

**AN ANALYSIS OF INTERNAL CONFLICT IN SOPHOCLE'S
DRAMA : "OEDIPUS THE KING"**



THESIS

**Presented to the Faculty of Letters Bosowa University in
Partial Fullfillment of the Requirement for the S1 Degree
at the English Department**

**FAISAL ARFAH
45 12 051 007**

**FACULTY OF LETTERS
ENGLISH DEPARTMENT
BOSOWA UNIVERSITY
MAKASSAR
2017**

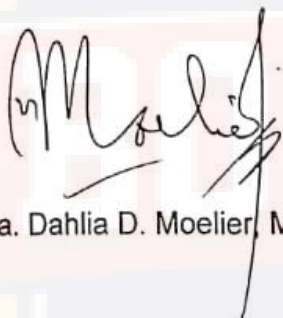
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Title : AN ANALYSIS OF INTERNAL CONFLICT IN SOPHOCLES'S DRAMA OEDIPUS THE KING
Name : FAISAL ARFAH
Register Number : 4512 051 007
Department : English Department
Faculty / Study Program : Faculty of Letters / English Department

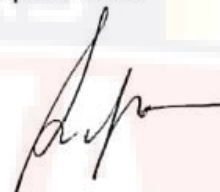
Approved By

Supervisor I

Supervisor II



Dra. Dahlia D. Moelier, M.Hum



Andi Tenri Abeng, S.S, M.Hum

Known By

Dean of Faculty of Letters

Head of English Department



Dr. H. Mas'ud Muhammadiyah, M.Si



Andi Tenri Abeng, S.S, M.Hum

Date of Approval :

SKRIPSI

**AN ANALYSIS OF INTERNAL CONFLICT IN SOPHOCLE'S DRAMA :
OEDIPUS THE KING**

Arranged and Submitted by

FAISAL ARFAH
4512051007

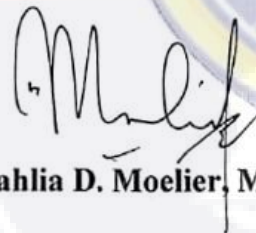
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On
September, 14th 2017

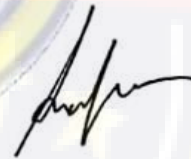
Approved by

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Supervisor II



Dra. Dahlia D. Moelir, M.Hum



Andi Tenri Abeng, S.S, M.Hum

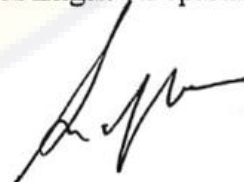
Know By

Dean of Faculty of Letters

Head of English Department



Dr. H. Mas'ud Muhammadiyah, M.si



Andi Tenri Abeng, S.S, M.hum

ACKNOWLEDGEMENT

All praise and thanks are due to the Almighty God who created the earth and the universe and allow the author completed proposal entitled "An Analysis Conflict in Drama Oedipus the King" The skripsi is structured as a condition for working on a Skripsi on Tier-1 program in the Department of English Language and Literature, Faculty of Letters, University of Bosowa Makassar.

The author realizes that this skripsi will not be completed without the help from various parties. Hence on this occasion the author would like to thank to author parents (Arfa Patandean and Hawaisa) for their prayer, moral and material support during the preparation of the proposal .Thanks also to Dra. Dahlia D. Moelier, M.Hum. as the first supervisor and Mrs. Andi Tenri Abeng, S.S, M.Hum. as the second supervisor .Thanks to the lecturers, staff and the entire family of the Faculty of Letters, Bosowa University. Friends in arms force 2012, particularly the companions (M.Yusran, Muzakir Rutam, Hasriadi, Noersetialan, Maria Yasinta Edo, Johra, Yuliana Santi and Melinda) are mutually supportive and equally struggling.

The author realizes that this skripsi does not escape from a variety of shortcomings. The author expects any suggestions and criticisms for the sake of improvement, so eventually this proposal report can provide benefits for researchers and other applications to be developed further.

Makassar, September 2017



Author

PERNYATAAN

Dengan ini menyatakan bahwa skripsi yang berjudul **AN ANALYSIS OF INTERNAL CONFLICT IN SOPHOCLES'S DRAMA OEDIPUS THE KING** beserta seluruh isinya adalah benar benar hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tatacara dan etika penulisan karya ilmiah yang lazim. Apabila terbukti pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Makassar, September 2017


FAISAL ARFAH

UNIVERSITAS
BOSOWA



ABSTRAK

FAISAL ARFAH. 2017. *Analisis konflik internal dalam drama “Oedipus The King” karya Sophocles.* (Dibimbing oleh Dahlia D. Moelier dan Andi Tenri Abeng).

Penelitian ini bertujuan untuk mengetahui wujud konflik internal pada tokoh utama, penyebab konflik internal pada tokoh utama dan penyelesaian konflik internal dalam drama “Oedipus The King” karya Sophocles.

Sumber data dalam penelitian ini adalah drama berjudul *Oedipus The King* karya Sophocles. Data diperoleh dengan teknik membaca dan mencatat. Penelitian ini menggunakan teknik deskriptif kualitatif.

Hasil penelitian adalah sebagai berikut. (1) wujud konflik internal dalam drama *Oedipus The King* terdiri dari kekhawatiran, ketakutan, kekecewaan, dan penyesalan. (2) Faktor yang melatarbelakangi terjadinya konflik internal adalah awal mula ramalan, penyebab kematian Laius, dan mencari tahu kebenaran. (3) Penyelesaian konflik internal terdiri dari abitrasi, sublimasi dan dominasi.

Kata kunci: konflik internal, drama, sastra.

ABSTRACT

FAISAL ARFAH. 2017. An analysis of internal conflicts in drama "Oedipus the King" by Sophocles. (Suervised by Dahlia D. Moelier and Andi Tenri Abeng).

The aims of the research are to determine the form of Internal Conflict of the main character, factor causing Internal Conflict of the main character and solving internal conflicts in the drama "Oedipus The King" by Sophocles.

Sources of data in this research are taken from the drama Oedipus The King by Sophocles. Data obtained by reading and writing techniques. This research uses qualitative descriptive technique.

The results of the research are as follows. (1) Form of internal conflict in the drama Oedipus The King consists of worries, fears, disappointments, and regrets. (2) The underlying factors of internal conflict are the beginning of the forecast, the cause of Laius's death, and finding out the truth. (3) The resolution of internal conflict consists of arbitration, sublimation and domination.

Keyword: internal conflict, drama, literature.

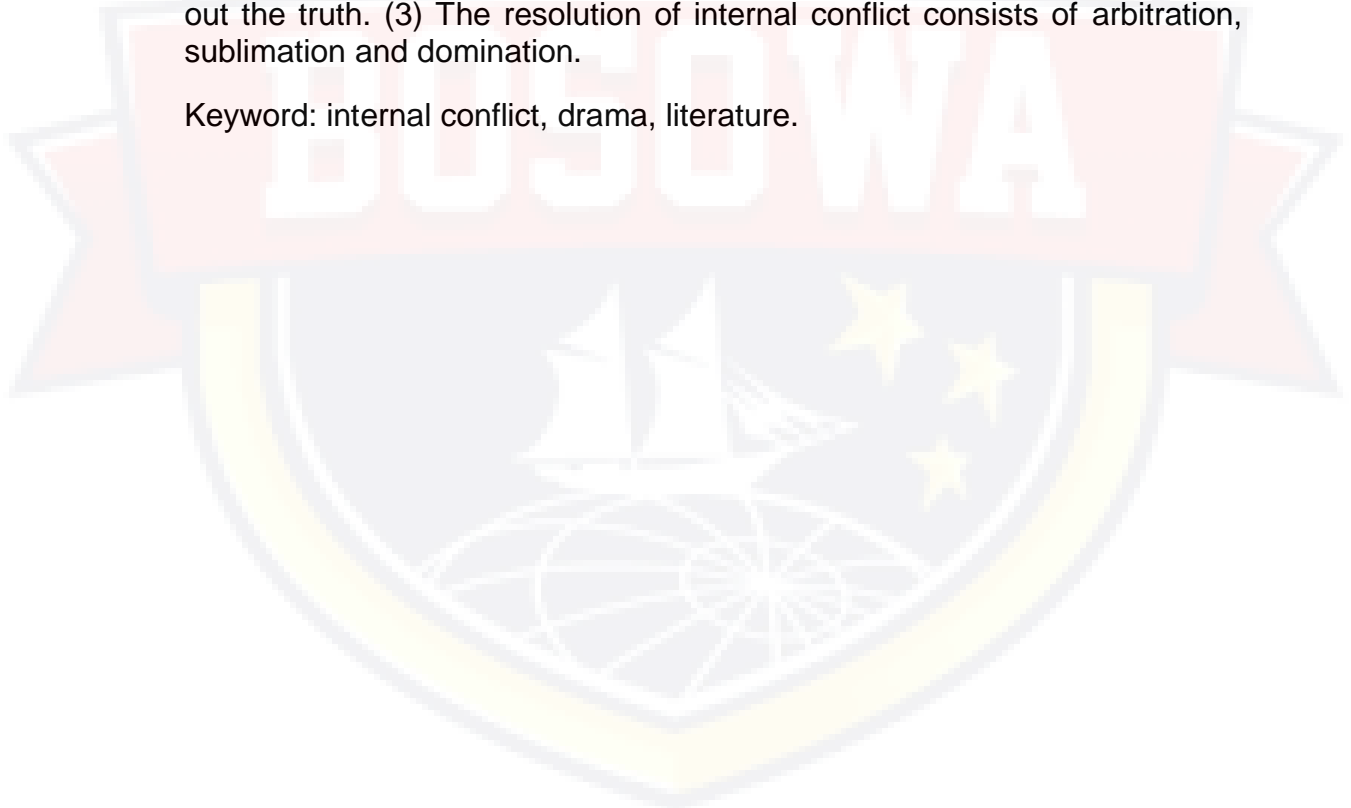


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CHAPTER I

INTRODUCTION

A. Background of the Research

Literature is a loan word from Sanskrit *literary* which means "the text that contains the instruction" or guidelines. In Indonesian, the word literature is commonly used to refer to the "Literature" or a kind of writing that has a specific meaning or beauty. Literature divided into 3 parts : drama, prose and poetry. Prose is a literary work that is not bound, while Poetry is a literary work that is tied to certain rules and rules and Drama is a literary work in writing the text contains the dialogues and its contents unfold a groove.

As fiction, drama centers on one or more of the main characters who successfully enjoy their role or bear the failures they will encounter later as a challenge and confront other actors. In principle that the language used in drama should resemble the language people use every day. In staging, drama will give a second interpretation. The director and performer interprets text, while the audience interprets version that has been interpreted by the players. Readers who read the text of the drama without witnessing the play inevitably imagine the flow of events on stage. The theme is usually in stretcher in the drama is always associated with human life and moral messages that want conveyed by the drama or director to the audience in general.

Literary works written by authors basically displays event or occurrence. Incidents or events contained in the literature turned on by figures which play an important role in the story. Through these characters an author creates events that depict human acts in different life because every human being has different character. The different led to the event or events that occur in literature. The event or events related to the conflict, either conflict between one character with others, with the environment, conflict with himself and with the Lord.

According to Waluyo (2002: 36-37) drama is a portrait of a human life, a portrait of grief, bitter sweet, black and white of human life. In other words, drama viewers or readers will easily grasp and understand the drama itself, because of the events that was appointed to them was very familiar with everyday human life. Drama has supporting elements, namely; intrinsic elements and extrinsic elements. Intrinsic element is the element contained in the drama itself include; theme, plot, setting, characters, point of view, the landing stage / text, and symbols. While extrinsic elements of drama are external elements that might affect literary works.

In common a literary work is a real life replica. Although the form of fiction, such as short stories, novels, and plays, the issues being presented by the author can not be separated from real life experiecd every day. Only in its delivery, the author is often

packaged with different styles and moral requirements for human life.

In drama, there is usually one main idea and some additional basic ideas that serves as a medium to convey the idea of the main points on the lovers of literature. Some of the basic idea comes from this additional in the from of the problems, conflict, squabbles or a disagreement experienced by the characters in a literary work. Problems, conflicts, quarrels or disputes are often familiar with the term conflict.

The discussion about the elements of the conflict figure increasingly intriguing the audience or reader when in the play there any conflicts that is interesting, sensational, touching or thrilling. The conflict is aim to make a drama increasingly fresh and exclaimed. Conflicts in a good story that between one character with another character or by itself can succeed if it gave rise to a flood of emotions for the reader, so that the reader felt as if they were in the position of the character. Thus, it can be said that the story would be alive if there are conflicts in the figures.

Literary works produced by the writers always show figures that have characters in the literature that also describes the psychological aspects with this reality, the literary work is always involved in all aspects of life and living, there is no exception in psychiatric or psychological aspects. This is not apart from the view

of dualism which states that human beings are basically made up of body and soul.

Humans become the object of literary work because human is the description of behavior that can be seen in terms of life. Behavior is part of the mental turmoil, because of human behavior can be seen through their psychiatric symptoms that are definitely different from each other. Internal conflict including the problem of personality is an act that often performed as opposed to the inner voice, in a conscious life, such conflict would lead to the breakup of a private person, so that it will always be perceived conflicts of the soul (Agus Sujanto, 2006: 12).

In general it can be concluded that the relationship between psychology and psychiatric literature is psychology outlines and examines the unconscious author. While the psychology literature is rose by discusses psychology laws that applied to the literature. For example the characters in a literary work by authors created psychological condition that was built by the author.

Therefore the researcher chose to study the inner conflict because of the psychological conflicts often occur in real life and researcher have the desire to know, whether the application of internal conflict in the play can be analyzed in accordance with literary and psychology science. Making it into a study entitled:

Inner conflict of the main character in the drama of Oedipus The King.

B. Problem of The Research

Based on the background above it can be shown that there are various problems to be studied, they are as follows:

1. The form of internal conflict in the drama Oedipus The King.
2. The factors that cause internal conflict that occurred on the main character in the drama Oedipus The King.
3. The settlement of internal conflicts that occur in the main character in the drama Oedipus The King.
4. The result of internal conflicts that occur in the main character in Drama Oedipus The King

C. Question of The Research

Question in this research can be formulated as follows:

1. What form of internal conflict are experienced by the main character in the drama Oedipus The King?
2. What are the factors that cause internal conflict experienced by the main character in the drama Oedipus The King?
3. How is the settlement of the internal conflict of the main character in the drama Oedipus The King?

D. Scope of The Research

Many aspects of which are in the drama Oedipus The King. In the study author just focus in:

1. The form of internal conflict experienced by the main character in the drama Oedipus The King.
2. Factors that cause internal conflicts that occur in the main character in the drama Oedipus The King.
3. Settlement of the internal conflict of the main character in the drama Oedipus The King.

E. Objective of The Research

Based on the formulation of the problem above the objectives of this study could be describe as follow:

1. To find out the form of internal conflict experienced by the main character in the drama Oedipus the King.
2. To find out the factors causing internal conflict experienced by the main character in the drama Oedipus the King.
3. To find out the completion of the internal conflict of the main character in the drama Oedipus the King.

F. Significance of The Research

There are two significances of the research such as theoretical and practical that will be achieved through the research, as follows:

1. Theoretical Benefits

This research is expected to contribute to the development of literature, especially in the discourse of literary analysis of the drama through the study of psychology in literature.

2. Practical Benefits

This research is expected to provide opinion as a comparative material for students or the general public in an effort to increase appreciation of literature, especially the psychological aspects and stimulate awareness to love literature. Moreover, it can make the reader understand a work of literature, especially drama by looking at its relevance to psychology.

CHAPTER II

LITERATURE REVIEW

A. Theory of Literature

Literature are divided into 3 kinds that can be enjoyed by the reader the human and actor. To understand about literature, people need to understand first what they are. Literature is an activity to express self embodied in the work that is called literature. Literature may also be called a work of art because it contains beauty or aesthetics. While the science is the science of literature investigating the scientific literature or can be called forms and approaches to literature and literary phenomenon. In science there are three kinds of disciplines that become the main pillar that can not be separated in the humanities they are: literary theory, literary history and criticism. The three areas are interdependent and complementary to dig depth in literature. As well as literary criticism which has a major role in the development of literary theory and one of these theories is that literary reception. Therefore, the theory of literary reception is an integral part of literary criticism.

In literary criticism, there are several approaches that approach expressive, mimetic approach, objective approach and pragmatic approach. Particularly pragmatic approach, where pragmatic approach that gives primary attention to the role of the reader. Pragmatic and approaches related to one of the modern

theory that has developed very rapidly, the theory of literary reception. As is the case according to Teeuw (in Pradopo 2007: 207) confirms that the reception is included in a pragmatic orientation. Literary reception is a literary genre that examines the literary text with the readers as the giver of speech or response. In giving the welcome and response must be influenced by factors of space, time, and social groups. The literary work is very closely linked with the reader, because the literature devoted to the interest of the reader as benefit from literature. In addition, readers also determine the meaning and value of literature, so literature possesses value because there are readers that provide value and without readers, literary works will only be an artifact.

One theory is the theory of reception the researcher thought was right to try to dig the profundity literature with readers. The theory of literary reception will be described by the researcher in this paper. Where in the discussion will explain the theory of literary reception, as well as the theory itself, the history of the theory, leaders involved in this theory, substances and methods.

Literary reception is a literary genre that examines the literary text with the readers as the giver of speech or response. In giving the welcome and response must be influenced by factors of space, time, and social categories (Sastriyani 2001: 253). The reception is derived from the Latin *recipere* interpreted as acceptance or

reception reader (Ratna in Rahmawati 2008: 22). In put on bible broad sense receptions interpreted as text processing, ways of giving meaning to the work, so that it can respond to it. Responses are intended not do the work of a reader, but the reader as a historical process, the reader within a certain period (Ratna in Walidin 2007: 25).

According to Pradopo (2007: 218) literature referes to the reception is the science of beauty that is based on the responses of readers to literature. Teeuw (in Pradopo, 2007: 207) confirms that the reception is included in a pragmatic orientation. The literary work is closely related to the reader, because the literature devoted to the interest of the reader as benefit from literature. In addition, readers also determine the meaning and value of literature, so literature have value because there are readers that provide value.

Pradopo (2007: 210-211) suggests that research receptions can be done in two ways, namely synchronic and diachronic. Synchronous is a research study on a literary text reception during the period. This study uses a reader who is in a period. While the diachronic study is a research receptions against a literary text that uses the responses of readers in each period.

Reception theory not only understand the form of a literary work in a historical stretch with regard to understanding. The theory demands that something individual works become part of a series

of other works to know the meaning and status of its historical context the experience the literature. At the stage of the history of the reception of literature on the history of literature is very important, the latter manifests itself as a passive reception process that is part of the authors. The next understanding can solve shape and moral problems left by previous work and in turn, presents a new problem.

Literary reception is a literary genre that examines the literary text with the readers as the giver of speech or response. In giving the welcome and response must be influenced by factors of space, time, and social groups. By definition comes from the literary reception *recipere* (Latin), reception (England), which is interpreted as acceptance or reception reader. In a broad sense receptions interpreted as text processing, ways of giving meaning to the work so that it can respond to it. Responses are intended not do the work of a reader, but the reader as a historical process, the reader within a certain period (Ratna, 2011: 165).

Reception theory a big influence on the ways in which literary studies and then a lot done, but the path explored was not proven to be as open and as productive as initially envisioned. It became true when confronted with diversity reception theory associated with the structuralist position, postrukturalis, or other avant-garde movements. In theory it is shown how the proliferation of discourse

against the dominant way in considering a literary genre, often more radical and not always productive. Therefore, four receptive region that includes the text, the reader, interpretation, and literary history, needs to be reflected back so that the difference ramifications and its limits with other trends in contemporary literary criticism became more visible.

B. Drama

The drama itself comes from the greek *draomai do* meaning act, and etc. The word drama can be interpreted as an act or acts.

In general, the sense of drama is a literary work written in dialogue form and with the intent demonstrated by actors. Staging plays can be known as a theater. Drama can also be said to be a story that was exhibited on the stage, and based on a script.

In general, the drama has two meanings, that drama in a broad sense as well as drama in the strict sense. Definition of drama in the wide term all forms of spectacle or show containing stories was show or performed in public. While understanding the drama in the strict sense is a story of human life in a society that is projected on the stage. Drama is an essay that describes a life and human nature in the act that performed in several rounds.

1. The History of Drama in Europe

Drama would not be complete if you do not know the history of the drama itself. As well as other forms of work, drama reborn through the creative process that is long enough. Since centuries, the instigators of the drama continued his exploration until the delivery of various types and forms of drama are performed. Despite the time and place of drama which first began is not known for certain, but the theories about its origins can be traced by the following:

- a. The drama comes from the primitive religious ceremonies.
 - The ritual process that originally contained only praises and simple motion supplemented with elements of the story began to evolve into a drama performance.
- b. Drama comes from a chant to honor a hero in his grave. In the process, someone will tell of the hero's biography with the full expression of appreciation. Because of lack of response from the audience, were presented with a demonstrated history in the form of drama performances.
- c. The drama comes from the human penchant for listening to good stories about the story of the hunt, heroism, war, and other stories. With all their creativity, man then perform story to the drama stage.

2. Types of Drama

Drama type is depend on the usage, usually there are three frequently used in our country. The division type of drama will be explained as follows:

a. Drama is distinguished by the presentation of the play

- 1) The tragedy is a drama filled with sadness
- 2) Comedy is a drama that is entertaining and filled with humor
- 3) Comedy tragedy is a drama in which there is a blend of comedy and tragedy
- 4) Opera is a drama that conversation or dialogue is sung to the accompaniment of music
- 5) Melodrama is a drama whose lines uttered to the accompaniment of music or melody
- 6) farce is a play that was almost similar to slapstick, but not entirely a joke
- 7) Tablo is a drama that prioritizes motion where performer drama did not say dialog but enough to do the movements.
- 8) Ballet is the type of drama that combines dance and the dramatic arts.

b. The division of a drama by means of performance

- 1) Drama stage the kind of drama that played out on stage

2) Radio drama that is a drama that can't be touched and seen, but can be heard by the audience of drama

3) Drama Television that kind of drama almost the same as a stage play, but the only difference is intangible.

4) Drama films that kind of drama that uses a wide screen that is usually shown in cinema.

5) Drama puppet that kind of drama, accompanied by puppet

6) Drama doll that is a kind of drama in which the characters illustrated with dolls and played by several people.

c. The division of a drama based on the presence and absence plays

1) Modern Drama is a type of drama that uses a script this drama which departed from the literature arranged for staging

2) Traditional or classic drama that kind of drama that does not use the play and the play comes from the tradition of a society that are improvisatorism and spontaneous.

d. The type of drama based on the presence and absence of the plays can be divided into several groups, namely:

1) Conventional or farce is a play that departed from the actors or the characters presented in the conventional drama

- 2) Contemporary or cutting-edge theater is a drama break out old conventions and full of renewal, the new presentation, new ideas, new ideas, as well as the incorporation of the concept of the west and east.
- 3) Drama puppet like marionettes, shadow puppets, puppet people etc.
- 4) Drama folk like *Ketoprak* and *randai*
- 5) Drama speech spoken and have not played like a puppeteer *Jemblung* and *kentrung*
- 6) Drama nobility influenced by the concept of Western theater and supported also by the influence of Malay tradition and the Middle East as an example: soap opera and royalty.

C. Internal Conflict

Conflict is part of a story inspired by nature conflict in life. Therefore, readers can be emotionally involved about what happens in the story (Suyuti, 2000: 41-42). Readers as lovers not only just read the story, but able to feel deeply each story and associating it with the events that occurred in the vicinity.

The events in a literary work is very closely related with conflict. Capable of events creates conflict and conflict able to trigger other events. The fromm of events in a story, can be form events physical and mental events. The fiction events involving

fiction activity, the interaction of the characters between the figures stories and outside himself and another figures or environment.

Inner event is something happens inner hearts, heart a character (Nurgiyantoro, 2012: 123-124). Based on these descriptions can be known that the conflict can be occurs on all aspect human life.

Conflict directed on notion something is not fun happens and experienced by the characters that, if the figures that has the freedom to vote, they will not choose event that override himself as to which was expressed by Meredith and Fitzgerald (via Nurgiyantoro, 2012: 122). Meanwhile, Wellek & Warren (1989: 285) states that the conflict is something was dramatic, referring in between opposition balanced power of prayer and action implies the existence replies action. Thus the conflict is something unpleasant and cause an action and reaction from the disputed figure in an event.

The level of complexity of the conflict that is displayed in a work of fiction, in many ways, determine of the quality, intensity and attractiveness of the work. In fact, it is not an exaggeration to say that writing the actual story is none other than to build and develop based conflicts that can be encountered from the real world.

Conflict in the story by Suyuti (2000: 42-43) is divided into three types. First, the inside conflict the character. This type of conflict is called psychological conflict "psychological conflict" which

is usually in the form of a figure in the struggle against itself so that it can cope with and determine what it will do. Second, social conflict "social conflicts" are usually conflicts figures in relation to social problems. The conflict arises from the attitude of the individual to the social environment on different issues. Third, the conflict between man and nature, this conflict called the physical element of conflict "natural conflict" that usually appear when characters can not controlled and or utilize and cultivate the natural surroundings properly.

Internal conflicts (conflict psychiatric) are conflicts that occur in the heart, the soul of a character story. So it is that people experience conflict with itself. It is more of an internal problem of a human being. For example, this occurs due to a conflict between two desires, beliefs different options, expectations or other problems (Nurgiyantoro, 2012: 124).

Conflict can serve as a major conflict, sub-sub-conflicts (conflicts are additional). Each additional conflict must be supportive, hence it may be also referred to as conflict support and reinforce the presence and existence of major conflict, a central conflict (central conflict). The main conflict is what the core of the plot. The core structure of the story once the center of the plot development works concerned. The main conflicts are closely related to the inner meaning expressed by the authors: theme

(main) story, the main internal conflict in general experienced by (and or imposed upon) the main character of the story. This is seen in the works of the angle of view of the first (force).

Conflicts usually ask the individual concentration. Martama (1971) classifies the conflict into three:

1. The conflict wanted to be close, want to stay away (approach, avoidant conflict), in this conflict there is definitely a tendency to approach and avoid the same problem
2. The conflict approaches double (double approach) , this conflict contains the competition between two or more goals
3. Conflict avoidance double (double avoidant), in this conflict must choose between the two disliked all.

D. Psychological Approach in Literature

The presence of the psychology literature by scientists believed not the fruit of an expert literary thought. Psychology literature came from an interest in Freud, known as a doctor, to the psychology of the characters in a work of literature. Freud analogized literary figures, such as the relationship between doctor and patient. According Endraswara (2008: 86), literature is an expression of the soul and vice soul through the language so that it can be interpreted that the literature is not able to escape the psychological aspect. Soul is also raging in the literature. In short, entering the psychology literature will be associated with the work.

This is the beginning of the presence of psychological literature in research literature (Endraswara, 2008: 86).

Psychology literature is the study of literature that sees the work as a mental activity. The author will use creativity, taste, and works in the work. Similarly, the reader, in the response work is also not free from psychiatric respectively, so that the psychology literature recognize literature as a reflection of the psyche (Endraswara 2008: 96), literature viewed as a psychological phenomenon will showcase aspects of psychiatric through figures if the text in the form of drama and prose. Meanwhile, if the form of poetry, it will appear through the array-array and choice of words are typical. Basically, psychology literature will be supported by three at once. First, the textual examines aspects of the psychological of the characters in literature. Second, resepsif - pragmatic approach, which examines the reader as a connoisseur of literature that is formed from the influence of works the authors had read, and the process of the reception reader to enjoy literature. Third, expressive approach that examines the psychological aspects of the author when projecting the creative process through his work, both as a writer of personal and community representatives Roekhan (Endraswara, 2003: 97-98).

Literary works, even the novel, drama and poetry, in modern times is loaded with elements of psychology as a manifestation of

mood to the author, the characters in fictional narratives, and the reader (Minderop, 2010: 53). Elements of psychology as a manifestation of psychiatric author could affect the works produced. Psychological elements as manifestations of a fictional character in the narrative can be interpreted that the psychological elements can be realized or generated through behavioral and characters that a character in literature. Finally, elements of psychological manifestations reader, a story could inspire readers psychological.

In early development, the approach in the form of literary criticism there are two kinds, namely the approach of moral and formal approach. Based on both approaches, literary critics tried to examine and judge a literary work on the basis of moral aspects and formal aspects. Along with the rapid development of the times, mainly due to the contribution of science/ influence of the world community and psychology in literary studies, resulting in the emergence of two new approaches, according to Hardjana,(1995: 59)

1. The sociological approach that utilizes sociological theory and
2. The psychological approach that utilizes the science of psychology including in which the approach of the myth.

Psychological approach to the study of literature is an approach that is based on the theories of psychology. Meanwhile, according to Semi (1989: 43-46) psychological approach is an

approach that emphasizes the study of literary aspects of psychology contained in a literary work. This occurs because of the emergence of consciousness for an author who naturally also for the literary critics, that the development and progress of society in modern times is not solely be measured in terms of materials, but also in terms of spiritual or psychological. In line with the above understanding, Tarin (1986: 213) states that literary criticism is steeped in psychological aspects of a literary work. Based on the above understanding of the psychology can be concluded that the psychology literature is one approach that emphasizes literary aspects of psychiatric described through figures contained in literary works in which the characters are only displayed fiction.

Psychology is a science to investigate and study the behavior and activities of man. Behavior and human activity is a manifestation of the life of his soul (Walgito, 1997: 9). Soul is something abstract can only be understood through the results arising from the behavior and activities undertaken. Through behavior that can be seen how the character of a person. In real science, the object of human psychology is real life, whereas in the literary world, the object of study of human psychology is the fiction was appear in stories by the author.

By definition, the goal is to understand the psychology literature psychiatric aspects contained in a work. Nevertheless, it

does not mean that a psychological analysis of literature at all apart with community needs. Based on the essence, literature an understanding of the society indirectly. There are three ways people can do to understand the relationship between psychology and literature according to Ratna,(2011: 342-343) :

1. Understand the elements of mood to the author as a writer,
2. Understand the elements of psychiatric characters fictional, in literature, and
3. Understand the elements of psychosis readers.

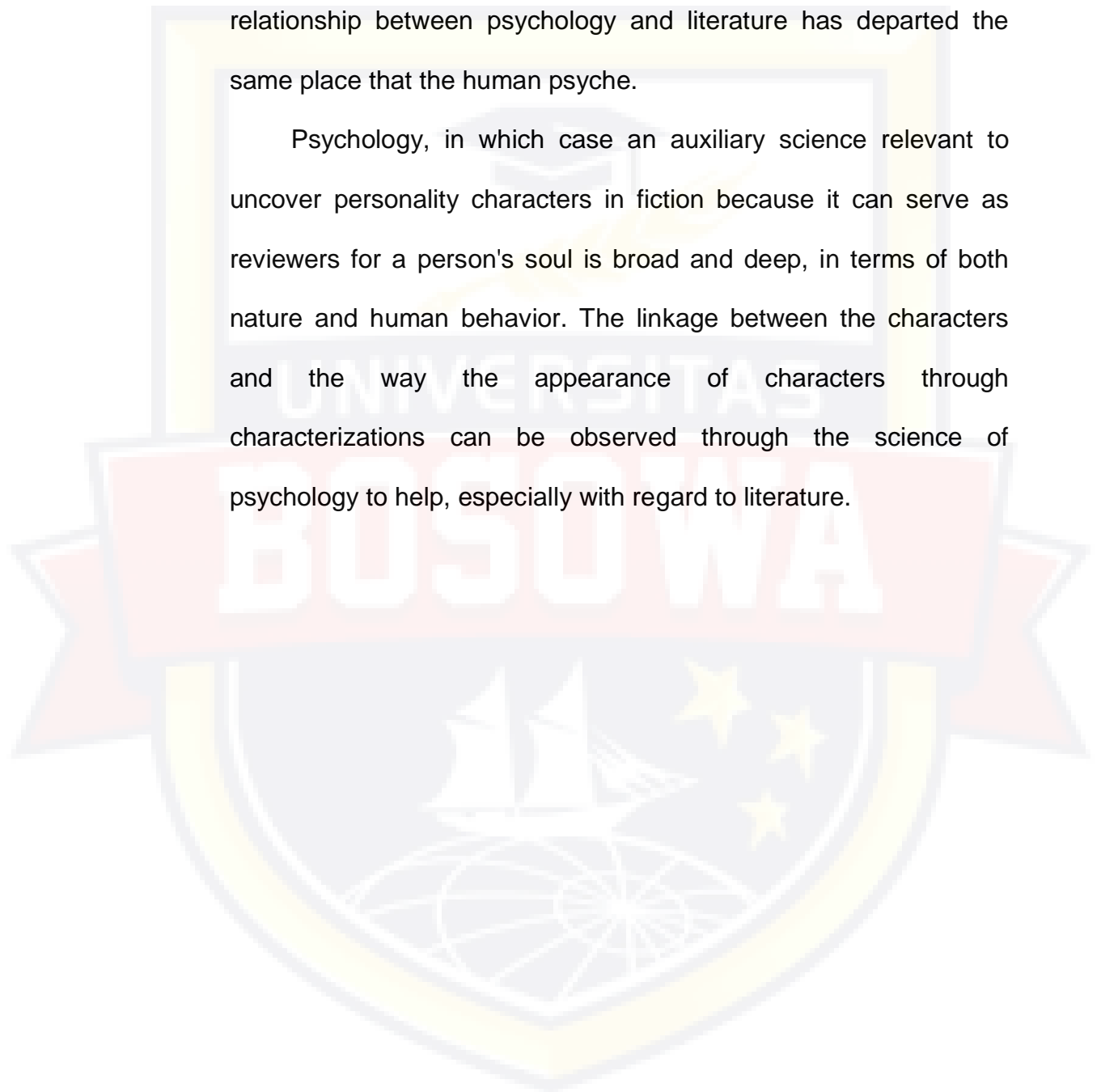
Psychology and literature have a functional relationship, which are equally useful as a means of studying the soul. Only difference, psychiatric symptoms of the human imaginary, whereas in human psychology is real. However, both are complementary to gain a deeper understanding of the human psyche, because there is the possibility of what was captured by the authors are not able to be observed by a psychologist or vice versa (Endraswara, 2008: 88).

The intersection of both could be merged into the psychology literature. To that end, in the literary world of psychology is used as one approach to studying literary works primarily to assess his characters. Thus, to understand the human psyche in this case literary figures used psychological assessment.

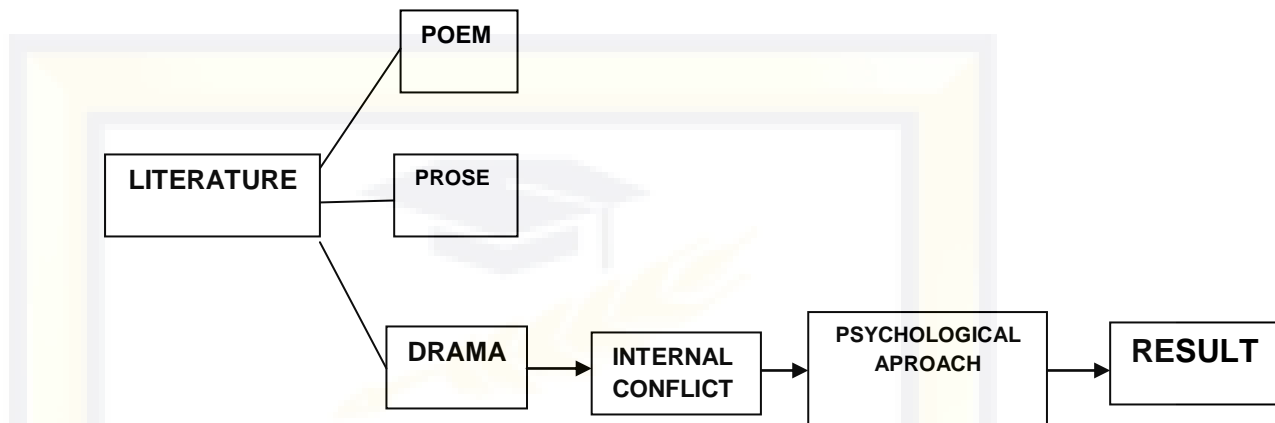
From the foregoing it can be explained that the psychological theory can be used as a study in literature, because it appears that

between psychology and literature in addition to having a functional relationship also has an indirect relationship. The mining of the relationship between psychology and literature has departed the same place that the human psyche.

Psychology, in which case an auxiliary science relevant to uncover personality characters in fiction because it can serve as reviewers for a person's soul is broad and deep, in terms of both nature and human behavior. The linkage between the characters and the way the appearance of characters through characterizations can be observed through the science of psychology to help, especially with regard to literature.



E. Conceptual Framework



CHAPTER III

RESEARCH METHODOLOGY

A. Type of The Reserach

This study is a content analytical. Data were analyzed with descriptive qualitative techniques. The steps undertaken in analysis techniques are:

1. A comparison of data is done by comparing the existing data in the drama with the existing data in reference to facilitate analysis
2. Categories done by grouping similar data in one category
3. Presentation of data to the tabulation and description
4. Inference to draw conclusions after interpreting the data based on psychological approach.

B. Source of Data

Sutopo (2002: 49) states that the data source is a very important part for researchers because the accuracy of selecting and determining the accuracy and richness of data or information obtained.

Sources of data in this research is the primary data source in the form of text drama research Oedipus The King. Secondary data sources in the form of articles and excerpts from books and exploring internet that support the theory research.

C. Procedure of Collecting Data

The data collection was done by using reading and taking notes. Reading activities to be repeated because based on the document in the form of verbal data. Reading techniques in the form:

1. Carefully read the entire contents of the selected drama as the focus of the research
2. Marks certain parts are assumed to contain elements of conflict,
3. Interpret the elements of the drama,
4. Describe all data that has been obtained from such steps.

After careful reading, do an activity of registration data on a data card. The steps undertaken in engineering notes are

1. Noted the description and
2. Notes excerpt of quotations data in Oedipus the king in the form of a sentence unit and sub sentence.

D. Technique of Analyzing Data

The main data in qualitative research in the form of words and actions, the rest is additional data such other documents (Lofland in Moleong, 2013: 157). Put on bibli this study focused on internal conflicts experienced by the main character, causes of the conflict on the main character and the settlement of the conflict on the main character in drama Oedipus The King.

CHAPTER IV

FINDING AND DISCUSSION

A. Description of Drama Oedipus The King

Oedipus the King unfolds as a murder mystery, a political thriller, and a psychological whodunit. Throughout this mythic story of patricide and incest, Sophocles emphasizes the irony of a man determined to track down, expose, and punish an assassin, who turns out to be himself.

As the play opens, the citizens of Thebes beg their king, Oedipus, to lift the plague that threatens to destroy the city. Oedipus has already sent his brother-in-law, Creon, to the oracle to learn what to do.

On his return, Creon announces that the oracle instructs them to find the murderer of Laius, the king who ruled Thebes before Oedipus. The discovery and punishment of the murderer will end the plague. At once, Oedipus sets about to solve the murder. This is evidenced in the following quotation:

OEDIPUS : Then I will start afresh, and once again shed light on darkness. It is most fitting that Apollo demonstrates his care for the dead man, and worthy of you, too. And so you'll see how I will work with you, as is right, seeking vengeance for this land, as well as for the god. This polluting stain I will remove, not for some distant friends, but for myself. For whoever killed this man may soon enough desire to turn his hand to punish me in the same way, as well. Thus, in avenging Laius, I serve myself. But

now, my children, quickly as you can stand up from these altar steps and raise your suppliant branches. Someone must call the Theban people to assemble here. I'll do everything I can. With the god's help this will all come to light successfully, or else will prove our common ruin. (2004: 5)

From the above dialogue, Oedipus says that the Apollo god showed his concern for Laius's death. Oedipus will avenge Laius's death and for those who have killed Laius he will receive the punishment and end the plague.

Summoned by the king, the blind prophet Tiresias at first refuses to speak, but finally accuses Oedipus himself of killing Laius. Oedipus mocks and rejects the prophet angrily, ordering him to leave, but not before Tiresias hints darkly of an incestuous marriage and a future of blindness, infamy, and wandering.

Oedipus attempts to gain advice from Jocasta, the queen; she encourages him to ignore prophecies, explaining that a prophet once told her that Laius, her husband, would die at the hands of their son. According to Jocasta, the prophecy did not come true because the baby died, abandoned, and Laius himself was killed by a band of robbers at a crossroads. This can be proven in the following quotation:

JOCASTA : All right, forget about those things you've said. Listen to me, and ease your mind with this no human being has skill in prophecy. I'll show you why with this example. King Laius once received an oracle. I won't say it came straight from Apollo, but it was from those who do assist the god. It said Laius was

fated to be killed by a child of ours, one born to him and me. Now, at least according to the story, one day Laius was killed by foreigners, by robbers, at a place where three roads meet. Besides, before our child was three days old, Laius pinned his ankles tight together and ordered other men to throw him out on a mountain rock where no one ever goes. And so Apollo's plan that he'd become the one who killed his father didn't work, and Laius never suffered what he feared, that his own son would be his murderer, although that's what the oracle had claimed. So don't concern yourself with prophecies. Whatever gods intend to bring about they themselves make known quite easily. (2004: 19)

From the above dialogue, Queen Jocasta told Oedipus to calm herself and forget the words of forecasters. Queen Jocasta also tells that King Laius once got a prophecy that King Laius was destined to be killed by his own son. But according to the news of King Laius was killed by robbers at the crossroads. In addition, before even three days Laius clamped both of our children's legs then ordered someone to throw them on the mountain where no one had ever been there. So do not worried about what it said the forecasters.

Oedipus becomes distressed by Jocasta's remarks because just before he came to Thebes he killed a man who resembled Laius at a crossroads. To learn the truth, Oedipus sends for the only living witness to the murder, a shepherd.

Another worry haunts Oedipus. As a young man, he learned from an oracle that he was fated to kill his father and marry his mother. Fear

of the prophecy drove him from his home in Corinth and brought him ultimately to Thebes. Again, Jocasta advises him not to worry about prophecies.

Oedipus finds out from a messenger that Polybus, king of Corinth, Oedipus' father, has died of old age. Jocasta rejoices — surely this is proof that the prophecy Oedipus heard is worthless. Still, Oedipus worries about fulfilling the prophecy with his mother, Merope, a concern Jocasta dismisses.

Overhearing, the messenger offers what he believes will be cheering news. Polybus and Merope are not Oedipus' real parents. In fact, the messenger himself gave Oedipus to the royal couple when a shepherd offered him an abandoned baby from the house of Laius.

Oedipus becomes determined to track down the shepherd and learn the truth of his birth. Suddenly terrified, Jocasta begs him to stop, and then runs off to the palace, wild with grief.

Confident that the worst he can hear is a tale of his lowly birth, Oedipus eagerly awaits the shepherd. At first the shepherd refuses to speak, but under threat of death he tells what he knows — Oedipus is actually the son of Laius and Jocasta.

And so, despite his precautions, the prophecy that Oedipus dreaded has actually come true. Realizing that he has killed his father and married his mother, Oedipus is agonized by his fate.

Rushing into the palace, Oedipus finds that the queen has killed herself. Tortured, frenzied, Oedipus takes the pins from her gown and rakes out his eyes, so that he can no longer look upon the misery he has caused. Now blinded and disgraced, Oedipus begs Creon to kill him, but as the play concludes, he quietly submits to Creon's leadership, and humbly awaits the oracle that will determine whether he will stay in Thebes or be cast out forever. This is evidenced in the following quotation:

OEDIPUS : By all the gods, since you are acting now so differently from what I would expect and have come here to treat me graciously, the very worst of men, do what I ask. I will speak for your own benefit, not mine.

CREON : What are you so keen to get from me?

OEDIPUS : Cast me out as quickly as you can, away from Thebes, to a place where no one, no living human being, will cross my path.

CREON : That is something I could do, of course, but first I wish to know what the god says about what I should do.

OEDIPUS : But what he said was all so clear the man who killed his father must be destroyed. And that corrupted man is me.

CREON : Yes, that is what was said. But now, with things the way they are, the wisest thing is to ascertain quite clearly what to do. (2004: 36-37)

From the several quotations above, Oedipus asks Creon to immediately alienate him away from Thebes where no one knows. Creon then fulfilled Oedipus's request to be immediately exiled from Thebes.

B. Forms of Internal Conflict The Main Character in The Drama Oedipus The King by Sophokles

Internal conflict is a conflict that occurs in a figure that concerns the wishes, demands and expectations. The conflict arose in the dialogue and monologue exposed by the characters in this drama. In the drama Oedipus The King will analyzed the form of the conflict:

1. Worries

a. Oedipus

Oedipus internal conflict in the form of anxiety begins from the quarrel between Creon and himself, Jacosta suddenly comes to break the enclosure, at that moment Jacosta asks Oedipus what really makes him so angry. Oedipus explains everything to Jacosta and Jacosta does not believe it because she thinks that the king lauis was killed by criminals. And when Jacosta told the truth of the death of Lais king, suddenly Oedipus gasped for remembering all the events that he had ever experienced and the incident exactly the story of the death of the king Lais. This is evidenced in this quotation below:

OEDIPUS : Lady, as I listen to these words of yours, my soul is shaken, my mind confused ..

JOCASTA : Why do you say that? What's worrying you?

OEDIPUS : I thought I heard you say that Lais was murdered at a place where three roads meet. (2004: 19)

From the several quotations above, it shows the oedipus concern about the death of Laius king. Oedipus's concern grew larger when he heard what Jacosta said to him exactly as what the forecaster said earlier. This is evidenced in this quotation below:

OEDIPUS : The worse for me! I may have set myself under a dreadful curse without my knowledge!

JOCASTA : What do you mean? As I look at you, my king, I start to tremble.

OEDIPUS : I am afraid, full of terrible fears the prophet sees. But you can reveal this better if you now will tell me one thing more. (2004: 20)

This dialogue shows an internal conflict, because Oedipus felt a terrible fear that the prophecy had come to him without his knowledge. A priest that once said tiresias that he will kill his father and marry his own mother.

b. Jocasta

The internal conflicts that jocasta experienced is in the form of worries or afraid, in this case Jocasta forbids oedipus to continue his quest. It can be proven in the following quotation:

OEDIPUS: Lady, do you know the man we sent for just minutes ago the one we summoned here? Is he the one this messenger refers to?

JOCASTA: Why ask me what he means? Forget all that. There's no point in trying to sort out what he said.

OEDIPUS: With all these indications of the truth here in my grasp, I cannot end this now. I must reveal the details of my birth.

JOCASTA: In the name of the gods, no! If you have some concern for your own life, then stop! Do not keep investigating this. I will suffer that will be enough.

OEDIPUS: Be brave. Even if I should turn out to be born from a shameful mother, whose family for three generations have been slaves, you will still have your noble lineage.

JOCASTA: Listen to me, I beg you. Do not do this. (2004: 28)

2. Afraid

a. Oedipus

Oedipus's fears were evident when he heard what the fortune-teller had said. In order to avoid his own destiny, Oedipus left Corinth and hoped the prophecy did not happen, and it was seen when oedipus answered the messenger's question. This is explained in the quotation below:

OEDIPUS : No, no. It's public knowledge. Loxias once said it was my fate that I would marry my own mother and shed my father's blood with my own hands. That's why, many years ago, I left my home in Corinth. Things turned out well, but nonetheless it gives the sweetest joy to look into the eyes of one's own parents.

MESSENGER : And because you were afraid of her you stayed away from Corinth?

OEDIPUS : And because I did not want to be my father's killer. (2004: 26)

Oedipus answers the messenger's question about what he is afraid of. It indicates that in addition to experiencing fear, Oedipus also experienced despair so as to make him leave Corinth, so that the prophecy about him never happened. Oedipus's fear was also visible when he spoke with the messenger. When the messenger asked Oedipus to return to Corinth, but Oedipus did not want to return to Corinth. He also fears the Apollo's prediction of his destiny. Oedipus's fear of the forecast is seen in the quotation below:

OEDIPUS : I feared Apollo's prophecy might reveal itself in me.

MESSENGER : You were afraid you might become corrupted through your parents?

OEDIPUS : That's right, old man. That was my constant fear.

MESSENGER : Are you aware these fears of yours are groundless?

OEDIPUS : And why is that? If I was born their child.

MESSENGER : Because you and Polybus were not related.

OEDIPUS : What do you mean? Was not Polybus my father?

MESSENGER : He was as much your father as this man here, no more, no less. (2004: 26)

The dialogue above marks the Oedipus fear of Apollo's prediction of him. He fears the Apollo's prophecy.

b. Jocasta

Jocasta's internal conflicts are in the form of fear, in this case Jocasta is fear when Oedipus says that the shepherd they are looking for has arrived at the palace. This can be proved in the following quotation:

JOCASTA: Oh, you unhappy man! May you never find out who you really are!

OEDIPUS: [*to Chorus*]

Go, one of you, and bring that shepherd here. Leave the lady to enjoy her noble family.

JOCASTA: Alas, you poor miserable man! There's nothing more that I can say to you. And now I'll never speak again.

(2004: 28)

c. Servant

Internal conflicts also experienced by Servant in the form of fear, in this case servant will be killed oedipus if he does not tell the truth that happened. This can be proven in the following quotation:

OEDIPUS: If you won't tell us of your own free will, once we start to hurt you, you will talk.

SERVANT: By all the gods, don't torture an old man!

OEDIPUS: One of you there, tie up this fellow's hands

SERVANT: Why are you doing this? It's too much for me!

What is it you want to know?

OEDIPUS: That child he mentioned did you give it to him?

SERVANT: I did. How I wish I'd died that day!

OEDIPUS: Well, you're going to die if you don't speak the truth.

SERVANT: And if I do, there's an even greater chance that I'll be killed. (2004: 31-32)

3. Disenchantment

a. Oedipus

When the intended shepherd arrived, Oedipus asked the shepherd, but the shepherd begged the oedipus to be left without further questioning. But Oedipus forced and threatened him with torture or death sentence. In the end the shepherd says everything and knows a truth. Knowing the truth oedipus is very disappointed with himself because let live to fulfill the forecast.

This can be proved in the quotation below:

OEDIPUS : Whoever the man is who freed my feet, who released me from that cruel shackle and rescued me from death, may that man die! It was a thankless act. Had I perished then, I would not have brought such agony to myself or to my friends. (2004: 35)

From the above dialogue shows the disappointment Oedipus to person who have released it from the cruel chieftains. Oedipus also condemned the one who saved him from death.

b. Creon

Internal conflicts in the form of disappointment also experienced by Creon, in this case creon feel disappointed with the decision oedipus for accusing him. This is evidenced by the following quotations:

CREON: You citizens, I have just discovered that Oedipus, our king, has levelled charges against me, disturbing allegations. That I cannot bear, so I have come here. In these present troubles, if he believes that he has suffered any injury from me, in word or deed, then I have no desire to continue living into ripe old age still bearing his reproach. For me" the injury produced by this report is no single isolated matter no, it has the greatest scope of all, if I end up being called a wicked man here in the city, a bad citizen, by you and by my friends. (2004: 14)

4. Regret

a. Oedipus

Oedipus's remorse was evident when all the truth was revealed, at that moment Oedipus cursed himself and his destiny. The choir bemoaned the fact that even one who was so exalted could be overthrown by destiny, and by that time a servant who knew the incident soon came out of the palace and reported what had happened. After knowing the truth, Jocasta immediately entered the palace, filled with remorse he ran into his office and decided to commit suicide by hanging himself there. Not long after Oedipus came in with rage, he then ordered his servants to bring him a sword so he could end his own life. And at the same time when Oedipus was filled with anger and rage in the palace he accidentally found Jocasta's body hanging in his own room. The incident is explained in the quotation below:

OEDIPUS : Ah, so it all came true. It's so clear now. O light, let me look at you one final time, a man who stands revealed as cursed by birth, cursed by my own family, and cursed by murder where I should not kill. (2004: 32)

From the fragment of the quotation above, the obvious despair faced by Oedipus who is the main character in the drama Oedipus The King. Oedipus had a profound internal conflict. He can not accept the bitter reality of his life's destiny.

C. Factors Causing Internal Conflict The Main Character In The Drama Oedipus The King

The main character in the drama Oedipus The King encountered various kinds of internal conflict. These conflicts, beginning with Laius know from an priest that he was destined to perish in the hands of his own son. To avoid the prediction he tied it tightly and pinched both of the baby's legs and ordered Jocasta to kill him. Reluctant to do so, Jocasta told a servant to get rid of the baby. Instead, the waiter took the baby to the top of the mountain so he would freeze to death. A shepherd saved the baby and named him Oedipus (or "swollen foot").

The shepherd took him to Corinth, where Oedipus was later appointed by King Polybus who had no children and treated as his own son. In addition to the subject matter above, many factors are the background to the conflicts experienced by the main character

in the drama Oedipus The King. Factors causing conflicts experienced by main figures of internal conflicts are as follows:

1. The Forecast

The beginning of the prophecy begins from, Laius knows from an oracel that "he is destined to perish in the hands of his own son". To avoid prediction he tied it tightly and then clamped both legs of his baby and ordered Jocasta to kill him. This can be proven in the following quotation:

JOCASTA: All right, forget about those things you've said."Listen to me, and ease your mind with this no human being has skill in prophecy. I'll show you why with this example. King Laius once received a prophecy. I won't say it came straight from Apollo, but it was from those who do assist the god. It said Laius was fated to be killed by a child conceived by him and me. Now, at least according to the story, one day Laius was killed by foreigners, 860 by robbers, at a place where three roads meet. Besides, before our child was three days old, Laius fused his ankles tight together and ordered other men to throw him out on a mountain rock where no one ever goes. And so Apollo's plan that he'd become the one who killed his father didn't work, and Laius never suffered what he feared, that his own son would be his murderer, although that's what the oracle had claimed. So don't concern yourself with prophecies. Whatever gods intend to bring about they themselves make known quite easily.(2004: 19)

2. Laius's Death

In order to avoid his predictions, Oedipus left Corinth and hoped he could not hurt his parents. On the way to Thebes, Oedipus meets Laius, his real father. They do not know each other, they quarrel who between them can entitled to pass the road first with their train. King Laius moves to attack the oedipus with his wand, but Oedipus throws him off his chariot and kills him. He also killed all the King's guards except one person.

On the road way, Oedipus accidentally stranded in the territory of the father he had killed, the kingdom of Thebes. Because of the heroic deeds of overcoming the disaster in the kingdom, he was elected to be king of Thebes, and he did not know he married Jocasta, his own mother. It can be proved in the following quotation:

TEIRESIAS : I'm going. But first I shall tell you why I came. I do not fear the face of your displeasure there is no way you can destroy me. I tell you, the man you have been seeking all this time, while proclaiming threats and issuing orders about the one who murdered Laius that man is here. According to reports, he is a stranger who lives here in Thebes. But he will prove to be a native Theban. From that change he will derive no pleasure. He will be blind, although he now can see. He will be a poor, although he now is rich. He will set off for a foreign country, groping the ground before him with a stick. And he will turn out to be the brother of the children in his house—their father, too, both at once, and the husband and the son of the very

woman who gave birth to him. He sowed the same womb as his father and murdered him. Go in and think on this. If you discover I have spoken falsely, you can say I lack all skill in prophecy. (2004: 12-13)

3. The Truth

In order to discover the truth, Oedipus asks the servant to call the shepherd from Mount Cithaeron. Oedipus asked the choir members if anyone knew who the shepherd of Thebes kingdom was, they replied that the shepherd was the same person who witnessed the life of Laius's murder. This can be proven in the following quotation:

OEDIPUS : You elders, though I've never seen the man we've been seeking for a long time now, if I had to guess, I think I see him. He's coming here. He looks very old as is appropriate, if he's the one. And I know the people coming with him, servants of mine. But if you've seen him before, you'll recognize him better than I will.

CHORUS LEADER : Yes, I recognize the man. There's no doubt. He worked for Laius a trusty shepherd. (2004: 29)

Oedipus told Jocasta that he had found the shepherd of Chitaeron mountain. Hearing Oedipus's words, Jocasta asked what he was saying, then Jocasta asked Oedipus to forget everything, there was no point trying to sort out what he called.

This can be proven in the following quotation:

OEDIPUS : Lady, do you know the man we sent for just minutes ago—the one we summoned here? Is he the one this messenger refers to?

JOCASTA : Why ask me what he means? Forget all that. There's no point trying to sort out what he said.

OEDIPUS : With all these indications of the truth here in my grasp, I cannot end this now. I must reveal the details of my birth.

JOCASTA : In the name of the gods, no! If you have some concern for your own life, then stop! Do not keep on investigating this. I will suffer-that will be enough. (2004: 28)

D. Resolution Internal Conflicts The Main Character in The Drama

Oedipus The King

The following description of the conflict resolution in the drama

Oedipus The King:

1. Arbitration

Arbitration is a dispute that is immediately terminated by a third party who gives a decision and is accepted and obeyed by both parties. In the drama Oedipus the king explained that there was a quarrel between Creon and Oedipus, where Oedipus charged that Creon was the one who wanted to destroy him and take over his throne, because of that king wanted to kill Creon in front of people, but when Oedipus decided to judge Creon , Suddenly Jankosta came and stopped the execution and tried to calm Oedipus not to kill Creon because he was the younger brother of Jankosta and Oedipus good friend for a long time. This can be proven in the quotation below:

Consider this. Would any man be king in constant fear, when he could live in peace and quiet, and have no less power? I have no desire to have the responsibilities of a king. Now I am carefree. You give me all I want. The prizes are all mine: riches, respect and honor, and without fear. Why should I let all this go? I would never dare to join a plot. Do you look for proof? Then go to the oracle and ask if they are as I told you. If you discover I plotted together with the seer, sentence me to death, not by your vote alone, but by my own as well. Don't throw away an honest friend. In time you will know all with certainty; time is the only test of honest men. In one day you can know a villain.

Chorus: His words are wise, king. Those who are quick of temper are not safe.

But stop, my lords! Here just in time I see Jocasta coming from the house. With her help you can settle the quarrel that now divides you.

[Enters Jocasta, queen and wife of Oedipus]

Jocasta: Are you not ashamed to start a private feud when the country is suffering?

Creon: My sister, your husband thinks he has the right to do me wrong. He has but to choose how to make me suffer: by banishing me or killing me.

Jocasta: I beg you, Oedipus, trust him. Spare him for the sake of his oath to God, for my sake.

Chorus: Be gracious, be merciful, we beg of you. Respect him. He has been your friend for years. (1999: 31-34)

2. Sublimation

Oedipus hears rumors that he is not the son of Polybus and his wife Merope. When Oedipus questioned the King and

the Queen, they denied it, but in suspicion, he asked the Delphi Forecaster about who his biological parents were. The fortune-teller seemed to ignore the question and instead said that Oedipus was destined to "marry his mother and shed his own blood of his own father". Desperate to avoid his written fate, Oedipus left Corinth with the conviction that Polybus and Merope were really his biological parents. Oedipus is not the child of Polybus and Merope this can be proven from the following quotation:

Messenger: It's plain that all your fears are empty.

Polybus was no kind to you in blood.

Oedipus: What? Was not Polybus my father?

Messenger: No more than I!

Oedipus: Why then did he call me son?

Messenger: He took you as a gift from these hands of mine.

Oedipus: Was I a child you bought or found when I was given to him?

Messenger: On the slopes outside of town you were found. I was shepherd then, and the man that saved your life, son.

Oedipus: What was wrong with me when you took me in your arms?

Messenger: Your ankles should be witnesses. (2004: 26-27)

Oedipus avoids the prophecy that says he will kill his biological father and will marry his biological mother by leaving Corinth, the kingdom of the king of Polybus and Merope whom

he believes to be his biological parents, but without realizing the prediction has taken place, he has killed the father His own kings, King Laius and married to his mother Queen Jocasta.

This is described in the following quote:

Second messenger: O princes, our glorious queen Jocasta is dead.

Chorus: Unfortunate woman! How?

Second Messenger: By her own hand. The worst of what was done you cannot know. When she came raging into the house she went straight to her marriage bed tearing her hair with both hands and crying to Laius. Then Oedipus burst upon us shouting and he begged us, "Give me a sword!" Into the room he rushed and saw his wife hanging, the twisted rope around her neck. He cried out fearfully and cut the dangling noose. Then, as she lay on the ground, what happened after was terrible to see. He tore the brooches from her and lifted them up high and dashed them into his own eyeballs, shrieking out such things as: "They will never see the crime I have committed. Dark eyes, now in the days to come look on forbidden faces, do not recognize those whom you long for." And he struck his eyes again and again. With every blow blood spurted down his cheeks.

Chorus: How is he now? Is he now at peace from his pain?

Second Messenger: He shouts for someone to show him to the men of Thebes – his father's killer, and his mother's - no I cannot say the forbidden word. (2004: 33-34)

3. Domination

The person or party that has the greatest power to be able to force another person or party to obey it. In fact, in the drama

Oedipus the king was told about the dispute between Oedipus and Creon which ended with the cessation of Creon's execution by Oedipus because jecnosis immediately stopped them. Though Oedipus had made up his mind to kill him, he still ordered Creon to leave the kingdom. This can be proven in the quotation below:

CHORUS LEADER: No, no, by sacred Helios, the god whose stands pre-eminent before the rest, may I die the most miserable of deaths, abandoned by the gods and by my friends, if I have ever harboured such a thought! But the destruction of our land wears down the troubled heart within me and so does this, if you two add new problems to the ones which have for so long been afflicting us.

OEDIPUS: Let him go, then, even though it's clear" I must be killed or sent from here in exile, forced out in disgrace. I have been moved to act compassionately by what you said, not by Creon's words. But if he stays here, he will be hateful to me.

CREON: You are obstinate obviously unhappy to concede, and when you lose your temper, you go too far. But men like that find it most difficult to tolerate themselves. In that there's justice.

OEDIPUS: Why not go just leave me alone?

CREON: I'll leave "since I see you do not understand me. But these men here know I'm a reasonable man.

[Exit CREON away from the palace, leaving OEDIPUS and JOCASTA and the CHORUS on stage]

CHORUS LEADER: Lady, will you escort our king inside?

JOCASTA: Yes, once I have learned what happened here.

CHORUS LEADER: They talked their words gave rise to uninformed suspicions, an all-consuming lack of proper justice.

JOCASTA: From both of them?

CHORUS LEADER: Yes.

JOCASTA: What caused it?

CHORUS LEADER: With our country already in distress, it is enough, it seems to me, enough to leave things as they are. (2004: 18-19)

E. The Limitations Of Research

The limitations of researchers in conducting research drama *Oedipus The King* this lies to the researcher itself (Research instrument). The element of subjectivity and limited interpretation abilities in this study, constitute constraints in understanding and disclosing such understanding through the language.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer provides the conculation of the research and sugesstion for further research.

A. CONCLUSION

In this chapter the author can draw inferences about the internal conflicts that o curred in the main character in the drama Oedipus The King. Based on the results of research and discussion that has been done, it can be concluded as follows:

1. Forms of Internal Conflict The Main Character in The Drama Oedipus The The King is Oedipus's fear and fear of the prophecy, Oedipus's disappointment of what happened in his life, Oedipus's remorse to the prophecies and truths that have been revealed.
2. Factors Causing Internal Conflict The Main Character In The Drama Oedipus The King is the beginning of prediction that he will kill his own father and marry his mother, the cause of Laius's death, and find out the truth about the true identity of Oedipus.
3. Solving Internal Conflicts The Main Character in The Drama Oedipus The King is arbitration, sublimation, and domination.

B. Suggestion

The writer realizes that the research has some weaknesses.

These occurred because of the limitation of the writer's knowledge and experience. The writer needs correction and input to this writing. The research is expected to be beneficial to the readers and the next researches as reference



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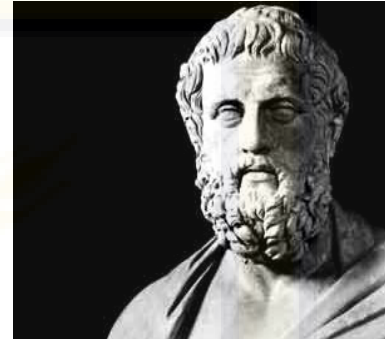
APPENDIX



APPENDIX I BIOGRAPHY OF THE AUTHOR

SOPHOCLES

Sophocles was the son of Sophilus, who was a rich member of the rural deme (small community) of Colonus Hippius. Sophocles was said to have been born in Attica. It is said that he was born few years before the Battle of Marathon in 490 BC, which is probably around 497/6 BC. Sophocles received his first artistic achievement in 468 BC, when he won first prize in the Dionysia theatre competition over the reigning master of Athenian drama, Aeschylus. According to Greek historian Plutarch, this victory was quite unusual. Unlike the usual custom of choosing judges by lot, the archon asked Cimon and the other strategoi present to decide the victor of the contest. According to him after being defeated, Aeschylus left for Sicily. "Triptolemus" was one amongst the plays that Sophocles presented at this festival. When Sophocles was sixteen, he was chosen to lead the paeon, a choral chant to a God, celebrating the Greek victory over the Persians at the Battle of Salamis. He was one of the ten strategoi, high executive officials that commanded the armed forces and was the junior colleague of Pericles.



In the beginning of his career, Sophocles received patronage from the politician Cimon. Even when Cimon was ostracized by Pericles (Cimon's rival) in 461 BC, Sophocles received no harm. In 443/ 442 he became one of the Hellenotamiai, or treasurers of Athena, and had the role to assist managing the finances of the city during the political ascendancy of Pericles. Based on the accounts of the *Vita Sophoclis*, he served as a general in the Athenian campaign against Samos in 441 BC. It was believed that Sophocles received this post because of his writing of *Antigone*. In 420 BC, when Asclepius was introduced to Athens, he welcomed it and set up an altar for the image of deity at his house. In 413, Sophocles was elected one of the commissioners who reacted to the catastrophic destruction of the Athenian expeditionary force in Sicily during the Peloponnesian War.

Sophocles first married to Nicostrata, with whom he had a son named Iophon. In the later life, he had relationship with a woman of Sicyon. She bore him a son called Ariston. It was believed that he had three more sons, but there is not much information about them.

The earliest contribution of Sophocles to the drama was the introduction of the third actor which immensely reduced the role of the chorus and created better opportunities for character development and conflict between characters. Even his competitor Aeschylus, who dominated Athenian playwrights during Sophocles'

early career, accepted the new idea and adopted it into his own work towards the end of his life. Aristotle gave Sophocles the credit of the introduction of *skenographia*, or scenery-painting. After the death of Aeschylus in 456 BC, Sophocles became the celebrated playwright in Athens. He emerged victorious in different dramatic competitions, 18 at Dionysia and 6 at Lenaea festivals. Apart from making innovations in the dramatic structure, he was also known for his deeper development of characters than the earlier playwrights. His widespread reputation helped him to get invitation from foreign rulers to attend their courts, but unlike other playwrights Aeschylus who died in Sicily, or Euripides who spent time in Macedon, he never accepted any of these invitations.

Sophocles works were influential and significant for the Greek culture. Two out of his seven plays can be estimated correctly to their exact dates, which namely are "Philoctetes" (409 BC) and "Oedipus at Colonus" (401 BC, staged after his death by his grandson). From the rest of his plays, "Electra" had striking similarities to these two plays which put forwards the fact that it was written in the later part of his literary career. Again based on the stylistic characteristics of "Oedipus the King" which came in his middle period, "Ajax", "Antigone" and "The Trachiniae" belonged to his early days. Sophocles had also written three Theban plays namely, "Oedipus the King", "Oedipus at Colonus" and "Antigone".

All these plays described the fate of Thebes during and after the reign of King Oedipus. These plays were sometimes even published under a single cover. Sophocles had written these plays in separate festival competitions with several years of difference between them. They cannot be called trilogy because of the presence of inconsistencies among them. Apart from these, Sophocles is supposed to have written few more Theban plays such as such as “The Progeny”, which survived in fragments.

In the winter of 406/ 405 BC, Sophocles died at the age of ninety or ninety one. Like the other famous men from the ancient history, his death also inspired many apocryphal stories. One of the stories states that he died from the strain of trying to recite a long sentence from his play, “Antigone” without pausing to take a breath. Whereas the other story suggests that he choked to death while eating grapes at the Anthesteria festival in Athens. The third story accounts that he died due to excessive happiness over winning his final victory at the City Dionysia.

APPENDIX 2

SYNOPSIS OF “ DRAMA OEDIPUS THE KING”

Shortly after [Oedipus](#)' birth, his father, King Laius of Thebes, learned from an oracle that he, Laius, was doomed to perish by the hand of his own son, and so ordered his wife [Jocasta](#) to kill the

infant. However, neither she nor her servant could bring themselves to kill him and he was abandoned to elements. There he was found and brought up by a shepherd, before being taken in and raised in the court of the childless King Polybus of Corinth as if he were his own son.

Stung by rumours that he was not the biological son of the king, [Oedipus](#) consulted an oracle which foretold that he would marry his own mother and kill his own father. Desperate to avoid this foretold fate, and believing Polybus and Merope to be his true parents, [Oedipus](#) left Corinth. On the road to Thebes, he met Laius, his real father, and, unaware of each other's true identities, they quarrelled and [Oedipus'](#) pride led him to murder Laius, fulfilling part of the oracle's prophecy. Later, he solved the riddle of the Sphinx and his reward for freeing the kingdom of Thebes from the Sphinx's curse was the hand of [Queen Jocasta](#) (actually his biological mother) and the crown of the city of Thebes. The prophecy was thus fulfilled, although none of the main characters were aware of it at this point.

As the play opens, a priest and the Chorus of Theban elders are calling on [King Oedipus](#) to aid them with the plague which has been sent by Apollo to ravage the city. [Oedipus](#) has already sent [Creon](#), his brother-in-law, to consult the oracle at Delphi on the matter, and when [Creon](#) returns at that very moment, he reports

that the plague will only end when the murderer of their former king, Laius, is caught and brought to justice. [Oedipus](#) vows to find the murderer and curses him for the plague that he has caused.

[Oedipus](#) also summons the blind prophet [Tiresias](#), who claims to know the answers to [Oedipus](#)' questions, but refuses to speak, lamenting his ability to see the truth when the truth brings nothing but pain. He advises [Oedipus](#) to abandon his search but, when the enraged [Oedipus](#) accuses [Tiresias](#) of complicity in the murder, [Tiresias](#) is provoked into telling the king the truth, that he himself is the murderer. [Oedipus](#) dismisses this as nonsense, accusing the prophet of being corrupted by the ambitious [Creon](#) in an attempt to undermine him, and [Tiresias](#) leaves, putting forth one last riddle: that the murderer of Laius will turn out to be both father and brother to his own children, and the son of his own wife.

[Oedipus](#) demands that [Creon](#) be executed, convinced that he is conspiring against him, and only the intervention of the Chorus persuades him to let [Creon](#) live. [Oedipus](#)' wife [Jocasta](#) tells him he should take no notice of prophets and oracles anyway because, many years ago, she and Laius received an oracle which never came true. This prophecy said that Laius would be killed by his own son but, as everyone knows, Laius was actually killed by bandits at a crossroads on the way to Delphi. The mention of crossroads causes [Oedipus](#) to give pause and he suddenly

becomes worried that [Tiresias](#)' accusations may actually have been true.

When a messenger from Corinth arrives with news of the death of King Polybus, [Oedipus](#) shocks everyone with his apparent happiness at the news, as he sees this as proof that he can never kill his father, although he still fears that he may somehow commit incest with his mother. The messenger, eager to ease [Oedipus](#)' mind, tells him not to worry because Queen Merope of Corinth was not in fact his real mother anyway.

The messenger turns out to be the very shepherd who had looked after an abandoned child, which he later took to Corinth and gave up to King Polybus for adoption. He is also the very same shepherd who witnessed the murder of Laius. By now, [Jocasta](#) is beginning to realize the truth, and desperately begs [Oedipus](#) to stop asking questions. But [Oedipus](#) presses the shepherd, threatening him with torture or execution, until it finally emerges that the child he gave away was Laius' own son, and that [Jocasta](#) had given the baby to the shepherd to secretly be exposed upon the mountainside, in fear of the prophecy that [Jocasta](#) said had never come true: that the child would kill its father.

With all now finally revealed, [Oedipus](#) curses himself and his tragic destiny and stumbles off, as the Chorus laments how even a

great man can be felled by fate. A servant enters and explains that [Jocasta](#), when she had begun to suspect the truth, had ran to the palace bedroom and hanged herself there. [Oedipus](#) enters, deliriously calling for a sword so that he might kill himself and raging through the house until he comes upon [Jocasta](#)'s body. In final despair, [Oedipus](#) takes two long gold pins from her dress, and plunges them into his own eyes.

Now blind, [Oedipus](#) begs to be exiled as soon as possible, and asks [Creon](#) to look after his two daughters, [Antigone](#) and [Ismene](#), lamenting that they should have been born into such a cursed family. [Creon](#) counsels that [Oedipus](#) should be kept in the palace until oracles can be consulted regarding what is best to be done.

BIOGRAPHY AUTHOR



my name is Faisal Arfah. my firends call me ichal. I was born in Bantilang, november, 10th 1993. I'm 24 years old. I am the second child of 5 siblings. I am son of couple Arfa Patandean and Hawaisa.

I start my education at elementary school 445 Bantilang. After graduated from elementary school, i register my self in jenior high 2 towuti and i be grateful can accepted in. I learn english dilegently because my english teacher very humble and also beautiful. After 3 years i continue to senior high school 1 towuti, Wawondula. In the morning i took school, after school over, i take course english. I wish i can get enter in qualified university.

finally i graduated from senior high school. I continue my education in Bosowa university. I take english literature major and i garduated in 2017.