

CHAPTER I

I N T R O D U C T I O N

1.1 Background of the study

In learning a language certainly there is a part which is known as literature, which, as Little states, "Wherever there is education, there is the study of literature." It is important to be learned in schools and colleges because literature is an important element of peoples' culture and contains the record of peoples' values, their thought, their problems and conflicts.¹

Some experts claim that literature is an imaginative writing, surely it is in wide sense. Others say literature is just anything written. According to Barnet, Berman, and Burto, literature is a performance in words which holds our attention with a complete composition in itself. It is not regarded as a source of factual information, but offers a unique delight or

¹Graham Little, Approach to Literature: An Introduction to Critical Study of Content and Method in Writing, Sciene Press, Marrickville N.S.W., 1966, p.1.

satisfaction.²

Literature is important to human beings as it has some values. Williams considers values in literatures as aesthetic values, and he states,

They (aesthetic values) arise out of judgements relating to a piece of writing as a work of art, the materials of art being words and their meanings, associated with their sounds in isolation and in relation to each other, and which they have acquired.³

Further, he claims :

Literature is a vast treasury from which we can obtain the materials we require for the building up of our intellectual and moral knowledge. It supplies us with standards of comparison in all matters that are concerned with countless men of wisdom and genius have made life.⁴

All readers can gain such rich values in literature in the form of short stories, novels, poetry and even drama. And until nowadays there have been a lot of literature works produced with high quality by the novelists, playwrights and poets, such as, Katherine Mansfield, Edgar Allan Poe, Anthon Chekov, Sophocles, William Shakespeare, Tennessee Williams, Eugene O'Neil, William Butler Yeats, John Keats, D.H.Lawrence and many

²Sylvan Barnet, Morton Berman, and William Burto, An Introduction to Literature: Fiction, Poetry, Drama, Little Brown & Co., Canada, 1961, p.8.

³T.G.Williams, English Literature: A Critical Survey Sir Isaac Pitmas & sons, Ltd., London, 1951, p.8.

⁴Ibid., p.3.

others.

In observing their works, an analyst needs to be deliberate care of a short story techniques, for example. He should know more detail of the scenes, characters, actions, point of view, language and ethical insight. In analyzing a drama, he requires a deep understanding of the cast characters (main characters- what they look like, what their special mannerism) the drama's structure, the plot and the stage direction. In studying a poetry, he has to be full comprehension of absorbing the poet's sense, feeling, tone, and intention. Hence, each of them needs a serious attention to study.

Recently, as far as the writer knows, many students of the English Departement of FKIP Unika Widya Mandala are interested studying novels and short stories, but few of them are interested in writing poems or drama. The writer, however, is more fond of drama than any other literary forms because it has a magic quality which can be found only in drama. Ross, Thompson and Lodge explain, "Whether we are taking part or looking on, or simply reading a play silently a magic quality surrounds the drama as it does no others form of literature."⁵

The writer chooses drama because, in fact reading

⁵Jacob M. Ross, Blanche Jennings Thompson, Evan Lodge, Adventures in Reading, Harcourt Brace & Co., Inc., New York, 1952, p. 325.

drama will not be time consuming. Little claims that drama is subject to a time-limit (say two or three hours) to which the novels is not restricted and the plots of drama are generally more economical, more selective than the plots of any others literary works (1966:113).

The writer, then, takes the literary research on drama because, she happens to know, it was rarely done by the students of the English Departement of FKIP Unika Widya Mandala. The Writer finds that there are three papers of B.A. degree which deal drama and there are three thesis of S-1 degree which deal literary works (novel, short stories and drama).

The writer reckons that this study is the second time which talks about drama and conflict. The first study is done by Budi Wirawan, but he analized the Eugene O'Neil's drama, that is, Ile. However, she believes there will be many other literary studies, concerning drama in the future.

Yet, the reason for the rare of literary reseacrh may be the students' lack of reading competencies which can be the important requirements for the study. Thonic claims that

"The beauty and wisdom to be found in literary forms of prose (novel, short story, drama) and poetry become available to the reader who has developed not only the basic abilities in reading but also to the reader who has those special skills of interpreting, appreciating,

judging, and understanding what is read"⁶.

Therefore the study of literature on drama can be an expansion of literary research besides as a challenge for the writer.

The writer chooses the work of Tennessee Williams because he is one of the modern playwrights (after World War II) whose works are mostly influenced by psychology and sociology aspects-crucial parts of humanity understanding.

Concerning to the drama the writer chose for her study, she comments that the characters in *The Glass Menagerie* are not much, besides the interaction among them is very effective. The conflicts among the characters emerge because of the trapped condition where they have difficulties to come out of it.

Based on the opinion above, the writer feels interested in making a study of the conflicts within the characters of Tennessee Williams's *The Glass Menagerie*.

1.2 Statement of the Problem

The problem of this thesis is "What conflicts are found in Tennessee Williams's *The Glass Menagerie* ?" This major problem is divided into two minor problems:

(1) What external conflicts are found in Tennessee

⁶Eleanor Wall Thonis, Teaching Reading to Non English Speakers, The Macmillan Company, London, 1970, p.97.

Williams's The Glass Menagerie ?

(2) What internal conflicts are found in Tennessee Williams's The Glass Menagerie ?

1.3 Objective of the study

In this study the writer wants to find out the conflicts that are created by Tennessee Williams in The Glass Menagerie. In order to achieve that major objective the following minor objectives must be found first. They are:

- (1) The external conflicts within The Glass Menagerie.
- (2) The internal conflicts within The Glass Menagerie.

1.4 Significance of the Study

The results of this study are expected to be helpful for the college students of English to develop their understanding of an English literary work which can introduce them to a much greater variety of persons than they are ever likely to know in real life.

1.5 Limitation of the Study

There are some more elements of drama. Since the time is limited, the writer will narrow the elements, they are the basic elements of drama, characters, plot and setting.

In this study the writer only focuses her research

on conflicts. Conflict has an important role in every story of literary works, including drama. For if there is no conflict there will be no story.⁷

Conflicts can be between man against man, man against society, man against self, man against nature, and man against God (or conscience).⁸ But, the writer only wants to discuss the conflicts between man against man, man against self, man against society because they are necessary for the depth of her study, and the most important parts, especially in Tennessee Williams's *The Glass Menagerie*.

1.6 Theoretical Framework

In studying this dramatic art, the writer deals with some theories concerning the conflicts analysis within the characters of Tennessee Williams's *The Glass Menagerie*.

(1) Theory of Drama

Drama may be treated as literature, to be read privately, or as theatre, to be seen in public performance. For an understanding of the

⁷Cleanth Brooks, John Thibaut Purser, Robert Penn Warren, An Approach to Literature, Prentice-Hall Inc., Englewood Cliffs, New Fersey, 1955, p.11.

⁸J.N.Hook and Williams H.Evans, The Teaching of High School English, Johnn Wiley & Sons, Inc., Canada, 1982, p.189.

playwright's craft, we focus our attention on characters, plot and setting (Little,1966:112).

(2) Theory of Narrative

A narrative is the retelling of one or more related events and usually presents them in chronological order. Good narratives are faithfully and excitingly sequential, deliberately unequal in the treatment of events, and use a clear and consistent point of view.⁹

(3) Theory of Conflicts

All drama depend on conflicts to show the reader the true nature of the central character (protagonist) and his opponent (antagonist). Conflicts spring the excitement that the reader expects from great plays, as well as the resolutions which make them feel, by reading and looking for dramatic moments, confrontation scenes between protagonist and antagonist or between other characters, any scenes in which a character makes important revelations about himself, and scenes in which expectations-a character's or the audience's-are reversed.¹⁰

⁹Anthony C.Winkler and Jo Ray McCuen,Rhetoric Made Plain, Harcourt Brace Jovanovich, Inc., Orlando, Florida, 1988, p.131.

¹⁰R.F.Dietrich, William E. Carpenter, Kevin Kerrane, The Art of Modern Drama, Holt, Rinehart and Winston, Inc., New York, 1969, p.6.

(4) Theory of Psychoanalysis

Literature is in effect an artistic daydream. The writer creates a fantasy generated by repressed desires that take on symbolic guises and appear as plot, imagery, characterization, and other aspects of the text. This "symbolic" material, like the imagery and events of a dream, can be analyzed to reveal the fantasy at the heart of literary work. Psychoanalysis can also illuminate the emotional reasons we turn, as writers and as readers, to literature, and it can help us discover the ways a poem, story, or play affect us psychologically.¹¹

(5) Theory of Sociology

The interaction between literature and society can flow in either direction. Nearly every literary work bears some relationship to the society out of which it has grown and toward which it is directed for either instruction or entertainment or both. Therefore the works of literature can be as evidence or data in the study of societies, social customs and manners, especially for the sociologists and social critics (Guerin, 1986:12).

¹¹Wilfred L. Guerin, et al., Literature and Interpretive Techniques, Harper & Row, Publishers, New York, 1968, p.8.

1.7 The Definition of Key Terms

In order to avoid misunderstanding, it is necessary to define some key terms used in this study.

1. Fiction is a prose writing which tells a story that its author has created from his imagination.¹²
2. Drama is the genre of imaginative literature in which characters act out their roles, conventionally on a stage, although some dramas (called "closet dramas") are meant primarily to be read.(Guerin,1986:1133).
3. Scene, in drama is a division of an act or of a whole play which indicates (1) a stage in the action, (2) a shift in place, or (3) a change in the number of actors on the stage.¹³
4. Act means a division of a drama which, as a rule, marks off a stage in the development of the action.¹⁴
5. Plot is the arrangement of the incidents.¹⁵
6. Exposition means explanation in fiction and drama specifically the explanation of the situation and

¹²Walter Havighrust, et al., Exploring Literature, Houghton Mifflin Co., Boston, 1986, p.597.

¹³Walter Blair and John Gerber, Literature : Introduction to short Stories, Drama, and Poetry, Scot Foresman and Co., Chicago, 1959, p.824.

¹⁴Ibid., p.820.

¹⁵Marks Auburn and Katherine H. Burkman, Drama through Performance, Houghton Mifflin Co., Boston, 1977, p.568.

character which is necessary for an understanding of what takes place(Blair,1959:821).

7. Conflict is a major part of almost all plots in any form of fiction-short story, drama, narrative poem or novel (Havighrust,1968:596).
8. Climax is the moment of greatest tension at which the outcome is to be able decided.¹⁶
9. Conclusion is also called the resolution or denuoment (the untying of the knot) (Kennedy,1983:9).
10. Action that which occurs during the course of a narrative (Blair,1959:820).
11. Dramatic means a descriptive of an action-in drama, fiction, or poetry-in a way is concrete and direct rather than summarized; also sometimes used to signify the emotional quality of action involving conflicts (Blairs,1959:821).
12. Character means any person taking part in a story narrative poem, novel, or play (Havighrust,1968:596).
13. Setting is the time and place in which the action in a literary work occurs (Havighrust,1968:600).

1.8 Organization of the Study

The Introduction is presented in Chapter I. Chapter

¹⁶X.J.Kennedy,Literature: An Introduction to Fiction Poetry and Drama, Little, Brown & Co., Boston, 1983,p.9.

II contains Review of Related Literature. Chapter III describes the Methodology of research. Chapter IV concerns about the External Conflicts, and Chapter V discusses the Internal Conflicts. Chapter VI presents the writer's conclusion and her suggestion.

