

CHAPTER I

INTRODUCTION

Chapter I is an introduction that contains an overview of the research. In this chapter, the researcher presents the research background, statement of problems, research objectives, research significance: theoretical and practical, conceptual framework and previous studies.

1.1 Background of the Research

Drama play is one of the literary genres that is parallel to prose and poetry. Unlike prose or poetry, a drama play has its own form, which is written in the form of dialogue based on inner conflicts and has the possibility of being performed. The drama script is a two-dimensional literary work, with the script as the literary dimension and drama as the performance dimension. These two aspects are interconnected. The author writes a drama script not only to the extent of detailing events to be enjoyed by researcher, but also with the possibility of the work being performed on stage. As we know, looking at the definition of drama, which states that it is a composition that tells a story, usually about human conflicts, involving dialogue and actions, it becomes evident that a drama must have a script. A drama script is also referred to as script literature. As one of the literary genres, a drama script is constructed by both physical structure (language) and internal structure (semantic, meaning). The physical form of a drama script consists of dialogues or varieties of speech. Based on the understanding mentioned, a drama script can be interpreted as a composition or story in the form of actions or deeds that still exist in the form of text or writing that has not been published (performed). What will be examined in this research is the drama script.

Discussions about drama that arise within society are often more focused on its performance or theatrical art, sometimes forgetting that drama is a literary work. In reality, drama has two dimensions, as expressed by Hasanudin (1996: 1), "drama as a work with two character dimensions, namely as a literary genre and as the art of performance, acting, or show." As a literary dimension, the understanding of drama emphasizes the script written in the form of dialogue, which can be enjoyed, understood, and comprehended by reading it.

As a performing art, drama is constructed through the elements of building performing arts, within which various other art forms are present, such as the art of movement, dance, vocal art, music, visual art, and more. So, in essence, drama is also part of the literary genre and is a literary work when in the form of text.

Drama is character in action. Drama was firstly introduced by a Greek philosopher Aristotle. The word drama means “to do” or “to act”. He also identified the element of drama such as plot, character, thought and spectacle. Reaske (1966:5) explains that drama is a work of literature which depicts life and human activity by means of presenting various actions.

As a literary work, drama is constructed by building elements, namely intrinsic and extrinsic elements. Regarding the building elements of drama, intrinsic elements must be considered first when analyzing a drama script. Hassanudin (1996: 76) states that intrinsic elements include characters, roles, characters, motifs, conflicts, events, plot, setting, theme, and language. These elements must be interconnected because an element does not have meaning and significance if it stands alone. It only gains meaning and can be understood when these elements are related in their interconnections.

Therefore, to establish the connection between these elements, a structural analysis is needed. Essentially, this analysis is carried out by identifying, examining, and describing the functions and relationships among the intrinsic elements in the respective literary work.

To analyze a drama in a study must be supported minimum by two elements, there are plot and character. Plot and character are two significant elements and needed in a story. Plot is the arrangement of the incidents or events in a story. Meanwhile, character is the player in the story.

Characters have a very important role in building a story in a drama. Characters in a drama serve to expand or extend the plot which will make the story in it more interesting to read. As a literary work, drama presents a long story in an interesting way through fictional characters in it for the researcher to enjoy. Drama usually tell about the life of the main character in his daily life in reacting and interacting with other characters in the environment where he lives. Characters are

actors who experience certain events and conflicts in drama, that means they have the power to dominate the whole story in it. In other words, the characters who will control the storyline in drama, they express their ideas, describe the theme, create and resolve conflicts in their own way.

Characters created by the author in a drama usually have human-like characteristics in real life, they live a life in it, usually the characters are brought to life with different characters and personalities from one another, especially the main characters who are told in more detail. The life events narrated in drama are brought to life by the characters as story holders who have thoughts, feelings and emotions. Through the personalities of the characters created, an author describes character's life with the conflicts that occur in it, be it conflicts with others or with himself, also about everything that humans feel and experience in life, such as happiness, sadness, loneliness, anger, fear, worry, disappointment, struggle, suffering, misery, success, failure, etc.

The main character is an important character in a drama who usually greatly influences the storyline and attracts the researcher's attention the most, he has the most scenes that make him always in touch with other characters. The main character is always told to have a difficult life in a drama, he endures endless suffering and conflicts in different situations in his life. Through personality formation, the author creates the main character who deserves attention, love, and support from the researcher and develops his personality into an attractive and believable whole individual. Although the main character is created with an imperfect personality, the problems, difficulties or injustices experienced by the main character attract the researcher's attention. It creates a feeling of sympathy and empathy in them, so that they want to fully know and understand the character and continue to follow the story to the end.

In general, the plot is a series of events in a story. Staton (2007:26) was stated that plot is a series of the event in a story. How a certain event affecting another event that can not be ignore, since the event will be effecting for all story. Plot is very close to the existence of the character. If the story only has a little in character, there will be more close and simple to plot. The clarity of the plot makes

the reader easier in understanding the story.

Plot is a literary term defined as the events that makes up the story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, or by coincidence. One is generally interested in how well this pattern of events accomplishes some artistic or emotional effect. Stanford (2003:30) says, "Plot is the sequence of events and actions in a literary work." Most researcher begin by describing external actions, those that, through the writer's description, we can see and hear.

Based on the explanation above, the researcher became interested in analyzing the plot development through the main character in a drama. This interest led the researcher to find a drama play entitled *Purgatory*, which is written by William Butler Yeats. In the later years of his life, Yeats, influenced notably by Japanese Noh theatre through Ezra Pound, incorporated Noh's influence into his work. A clear manifestation of this influence in Yeats' drama is seen in his use of the Old Man's parents' spirits as a metaphor for the family's decline, death, and rebirth. The drama also reflects Noh's impact through its sparse setting, utilization of only two characters, and its relatively brief duration, typically lasting well under an hour. However, the profound effect of the story itself on Yeats is evident. While crafting "*Purgatory*," he acknowledged in a letter that the scenario troubled him deeply, describing it as a one-act play with a scene of tragic intensity that lingered in his thoughts. Expressing fear of this dream, he noted that his recent work possessed greater strangeness and intensity than anything he had done before, emphasizing the profound impact of the dream on his creative process.

William Butler Yeats was an Irish poet, dramatist, writer and politician. One of the foremost figures of 20th-century literature, he was a driving force behind the Irish Literary Revival and became a pillar of the Irish literary establishment who helped to found the Abbey Theatre. In his later years, he served two terms as a Senator of the Irish Free State. A Protestant of Anglo-Irish descent, Yeats was born in Sandymount, Ireland on 13 June 1865. He was educated in Dublin and London.

Purgatory is one of drama that written by William Butler Yeats. It was first presented in at the Abbey Theatre, Dublin, on 19 August 1938, a few months before

Yeats' death. It tells a family saga of decline and fall through its two remaining members: an Old Man (the father) and a Boy (his sixteen-year-old son). It is set outside the former family home, which the Old Man's father had drunkenly burned down, leading him to kill his father as the building perished. The Boy is skeptical about tales of his family's former grandeur, and is repelled by the Old Man's story of losing his own mother as she gave birth to him, and the decline subsequent events wrought on the family. Tonight, the Old Man tells the Boy, is the anniversary of his mother's wedding night. This was the night on which he was conceived after a bout of drunken carousing by his father, and thus when his mother's fate was sealed. At this point a ghostly figure appears illuminated in a window of the wrecked house. In an attempt to wrest his mother's soul from *Purgatory*, he suddenly stabs and kills the Boy. However it appears to be in vain: approaching hoof beats of his ghostly father returning to the bridal bed signal that no spirits have left the place, and the grim cycle begins again.

The writer chose the *Purgatory* play as the object of research because this play shown the presence of the main character who greatly influences the development of the plot. which is what makes this play very interesting to analyze. In this context, it is evident that Yeats does not adhere to conventional rules in the writing of this drama script. If we analyze the plot structurally, we will encounter anomalies that are challenging to categorize for researchers. The scriptwriter, under the influence of the main character, constructs a developing plot, creating difficulties in identifying the structural components of the plot itself. The plot in this script can be elucidated and analyzed according to its type, and one of the theories that can be used to analyze this type of plot is Norman Friedman's plot theory.

In this research, the researcher see the plot development with categorized the plot using Norman Friedman's theory about plot. According to Norman Friedman's theory, this type of plot line discusses the journey of the characters in the story. Such as changes that occur in the character, what the character does, and also how the character acts will make a story or how the story line moves or develops. So that in Friedman's plot theory, it focuses on the characters in the story

itself. The implication of this research is to give understanding about how the main character in the literary works takes a big influences to develop the story using Norman Friedman's theory about plot.

1.2 Statement of Problem

Based on the research background, the researcher is interested in analyzing the the plot categories and the influences of the main character to the plot development of *Purgatory* play by W. B. Yeats. To be more specific in this research, the researcher formulates the research in two research questions, that are:

1. How is the plot categorized in William Butler Yeats's *Purgatory*?
2. How is the plot development influenced by the main character in William Butler Yeats's *Purgatory*?

1.3 Research Objectives

The purpose of this research is to find and describe the answers to the research questions listed above. The following are research objectives that correspond to the research questions:

1. To categorize the plot in WilliamButler Yeats's *Purgatory*.
2. To analyze about the plot development influenced by the main character in William Butler Yeats's *Purgatory*.

1.4 Research Significances

The object of research that the researcher chooses is *Purgatory*, a play by William Butler Yeats. Therefore, the research problems in this research are all in the realm of literature. The researcher hopes that this research can provide useful information and knowledge about literature, especially regarding the research problems analyzed in this research. The following is the research significance which is described theoretically and practically:

- 1) Theoretical Significance

The researcher hopes that the results of this research can give birth to important understandings about the theory used in this research which is useful for broadening insight and knowledge, as well as developing Norman

Friedman's plot theory, which is used to analyze the story development in William Butler Yeats's *Purgatory*.

2) Practical Significance

- a. The researcher hopes that this research can be useful for students majoring in English Literature as a reference material in their literary research, especially research that uses the same topic and theory.
- b. The researcher hopes that this research can help researcher in general to understand literary analysis, especially about the story development which is analyzed using Norman Friedman's plot theory.
- c. The researcher hopes that this research can be useful for other researchers as a comparison with other previous studies to make better literary research in the future.

1.5 Conceptual Framework

Literature is a writing that describes an expression that is written based on the diction of the mind and imagination of an author. According to Klarer (2004), the writing or text in literature is a beautifully written visual component which shows the existence of aesthetics and artistry to distinguish literary texts from other texts. This means that literature is not a general writing that does not visualize words, but rather beautiful writing which indicates an aesthetic element as a special component that distinguishes it from other texts. Beautiful because the author uses dictions resulting from the expression of emotional feelings so as to produce beautiful and unusual words like the rules for using language in general. However, in the times and the development of literature itself, the beauty of literature can no longer be seen only with words, but about the beauty of the essence of the story (Ahyar, 2019). This is because literature has developed where writers are now competing to create writings with eccentric stories in order to attract the attention of literary connoisseurs and reviewers for research.

Literature does not only talk about the beauty of processed words, but literature can also be related to truth. Literature can provide and guide researcher or literary connoisseurs in taking life values such as the environment, realistic life,

and the reality of fate by telling how to overcome these problems. In other words, literary works provide an embodiment of positive effects on human life and humanity through a language. So that literature can provide benefits to make humans a good person.

As a researcher and reviewer of literature, it is important for them to understand the structure and form of each corner in a literary work in depth. By not only enjoying the results of their work, literary researchers have a role to study literary works in accordance with the framework of literary scholarship (Wiyatmi, 2011). In the structure of literary works there are intrinsic and extrinsic elements. Intrinsic is an element that is in a literary work or the content of the literary work itself such as plot, setting, characterizations, themes, point of view, mandate, and style of language. While extrinsic elements are those that exist outside of literary works such as the values contained in the work, author's background, and community background. In the context of this discussion, to examine more deeply the problems that occur in the characters, especially the problems of personality, psychology gives its role to enter the world of literature.

In literary studies there are the intrinsic elements contained in it. Intrinsic elements are themes, characters and characterizations, setting, storyline, plot, message, language style, and point of view. Plot is the biggest and most influential material in a story. The story do not work if it does not have a plot. So that the plot becomes the main holder in a story.

By looking and understanding more deeply the plot in the story, you will find various things that people cannot see with just one reading, such as conflicts in literary works. Understanding the story line is the same as understanding the content and the story itself. In which there are problems deliberately created by the author. Norman Friedman describes about the plot in a story based on the classification of R.S. Crane. The author will use his theory to examine main character influenced the plot development in *Purgatory* play by William Butler Yeats. Friedman suggests that there are three classifications of plots, namely plots of fortune, plots of character, and plots of thought. Based on the theory, the plot can

be used to see how developments and changes occur in the story by stimulating emotions through the sequence of cause, way, effect, and end.

In Friedman's theory of plots, he argues that there are three forms of plot in a story in literature. Each form has several more parts.

1. Plots of Fortune

This type of plot is a storyline where a protagonist or main character experiences changes in their situation and circumstances in a story.

- a. The Action Plot, is a plot where the story is sequential all the classic actions that make the plot being organized around a basic puzzle and solution cycle.
- b. The Pathetic Plot, where the weak characters lose.
- c. The Tragic Plot, where the emergence of a story of failure from a very strong character in a story. So the story becomes tragic to read.
- d. The Punitive Plot, is a story where the bad character gets the advantage because the character is intentionally formed with no sympathy.
- e. The Sentimental Plot, is when the plot directs that the weaker character in a story wins, thus creating a sentimental story.

2. Plots of Character

This type of plot is a plot that indicates some changes in the morals of the protagonists as their life learns and makes them faced in serious decisions.

- a. The Maturing Plot, is a plot when the character experiences a transition or change in their life, whether for the worse or not, it is because from there they learn the meaning of a life.
- b. The Reform Plot, is when the storyline shows a recovery or change from a character who has fallen or is being hit by a lot of problems to their position for the better.

- c. The Testing Plot, is a plot that explains when noble characters are tested for something extreme such as their public speaking or the way they think and act.
- d. The Degeneration Plot, is when the plot explains that an interesting or attractive character fell from heaven or some other language comes suddenly like a hero.

3. Plots of Thought

This type of plot is a plot that tells about what the protagonist thinks and feels. They seem a bit cerebral and pay a lot of attention to their inner world. This means that this type of plot will explore the contents of a character in the story.

- a. The Education Plot, is a plot that explains that the main character has learned something important for themselves or others.
- b. The Revelation Plot, is a plot that explains that ignorance or ignorance is erased as a revealed truth. This means that this plot will make us know a lot of things that are hidden.
- c. The Affective Plot, is a groove that creates high tension between thoughts and feelings so as to create a moving atmosphere.
- d. The Disillusionment Plot, is when the story line tells of a missing or omitted idea and the effects of the consequences.

Friedman's theory explains that the plot will not only reveal how the story goes and what will happen next but also tell what the cause and effect of an event is. So by studying the plot of a story, the author will get a lot of things that happen in the story in a literary work, especially novels.

The researcher uses *Purgatory* by William Butler Yeats as the object of research and this research aims to analyze about the story development through the main character in the play. In the *Purgatory* play by William Butler Yeats, the researcher finds inner problems in the characters of Old Man which is the main character that influenced the development of the storyline because of his background

story .

1.6 Previous Studies

Previous studies are sources of reference or guidance. References provide information about various things, such as a topic, names of people, places, terms, history of famous people and so on. References can come from books, journal articles, or thesis. Therefore, previous studies have a very important role in research, because previous studies serve as reference material to develop previous research and become a comparison and complement for further research. Previous studies that became a reference for researcher in this research are as follows:

- 1) Fatin, Salsabila. (2022) entitled *The Inner Conflict of Main Character in Angie Thomas's The Hate U Give and Nic Stone's Dear Martin*. This research uses plot theory by Norman Friedman. The results of this study show that the two main characters in the two novels have similarities and differences in the form of inner conflict. The factors that cause the inner conflict of the two novels are equally based on personal experience, lack of support and motivation, lack of place to express emotions, and negative thoughts. Suggestions in making a literary work, especially a novel, theoretically we can use the intrinsic elements of the theory of Norman Friedman. Practically, inner conflicts in literary works can be included in plot elements and can be constructed according to the author's taste in attracting researcher.
- 2) The Study Of Symbols And Its Meaning Of William Buttler Yeats' Poetic Drama - '*Purgatory*' as the previous study written by Christina Vianny Vennizya (2001) about *Purgatory* play by W. B. Yeats, she analyzed the symbol that shown in the play that possesses its own meaning and is trying to represent another thing through the continued used and common understanding. The symbols convey a deeper meaning of the author's point of view and sometimes the symbols make a literary work more mystic.
- 3) And the other previous study about *Purgatory* play is written by Yeeyon Im (2017) entitled *The Old Man in Purgatory: The Indian Part in Yeats's Vision of Salvation*. On that journal, Yeeyon Im critics the comparative

studies in the play. This essay examines Yeats's *Purgatory* via *A Vision*, in an attempt to understand his view of salvation in particular relation to Indian philosophy. Read from a Christian perspective, *Purgatory* may be a work far from purgation, as T.S. Eliot once complained. I wish to show in this essay that *Purgatory* indeed places emphasis on purgation by a negative example, if in a different way from the Catholic one. Yeats denies the linear eschatology of Christian theology as well as its doctrine of salvation in eternal heaven. In *A Vision*, Yeats explains his view of the afterlife of the soul, which involves purgation through 'the Dreaming Back'. The special treatment of the Old Man renders *Purgatory* a meta-purgatorial play that mirrors the Dreaming Back of his mother's spirit in the Old Man's, intensifying the theme of purgation. *Purgatory* effectively dramatizes the inability to forgive and cast out remorse: the impossibility of nishikam karma, or selfless action, to borrow Sanskrit terms, which is essential for Yeatsian salvation. Finally, I would also emphasize Yeats's deviation from the Hindu wisdom, which makes Yeats's vision uniquely his own.

In this previous studies, researchers focused on main character influences on developing the plot on the story. As for researchers who use the same object, but the discussion of their research is about the spiritual value of *Purgatory* play by William Butler Yeats. What distinguishes this research from previous research is shown the great influence of character on developing stories in a drama script.