

CHAPTER I

INTRODUCTION

1.1. Background of the Study

It could be said that human is a creature which is full of conflict. The conflict reflected in the way they live. It could be seen in their behavior, speech, relationship to the people around them, and many patterns in human life. It happens outside their body which could be seen by other people and inside their body which could not be seen with a naked eye. The hardest conflict that could be seen inside human is the conflict of mind. Since it could not be seen with a naked eye, one will know or understand the conflict inside human by understanding the human.

Literary works are created by mostly mimicking the society and human and the rest are imagination. In literature we could see the human and miniaturized society inside it. The human, which is called the character, is interacting with other people, thinking, and moving. In other words, the literary work is life itself. It has a mind to think, a body to move and act inside the work, and in this society, literary work also create death. Also as mentioned before, it creates a conflict for human.

While the society who creates the literature works uses them to understand better about society. To be precise, the literary work is being used to understand better about human race. In creating a simulated human, the literary

work is used to better a human as a single life. The outcome of such usage is better understanding about one self. With better understanding about self or individual, it will hope to live a better life and understanding life itself. As one of the part in literature, drama is a literary work that could be used to understand all the things mentioned above.

The nature of literature is none other the same as living being. Welek says that the elements of literature are distinguished into two: content and form. Content is part of the literature where the forms are located: e.g. the event of the story is part of the content, and for form is the way of the story move: e.g. the way the event arranged into plot (Welek 140).

The thing that is also important of the drama is its formal elements. According to Tyson, formal elements is the things like images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth that morph and shape the literary work (137). In new criticism, the analysis of a literary work is never far from its formal elements. For the only way we can know if a given author's intention or a given reader's interpretation actually represents the text's meaning is to carefully examine, or "closely read," all the evidence provided by the language of the text itself (Tyson137).

The Great God Brown was one of the dramas written by Eugene O'Neill. He was born on October 16th 1888, New York and died on November 27th 1953, in Boston, Massachusetts. His full name is Eugene Gladstone O'Neill, a foremost American dramatist and winner of the Nobel Prize for Literature in 1936. He is internationally recognized as the quintessential American dramatist

of the twentieth-century world stage. Some are uncomfortable with what occasionally seems the melodramatic excess of even his most successful plays (Manheim 1). This is a drama which is mostly emphasizing about the characters personalities. The masks were used to show the aesthetic element in the play and build up the characters personalities. ...use of masks, personalities are distinguished from appearances; two realities are murdered and lost, while one distorted image of being, a surface mask, remains apparently immortal. From such piercing, critical probing of the soul I (O'Neill) this drama constructed (Atkinson 1).

There are many ways in showing the characterization of a character in the drama and literary work. It could be seen from the dialogue, the author explanations, or other character in the story explanation. Letwin said that characters are not only how the characters showed their individuality, but also their character (characterization) that reflect their true faces. All of it can only be understood through action in the whole story (xvi). In this drama, Eugene O'Neill uses masks as a unique item to reveal the characters and their characterizations in his plays. One of them is *The Great God Brown*.

In the drama world, mask had always become a great tool in showing the characterization of drama's characters. It is showing the expression of the characters in the drama either it is fake or the real expression. In another usage, it creates an artistic display of a character face, mind, behavior, personality, etc. to the audience. Either the usage of it was because the world of the drama is

masked or because the mask is used as a unique tool that will differentiate one drama with other drama at that time.

Besides character that includes its characterization, there are four more elements of a drama: plot, theme, genre, and style. Letwin said that these five discrete component parts (character, plot, theme, genre, and style) produces its inner organizational coherence by extending its beauty and truth in which the drama can be expressed by and examined (xv). All of these five is what Letwin calls the architecture of drama.

In act 1, after 7 years have passed, the married life of Dion and Margaret has a bit gap. Dion masked character become darker, with crueller character but still with his mocking character. Margaret, who is passionately in love with Dion before, is started to feel unhappy. Margaret loves had changed during the 7 years. She still loves his masked Dion but she feels unhappy with her family condition. Dion had started drinking and had been neglecting his children. This condition make Margaret seek help to Brown which is eager to help them despite Dion's feeling about him. Dion had an ill feeling towards Brown which is overtaking Brown's family and Dion's family business. In this part also Dion started his relationship with Cybel, a parlor and prostitute.

The story continued to act 3 where Dion started to feel a bit better after knowing Cybel. His masked character changed to become ironic and ravaged. Dion's work at Brown office is more like a torture for him, even though he had a steady income. Most of his work is being regarded as Brown's work by their client. He becomes depressed by this fact but Margaret seems ignorant about his

condition. After many hardship, Dion seek Brown in his house where in this house, Dion confront Brown for the conclusion of their feud. He tells about his source of mask which is because Brown making fun of him and humiliated him in front of others when they are still a child. Dion harshly mocking Brown until Dion meets his death. His will was to make Brown continued his life by taking his mask and taking care of his family.

In act 4, after Dion's death and Brown continued it by wearing his mask, no one knows the truth. Margaret feels happy because she feels that Dion had become Dion in the past. For Brown he becomes confused of his own existence. He at last owns Margaret, but in the end Margaret only loves Dion's mask. Brown dies in agony in his house after being sought by the police because of the missing of Dion.

One thing about *The Great God Brown* is the existence of the duality inside the character. In the world of *The Great God Brown*, it is not a strange thing for someone to have a mask in their life. The problems arises when most people does not recognize the duality of the character, while they still treat a person based on one character. This is what happened to Dion in his life and his love life. This fact is what this analysis will try to figure out.

The problems mentioned above lead to the research statement. The thesis statement constructed with two main issues: the dual characters of Dion Anthony and the conflict of them in his love and life. The characters are part of Dion and they cannot be replaced from the main story. It is because as one of the formal elements in this drama, the characters of Dion are one element that builds the

story. "...in any story there are many choices the author must make about the main character: age, gender, ethnicity, occupation, physical appearance, inner psychology, speech patterns, style of dress, and so on and on. Since stories are all about people, any change in such features means a change in the story itself" (Oldham web).

1.2. Statement of the Problems

The following are the statement of the problems in regard of the problems in the drama. The problem occurred in the drama is centered in the dual characters of Dion Anthony where this dual characters is represented by his mask. The mask creates two seemingly different people but it is still the same person, the masked Dion Anthony and the unmasked Dion Anthony. This statement of the problem will questions the duality of the characters which is shown by Dion's mask and how it will support the theme of the drama that is related to Dion's love and life:

- How do the dual of the character of Dion Anthony and the conflict between them support the theme in the drama *The Great God Brown* by Eugene O'Neill?

The question above will be the research main guide to complete the objective of the study.

1.3. Objective of the Study

Objective of the study of this research is derived from the statement of the problems mentioned above. The objective is:

- To understand the theme of the drama with the support of the conflict of dual characterizations in Dion Anthony.

This objective of the study is holding a purpose to guide the findings during the research.

1.4. Significance of the study

The significance of the research is to add more study about drama. This research will be more focused to study about the characterization of the protagonist of the drama, Dion Anthony. Since this research will seek the characters of masked Dion Anthony and the meaning of the characters, this research hopes to enrich the research about the character, especially characters in the drama. Also, this research is conducted in fulfilling the objective of this study in understanding the dual characters of Dion Anthony and the theme of the drama.

By learning of the characterizations of Dion Anthony, this analysis will try to figure the conflict and then the meaning of the theme of the drama. Hopefully this analysis will provide a better understanding in human conflict, especially conflict within the mind. It is also to prove that the theme of the drama is a tragedy story. The drama provides a character which has problem in

his life which he led by using his dual characterizations. These characterizations are showed in his mask face and his unmasked face.

This research also dedicated to Airlangga University, specifically to the Faculty of Humanities. As any other research, it will reserve as one of pre-requirement to get S1 degree. For the literary study it will add valuable example for similar studies. The last will be adding more materials for New Criticism based on research and a study for the drama *The Great God Brown*.

1.5. Scope and Limitation

A limitation had been set to make the order of the research easier. The limitation of the research is consisting of only researching the masked characters and the unmasked characters of the main character, Dion Anthony. Other player or major player in the drama will be a support for the analysis since it is related to each other. The relation of the characters with other minor characters will be used to strengthen the study about the characters, the use of the mask of the characters, the conflict, and the story as well as the theme.

The masked and the unmasked characters of Dion Anthony are the two characters that are going to be analyzed. This research will analyze the characterizations of these two characters although in the drama he is a one person. Dion Anthony is considered to have two characterizations which are differentiated with his mask. Within these characterizations, this analysis will try to understand the conflict between the duality characters of Dion Anthony

through characterizations. By then it try to define the theme as well as proving the statement of the problems which mentioned above.

1.6. Theoretical Background

Theory that will be used for the research is New Criticism. It is mainly because New Criticism is a text oriented critics.

New Critics treat a work of literature as if it were a self-contained, self-referential object. Rather than basing their interpretations of a text on the reader's response, the author's stated intentions, or parallels between the text and historical contexts (such as author's life), New Critics perform a close reading, concentrating on the relationships within the text that give it its own distinctive character or form (Murfin 1).

It will consist of research based only on text as the New Criticism treats the work as entirely. New Criticism does not relate to any materials that may help for the analysis. Things such as the life of the author or interesting things during the age of the text does not provide information for analyzing the text (Tyson 136).

Since New Criticism is based on text only, the close reading is used in the research. Close reading method will be used by reading and understanding the text closely. It will not relate it to any other materials.

New Criticism is distinctly formalist in character. It stresses close attention to the internal characteristics of the text itself, and it discourages the use of external evidence to explain the work. The method of New Criticism is foremost a close reading, concentrating on such formal aspects as rhythm, meter, theme, imagery, metaphor, etc. (Abelle 1).

It will be only the text without the intervention of other text or the author of the drama itself. Although the author's intention or reader's response to the drama could be mentioned in New Critical Reading or Literary text, it is still not connected to actual analysis.

For the only way we can know if a given author's intention or a given reader's interpretation actually represents the text's meaning is to carefully examine, or "closely read," all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its formal elements (Tyson 137).

With these formal elements of literary text, in this context the drama, the analysis will continue.

In this sense, New Criticism is remaining objective. It stresses close textual analysis and viewing the text as a carefully crafted, orderly object containing formal, observable patterns, the New Criticism has sometimes been

called an "objective" approach to literature. New Critics are more likely than certain other critics to believe and say that the meaning of a text can be known objectively (Murfin 1). Objectivity is what New Criticism sees the text.

The main part of the analysis will be the characterizations of the dual character of Dion Anthony. The analysis would like to determine what kind of character is Dion Anthony. In the story he comes with the mask as his other face which has a completely independent character. While he is aware to what he does when wearing the mask, he still keeps his true character, the unmasked character.

In trying to understand the conflict, it needs to understand the plot of the drama. In the plot there is event and in event there is character. The main conflict of this study is the conflicting character of Dion Anthony. As mentioned before, Dion Anthony has the masked character and unmasked character in which it is conflicted to Dion. It is also trying to prove that these conflict of character is affected other character as well. All of the things mentioned, will be able to determine the theme of the drama. The theme

1.7. Method of the Study

As most of the new criticism based research, this research will use close reading as the approach for conducting it. As stated in the theoretical background, new criticism is a method of text based critics or research. With the close reading approach, the analysis begins with the analysis of the dual characters of Dion Anthony.

The method that will be used is a qualitative methodology. First, it chooses the interesting topic to be analyzed. The next thing is gathering the data for its analysis. During the process of research the qualitative investigator may collect documents. These may be public documents (e.g., newspapers, minutes of meetings, official reports or private documents (e.g., personal journals and diaries, letters, e-mails) (Creswell 214). Mainly use close reading to gather the data the research need from resources.

In close reading, the text is being used primarily by understanding it (Tyson 141). This study will use the text of the drama as the main source of the data. The text becomes the source that cannot be neglected and will continuously be used until the end of the study. From the drama, the analysis will observe where and when Dion put his mask on and off in the text. From there it will try to see the characteristics of Dion, either he wear the mask or not. Since this study is related to the usage of the mask, the points where Dion wears his mask are important. Then it will try to find the characterizations, conflict, and the theme.

For the analysis, with the New Criticism approach the analysis is a text based research. Most of analysis part will be based on the drama text and explanation provided in the drama dialogue. It should answer the research question about the masked and unmasked characters of Dion Anthony in the drama and the benefit of it to Dion Anthony.

1.8. Definition of Key Terms

1. Character: The combination of qualities or features that distinguishes one person, group, or thing from another.
2. Conflict: A state of disharmony between incompatible or antithetical persons, ideas, or interests; a clash.
3. Mask: a figure of a head worn on the stage in antiquity to identify the character and project the voice; a grotesque false face worn at carnivals or in rituals
4. Tragedy: a serious drama typically describing a conflict between the protagonist and a superior force (as destiny) and having a sorrowful or disastrous conclusion that elicits pity or terror