

CHAPTER IV

CONCLUSION

From the preceding discussion the writer concludes that Thomas Becket, the main character in T.S Elliot's play Murder in the Cathedral has passed through several stages in completing his process to be a martyr. Each stage of process is triggered by Thomas' inner conflicts. The conflicts, which principally represents the conflict between his desires in the past and his desires in the present, are described in the form of temptations. And the successive development of one conflict to another is marked by a gradual enforcement of Thomas' spirit of martyrdom.

Thomas' position as a chancellor has shaped a quality that will influence him to be involved in worldly glory than a heavenly glory. Parties, music shows, guest accompanying, royal ceremonies are the examples of royal conditions that influence the emergence of Thomas quality who loves pleasure. Of course, this quality tends to put aside the the duty to serve people that has to be a more important concern of a priest.

Another quality, that is, a quality to love politics, is driven by Thomas' capability in mastering politics. Involving in political field, according to Thomas, will enable him to help the King in governmental

duties. in one side, and to help his people through the power he has, in another side. The capability in mastering politics has also influenced the desire to make rebellion against the King. The profound influence he has as an Archbishop could be used as a way to fight the tyrannous jurisdiction of the Emperor. Here, a quality as rebellious priest appears.

Changing his thought from the political orientation to the religious one has changed Thomas' worldly-oriented quality to the heavenly-oriented one. Here, Thomas begins to receive his death as the consequence of his existence as a priest. And here, Thomas is willing to surrender his life on the ground that he will have an eternal pride as a reward of his martyrdom.

These temptations above, the temptation to have worldly pleasure, the temptation to involve in politic, the temptation to use political capability for religious purpose, and the temptation to use martyrdom for personal purpose, are in conflict with and refused by Thomas' realization as a priest. A priest is just a priest. A priest does not deal with worldly pleasure. A priest must not involve in political world nor use political tactics for certain goals. And a priest does not pursue his personal glory. So, Thomas decision to be a martyr is finally based on the realization that he has to surrender his will in the will of God. What will be the will of God

will be his will. And this will is not influenced by another aspect except the God's will alone.

The realization to surrender his will in the will of God means that what has been desired by Thomas is finally determined by what has been planned by God through what is said as a "design of God". For His love to men God has created his "design". This design consists of the duties to warn, and to bring men back from sin to holy life with God in eternal happiness. And in accomplishing His design God has made priests as His instruments. So, priests are the instruments of God whose duty to bring men back to the truth of His way. And, martyrdom is only one of the consequences that should be taken by a priest in doing his duty. Finally, the writer find out that the significance of Thomas' martyrdom is not lied in Thomas' sacrifice to be martyred but the significance of Thomas' martyrdom is lied in the love of God. It is the love of God to save mankind from sin and to bring them in His way to the eternal happiness with Him in heaven. Here, Thomas' death as a martyr has to be viewed as a way to perform the love of God to mankind.

Finally, there is something rather awkward, not to mention unfair, in the way T.S. Elliot treats the King and his vassals in this play. It seems that the whole story in the play is directed mainly to promote the role of Thomas Becket without any chance for the King and his

vassals to make certain justification of what they have done. The King and his vassals are presented as if they don't have any right to have their own truth. They are treated only as the complementary factors that must exist in order to succeed the martyrdom perfectly. While Thomas Becket is so perfectly described that his faults in the past (when he was a Chancellor) are so easily forgotten and only considered as human errors that must be forgiven. Here, the difference between Thomas and the King is so clear. Thomas is so innocent and King, as "the man behind the gun" of Thomas' death, is so sinful.

From a very clear limitation between good and bad presented in this play, the writer understand that this play is actually composed on purpose of Christian thought about moral values. It is composed to show an example of a good Christian man in order to increase Christian faith. In one side, of course this play is very useful for the sake of Christian people in increasing their faith. But, on the other side, the play does not give any freer space for the writer to interpret Thomas' death on the basis of the writer's own mind. Because, here it seems that there is a kind of obligation for the writer to admit Thomas' death as a martyrdom, a way of die that have a sacred meaning in Christian thought. Therefore, it must be admitted that this is one of the weakness of a religious play like this kind of play. The play is com-

posed to direct its reader's mind on the frame of thought it carries. On the religious purpose it has a functional meaning, but on the literary purpose it only leads to the limitation against the reader's capability to express its interpretative meaning.

BIBLIOGRAPHY