problems that sometimes feel him/herself visible in the story (Minderof, 2016). Psychology explains underlying reasons for character’s behavior or elaborates the relationship between conflict and psychological condition of characters and evaluates their behavior and motive in doing something.
Analyzing literature using psychological approach, in order not to leave the nature of the analysis of a literary work, it is a reflection of a variety of psychological concept that exist in the literature can be submitted through the characters and conflict of the characters which can be done by analyzing figurative languages that used in the story. Through this, we could find out how the author chooses to reveal a character’s personality, virtues, and fault in fewer words and what the author really want to convey through the characters point of view.

This study focused on psychological approaches as the conflicts in the data that were used mostly influenced on the mental of the characters. The data that were used in this analysis was Amy Tan's novel entitled The Joy Luck Club which tells a story about four Chinese mothers, who came to America when they were young and has a long-time tension or conflict with their grown-up daughters, who were born in the United States. At the same time, each mother feels her daughter does not have a handle on life. The mothers and daughters love one another, but their relationships are full of misunderstanding. Each of the daughters feels disapproved of by her mother, while each of the mothers feels her own view of life has been lost to her daughter. The data were chosen because the characters in this novel have a strong personality and the way the characters dealt with their conflict often represents their psychological state.
CHAPTER II
REVIEW OF LITERATURE, CONCEPTS
AND THEORETICAL FRAMEWORK

2.1 Review of Literature

Several studies have been carried out on Amy Tan’s first novel, The Joy Luck Club. Alitiyani (2012) on her study used Barry’s Beginning Theory: An Introduction to Literary and Cultural Theory which found out that Tan’s The Joy Luck Club employed the mother and daughter’s relationships in dealing with hybrid identity are different. The mothers tend to employ the ways which can remind them of their past origin in China. On the other hand, the daughters tend to employ the ways which can tie them with their present life in the United States. That is why the two sides tend to develop cultural clashes. Fidder (2004) on his study also believed that all mother-daughter relationships are vital to the daughters developing sense of self, this connection is even more important when there is a cultural, linguistic and historical disconnect on top of the usual generational issues. Both of these studies are focused on the characters’ relationship which analyzed using cultural approach, meanwhile this study focused on the conflict of the characters which seen from psychological approach.
Meanwhile, Ann (2011) used the object relations theory to analyze Tan’s *The Bonesetter’s Daughter*, which is found out that the daughters undergo the stages of attachment, frustration and rejection before they can build stronger identities. Their
personality is greatly influenced by their mothers’ upbringing. The mothers also play a big part in guiding their daughters towards a fuller life. For the personality development theory, only the Adolescence stage is highlighted. HuongGiang (2014) on his study discussed the complex traumas and psychological losses of the various main characters in F. Scott Fitzgerald’s Novels which focusing on their lives on both sociological and individual levels using Sigmund Freud’s theory. Freudian theory of trauma adopted as the most important and relevant approach to explore F. Scott Fitzgerald’s novels in his study. From this study, we know that Fitzgerald’s five novels share a similarity in their ways of expressing the psychological loss of the heroes when their idealized love connects to actually embodied women. No matter how hard they try; their lives gradually fall into a distorted fantasy realm due to the loss of their love (similarity with Fitzgerald experience in life). Both of these previous studies have similarities with this study; even though all the study used the different object and theories. However, those previous studies and this study using psychological approach.

Manangkari (2005) in analyze Social Conflicts in Mark Twain’s Adventure of Tom Sawyer used descriptive method with two kinds of approach they are structural and sociological approach which found out that social conflicts in Adventure of Tom Sawyer discuss the conflict of main character and society. Tom Sawyer as naughty boy always makes trouble in his society. Tom’s friend, Huckleberry Finn also has a conflict with his society which caused by his manner and habit that cannot fulfill the
standard norm in the society. Ibrahim (2004) in his study *The Materialism in Thornton Wilder’s The Matchmaker* used sociological approach to present the description of the conflicts in American society that is prevailed by the materialism and the influence of the conflicts toward the American society. This study found out that the characters that have materialism view in this play, then specify the indicators of the materialism they have. Moreover, Ibrahim (2004) describe the influence of the conflict then generalized into American life. Both of these studies are focused on the conflict of the character which analyzed using sociological approach, meanwhile this study focused on the conflict of the characters which seen from psychological approach.

### 2.2 Concepts

The concept of the study was based on the ideas proposed by the experts in the field of literature and psychology literature. The concepts which are presented in this study are the concept of character, conflict and psychological approach.

#### 2.2.1 Character

According to Berkowitz (2002) character is made up of those personal characteristics that lead a person to do the right thing in a given situation as opposed to not doing the right thing. In literature, character is a person in a literary work (NTC’s Dictionary of Literary Terms, 1991). Unlike a person in real life, a literary character’s personal qualities and actions are limited by his or her function in the
story, whether the character seems to be designed to fit the plot or the plot is derived from the character.

Kenney (1966) stated that characters are the people within the story. Characters in a work of fiction are generally designed to open up or to explore certain aspects of human experience. The most significant way for presenting character is through taking roles in the story. According to DiYanni (1994), character is the imaginary people that writers create, sometimes identifying them and judging them. Character in fiction can be conveniently classified as major and minor character. A major character is an important figure at the center of the story’s action or the story’s theme. While minor character has a function to illuminate the major character.

Roberts (2015) stated characters are the person in dramatic of narratives work, who are interpreted by the reader as being endowed with the moral and dispositional qualities that are expressed in what they say in the dialogue and what they do the action. Based on that statement, it is clearly seen that the character is created by the author and applied on the story that they characteristic are closely to the real person in real life. Therefore, that character in the fiction works will be able to present the real character of the person in the novel, through their actions and speeches.

2.2.2 Conflict
The word *conflict* is taken from Latin word *contra* means *against*, and word *fligere* which its meaning is *to strike*. Wellek and Warren (1989) state that conflict is something dramatically spotlighted or two surviving forces, which both have the equal power of struggle and contextually dealt with action of either accepting or releasing. Furthermore, Nicholson (1992:11) said a conflict exists when two people wish to carry out acts which are mutually inconsistent. They may both want to do the same thing, such as eat the same apple, or they may want to do different things where the different things are mutually incompatible, such as when they both want to stay together but one wants to go to the cinema and the other to stay at home. A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups such as states or nations, and more than two parties can be involved in the conflict.

Gamble (1981) explains that the word conflict means different things to different people. Conflict develops for a multitude of reasons and takes a variety of forms. It can arise due to individual’s different needs, attitudes, or beliefs.

In psychological aspect, Runyon (1981) said that conflict is the simultaneous arousal of two or more incompatible motives. From those statements can conclude that conflict is an inevitable part of life for variety of different reasons. It means that people are working against each other which competitive as their goals. The goals in this instance are incompatible because the action needs to achieve something atomically.
According to Kenney (1966), a story may deal with conflict in a single man, a conflict between man and society, a conflict between man and man, and a conflict between man and nature which are called external conflict. While the conflict within a single man or a conflict between an idea and other idea is called internal conflict.

From the statements above can conclude that; all literature requires conflict to have a storyline. Most stories show a character arc from the beginning until the end, displaying development or transformation of the main character’s nature or opinions. The majority of this development and transformation occurs due to conflict, because conflict challenges the character’s convictions and brings out their strengths and weaknesses.

2.2.3 Psychological Approach

The psychological approach has been one of the most productive forms of literary inquiry in the twentieth century. The psychological approach is applying the theories of psychology to the elements of a piece of literature. The analysis of the main character especially about the psychological aspect, such as the attitude, behavior, feeling, emotion, and motivation can thoroughly be done. Because, Psychology is much related to human life, and by analyzing the actors or the roles, we can understand psychological symptoms forced by both individuals and the group of people to whom they make interaction with one another.
According to Bernhardt (1953) the word *psychology* has been associated in the mind of many people with all kinds of mysterious, occult, studies, such as mind reading, handwriting, or the shape of the face or the head. Through psychological aspects, the psychology of character that includes the human motivation can be analyzed.

According to Wellek and Warren (1977-1978), there are four possible definitions about psychology of literature; psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology).

Psychological study affects the imagination of the writer. We are all storytellers, as we relate our histories, our daily experiences, our hopes and dreams, in ways that inspire or weaken us. Our stories have the potential to empower and guide us. Since stories are created in the brain and are heard, read, or viewed by the brain, it is possible that there are biological laws for how they are organized and expressed. Exciting psychological research has provided insights into our universal and unique ways of creating characters and plots.

The writers creative process is the scope of psychologists’ investigative curiosity. Psychology, can explain about the creative process. A study of revisions, corrections, and the like has more which is literarily profitable, since, well used, it
may help us perceive critically relevant fissures, inconsistencies, turnings, distortions, in a work of art (Wellek and Warren, 1977:91).

The psychological approach leads most directly to a substantial amplification of the meaning of a literary work. Discussion about psychology and its place in a literary work are primarily studying the author’s imagination. As all literary works are based on some kind of experience, and as all authors are human that are necessarily caught up in the wide spectrum of emotional problems which caused by experience. Several psychological theories, such as psychoanalytic theories by Freud and Erik Erikson are used to analyze literary works. Freud’s psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression. Freud also expanded our sense of how language and symbols operate by demonstrating their ability to reflect unconscious fears or desires. Freud admitted that he himself had learned a great deal about psychology from studying literature: Sophocles, Shakespeare, Goethe, and Dostoevsky were as important to the development of his ideas as were his clinical studies. Until today Freud’s theory still provides the foundation to analysis of literature using psychological approach. Some of his explanations of how the mind operates that are applicable to literature analysis, such as unconscious, repression, tripartite psyche, dreams and symbol. They have even affected the way writers construct their works.

2.3 Theoretical Framework
The theoretical framework in this study presented the intrinsic elements theory such as; theory of character and plot that proposed by Kenney (1966) and theory of figurative language and conflict that proposed by Perrine (1983). The other theory that used was psychoanalytic theory which is proposed by Erik Erikson (1963). Those theories used to discover the conflicts of the characters through figurative language and how the influence of conflicts toward the characters in the novel.

2.3.1 Character

Character is one of the most important elements in literature; character holds the main role in a story of literature such as novel, drama, tale, and poem. According to Kenney (1966) the fictional character is part of an artistic whole and must always serve the needs of what whole. One of the most delicate tasks of the writer of fiction is to create and maintain the illusion that these characters are free.

Furthermore, Kenney (1966) stated that there are two kinds of character that are usually created by the author; the first one is simple character (flat character) and the second one is complex character (around character). The simple character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character’s life. This kind of character is called flat because the reader only sees one side of the character which would be better used if the author wants to emphasize the consistency of the character. Meanwhile, the complex character is more lifelike than the simple character because on real life people are not simply
embodiment of a single attitude. Therefore, complex (round) character is higher kind of achievement than the simple character. The author must always choose the kind of character appropriate to the author’s overall purpose.

Kenney (1966) also stated that there are five methods of characterization available to the author to present their characters. First is discursive method which takes a direct approach toward building the character. The author revealed the character by descriptive portrayal or by direct comments (the author tells the readers what the personality of the character is like with straightforward manner). These comments may be even referring to the character’s thoughts. However, the reader has no access to the character’s mind.

The second method is dramatic method; in this method the characters are presented to the audience through what they say and how they say it, their verbal interactions with others and the discrepancies between their talk and their actions.

The third method is character on character method which presented through what other characters say or think about them. One character talks about another character; not necessarily reliable; reader needs to question who is being characterized.

The forth is the contextual method; in this method the author reveals information about a character and his/her personality through verbal context that surrounds that character. The environment in which a character lives may cause readers to form certain assumptions about the character. The last one is mixing
method; this method uses when the character in the story revealed by used more than
one method (e.g. discursive method and dramatic method).

Egri (1960) explains that character has three basic dimensions as its
fundamental structure; they are physiological, psychological, sociological aspects.
Physiological aspect is describing the physical appearance of the character, because
physiology as a means of learning the physique related to the appearance of a person
which can be observed through sex, age, physical appearances such as shape of body
(whether or not a person is beautiful or handsome), color of skin and hair.
Psychological aspect is analyzing a character on psychological point of view; it deals
with the personal qualities of characters and observes the character’s behavior and
activities as a human being. The last one is Sociological aspect which is related to the
society, especially on how the character interacts to their social environment where
they live, because the social background forms the character’s behavior, the way of
thinking, the way they act when they are facing a problem.

2.3.2 Plot

Kenney (1966) stated that the work of fiction deals with events that occur in
temporal sequence, one after another. He said that plot as the event shown in the story
is not simple, because the author set the events based on the relation of cause and
effect. Kenney (1966) also suggested the structure of plots divided into three parts.
They are the beginning which consists of the exposition on introduction, the middle
which consists of conflict, complication and climax and the end which converses
denouement or resolution.

In the beginning, the exposition is the appropriate technique to tell the story.
Exposition gives the reader the picture of the situation; introduce to the story’s title
character and it informs the identity of the character. In the middle the story consists
of conflict, complication and climax. Conflict is related to the elements of instability
we observed in the first paragraph of the story. Conflicts, which become the basis of
plot, are the conflict of the protagonist. This situation and condition arouse some
events on the story and make the story alive. Generally, the central of theme of a
story is a conflict and how to solve or to end the conflicts.

Therefore, as the development towards climax latent in the initial conflict, the
movement from the initial statement of conflict to the climax is often referred to as
complication. The climax is reached when the complication attains its highest points
of intensity, from which points the outcome of the story is inevitable. The end is
consisting of everything from the climax to the denouement or the outcome of the
story.

2.3.3 Conflict

Perrine (1998) stated that conflict is a clash of actions, ideas, desires, or
wills. Further, Perrine stated that the conflict may be physical, mental, emotional,
oral. ...a person maybe conflicts with other persons, with society or nature, and with
himself...” (1998). In order to make the story to be more interesting, the author shows a conflict so that the reader has questions about what will happen next in the story. The causes and effects of the conflict have made the reader become curious about the story. Conflict in the novel can be divided into two, there are:

a. **Internal Conflict**

Because a conflict in a novel happens through the character, internal conflict is a conflict that happens in the internal side of a person, conflict about a character with his/herself caused by psychological conflicts that occur in a person without the intervention of outside influences. Internal conflicts usually occurred in a person is usually when a person experiences a conflict between the desire in his subconscious with the rules or norms that have been embedded in her/himself.

This conflict can be in the form of Psychological conflict, which can be occurs when a character experiences inner unrest and discord, essentially struggling within himself. Characters may struggle with themselves in various ways, including wrestling with ideas of good and evil, struggling with weaknesses and grappling with decisions. Psychological conflict may reveal itself as an individual wrestling with a moral decision or trying to overcome a handicap. Characters who suffer from addictions or who make self-destructive choices may also be manifesting psychological conflict.
b. **External Conflict**

External conflict is a conflict between one character with other characters in the novel. The external conflict can happen because of the different characteristics between the characters in the novel. These conflicts can be in the form of physical conflict and social conflict. Physical conflict which is also called elemental conflicts is the conflict caused by a clash of action between the characters and the environment.

2.3.4 **Figurative Language**

According to Perrine (1983) figurative language is the language that cannot be taken literally (or should not be taken literally) and say something other than ordinary ways or say one thing and mean another. Figurative language is used in imaginative rather than literal sense, it is used widely in daily speech and writing. Rozakis (1995) said that figurative language is saying one thing in terms of another. It means that figurative language is an expression used by a person or the author indirectly by using a comparison. It cannot be interpreted literally because the comparison in figurative language expression has hidden meaning.

Beekman and Callow (1974) explain that figurative senses are based on associative relations with the primary sense. Figurative language is often used in the daily communication, literary works (novel, poems, poetry, and short story), speech, and in advertisement.
Some linguists have different perceptions to divide the kinds of figurative language. Perrine (1983) divided it becomes ten kinds; they are metaphor, simile, synecdoche, personification, metonymy, allegory, over statement (hyperbole), irony, symbol, and paradox. In this study, there are four types of figurative language that analyzed. In the next following section are the explanations about these four figurative languages.

a. **Simile**

Simile is an explicit comparison which directly says one thing as the same as the other thing. Simile used words *like, as, then, similar to, resembles, appears, or seem*. For example: *Her smile as sweet as honey.* It describes the beauty of a person's smile.

b. **Metaphor**

Metaphor compares two subjects directly in the short time, not using the words: *like, the same, as, etc.* For example: *That person is scoundrel* (Keraf, 1986). In the phrase above, person is compared to crocodile, it does not mean that the person is crocodile but the person is like scoundrel. It is used to describe a man who does not have responsibility because it is known that he likes to temp women.
c. **Personification**

Personification is a figure of speech in which human attributes are given to an animal, an object, or a concept. In addition, (Perrine, 1983) says that personifications consist in giving the attributes of human being to an animal, an object, or a concept.

d. **Symbol**

According to Diyanni (2004) symbol is any object or action that represents something beyond its literal self. An apple pie, for example, can represent an American Lifestyle. Natural symbols like light and darkness, fire and water can stand for contradictory things. The meaning of any symbol whether an object, an action, or a gesture, is controlled by its context. A symbol can be defined simply as any object or action that means more than itself.

### 2.3.4 Erikson’s Psychoanalytic Theory

Erik Erikson (1950, 1963) proposed a psychoanalytic theory comprising eight stages from infancy to adulthood. During each stage, the person experiences a psychosocial crisis which could have a positive or negative outcome for personality development. He believed that successful development at each stage was requisite for successful development at later stage. He also believed that people could through psychoanalysis, for example; deal and resolve the conflict later in life, although this
was not an easy task. Erikson stressed the importance of social interaction in the
development of character (including interpersonal, social and cultural influences)

Erikson's ideas were greatly influenced by Freud, going along with Freud’s
(1923) theory regarding the structure and topography of personality. Like Freud and
many others, Erik Erikson maintained that personality develops in a predetermined
order, and builds upon each previous stage. This is called the *epigenic principle*.

The outcome of this *maturation timetable* is a wide and integrated set of life
skills and abilities that function together within the autonomous individual. However,
instead of focusing on sexual development (like Freud), he was interested in how
children socialize and how this affects their sense of self.

Erikson’s (1959) theory of psychosocial development has eight distinct stages,
taking in five stages up to the age of 18 years and three further stages beyond, well
into adulthood. Erikson suggests that there is still plenty of room for continued
growth and development throughout one’s life. Erikson puts a great deal of emphasis
on the adolescent period, feeling it was a crucial stage for developing a person’s
identity.

This study will be limited to discussion focused on the fifth and sixth stages of
psychosocial development’s stages; First is the fifth stage, *Identity vs. Role
Confusion Stage*, which is occurring during adolescence, from about 12-18 years. During
this stage, adolescents search for a sense of self and personal identity, through an
intense exploration of personal values, beliefs and goals.
The adolescent mind is essentially a mind or moratorium, a psychosocial stage between childhood and adulthood and between the morality learned by the child, and the ethics to be developed by the adult (Erikson, 1963). During adolescence, the transition from childhood to adulthood is most important. Children are becoming more independent, and begin to look at the future in terms of career, relationships, families, housing, etc. The individual wants to belong to a society and fit in.

This is a major stage of development where the child should learn the role she will occupy as an adult. It is during this stage that the adolescent will re-examine his identity and try to find out exactly who he or she is. Erikson suggests that two identities are involved: the sexual and the occupational. According to Bee (1992), what should happen at the end of this stage is a reintegrated sense of self, of what one wants to do or be, and of one’s appropriate sex role. During this stage, the body image of the adolescent changes. Success in this stage will lead to the virtue of fidelity. Fidelity involves being able to commit one's self to others on the basis of accepting others, even when there may be ideological differences.

During this period, they explore possibilities and begin to form their own identity based upon the outcome of their explorations. Failure to establish a sense of identity within society (I don’t know what I want to be when I grow up) can lead to role confusion. Role confusion involves the individual not being sure about themselves or their place in society.
In response to role confusion or identity crisis an adolescent may begin to experiment with different lifestyles (e.g. work, education or political activities). Also, pressuring someone into an identity can result in rebellion in the form of establishing a negative identity, and in addition to this feeling of unhappiness.

In the sixth stage, *Intimacy vs. Isolation Stage*, which is *occurring* in young adulthood (ages 18 to 40 yrs), we begin to share ourselves more intimately with others. We explore relationships leading toward longer-term commitments with someone other than a family member. Successful completion of this stage can result in happy relationships and a sense of commitment, safety, and care within a relationship. Avoiding intimacy, fearing commitment and relationships can lead to isolation, loneliness, and sometimes depression. Success in this stage will lead to the virtue of love. Erikson quotes Freud as stating that the important task of adulthood is *to love and to work* (Erikson, 1950)

Like Sigmund Freud (1923), Erikson assumes that a crisis occurs at each stage of development. For Erikson (1963), these crises are of a psychosocial nature because they involve psychological needs of the individual (i.e. psycho) conflicting with the needs of society (i.e. social).

According to the theory, successful completion of each stage results in a healthy personality and the acquisition of basic virtues. Basic virtues are characteristic strengths which the ego can use to resolve subsequent crises. Failure to successfully complete a stage can result in a reduced ability to complete further stages
and therefore an unhealthier personality and sense of self. These stages however can be resolved successfully at a later time.
This chapter is served to present the analysis of the conflicts of the characters in the novel through figurative language; simile, metaphor, personification, symbol, and how the conflicts influence the characters in the novel. First, the synopsis of *The Joy Luck Club* was given in order to illustrate a brief story of the data itself. In the synopsis and in the introduction of the characters there is brief explanation about the story and the characters on it, in order to make the readers understand the data deeply. Next, it is followed by the analysis of the conflicts of the characters and its influence toward the characters, which is presented according to the characters in the story in order to make the analysis more systematically understood.

### 3.1 The Synopsis of Amy Tan’s *The Joy Luck Club*

In Amy Tan’s novel *The Joy Luck Club*, the story was presented in four chapters and each chapter is divided into four stories which were told by different narrator. The story focused on the relationship and conflict between four Chinese mothers (Suyuan Woo, An-mei Hsu, Lindo Jong and Ying-ying St. Clair) and their Chinese-American daughters (Jing-mei Woo, Rose Hsu, Waverly Jong, and Lena St. Clair).
As Suyuan already passed away in the story, her daughter, Jing-mei, told the story about her mother’s life. After the death of her mother, her father asked Jing-mei to be the replacement of her mother as the fourth members of The Joy Luck Club mahjong player.

Jing-mei told the readers that her mother came to America and left China because of the war. Her mother lived in a city called Kweilin and was married to an army officer named Wang Fuchi. They had twin daughters whom later were abandoned in China because Suyuan thought that she would not survive in the war. Later on, when she was rescued, she regretted what she had done.

In San Francisco, Suyuan was welcomed by American missionary ladies from First Chinese Baptist Church, and met three other members of The Joy Luck Club (An-mei Hsu, Lindo Jong and Ying-ying St. Clair). After Suyuan died, An-mei found out that Suyuan had apparently been looking for her twin sisters for years and the three other members of The Joy Luck Club already found and wrote a letter to the twins. An-mei Hsu and the others, gave Jing-mei $1,200 to travel to China and met her sisters, then told them about their mother. However, Jing-mei realized that she did not know anything about her mother.

Since she was a child, her mother always believed that she would become a child prodigy. At first, Jing-mei was excited with the idea of being a prodigy. Jing-mei lost her own excitement about possibly being a prodigy when she continued to see her mom disappointed after every failed test that she did.
However, one day when Suyuan saw a little girl playing piano on *The Ed Sullivan Show*, she was interested in making Jing-mei just like that little girl. Suyuan believed that if Jing-mei tried hard enough, she could become everything she wanted to be. Then, Suyuan started to force Jing-mei to attend piano lesson. Not long after she started playing piano, Jing-mei had her grand debut at a church talent show. However, she failed to make her mother proud at that time. When Jing-mei looked at her mom, she could see her mother’s disappointed and horrified face.

Jing-mei continued to think that she just brought disappointment for her mother until she became an adult. She did not finish her college and she did not make a lot of money as a writer. However, one day when she felt terrible about herself, after kept being compared with successful Waverly, Jing-mei found out that her mother saw her in different ways. Suyuan told Jing-mei that she was proud with her daughter, because even though Jing-mei did not become a prodigy, Jing-mei grown up with a person who had a *good quality* of heart. In the end of the story Jing-mei also realized the fear of the mothers knowing their own children did not know them, so she promised to tell her sisters everything about Suyuan.

The other member of *The Joy Luck Club* was An-mei Hsu. An-meiHsu told a story when she lived with her Popo (grandmother in Chinese), uncle, auntie, and her little brother in China. Her mother was kicked out from their house because after An-mei’s father passed away, her mother became the third concubine and it was bringing shame to their family. Since she was young An-mei was forbidden to talk about her mother. She said that her mother just like a *ghost*. 
However, when An-mei’s Popo got very sick, her mom suddenly came back home and took care of her Popo. An-mei saw her mother cut her own flesh to put it in a soup to feed her Popo (it was Chinese culture back then). An-mei though that she already forgot about her mother, but when An-mei saw her again, An-mei immediately recognized her again. After her Popo passed away, An-mei came with her mother to live at her mother new house and found out that her mother was also the least respected person in that house. Therefore, because she could not speak for herself, An-mei mother committed suicide. That event taught An-mei to become stronger and started to speak up for herself. Just like her mother who helped her to speak up for herself, An-mei also wanted to help her daughter, Rose, to speak up her own though.

Rose get flashback to the moment when she met Ted for the first time. Rose and her husband, Ted, met in college and they just fall for each other easily. However, either Ted’s rich American family or Rose’s Chinese family does not approve their relationship. As their relationship getting serious, Ted and Rose does not really care about their parents’ opinions and decided to get married.

After their married, Rose started to become somebody else; she hardly spoke out her opinions. Ted realized the changed in Rose side and felt that their married was not happy. When Rose found out something would happen with her marriage, she was getting pregnant, and for a brief moment Rose felt like she could save her marriage. However, it did not last long because not long after that, Ted asked for a divorce.
Then, Rose had another flashback to the day when she lost her younger Brother, Bing. For the first time, her family went together to the beach and her mother asked her to take care of her brothers. However, she failed to take care of her younger brother, when Bing fell down from the cliff and the rescue team could not find him. Rose felt that it was all her fault and expected that her family would blame her. She was supposed to look after Bing, but when Bing fell down from the cliff she just did nothing. She associated Bing’s death with her own marriage; in both situations, she knew that she was in danger, but she did nothing to prevent it. However, because the help of her mother she started to found out her true self and speak up her opinion.

Lindo Jong also told story about her childhood life, when she was sacrificed her life to kept her parents promise, but her own daughter did not have the same understanding of what it means to keep promises.

Back then, the culture believed that the mother who should choose the wives for their own son. Therefore, when Lindo was just two years old, a matchmaker came to her house to arrange a match between Lindo and Huang Taitai’s younger son (one of the richest family in their town). Then, one day a flood destroyed most of her family’s property, leaving them with nothing. Her entire family moved to Wushi, left Lindo behind to join the Huang household and got married to Tyan-yu. Lindo was not happy lived with her new family because she was treated badly. Then, she started her plan to annul her marriage without disgracing her parents’ promises.

Just like her mother, Waverly (Lindo’s daughter) was such a clever girl. She was just a six-year-old little girl when her mother taught her about the art of invisible
strength. Her parents named her Waverly because they lived in San Francisco’s Chinatown called Waverly Place. During the annual Christmas party at First Chinese Baptist Church, Waverly got twelve packs of lifesavers as a present and her older brother, Vincent, received an old chess set.

Waverly started to become obsessed with chess when she watched her brothers playing it. Waverly researched all of the rules and studied the strategy involved in the game from the books. When Waverly started to never lose from her brother and everyone on her neighborhood, people recommended her mother to make Waverly participated in local tournaments.

Waverly was never losing every time she participated in any tournament. By the time she was nine, she was featured in Life magazine as a child prodigy. She got a lot of perks for all of her chess success. However, when her mother got more involved in her life, Waverly lost her excitement about being good on playing chess.

One day Waverly and her mother got into an argument that made her choose to stop playing chess. However, Waverly hoped that her mother would ask her to play again, but her mother did not do anything to make her play again. Then, when she missed playing chess in a tournament, she was the first one who asked her mother to let her play again. However, she kept lose. It made her realize that her mother really has a great impact in her life. For Waverly, her mother’s opinion means big for her. When she was engaged with an American guy, she tried really hard to get her mother’s approval.
The other members of *The Joy Luck Club*, Ying-ying, told the readers about her regret for being so quiet for such a long time. This attitude of her, later gave an impact to her daughter’s life, Lena, because just like her, Lena hardly spoke her own though. However, Ying-ying said that, when she was young she was not like that.

She told the readers about her memories when she met the *Moon Lady* and told the *Mood Lady*, her secret wish. That time, the four years old Ying-ying, and all of her family spent the time together to celebrate the *Moon Festival* by renting a boat on Tai Lake. When she was exploring the boat, suddenly she fell into the lake and no one knew that. Then, she was rescued by the fisherman and dropped her off on the ashore, assuming that her family would look for her over there. At that moment, Ying-ying felt lost without her family. However, she forgets her problems for a moment when she watched a play about the Moon Lady.

After the play ended, Ying-ying runs to tell the *Moon Lady* her secret wish, but as she runs closer, she realized that the *Moon Lady* was not the real *Moon Lady* (the actor was actually a man who dressed as a woman). The fear of being lost was kept appears in her mind, and in the end of the story she actually remembered that her secret wishes to the Moon Lady was that she wanted to be found.

Then, her daughter, Lena told story about her childhood life. Since she was young, Lena knew that her mother had a secret and there was something about her that hard for Lena to understand. Ying-ying always had bad presumption about what would happen if Lena did not listen to her. When she was five years old, Lena fell into the basement, and her mother warned her to never open the door again, told her
that an evil man had lurked in the basement for a thousand years, ready to eat anyone who came through the door. Ying-ying believed that danger was everywhere, so she kept making up some stories in order to teach Lena to avoid danger. However, it was hard for Lena to understand.

Her relationship with her mother was getting worse when her mother fell apart after had a miscarriage. Since that time her mother just became easily distracted and started crying all the time. Lena and her father kept trying to fix everything, but failed. However, long after her father passed away and Lena already got married, the relationship between Ying-ying and her daughter was getting better. It is started when Lena’s marriage on the brink of disaster and her mother started to tell her daughter her own story and wanted Lena to learn from it.

In the end of the book, Jing-mei went to China to meet her twin sisters. After she arrived in China, she felt the connection between herself, the country and her mother. When she finally met her twin sisters, Chwun Hwa and Chwun Yu, they could feel their mother’s presences around them, and Jing-mei would keep her promised to tell her twin sister all about their mother.

### 3.2 The Characters in Amy Tan’s *The Joy Luck Club*

There were eight characters in this story, four Chinese mothers (Suyuan Woo, An-mei Hsu, Lindo Jong and Ying-ying St. Clair) and four Chinese-American daughters (Jing-mei/June, Rose Hsu, Waverly Jong and Lena St. Clair). All the characters in the novel became the narrator of their own story, except for Suyuan,
whose story was being told by her daughter Jing Mei, as she already passed away. Each of the narrators served as protagonist in their own stories. However, Jing-mei could be considered as the main character in this story because she told two more stories than the other characters. Her struggle in discovering who her mother was the beginning for the other women’s stories to be told.

3.2.1 Suyuan Woo

Suyuan was the mother of Jing-Mei Woo, and the wife of Canning Woo and previously, Wang Fuchi. Suyuan had sad memories about her life in China; she abandoned her twin daughters when they were babies and lost her first husband in the war. Though she married Canning Woo in China and moved to California, she never forgot those babies, and spent her life trying to find them.

She was a difficult mother for Jing-mei, but also a caring and competitive person for her family and the member of the Joy Luck Club. In the beginning of the novel, Suyuan has passed away, but her presence in the book was still strong and vibrant. The story about her life clearly was told by her daughter, Jing-mei Woo.

3.2.2 Jing-mei Woo (June)

Jing-Mei was the daughter of Suyuan Woo and Canning Woo. Jing-Mei Woo was the narrator who opened and closed the story in the novel. She would be considered the main character of the story because her story was the best represented of the circumstances of all of the women in the story, and she eventually
was the one to help restore the conflict between the mothers and their daughters in the novel.

Jing-Mei was a kind person with simple taste and style. She was happy leading the life of a middle class woman and pursuing career as a copywriter. When her mother passed away, her father asked her to take her mother’s place in *The Joy Luck Club*, and she agreed to do so.

However, Jing-mei actually always had a troubled relationship with her mother when she was alive. She never understood why her mother was never satisfied with her. She never knew the whole story of her mother's previous life in China. She did not speak Chinese fluently, and she tried to reject her Chinese culture. After her mother's death, she began to see that her mother and Chinese culture was parts of her identity. She also began to understand that, even though her mother and she often fought with each other and rarely express their feelings, she knew that her mother did love her and tried really hard to understand her.

### 3.2.3 An-mei Hsu

An-Mei was also the member of the *Joy Luck Club*, the mother of Rose Jordan, and the wife of George Hsu. An-mei was such a strong and weak person at the same time. Like Suyuan, she suffered in her life in China. As a child, she was life with her grandmother (Popo) when her mother was kicking out from their home after remarried and became number third concubine.
However, after her Popo got sick An-mei had been taken by her mother to the house of Wu Tsing. In Wu Tsing’s house An-mei found out that her mother was the least respected member in the new family, because she was the newest wife and had no children. She did not have any desire to stay there, but the circumstance had forced her to come there. An-mei’s mother committed suicide not long after that. Her mother believed that after she committed suicide, she would give An-mei a better life. However, it was just made An-mei accepted her sorrows too easily.

When she came to America, An-Mei worked in a fortune cookie factory, get married to George Hsu, and had seven children. When her son, Bing death, she lost faith in God, and in herself. She acknowledges that she and her daughter Rose were sometimes too easily influenced by others and give up on the bad situation. However, she also had a very strong faith in her ability to make things right, if she wanted.

3.2.4 Rose Hsu Jordan

Rose Hsu Jordan was the daughter of An-mei Hsu. Rose was married to an American man named Ted, an heir of a wealthy white upper class family. Rose was a smart educated woman, but she was lacking the courage to assert her identity. Rose often felt guilty and powerless. She sometimes though that she was responsible for her younger brother’s (Bing) death. She also felt responsible when Ted blamed her for the failure of their marriage.

Rose also did not have a good relationship with her mother. At first, she believed that her mother did not understand her, and wanted her to stay in her
marriage even though she was not happy. However, when she knew that her mother just wanted her to be strong; she finally tried to stand up for herself and realized how powerful she really was.

3.2.5 Lindo Jong

Lindo Jong was the other member of *The Joy Luck Club*; she was also the mother of Waverly and the wife of Tin Jong. She was such a conventional person who was determined to preserve her Chinese heritage and encourages her children to be the same. Like Suyuan and An-Mei, Lindo also had bad memories when she lived in China.

At a young age because of her parents promise, she was married off to a man she did not know or love. Although she was treated poorly by her husband and his family, she was trying really hard to not bring ashamed to the name of her parents. However, she finally escaped for her tragic married after used her cleverness. She also received enough money from her in-laws to come to America.

As a mother, Lindo had always tried to take credit for her daughter success, and tried to control her life. She got upset when Waverly decided to engage to a white man, but because she loved her daughter (even though she never said it out loud), she decided to accept him. Unlike a lot of the characters in the book, Lindo Jong was the character who never lost sight of whom she was.
3.2.6 Waverly Jong

Waverly was the daughter of Lindo Jong and Tin, and the fiancé of Rich Schields. She was a successful tax accountant and such a fashionable person. She was similar to her mother because she always knew who she was, and what she really wanted and never lost the sight of it. She was also very proud with herself.

She was a champion chess player when she was a child. Waverly had a strong personality, but she was still not a match for her mother. Lindo had always been able to influence her, and made her saw flaws where she never saw them before. Just like her mother, Waverly also hard to satisfy with everything that she had.

Her relationship with her mother had become more complicated because of the fact that Waverly was a lot more American than Lindo. Waverly lived and grow up in America which was made her so easy to lose her Chinese culture. She tried to make herself act very American and looked less Chinese. However, she was developed as one of the most powerful characters in the novel, who had a strong personality, a passion to become a success in life, and a commanding personality.

3.2.7 Ying-Ying St. Clair

Ying-ying was the mother of Lena and the wife of Clifford St Clair. She used to be very lively and outgoing when she was a child. Though she was born as a rich and spoiled girl, Ying-ying ended up relatively poor as an adult. She believed that her life was cursed because she thought that she was too good for any man, but ended up being forced to marry a bad man at a young age.
When she became pregnant, her husband left her for another woman, caused her to become stress and disillusioned. She aborted her unborn child and went to live in poverty with her cousins. From that time, Ying-ying believed that she could see things before it happened, and she was giving this power to her daughter, Lena.

After she married again with Clifford St. Clair, without really care or love him for many years, she knew that her husband, Clifford St. Clair, did not understand her Chinese culture. However, she did not bother to teach him or do anything about it. She said that she could not care about everything anymore because she had turned herself into a ghost (her body was alive, but her spirit was dead).

In the novel, Ying-ying became a dynamic character because in the end of the story, Ying-ying realized that she never should have done this and she tried to change. She decided to show her daughter how to be strong. She realized that her daughter just turned out into just like her; it had made Lena as weak as her. She wanted Lena to be happy and outgoing, not just went through the motions of life and did not care about anything like she did.

3.2.8 Lena St. Clair

Lena was a daughter of Ying-ying and Clifford St. Clair, and the wife of Harold Livotny. Lena had always known that her mother was fragile, and she spent her childhood in fear. She believed that their family could fall apart at any moment. She became such a fragile character and easily frightened herself in this story.
In her childhood, Lena was commanded, controlled, and overprotected by her mother, Ying-ying, who always told her terrible tales of the consequences of disobedience. In turn, Lena developed into a passive adult, who still prioritized the wished of her mother and husband. Lena never stated her opinion, even when there is a strong need to do so.

Lena worked hard to help her husband, Harold, with his business. However, when Harold became a successful businessman, he did not give Lena any credit or appreciation. In fact, he made her pay a half of all the bills (of everything they bought), even though he made many times more than she did. Lena was too weak to protest her husband’s unfair treatment, even after she realized how angry she was with him. In the same attitude, she also allowed

3.3 Psychological Approach toward Characters in Amy Tan’s *The Joy Luck Club*

Amy Tan’s *The Joy Luck Club* reflects the psychological and physical conflict of the characters, which is delivered by the author using figurative language: simile, metaphor, personification, and symbol. The psychological conflict occurs when a character experiences inner unrest and discord, essentially struggling within their own self. However, the physical conflict that happened to one character can occur because of the other character or the environment around her/him. Those conflicts occur because humans have to choose everything and because of conflicting desire. Freud considered powerful desire to be always in conflict, and how these conflicts give rise
to unintentional expression formed the character (personality and behavior) of the character (Albertine, 2016). Erikson (1963) stated that adolescent and young adulthood periods were a crucial stage for a development of a person’s identity. Therefore, the conflicts that happen to the eight characters’ life occurred in those stages which given big impacts for their psychological state.

### 3.3.1 Suyuan Woo

The conflict in Suyuan’s life could be seen from the figurative languages that were used by the author to describe her situation. In Suyuan case, the conflict mainly in the form of physical conflict, where the conflict aroused because of the environment around her. Those conflicts started when she was in China experienced war, which caused crisis (a time when the personality would go one way or the other) in her life. The crisis that happened in her life occurred at young adulthood stage.

#### a. Young Adulthood Stage (Intimacy Vs. Isolation Stage)

In this stage, a young adult faces the challenge of developing close emotional (intimate) relationship with other people. Here the term *intimate* does not mean sexuality, but social and emotional connection with others. The opposite result, for those who do not develop a sense of intimacy is to become isolated from social contact.

In Suyuan cases, she experienced conflicts in her life started when she was lived in Kwelin on Chinese war. The conflict that started because of the war also given big
impacts for Suyuan’s psychological state, because psychosocial development is considered culturally relative, where each generation of individuals is impacted by the events during their era, such as industrialization, urbanization, immigration, the depression, and the civil right movement or the war (Miller, 2010).

For example, the first simile that was found in the first chapter of *The Joy Luck Club* when the main character, June or Jing-mei, recalled the story that her mother (Suyuan) told her of a time when she lived in Kweilin on Chinese war.

Data 1: “…*When the sirens cried out to warn us of bombers, my neighborhood and I jumped to our feet and scurried to the deep caves to hide like wild animals.*” (*The Joy Luck Club, 1989:22*)

Simile in the *Data 1* represented Suyuan’s fears and her determine to survive when her life was in struggle. Simile is a figure of speech in which one thing is likened to another. This is usually achieved by the used of the word *like* or *as*. Suyuan described herself as a *wild animal*, which represented a *wilder* part of human’s nature, the part of human’s personality that usually liked to be kept caged, tame, or domesticated, but also could be unpredictable.

According to Aureli (2005), animal and human experience many of the similar emotions in daily life. Though animal cannot express their feeling linguistically, but they can express their emotions through actions. Animals respond to the environment as much as human do, reacting emotionally to others and even becoming stressed and
anxious in times of danger. Just like human do, animal also try to keep themselves in favorable conditions, such as: moving to somewhere warmer if they are too cold, moving towards food if they are hungry and moving away from danger to protect themselves.

Therefore, when Japanese eventually reached Kweilin and Jing-mei's mother was forced to flee, the sound of bombings was everywhere and the screamed of victims filled her ears. Suyuan said that she just like a wild animal, was full of fear as she tried to find a safe place for her hiding place to protect herself.

As a young woman, she had been married to an army officer and had twin daughters. She had the responsibility of running the household while her husband was away fighting on the battlefield. While Suyuan’s husband was away fighting, the Japanese invaded her native city of Kweilin, forced her to flee from her home with her twin daughters. She walked for days, tried to find a safe shelter for her babies. However, because she was getting sick and felt like dying, along the way, she ended up left everything that she had on the road; including her twin daughters. From that experienced, Suyuan had a hard time adjusting with the situation that she never expected to happen in her life, which made her thought to herself, “…can you imagine how it is, to want to be neither inside or outside, to want to be nowhere and disappear.” (The Joy Luck Club, 1989:22)

At that times, Suyuan could feel overwhelmed with everything that going on in her life. Everything became so hectic that she could feel like trapped in a whirlpool of hardships, decisions, relationships, activities, etc. No matter where she went, she
felt like she simply could not free herself from the stressful demands of life; each day presents one with new obstacles to overcome which later gave her a disappointment. She made decision to leave her twin babies on the road, which was become the hardest thing that she could do in her life. This overwhelmed feeling caused her having a desire to simply disappear and leave everything behind.

Data 2: “In China, everybody dreamed about Kweilin. And when I arrived, I realize how shabby my dream were, how poor my thoughts. When I saw the hills, I laugh and shuddered at the same time. The peaks looked like giant fried fish heads trying to jump out of a vat of oil.” (The Joy Luck Club, 1994:21)

From the Data 2, the simile found when the peaks or the hills of Kweilin were said to be much like a giant fried fish heads trying to jump out of a vat of oil. Here, the used of fried fish to described the hills, might be because Suyuan familiar with the dish, as a Chinese woman who usually served fish for their family’s dinner. Simply, the simile in Data 2 used to describe Kweilin and indirectly implies Suyuan’s disappointment of the reality that she faced. It was started when Suyuan Woo, Jing-mei’s mother, told her daughter the story and her big dream about Kweilin.

Suyuan Woo's first Kweilin story went from a beautiful dream, happiness and hope to a story about desperation and disappointment. The first version, when Suyuan
for the first time told the story of Kweilin to her daughter, it was full of happiness; she described Kweilin to be more beautiful than what she had ever dreamed of.

It was often true when something was so idealized, the description was greatly embellished in the telling, and the reality could not measure up. Then, quickly Kweilin lost its beauty for Suyuan. However, what made it ironic was when Suyuan told her daughter the second version of Kweilin’s stories. The ending of the story changed after Jing-mei told her mother that she wanted a transistor radio and was refused. Suyuan told the story with a different ending about Kweilin; where Suyuan left Kweilin because the Japanese were attacking, where she had to abandon everything, and finally stating that Jing-mei’s father was not Suyuan's first husband and that Jing-mei was not the one her mother abandoned in China, but they were her twin sisters.

Since that time, her opinion about everything was changed and her disappointment about life and everything around her was growing up. Therefore, when she told Jing-mei the other story about Kweilin, we could figure out that one of the reasons Suyuan changed the story was because she wanted to teach Jing-mei a valuable lesson that she once lost in her life. It showed that Suyuan lived with a feeling of loss because she gave up on those valuable things (left China and abandoned her twin daughters), yet Jing-mei lived with a feeling of desire because she always wanted something that did not influence her life much in a good way.

The message that Suyuan was trying to get across to Jing-mei was; as long as an individual had never possessed something more and greater than what they really
deserved, they would never feel the emotion of lost or disappointment when lived without it. She wanted Jing-mei to understand that she did not want her daughter to feel disappointed, loss or hurt as she once felt before. On the other hand, from this situation, we also could see that Jing-mei’s mother, Suyuan, still had sorrow inside her. She still felt regret and guilty after she abandoned her twin daughters.

Data 3: “The TV was old and the sound keep shorting out. Every time my mother got halfway up from the sofa to adjust the set, the sound would go back on and Ed would be talking. As soon as she sat down, Ed would go silent again. She got up, the TV broke into loud piano music. She sat down. Silence. Up and down, back and forth, quiet and loud. It was like a stiff, embrace less dance between her and the TV set. Finally, she stood by the set with her hand on the sound dial.” (The Joy Luck Club, 1994:135)

When Suyuan already started her life in America with her new family, she still felt uncomfortable or discomfort with the unfamiliar expectation of American society. From simile in the Data 3 it seemed that Suyuan was feel trapped or uncomfortable with the American culture since the television could represent the American culture itself: it was like a stiff, embraceless dance between her and the TV set. The TV set could represent American culture because for Suyuan, before she moved out from China she did not really knew about TV. However, when she already moved to America, the technology was already developed and people started to use
TV. As a ‘senior’ Chinese woman, who strongly still maintained the Chinese
customs, Suyuan felt unfamiliar with every new technology.

Therefore, simile in Data 3, also could describe Suyuan and Jing-mei
relationship. In the story Jin-mei’s mother had troubles with the TV set. The sound of
TV would go out and every time her mother would get back up to turn the TV sound
back on, it would go out again, “It was like a stiff, embraceless dance between her
and the TV set”.

The relationship between Suyuan and the television was compared to the dance
because the dance was stiff and embraceless, which later could give an awkward and
uncomfortable impression. She did not love the television, but she still needed to
watch it. That was how Jing-mei and her mother’s relationship; awkward and
uncomfortable. They love each other, but because they hardly expressed their own
feeling to each other, they did not communicate with each other in a good way.
Suyuan wanted the best for Jing-mei and tried to make her daughters become the best
in everything, but in other hand it just made Jing-mei uncomfortable and stressed.
This awkward and uncomfortable situation between Suyuan and her daughters made
them always hard to understand each other. They felt like they were so different with
each other and could never be united. However, after the death of her mother and she
need to meet her twin sisters in China (and told them her mother story) made Jing-
mei wanted to know her mother more, which later made her realized that she and her
mother were alike.
Data 4: *Swan Feather* that Suyuan brought to San Francisco, which can be seen from quotes below:

“This feather may look worthless, but it comes from afar and carries with it all my good intentions.” And she waited, year after year, for the day she could tell her daughter this in perfect American English. *(The Joy Luck Club, 1994)*

Suyuan’s hoped and dreamed for her daughters also could be seen from the symbol of the *swan feather* that she brought when she left China. In the first chapter of the novel, *The Joy Luck Club*, Jing-mei told the story about her mother, Suyuan, who left China for United State accompanied by a swan. However, the swan got pulled away by the immigration officials, and Suyuan was left only with a swan feather that she hoped one day she could give to her daughter.

Symbolic meaning has played a significant role in the lives of the Chinese. When Suyuan brought a swan on her way to United State, it represented of all the best wishes, dream and hope that she had for a better life in the new world (America), which not just for herself, but also for her daughters (Jing-mei who lived with her and her twin daughters whom she wanted to find).

The first symbolic clued from the swan could be taken from observing them in nature. Swan meaning was also linked to Celtic deities with solar associations. As solar animals, the swan represented the rising glory of a new day as well as the farewell of an old day with the setting sun. Swans were also presented in many
European fairy tales; swan meaning became the theme of transformation in the tale of the *Ugly Duckling* by Hans Christian Andersen (1843). Mislabeled since birth, the little duckling lived his life with the heroic heart of a swan. Indeed, after growing strong under the nurturing of humans, the ugly duckling was set free. Then, he saw his new image for the first time in a reflection of the pool’s water and discovered that he had transformed into a lovely swan. Just like the *swan*, she had desire to make a better life for her daughters and teach them the good value of life.

Even though the swan got pulled by immigration officer, Suyuan still tried really hard to kept the swan feather which later she would be given to her daughter. Giving a gift is an important part of Chinese tradition and culture. Whatever the various forms of gift-wrapping; such as boxes, trays, envelopes, etc.. However, there is also a traditional custom to attach a feather with or on the gifts. This defines the gift as *Qian-li-song-er-mao*, literally, a swan feather from a thousand miles: meaning a gift which may be small, but carries with it the sincere wishes of the sender. The important here was not the gift, but the thought behind it (although a gift might be inexpensive or light, it means a deep thought that truly matters). Therefore, Suyuan wanted to give the *Swan Feather* to her daughter because she wanted to transform her hope and dream into her daughter’s life. She wanted her daughter’s life would be full of fortune or good luck and happiness.

After all the things that going on in her life, Suyuan became such a strong woman because she always had a hope that she believed it would be came true. This strength of believed also made her never gave up to finding her twin daughters.
However, the hope that she had also made her expect more to her daughter, Jing-mei. The expectation that she had make her tried really hard to make Jing-mei become someone that she wanted. This situation made them hard to understand and communicated with each other.

3.3.2 Jing-mei Woo (June)

The psychological and physical conflicts were found in the character of Jing-mei. The psychological conflict happened when she tried really hard to find her true self despite the lacked of confidence. Her problem with her mother who had so much expectation for her also caused physical conflict. As a young little girl, Jing-mei grew up with so many expectations from her mother; Jing-mei did her best to fulfill her mother’s wish. However, each time Jing-mei could not fulfill her mother’s wish, she would see the disappointment on her mother’s face. All those conflicts occurred in the adolescence and young adulthood stages.

a. Adolescent Stage (Identity Vs. Role Confusion Stage)

An adolescent is beginning to think abstractly and can conceptualize his or her self-identity and personality. The adolescent begins to consider questions of identity, such as: Who should I be? What should I value? And what interest should I have? The adolescent must answer these to develop a good sense of self-identity. Exploration of various roles and personalities is common on this stage.
In this stage, Jing-mei also started to face conflicts which later shaped her true character or identity. Conflict that happened to Jing-mei in this stage occurred when Jing-mei started to feel that her mother mold her character and forced her to become someone that was not her true self.

Data 5: “And I could sense her anger rising to its breaking point. I wanted to see it spill over. And that’s when I remembered the babies she had lost in China, the ones we never talked about. “Then I wish I’d never been born!” I shouted. “I wish I were dead! Like them.” (The Joy Luck Club, 1994:142)

The simile above could represent Jing-mei’s feeling when she was forced to become somebody that she was not. It was becoming one of the most important stages in the development of Jing-mei’s character. Here, Jing-Mei told her mother that she wished she was dead like her twin sisters, who Suyuan had to abandon when she left China.

She said that she wishes that she was died, which could express her desire to simply disappear after all the stress that she had as a result of inability to achieve her mother expectations. Here, the words Dead did not mean no longer alive, but it means that she just wanted to disappear from her situation. She hoped that she did not exist between all the problems that she had with her mother. It could be related to her twin sister story, because in when she said that she wanted to die just like her twin sister, in the reality she actually did not know whether her twin sisters were dead or
not. She knew that she had twin sister, but they just not around which made her felt like they were already dead.

Little Jing-mei was full of anger when she was forced into being somebody else, somebody who was out of her true character. Her mother wanted her to become a child’s actress, which did not work out well. Then, her mother forced her to participate in intellectual tests from popular magazines, which also turn out badly. Then, her mother kept forcing her to play piano because her mother believed that Jing-mei could become a prodigy when Jing-mei herself believed that she could not. This is the first-time Jing-mei shouts out and brought up the topics about her twin sister in front of her mother, which she knew as the weakness of her mother.

Jing-mei did this not just because she was lazy, stubborn or tried to hurt her mother, but she just wanted to try stopped her mother from doing something that ultimately would not make her satisfied later. Each time Jing-mei could not fulfill her mother’s hope, she would see the disappointment on her mother’s face. After the failed expectations, she could see that her mother looked like she lost everything. Her mother’s disappointment and harsh looks was a cruel and devastating punishment for such a little Jing-mei to bear.

This conflict brought negative and positive impacts for Jing-mei. The negative one; Jing-mei became stressed and lack of confidence. She believed that she always brought disappointment which also decreases her own value. Jing-mei actually had a difficult time finding the good things about her own self because she had little confidence. She did not only had problems with her mother, but also with her inner
self, as she was always wandering who she was, who she was supposed to become and what she really wanted for her life.

This conflict later led to increasing her insecurity as an adult. Therefore, her childhood had been one of the struggle stages to find her identity. It could be seen from quotes: “It was not the only disappointment my mother felt in me. In the years that followed, I failed her many times, each time asserting my will, my right to fall short of expectations. I didn’t get straight As. I didn’t become class president. I didn’t get into Stanford. I dropped out of college. Unlike my mother, I did not believe I could be anything I wanted to be, I could only be me” (The Joy Luck Club, 1994:142)

However, after all the problems that she faced with her mother, Jing Mei finally spoke up for herself, accepts the failures and stopped her mother to get involved too much in her life and mold her character. One of the important lessons that Jing Mei had to learn from her problems was to accept herself for who she was rather than the other version of her that her mother wanted to create. She took the first step in becoming the person she had always been and accepting her limitations, focusing on what she was rather than what she was not.

b. Young Adulthood Stage (Intimacy Vs. Isolation Stage)

In this stage, Jing-mei had conflict in understanding her mother because they had different point of view about everything. However, as the story developed Jing-mei started to become more understood about her mother’s intentions for her. It could be seen from behind story of the jadependant.
In chapter twelve, *Best Quality*, Jing-mei discussed the jade pendant her mother, Suyuan, gave her, which Suyuan called Jing-mei’s *life’s importance*. The jade pendant later became the symbol of Jing-mei relationship with her mother and with herself.

Data 6: **Jade Pendant** that Jing-mei got from her mothers, which can be seen from quotes below:

“I wanted to give you this necklace. See, I wore this on my skin, so when you put it on your skin, then you know my meaning. This is your life’s importance.” (*The Joy Luck Club*, 1994:208)

At first Jing-mei was wondering what did the meaning of the pendant as her *life’s importance*, but as the story goes on, the pendant did not necessarily have just one meaning. As the story develop the symbolic meanings of the pendant changed. At first, Jing-mei found the pendant old fashioned and unstylish. However, An-mei opinion about the pendant started to change when after she and her family had dinner with Lindo Jong and Waverly’s family.

On the dinner, Waverly humiliated Jing-mei in the front of their families about Jing-mei’s works which did not earn a lot of money. Then, on top of it all, when they started having dinner with the crab as the main dish, Jing-mei found out that she clearly did not know which one was the good crab to pick for her-self. Waverly was the first one who took the good quality crab for herself and her family, while Jing-mei took the least crab that would be chosen. This means that Jing-mei did not have a
strong eye for quality which later made her feel bad about herself, and thinking that Waverly was much better than her.

It is likely shown that she just could not recognize her own value. This indicates that the pendant had something to do with Jing-mei’s self-worth, and clearly with her life’s importance. By gave Jing-mei the pendant, Suyuan wanted her daughter to saw her own value, to saw that she had a good heart quality (even though not an eye quality). She chooses the least crab that would be chosen because she wanted to give the good one for the others, which also become proved that Jing-mei was such a kind and unselfish person.

Another hint that the pendant had something to do with Jing-mei’s value was when she met another guy who wore a similar pendant. He said to her, "she (his mom) gave it to me after I got divorced. I guess my mother’s telling me I’m still worth something." That moment, made Jing-mei realized that she was still young and did not see her own value properly. However, if she kept acknowledging her value, she would improve with time because she had the ability to change; just like the jade which also would change and deepen over time. It was similar with Suyuan explanation about the pendant "This is young jade. It is very light color now, but if you wear it every day it will become greener.”

Jing-mei’s perception and understanding of the pendant was changed because at first, she saw the pendant as an unstylish necklace which she hides in her jewelry box, but after her mother’s death, Jing-mei started to wear it. It was no longer just an ugly necklace for her; now it reminded her of Suyuan. It was a symbol of her mother’s
love and concern for her. It proved that Jing-mei was an open-minded person when she gives herself a chance to see the deep meaning behind the pendant from different ways. Therefore, the process of Jing-mei in understanding the pendant also symbolized her development in understanding her mother’s attitude in general. While Jing-mei used to interpret many of her mother’s words as the expression of superstition or criticism, she now saw them as manifesting of a deep maternal wisdom and love.

3.3.3 An-mei Hsu

The conflicts that happened in An-mei’s life occurred in adolescent and young adulthood stages. The conflict that happened in adolescent stage was a physical conflict, which was started when she was lived with her Popo (grandma in Chinese). She lived apart from her mother and she started to understand why her Popo always reminds her to think that her mother was dead. Then, the conflicts that happened in her young adulthood stages was psychological conflict which occurred because she blamed herself for being so timid and never spoke up for herself that later gave an bad impact for her daughter’s life.

a. Adolescence Stage (Identity Vs. Role Confusion Stage)

In this stage, An-mei faced conflicts which help her to understand more about herself and people around her. She said, when she was a child, she was force to forget
her mother and to believe that she was already dead. This situation later on gave big impacts for An-mei’s character.

Data 7: This is when I began to understand the stories Popo though me, the lesson I had to learn from my mother. “When you lose your face, An-mei,” Popo often said. “it is like dropping your necklace down on well. The only way you can get it back to fall in after it.” (The Joy Luck Club, 1994:44)

From simile in Data 7, An-mei started to understand why her Popo made a decision to kick out her mother from their house after becoming a number third concubine, not long after An-mei’s father passed away. The simile: When you lose your face, An-mei, it is like dropping your necklace down on well. The only way you can get it back to fall in after it could mean that when you lose something (in this case was the loss of family’s name or reputation), sometimes it best to let it go (kick out the family’s member who brought disagrees to the good reputation of the family).

An-mei mother became the third concubine was just like ‘dropping your necklace down on well’, she brought great disgrace to the family and to turn back that disgrace just by ‘back to fall in after it’, kick her away from their house and banned her from took her children with her. An-mei understands that was not what her Popo wanted, but it was just what she must to do. This situation made An-mei and her mother lived separately. An-mei tried really hard to act like she did not miss her
mother, but as time goes by, gradually An-mei forgot about her mother (her face or her vibe). Therefore, as a child she lacked mother’s affection.

Not like the other kids in her age, she grew up less confidently and lonely. Always forced to forget her mother, made An-mei did not have any other choice then did what she told to. It also made her grew up with unable to speak up her own mind and always accepted what the adult already arranged for her.

**Data 8: My auntie quickly looked away did not call her by name or offer her tea. An old servant hurried away with a displeased look. I tried to keep very still, but my heart felt like crickets scratching to get out of a cage.** *(The Joy Luck Club, 1994:45)*

The quotes in Data 10 told the readers about An-mei situation when her mother suddenly came back home after her Popo’s got sick. She said that: her hearts felt like *crickets scratching to get out of a cage*. It simply means that she had mixedfeelings which have been hidden in the bottom of her hearts after her Popo told her to forget everything about her mother. Therefore, when she met her mother again after such a long time, she finally realized that she could not hide her feelings anymore. All this time, she tried really hard to forget her mother and made herself believed that she already forgot her. However, when her mother appeared before her own eyes, she could suddenly have recognized her and realized that she would never forget about her own mother.
At first, An-mei grew up as a child who believed that she already forgot her mother. However, after she reunited with her mother again, she realized that all this time she missed her mother so much. When the first time her mother left the house, she was just a little girl and did not know what she should do. She always followed what the adults decide for her. However, now she could choose her what she intended to do, she wanted to follow her heart.

Data 9: The wound on An-mei’s neck, which can be seen from the quotes below:

"That is the way it is with a wound. The wound begins to close in on itself, to protect what is hurting so much. And once is closed, you no longer see what is underneath, what started the pain" (The Joy Luck Club, 1994:47).

Then An-mei remembered; the wound that she got on her neck when she was four years old. An-Mei's mother had tried to take An-mei with her when she was kicked out from their house, but got into an argument with Popo. During the argument, hot soup was knocked over and spilled into An-mei's neck. An-mei miraculously survived, but was left with a wound on her neck, and she associated this wound with her mother.

In the Data 11, the symbol of wound could represent An-mei’s feelings about her mother. Over the years, An-mei forgot about the pain, just as she forgot about her mother, but when her mother returns, she immediately remembered and loved her mother again. She compared the healing of the wound to her relationship with her
mother. Just like she was no longer being hurt by the wound, she was no longer being emotionally hurt by her mother.

This situation helped An-mei and her mother became close again. Her mother’s appearance removed the wound in An-mei’s heart, who felt abounded. She realized that the bound between mother and daughter cannot be removed. Whatever happened in this world, the loved of a mother for her child (and vice versa) would remain the same. There was a time when she lost trust and believed with her mother’s love for herself. However, this situation changed An-mei’s perception about her mother.

b. Young Adulthood Stage (Intimacy Vs. Isolation Stage)

In this stage, the crisis happened when An-mei realized that her attitude toward people around her, especially toward her daughter, gave a big impact in her daughter’s life. He believed that her daughter being so timid which was the result of her behavior.

Data10: I know this because I was raised the Chinese way: I was taught to desire nothing, to swallow other people’s misery, to eat my own bitterness. And even though I taught my daughter the opposite, still she came out the same way! Maybe it is because she was born to me and she was born a girl. And I was born to my mother and I was born a girl. All of us are like stairs, one step after another, going up and down, but all going the same way.” (The Joy Luck Club, 1994:215)
Then the story move on to the present time, where the simile in *Data 10* was used to describe An-mei Hsu’s frustration about her own daughter, Rose Hsu Jordan, who was doing nothing to stop her marriage from dissolving. In desperation, An-Mei Hsu described her frustration over her daughter because even though she tried to raise Rose another way, Rose turned out to be the same (just like her).

An-mei said that mothers and daughters are *like stairs, one step after another, going up and down, but all going the same way*, because she believed that the Chinese attitude was inherited along the maternal line. Therefore, when An-mei used *stairs* to compare her situation with her daughter, it meant that some characteristic appeared to be inherited, a series of steps passing from one level to another. In English, that notion is similar to *Like father, like son*, and *Like mother, like daughter*, and *the apple doesn’t fall far from the tree*.

An-mei’s mother became the third concubine and being hated by her family because she could not stand up for herself and tell them the reason why she did that. An-mei herself also had difficult life after losing his youngest son a long time ago which later make her so fragile. Then, now she found out that her daughter’s marriage was going to ruin.

An-mei was afraid that her daughter would *swallow her tears*, hide her emotions, and distrust people, just like she did (which was she learned from her mother). She scared that her daughter would not learn how to speak up for herself and just went with the flow of life, without knew exactly what she really wanted for her
life. Rose was too fragile and did not know that her life was worth more than she though. That was why An-mei tried to speak again to her daughter, told the story of her life and tried to help her daughter learned from it. She wanted her daughter to speak her own thought and stood up for herself, because she knows how it would become if she did the opposite way, just like she and her mother did.

3.3.4 Rose Hsu Jordan

Conflict in Rose Hsu’s life could be seen from the figurative languages that were used in the novel. The conflict was happened in young adulthood stage, where the conflict occurred as the result of the crisis that she faced in adolescent stage. In Rose cased, her psychological conflict aroused the physical conflict to happen in her life.

a. Young Adulthood Stage (Intimacy Vs. Isolation Stage)

Rose was a person who did not want to make the wrong decision. Therefore, she did not make them in general, which then impacts her character as an adult. All the conflicts got more conflicted after she got married. In this stage, Rose had problem with her husband because of her own behavior.

Data 11: "I trailed behind, imagining tidal waves and wandering what I would do if one appeared. I called to Bing every now and then, “Don’t go too close to the water. You’ll got your feet wet.” And I though how much I seemed like
my mother, always worried beyond reason inside, but at the same time talking about the danger as if it were less than it really was. The worry surrounded me, like the wall of the cove, and it made me feel everything had been considered and was now safe. (The Joy Luck Club, 1994:123)

Simile in the Data 11 used to connect what Rose Hsu Jordan felt about herself and her surroundings. Rose said that her worried surrounded her just like the wall of the cove. It simply means that Rose always had worries in her, and could not free from it. Her life was like the cove and the wall was just liked the worry that enveloped her life. When there was a wall that covered an entire cove, it meant that there was no way to go out of the cave. Similarly, there were always problems that enveloped in the Rose’s life, who made Rose suffocated because she did not know the way out of it. This could occur because during her life, she used to listen and more concerned with other peoples’ choices, feelings and opinions than herself.

She was describing and showing the amount of pressure that was put on her. The pressure especially came into life when her youngest brother, Bing, fallen into the sea and could not be found. She tends to worry whether or not she would be blamed for that accident. She felt that it was all her fault because she did not keep a close eye on him. That incident happened because Rose said that her brothers were holding her back from doing things. This was important because Rose felt like she had no freedom in doing anything with her brothers around. As an older sister, her
parents trusted her to take care of her younger brothers who made her not only has the responsibility, but also a burden.

That accident might be one of the important moment for Rose’s life. She started believed that her selfishness caused her to lose her younger brother and she began to worry about what would happen next if she continued to do so. Rose and her mother struggled to find her brother, but they still could not find him.

After told her childhood story, she connected it back to her marriage life. Just as she lost hope and never found her brother, she was also lost faith that her marriage would work out. In the chapter entitled Half and Half, Rose starts off by telling the reader how was her marriage had failed. Rose was married to an American, Ted, who was an heir of a wealthy white upper-class family. As their relationship got serious the pressure also took over Rose, which made her started not to say anything about her own feelings. Rose was not good at being herself, which could be seen from quotes: “I was victim to his hero.” (The Joy Luck Club, 1994:120). She always chooses to make Ted as the first priority from the start; she always listened to Ted, and did not stand up for herself.

Ted saw the changed in Rose, and dislike the fact that she had lost her own will and ability to make a decision. He was desperately tried to make Rose realized that he was not happy with their marriage. However, Rose was unable to change her attitude. Rose continued to worry about everything which later made her focused more about what other people felt or thought than focused on herself. She felt that by giving priority to them than herself, would made them happy. Therefore, when Rose was
already tried so hard to understand and prioritize people around her, the situation was not changed at all and even became worse. This situation made Rose so easy to lose her hope and assume that it was useless to solve the problem.

Rose was become such a person who so easy to give up from fixing her problems. She was being careless when she was asked to take care of Bing which made her lost him. Now, she also gave up and did nothing when she knew that she was going to lose her husband. Just like her mother, she became a character who did not speak her own thought and did not know what she really wanted for her life.

Data 12: *The Bible* that Rose’s mother always brought with her when Bing was still alive, which can be seen from the quotes below:

> I lift the table and slide the Bible out. I put the Bible on the table, flipping quickly through the pages, because I know it’s there. On the page before the New Testament begins, there’s a section a section called “Deaths,” and that’s where she wrote “Bing Hsu” lightly, in erasable pencil.

Rose also told a story about her mother’s bible which symbolized *beliefs, balance* and *respect* in her family’s life. Before Rose’s little brother, Bing death, Rose and her mother always respected and believed in God. When Bing fell off the rocks, Rose and her mother kept praying to the God, hoped that the God could bring Bing back. However, when the god could never bring him back again, Rose and her
mother lost faith in God. It was not just made they lost faith in God, but Rose started feel guilty and her mother became fragile caused she lost her hoped.

The bible in the story also represented balance, because Rose’s mother used the bible to balance the kitchen table which could represent desired to maintain the balance in her life. “…A way for her to correct the imbalances of live is been there for over twenty years” (The Joy Luck Club, 1994:122). This quote showed that her mother tried to balance her life; however, she was never able to, because she had lost her faith and her son. This unbalance of her mother’s life, impact her own life which made her just as lost as her mother. Therefore, those things could represent that what Rose and her mother wanted in their life was just a balance of their life. They wanted to find happiness after going through so much loss, but what just happened in their life made them hard to believe that happiness still existed.

However, after her mother decided to give up her trust in God because of Bing’s tragic death, she still respected God. She valued God by dusting the Bible every day and keeping it clean which could be seen from following quotes: “…After all these years, that Bible is still clean white” (The Joy Luck Club, 1994:122). In addition, respect towards God was also revealed because in her unconscious mind she also believed that it was not God’s fault when she lost Bing. It could be the new beginning for Rose and her mother relationship, because when Rose’s mother found out that Rose and her husband were going to get divorce. That was when her mother started to talk to Rose about her life and convinced her to stand up for herself. Looked
at all the memories that she had with her mother Rose seemed start appreciated her mother more than before and began to take her advice.

3.3.5 Lindo Jong

The psychological and physical conflicts were found in the character of Lindo Jong. The physical conflict aroused in her life because of the crisis that she faced when she was forced to get married with someone that she did not love, which occurred in her adolescent stage. However, in adolescent stage, the psychological conflict also happened when she started to find her true self despite all the problems that she faced in her life. The difficult environment after she get married became the moment when she found what she really wanted for her life and learn how to become stronger.

a. Adolescence Stage (Identity Vs. Role Confusion Stage)

In this stage, Lindo faced crisis because she was being forced to get married with someone that she did not love. Here, as a teenage she needed to find her own identity, but because of the culture back then she did not have any other choices thandid what the adult told her. However, in the process to find her true self, we could see that Lindo was such a tough, clever and tricky woman. It could be seen from the third chapter The Red Candle. In this chapter, she told the story about her previous wedding in China that did not have happy ending. The conflict of Lindo’s first
married could be seen from the symbol in Data 13, which was functioned as a symbol of Lindo’s believed to take controlled over her life.

Data 13: *The Red Candle with Two Ends* as a symbol of marriage can be seen from quotes below:

*The candle had two ends for lighting. One length had carved gold characters with Tyan-yu’s name, and other with mine. The matchmaker lighted both ends and announced, “The marriage has begun.”*

When Lindo hold her wedding ceremony, she and her husband light a red candle with a wick at each end. The name of the bride was marked at one end of the candle, and the name of the groom at the other. It represented the bond between the couple. The culture believed that the marriage bond could not be broken by a divorce or by death. If the candle burned down during the entire married night, custom said that the marriage was bond complete and would be successful and happy. There was supposed to be a servant to guarding the candle all night to keep the candle stayed lit.

However, Lindo felt conflicted about her marriage: she desperately did not want to enter the subservience she knew the married would bring, yet she could not go against the promises her parents made to her husband’s family. In order to free herself from the dilemma, she secretly blew out her husband’s side of the candle when she found out that the servant who guarded the candle was sleep. When she did that, she asserted and decided for herself that she was not permanently married.
When Lindo later revealed to her mother-in-law that the candle’s flame went out (implying that it did so without human intervention); that was another indicator to her mother-in-low that the marriage was not bound completely. This condition made her mother-in-low allowed her to end her marriage and left their house. Lindo was applying this traditional belief and superstitions to convince her mother-in-law for annulling the marriage. Her act of blowing out the candle would have been meaningless without underlying meanings that represent her belief. Thus, the candle symbolizes the use of tradition in claiming Lindo’s own identity and power.

From this situation Lindo learn how to take control of her own fate. When she blew out the flame, she took control of her own fate, eventually extricating herself from an unhappy marriage. She was also managed to make herself free honorably from a horrible marriage and staying true to both her believed and her parents’ promises. We could find out that Lindo’s personality was certainly helped her clever mind in understanding how to balance her desire. Despite being raised in a relatively repressive situation (being forced into an awful marriage and basically treated as her mother-in-law’s personal slave), Lindo has a strong sense of believed with her own self.

In chapter *The Red Candle*, which told the story about one part in Lindo Jung’s life. She said that: “I once sacrificed my life to keep my parents’ promise this means nothing to you, because to you promises mean nothing.” (The Joy Luck Club, 1994:49) The story was about her life when she was young and still lived with her parents. She sacrificed her life to keep her parents’ promise to marriage one of rich
family in her town. Therefore, she held on to her promises and never broke it. That was why when she saw a movie one day, she remembered how similar the actor’s character in the movie with her own daughter’s attitude, Waverly and how different they were viewing promises.

Data 14: “I watched this same movie when you did not come. The American soldier promises to comeback and marry the girl. She is crying with a genuine feeling and he says, ‘Promise! Promise! Honey-sweetheart, my promise is as good as gold.’ Then he pushes her into the bed. But he doesn’t come back. His gold is like yours, it is only fourteen carats.” (The Joy Luck Club, 1994:49)

The simile in Data 16 described the actor’s promises was as good as gold, which meant the promises were valuable, precious, and even genuine. In this case as good as gold, could refer to the value of the promises. Even though today people used paper banknotes as a basic part of our money, but in historically people had not been using it for their daily life. Then, when they were introduced to it, a lot of people were wary of it, they thought they were being conned and they did not think of paper as being real money. For them, gold and silver were more familiar and had worth. Therefore, in an effort to persuade the doubtful of people, it was stressed that these pieces of paper were as good as gold, which meant just as valuable as gold. This
arose in the early 1800s and became more widespread because many of literature used this expression to describe a behavior of a person or a value of something.

Then, Lindo associated the phrase of the actor in the movie that she watched with her private life. She made a comparison between promises that she had and her daughter’s promises. She said that her daughter’s promises were just like fourteen karats gold which was in China means nothing, not real at all. That was because her daughter just kept making promises, but in the end she always broke it. It was different with her promises that she said like twenty-four carats which in China it was really a real gold, pure inside and out. She said it because unlike her daughter, she always kept the promise that she made. For example, when she kept her parents’ promises even though that was not what she wanted.

When a young Lindo ended up betrothed to Huang Taitai’s son, Tyan-yu (a very spoiled young boy who was one year younger than her) in China because of her parents’ promise, she did not have any other choice even though she knew how bad he was. In the other town of China, the men can choose the women they want to marry with their parents' permission, but not in her town, because Taiyuanese believed that the mother should choose their daughters-in-law. That was how the culture back then. Therefore, she ended up get married with a boy that she did not love, just because to keep her parents’ promises.

From this situation, we could see how big the responsibilities that she had. Even though she disliked everything that was set up for her, she always tried to keep her promises. Despite with all the burden and grief that she had receive, she always tried
to keep her promises and did not want to bring disgrace to the name of herself or her family. This desire made her believed that she could pass any adverse events that occurred in her life. It also made Lindo always taught Waverly and her granddaughter to do the same (always kept their words/promises). That was something that she wanted to show and teach to her daughter and granddaughter.

Data 15: “I wiped my eyes and looked in the mirror. I was surprised at what I saw. I had on a beautiful red dress, but what I saw was even more valuable. I was strong. I was pure. I had genuine thoughts inside that no one could see, that no one could ever take away from me. I was like the wind.” (The Joy Luck Club, 1994:58)

In this stage, Lindo already found her true self. For her entire life Lindo held on to the metaphor of the wind’s invisible strength and used it as a way to know her own value, and keep her plans and intentions hidden while waiting for the right moment to strike. It was happening when she was trying to escape for her unwanted marriages in China. She waited long before she found the right time and reasoned to end the marriage. This quality of Lindo allowed her to be tricky and take advantage of opportunities when they present themselves. She realized that, despite her circumstances, she would not lose her true self.

The quotes in the Data 15 proved that Lindo Jong really had a great confidence about her own-self. This confidence that she had was also one thing that she wanted to
pass on to her only daughter, Waverly. By living in difficult situations made Lindo realized that she could not lose her own personal value. She also recognized her own genuine inner thoughts, which other people could not see. She decided that her inner thoughts were like the wind, powerful even though they were invisible.

3.3.6 Waverly Jong

The psychological and physical conflicts were found in the character of Waverly Jong. The physical conflict aroused in her life because of the crisis that she faced when her mother always involved in her life and in her choice which occurred in her adolescent stage. In this stage, the psychological conflict also happened when she started to lose confidence and realized that she really cared about her mother opinion toward her. That situation made Waverly always seeks approval from her mother until she become adult.

a. Adolescence Stage (Identity Vs. Role Confusion Stage)

In chapter The Rules of Game, Waverly told the story about her childhood memories when she started to love chess. Luckily, she was also really good at it. In her own words, she said, “by my ninth birthday, I was a national chess champion” (The Joy Luck Club, 1994:48). However, she lost enthusiasm and passion about chess after her mother got more involved in her life. She felt loss of something that really matter in her life that time.
Data 16: “I sped into the sunlight, into a large street crowded with tourist examining trinkets and souvenirs. I ducked into another dark alley, down another street, up another alley. I run until it hurt and realized I had nowhere to go, that I was not running from anything. The alley contained no escape routes. My breath come out like angry smoke. It was cold...” (The Joy Luck Club, 1994: 100)

Waverly's love for chess became a trap after her mother got more involved. It was hard for her to handle. Her mother turned something that Waverly liked into her own art form: My mother had a habit of standing over me while I plotted out my games. I think she thought of herself as my protective ally. Her lips would be sealed tight, and after each move I made, a soft "Hmmm mph" would escape from her nose. (The Joy Luck Club, 1994:52)

Waverly's talent proved to be a double-edged sword. Being awesome at the game got her out of household chores: "Why does she get to play and we do all the work,’ complained Vincent" (The Joy Luck Club, 1994:47) and it also got her a private bedroom in their tiny apartment while "my brothers slept in a bed in the living room facing the street" (The Joy Luck Club, 1994:54).

However, in the end, from the Data 20 that what Waverly achieved from chess might not be as great as what she lost. She learned, the perks that she got were not free. She had to give up playing and being a regular kid. Her mom stressed her out to
the point that she screamed at her one day and seriously damaged their relationship. Therefore, her stressed made her did not have any other choices.

"I wish you wouldn't do that, telling everybody I'm your daughter." (The Joy Luck Club, 1994:99). That quotation showed that Waverly had difficult times to face her mother, which caused her rudeness was arise. In order to spite her mother, who seemed overly proud of her daughter’s accomplishments, Waverly decided to stop playing chess. Surprisingly, Lindo did not seem to mind with that. However, Waverly missed playing chess and hoped that her mother asked her again to play. As the story goes on, Waverly ended up become the first one who told her mother that she was going to play again.

Then when Waverly started to join a chess tournament again, she never wins. Her mother attitude toward her made Waverly lost her confidence and she end up never play chess again. As an adult, she was afraid in telling Lindo that she was going to marry Rich (an American man). However, she also desperately wanted her mother’s blessing. Then, when her mother gave her approval, Waverly was greatly relieved. From those situations, we could see how much Waverly’s mother influenced her life. Although she constantly argued with her mother and refused her traditional Chinese values, Waverly was always seeking her mother’s approval.

Data 17: The Chess game as a symbol of Waverly relationship with her mother.

A man who watched me played in the park suggested that my mother allow me to play in local chess tournaments. My mother smiled graciously, an
answer that meant nothing. I desperately wanted to go, but I bit back my
tongue. I knew she would not let me play among strangers...  (The Joy
Luck Club, 1994:95)

In the story, the chess game was also symbolized of the mother-daughter’s
relationships as well as their cultural differences. The chess became the silent witness
of the up and downs of Waverly’s and her mother’s relationships. When she stressed
after her mother got more involved in her life, she chosen to stop playing chess.
However, when she wanted her mother’s attention again, she ended play the chess
together whey felt not complete. From the beginning until the end of the book, the
conflict usually started with the difference within the mother and their daughters, but
that situation make them learned and understand each other more than before.
3.3.7 Ying-Ying St. Clair

The psychological and physical conflicts were found in the character of Ying-ying St. Clair. The psychological conflict happened in her life because she lost her true self which later aroused the physical conflict to happen in her life. She never spoke up for herself and always being caged in her own misery which later gave impacts for her marriage’s life and for her daughter’s life. Conflicts that she faced started since her adolescent stage which later influence her life in adulthood stage.

a. Adolescent Stage (Identity Vs. Role Confusion Stage)

In the chapter *The Mood Lady*, Ying-ying told the story about her childhood memories, when she and her families gathered together to celebrate moon festival. Although she could recall everything that happened that day, there was something that she had forgotten for many years. She said that she had become very quiet throughout her life, which made her daughter, Lena, did not see or hear her.

Data 18: *Mood Lady* in the Moon Festival.

“*Who is the moon lady?”*

“Chang-o. She lives on the moon and today is the only day you can see her and have a secret wish fulfilled.” *(The Joy Luck Club, 1994:70)*
The Moon Festival also called the Mid-Autumn Festival in China. It was one of the major traditional holidays celebrated by Chinese people. Like any other traditional Chinese festival, the Moon Festival’s origin came from a story passed on from generation to generation and it was always related to the moon lady Chang’e who was commonly known as Moon Goddess.

On the day of the Moon Festival, Amah, Ying-ying’s nurse, dressed her in a silken yellow outfit with black bands. She told Ying-ying that she would see the Moon Lady, who granted secret wishes, but cautioned that if she voiced her wishes to anyone else they would become only selfish desires. Amah told Ying-ying that it was wrong for a woman to voice her own needs, and that “a girl can never ask, only listen.” This notion stayed with Ying-ying in her whole life.

When firecrackers began to go off on the celebrations, Ying-ying startled and fell overboard into the water. A fisherman tried to help her and pulled her into his boat. He tried to help her find her family, but when Ying-ying spotted a floating pavilion and asked the fisherman to row over to it, she found that the faced above the railings all belonged to stranger. The fisherman finally brought her to the ashore, where he assumed that her family would find her eventually. Feeling alone, four-year-old Ying-ying was desperate to be found and reunited with her family.

Jing-mei felt that she had not only lost her family, but also believed that she had lost her own self because she could not do anything. However, Ying-ying ended up watching a play about the Moon Lady. After the play finished, she ran toward the Moon Lady. She wanted to tell the Moon Lady her secret wished, which was actually
her desired to be found; "The same innocence, trust, and restlessness, the wonder, fear, and loneliness. How I lost myself... I wished to be found" (The Joy Luck Club: 1994:83)

First, the Moon Lady could use to symbolize Ying-Ying’s innocence and hope. She just a little girl when Amah told her about the Moon Lady, so she so delighted and easily believed that the Moon Lady going to grant her wish. However, after she found out the real Moon Lady that she wished for was the ‘fake’ one (because the moon lady was not ‘the real moon lady’, but just one male actor who played as a moon lady); it eventually could symbolize a loss of Ying-ying’s hope. This event could become the moment when Ying-ying realized that selfish desire that Amah told before hope that will never be real. Here, for the first time she lost herself and started to believed that there was no point for expressed her hope or desire.

As getting older, Ying-ying and her daughter, Lena have suffered similar losses, and she was wondering if these losses would ever be recovered. Her daughter and she could no longer hear one another because Ying-ying rarely voiced her thoughts. The reason for Ying-ying reticence was her fear of voicing her selfish desired. She was cheerful, lively and outgoing person before the Moon Lady incident, but now she has lost her true-self.

b. Young Adulthood Stage (Intimacy Vs. Isolation Stage)

All the problems that she faced in her young age made Ying-ying suffers in her adult life. In this stage, she still had trauma inside her. She started a new family, but
she still could not find her true happiness. This later influenced her relationship with her husband, her daughter and her own self.

*Data 19*: “I rubbed out my face over the years washing away my pain the same way carvings on stone are worn down by water.” (*The Joy Luck Club*, 1994:67)

Ying-Ying’s emotional *washing of pain* was being compared to the *way carvings on stone are worn down by water*, which means that removed the pain in our life was really hard and it was almost impossible in such a short time. New imaged for women’s strength was appeared when Ying-ying told the story of the bad man she married for the first time in China. After she was pregnant, her husband began to cheat with other women. Feeling hurt after what her husband had been done, Ying-ying vented her anger to her husband by taking the only things that matter away from him that time (abort their baby). She was only partially conscious of what she was doing because later one, she loses her strength and filled with guilty. *Her guilty made her life like a ghost*, her body was alive but her spirit was dead.

From this situation could rise trauma for Ying-ying. After met a bad man in a young age, she started have many bad presumptions about life and kept remaining her daughter to be careful with everything. She also believed that every time she felt happy, it would be not last long. She believed that something wrong would happen to herself and her family which made her lived with fear and worry.
Data 20: “How could I not love this man? But it was the love of a ghost. Arm that encircled but did not touch. A bowl full of rice but without my appetite to eat it. No hunger. No fullness. (The Joy Luck Club, 1994:251)

From the metaphor in Data 20, Ying-ying compared her second marriage to a bowl of rice, but without appetite. It means that even though she had everything that she expects in a perfect marriage, she felt empty. It had shown how Ying-ying’s mind was unbalanced, and how she was still never found happiness in her marriage. This situation happened might accrued because in young age Ying-ying was get so much hurt by the man that she loved and the she aborted her baby boy which made her always filled with guilty.

This situation could prove that Ying-ying still stuck with her old memories. It made her hard to find happiness and gradually she stopped trying to find it. It made her become silent, timid and easily frighten which later give an impact in her relationship with her husband and daughter. She hard to communicate with her husband because of culture and language problem, but she never had intention to fix it. That happened not because she did not love her husband, but because she did not know how to love her husband in proper way. Her memories back in China still made her difficult to move on with her life.
Simile in the Data 21 could represent Ying-ying desire which she always tried to bury inside her. She tried to cover it liked a shadow, so anyone could notice it. However, Ying-ying’s reluctant feeling was something that later made her regret. It was because her daughter failed to found out how her mother was (how strong and precious she was) and how much Ying-ying wanted her daughter became just like her (when she was young).

This event could prove that mothers’ behaviors and attitudes give a big impact to their daughter’s personality. “To know and thus love her birth mother well, the birth mother must also be revealed to her. This may occur through her birth mother’s self-revelations if her birth mother is willing and able to tell her stories, share her life and dreams, and so on with her daughter...” (Adoption Matters: Philosophical and Feminist Essay, 1995:190). Therefore, it meant that if a mother hard to speak up for herself, her daughter would intent to do the same. Something liked that could happen to her daughter because since an early childhood, a mother was usually become an example for her daughter’s attitude or behavior.

When Ying-ying had a daughter, she overprotected her because she felt insecure. As a result, her daughter was grown up without knowing how to stand up for herself. Ying-ying noticed that the flaw in Lena life was very similar with her own
life. She regretted after she was very reluctant to reveal her emotional lived to her children which later made an unfortunate result.

Ying-ying knew that she had become like a robot, just going through the motions of life and not really living on it. She realized that Lena has grown to be just like her. Ying-ying was also had a critical attitude toward her daughter because she wanted something better for Lena than what she had experienced herself. She knew what it was like to endure unhappiness, and she wanted more for her daughter. As a result, she encourages Lena to stand up to her insensitive husband and tell him that she is not happy with their dull, mechanized marriage.

3.3.8 Lena St. Clair

The psychological and physical conflicts were found in the character of Ying-ying St. Clair. The psychological conflict happened in her life because hardly spoke up her own mind which later aroused the physical conflict to happen in her life. She never spoke up for herself and did nothing to prevent her marriage from damage. That conflict happened in her young adulthood stage, after she got married.

a. Young Adulthood Stage (Intimacy Vs. Isolation Stage)

The chapter entitle *The Voice from the Wall* was from Lena’s perspective and it was about developing a powerful imagination with images and concepts that affected the reality and her fears. She described this imagination as something she inherited from her mother and her Chinese culture.
Data 22: “I saw these thing with my Chinese eyes, the part of me I got from my mother. I saw devils dancing feverishly beneath a hole I had dug in the sandbox. I saw that lightening had eyes and searched to strike down little children. I saw a beetle wearing the face of a child, which I promptly squashed with the wheel of my tricycle” (The Joy Luck Club: 1994:103)

Personification in the Data 22 represent Lena’s complicated life after growing up with a mother who had bad premonitions. For example, when her mother warned her only to walk between home and school with a bit irrational and untrusting reasons for Lena. It can be seen from the following quotes: “Aii-ya! Such questions! Because it is too terrible to consider. A man can grab you off the streets, sell you to someone else, make you have a baby. Then you’ll kill the baby. And when they find this baby in a garbage can, then what can be done? You’ll go to jail, die there” (The Joy Luck Club: 1994:106)

All Lena’s mother warned was an assumption that actually came from her mother experiences when she was young, which Lena still did not know. From this situation, we could see that Lena’s mother still had trauma which later made her really worried and had so many bad presumptions about life. Therefore, her mother’s attitude gave an impact in the development of Lena’s character. It was hard for Lena to understand her mother. Lena’s mother kept telling her many bad presumptions, but her mother never told her the reasons behind it which made Lena hard to believe
them. However, as she got older she could see those bad presumptions just like her mother did. From this situation we could see how similar Lena’s with her mother. Grew up with that kind of environment, made her became like her mother.

Data 23: *Table and Vase* on Lena’s bedroom.

“I see it right away: the marble end table collapsed on top of its spindly black legs... 'Fallen down,' she says simply...'It doesn't matter,' I say and I started to pick up the broken glass shards. 'I knew it would happen.' 'Then why don't stop it?’ asks my mother.” (*The Joy Luck Club*, 1994:180)

Lena was aware of the table fragility and she had repeatedly tried to convince Harold to make it stronger. However, he hadn’t seen the need to fix it. Similarly, Lena was aware of the problems of her married life and wanted to correct it. Like the rickety table, her marriage was fragile and may break down unless it was fixed. When she told Harold of her unhappiness and her desire to fix it, Harold did not see what needs to be changed in their marriage.

This story again points out the contrast between traditional Chinese culture and the modern world. Ying-ying belonged to the past, where customs and traditions play an important part of life. She had always lived together with members of a huge family, where people lived truthfully and shared their joys and sorrows. In contrast Lena’s world was fashionable, modern, and mechanical; but her family life was hollow and meaningless. Lena tried to stand up to Harold and express her true
feelings, but since she lacks self-confidence, she could not convince her insensitive husband. Lacking the strength to bring a change in herself or her situation, Lena could only disintegrate into tears. Ironically, her traditional Chinese mother saw the problem and advised her daughter to fix the situation, even if it means divorce.

In chapter *Rice Husband, a table and vase* in Lena’s guest bedroom came to symbolize her marriage. Lena had placed the black vase upon a wobbly table; a poorly designed marble table which was designed by Harold. The table started to tip over if you barely touch it and she knew the placement of the vase over there was dangerous. In fact, a fragile table in the guest bedroom (where Lena’s mother was staying) has fallen and the vase broke. Lena picked up the pieces, saying she knew it was going to happen. Her mother wonders why she did not do anything to prevent it.

Therefore, when the table had fall, the vase could represent of Lena’s marriage. Lena started questioning the foundation of their marriage. Like the vase, Lena’s marriage was in danger of falling and shattering. It was fragile, but also sitting on a really rickety foundation (the table) which designed by Harold (the foundation of their marriage). As it was stated in the story, it was Lena’s husband, Harold, who built the wobbly table when he was first studying architecture and design. It was represented that the problems of the marriage were a result from Harold’s failure to be supportive and solid enough in his commitment. He forgot the idea of equality and balance in a marriage, which later made his marriage shatters.

In this case, Lena was also could be blame. As with the vase, Lena realized that her marriage was in danger of shattering, but she refused to take an action. When
Ying-ying incidentally caused the vase to break on the floor, she let Lena knows that she should prevent disasters before they happen rather than stand by passively as Ying-ying herself had done throughout her life.

Lena's marriage was one of the worst things about her life. Her husband did not like to share, so he kept everything that was his. It was obvious that Lena got the worst side of the bargain, but she did not do anything about it. This passiveness seems to be an ongoing theme throughout Lena’s story. Lena’s parents did not have very good communication, and now Lena marriage was also had a communication problem as well. Ying-ying noticed all of Lena's struggles with her life and tried to help her fix it by learnt from her mistakes.

At the end of the novel, Lena was still fragile. However, there was hope that she would become less timid. Encouraged by her mother, she made an attempt to express herself and stand up for her believes. She had a long way to go before she would become that pillar of strength that Ying-ying would like to see. However, when Lena tried to talk with her husband about the problems that she faced on their marriage, it could prove that Lena started to change.
CHAPTER IV
CONCLUSION

Based on the discussion of the formulated problems in the previous chapter, it could be concluded that the author used figurative languages to deliver the conflict of the characters in the novel. There were eight characters in the novel and each of the characters had struggle with their own psychological and physical conflicts. Those conflicts happened to the characters in their adolescent and young adulthood stage, where all the characters experienced conflicts in their young age which later aroused another conflict in their adult life. There were four figurative languages that found in the novel, namely simile, personification, metaphor, and symbol.

From all the characters who experienced conflicts, it can be seen that conflicts were part of human life which caused by many different reasons and conflicting desire. Those conflicts influenced the character’s development and the characters’ psychological state which impacts their life and their relationships with people around them. Some negative and positive impacts of the conflicts are found in the behavior and personality of the characters in the novel. Those positive and negative impacts occurred depend on how the characters and people around them faced the conflicts.
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