

**CHARACTERS DEVELOPMENT ANALYSIS IN EDWARD ALBEE'S
DRAMA: *THE GOAT OR WHO IS SYLVIA?*
(A Psychological Analysis)**



SKRIPSI

**Presented to the Faculty of Letters University of Bosowa Makassar in
partial Fulfilment of the Requirement for Sarjana Degree at English
Department**

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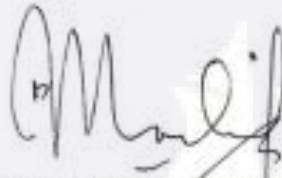
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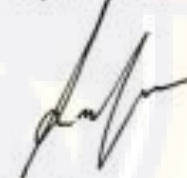
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PERNYATAAN

Dengan ini menyatakan bahwa skripsi yang berjudul **CHARACTERS DEVELOPMENT ANALYSIS IN EDWARD ALBEE'S DRAMA: THE GOAT OR WHO IS SYLVIA?(A Psychological Analysis)** beserta seluruh isinya adalah benar hasil pekerjaan saya sendiri. Karya tugas akhir ini bukan merupakan plagiat atau pencurian hasil karya milik orang lain,kecuali bagian-bagian tertentu yang saya ambil sebagai referensi dan acuan yang dikuitp sesuai dengan kode etik tata cara penulisan tulisan akademis.

Atas pernyataan ini, saya siap menanggung resiko dan sepenuhnya menjadi tanggung jawab saya apabila kemudian ditemukan adanya pelanggaran terhadap etika keilmuan dalam karya saya ini.

Makassar, 29 Desember 2017



SUPITNA

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The writer realizes that this study still far from perfectness. It needs a lot improvement. Any sugesstion and criticism will be very much appreciated.

Makassar, 29th Desember 2017 .



The Writer



ABSTRAK

SUPITNA. 2017. Analisis perkembangan karakter dalam drama Edward Albee *The Goat or who is Sylvia?* (Analisis Psikologi) .(Dibimbing oleh **Dahlia D.Moelier dan Andi Tenri Abeng**).

Penelitian ini bertujuan untuk mengetahui perkembangan karakter dari segi psikologi tokoh-tokoh utama yang terdapat dalam drama *The Goat or Who is Sylvia?*.

Sumber data penelitian ini adalah drama yang berjudul *The Goat or Who is Sylvia?* by Edward Albee. Dalam menganalisis data, penulis menggunakan deskriptif kualitatif. Data ini diperoleh dengan teknik membaca teks, mencatat, dan menganalisis data. Penelitian ini dilakukan dengan menggunakan analisis psikologi.

Berdasarkan hasil penelitian, penulis menyimpulkan bahwa perkembangan karakter yang dialami oleh setiap tokoh terpengaruh karna adanya gangguan psikologi yang sangat mendukung perkembangan tiap karakter utama yang terdapat dalam drama *The Goat or Who is Sylvia?*.

Kata kunci : Drama, Perkembangan Karakter , Analisis Psikologi

BUSUWA



ABSTRACT

SUPITNA. 2017. Characters Development Analysis in Edward Albee's Drama: *The Goat or Who is Sylvia?* (A Psychological Analysis), (Supervised by **Dahlia D. Moelier and Andi Tenri Abeng**).

This research aims to know character development in term of psychological analysis of the characters in drama *The Goat or Who is Sylvia?*.

Sources of the data in this research is the dramatext of *The Goat or Who is Sylvia?*. In analyzing data, the writer used qualitative descriptive technique. This data obtained by reading text, writing and analyzing the data. This research employed psychological analysis.

Based on the result, the writer concludes that there are so many character development of the characters is affected by the existence of psychological disorder that support the character development of the each characters in drama *The Goat or Who is Sylvia?*.

Keywords: Drama, Characters Development and Psychological Analysis

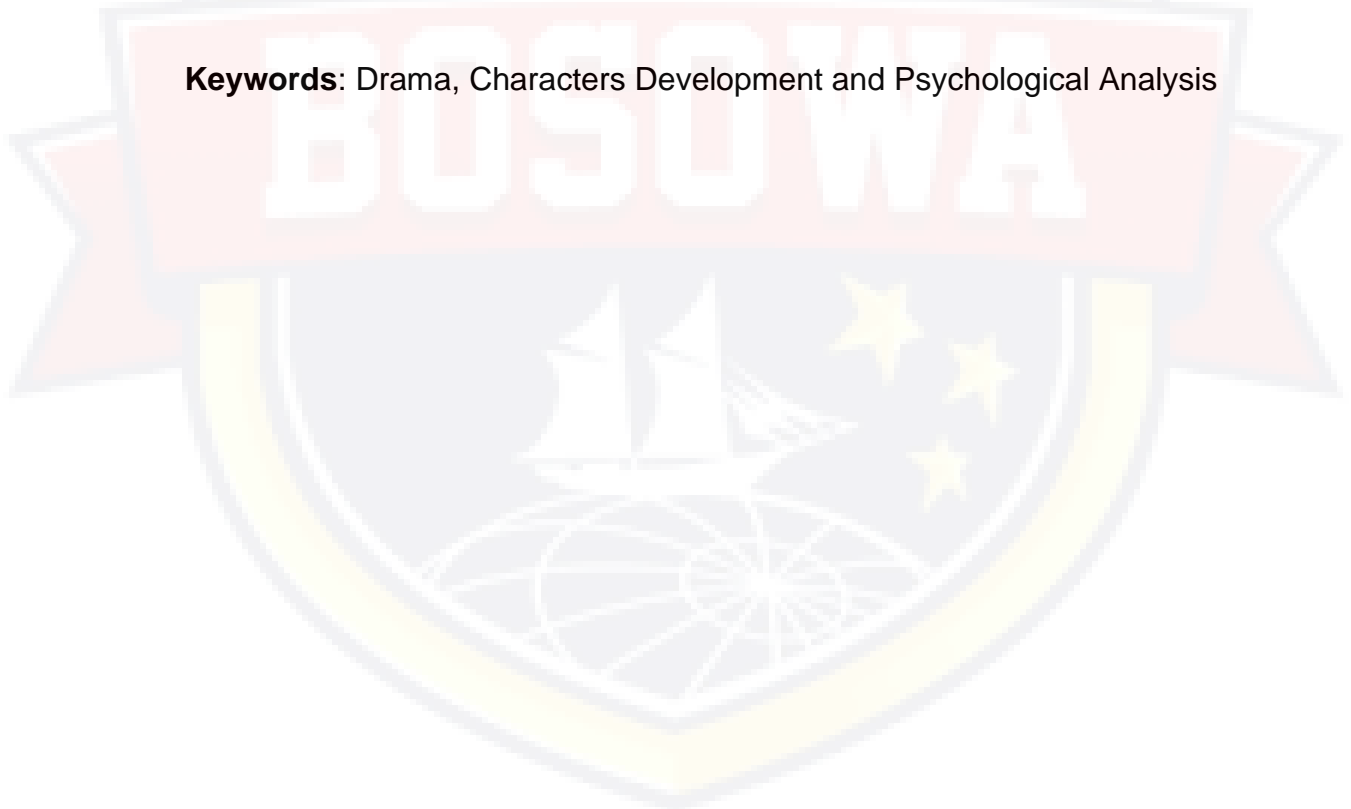


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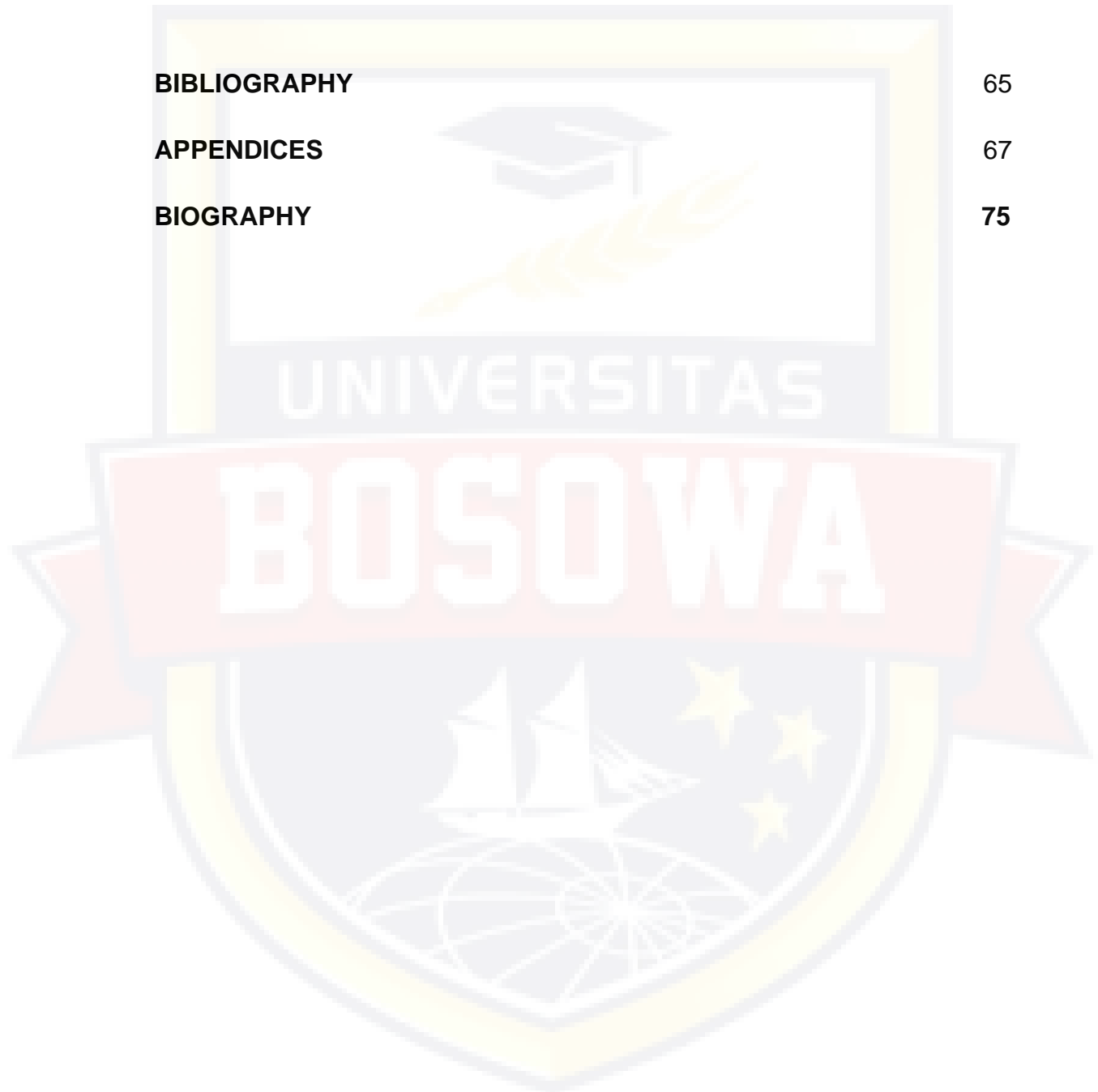
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CHAPTER I

INTRODUCTION

A. Background

Literature is created along the human's history. Literature is a term used to describe something refers to work of the creative imagination, including work of fiction and nonfiction. Literature is offered to public as a description of social fact. Literature is an imitation of life. It expresses life as seen in the real life. It produces and creates life through words.

Literary works always present beauty, meaning of life and pleasure to the imagination of the world. It expresses life as seen in the real life. It produces and creates life through words. One kind of literary works is drama. It is a literature works which delineates human activity by presenting various actions and dialogue between groups of characters.

According to (Waluyo 2002: 36-37) drama is a portrait of a human life a portrait of grief, bitter sweet and black and white human life. Drama is one mode of emitional expression that is usually represented in theatrical performance or in literature. Drama also describes problem of society through the characters, background, characteristics and setting. A lot of people are interested in reading drama as theater or just becoming the viewers of the theatre. People

like drama because it has its uniqueness, people can enjoy it by reading the drama and trying to understand the plot of drama.

Characters are the people in the drama's plot. In a work of fiction a character is depicted through both narrative and dialogue. Character can be flat minor character or round and major, developed with depth. The persona is revealed by how a character responds to conflict by dialogue and through description

Character development describes both how characters grow and change over the course of the drama and the approaches to how the author makes this happen. In the other words, the term describes both the conscious effort of the writer and the effect that effort has on the story. This characters development can be seen from the scene and dialog from the drama. In this research explanation about characterdevelopment because the drama describes person who has characters development in his life.

Character development in stories helps the writer see how people might react in these various situations. If the writer can related to the character, that makes the story even more meaningful. Almost pf all the plot of drama have character development. Psychological analysis helps many writers to understand human behavior and have explored this field to great advantage. This analysis can be useful for the writer in understanding motivation and causality in development of a character.

The writer focused on the character development in Edward Albee's drama: *The Goat or Who is Sylvia?*. This story described story about an architect whose life crumbles when he falls in love with "the

goat". The idea is to bring Albee's absurdist story one step further by combining the live theatre experience with the live television element. This drama tells about a family that is deeply rocked by an unimaginable event and how they solve that problem. (Kolin, 1992 : 18)

The Goat too falls under the same category. Albee raises some serious question in the drama about multiple realities in our lives. The unspoken moral codes create a bounded world for an individual. A man who dares to venture out finds himself all alone; he is deserted by friends, family and society.

Based all the above elements the writer want to explain one of the element that is character development through psychological analysis in drama *The Goat or Who is Sylvia?* by Edward Albee tells a human life. In the development of character in the drama can provide an understanding that turn it over to that the goal of research of drama.

B. Reason for Choose the Title

There several reason why the writer chose the title. The writer is very interested in drama especially that more want to understand how the depiction of character in drama it is actually for character development and the writer also wanto to know that influence of psychological to every characters that changed.

C. Identification of the Problem

There are some problems that the writer found in Edward Albee's drama, they are:

1. Characters development which covered of the charaters in Edward

Albee's drama: The Goat or Who is Sylvia?.

2. Psychological analysis of the characters in Edward Albee's drama.
3. Factor that influence the characters development in Edward Albee's drama: The goat or Who is Sylvia?

D. Scope of the Research

The title of this research is characters development analysis of the characters in Edward Albee's drama: The goat or who is Sylvia?. The writer focused by analyzing the characters development using psychological analysis of the drama. Here are the scopes of the research:

1. The characters development in Edward Albee's drama: The Goat or Who is Sylvia?
2. Psychological analysis of the characters in Edward Albee's drama: The Goat or Who is Sylvia?

E. Question of the Research

Based on the scope of the research above, the writer proposes two questions:

1. How are the characters development of the characters in Edward Albee's drama "The Goat or who Sylvia is?"?
2. What are psychological analysis of the characters in Edward Albee's drama "The Goat or who is Sylvia?"?

F. Objective of the Research

The objective of this research according to explanation above as follow:

1. To describe how the characters development in Edward Albee's drama: The goat or Who is Sylvia?.
2. To describe the psychological of the characters in Edward Albee's drama: The Goat or Who is Sylvia?.

G. Significance of the Research

This research is hoped to give some theoretical and practical benefits. They are as follows:

1. Theoretical Benefits:
 - a. As a media to examine and to improve the analyzing ability for reader.
 - b. A contribution in literary, particularly as a references and additional Input in discussing character and characterization in drama.
 - c. An explanation to the development of literature especially of literary analysis of the drama through the psychology analysis in literature.
2. Practical Benefits
 - a. For writer, this research can provide inputs or suggestions to create a better research.
 - b. For the readers, this research can increase their interest in appreciated literary work.

- c. This research could increase the literature knowledge and increase the knowledge for development of literature.



CHAPTER II

LITERATURE REVIEW

In this chapter the writer presents review of the related study. In the review of the related study it discusses some important theories used to support this analysis about the characters development of drama *The Goat or who is Sylvia?* by Edward Albee.

A. Previous Study

This research analyzes a characters development analysis of the character in drama *The Goat or Who is Sylvia?* by Edward Albee (A Psychological Analysis). Besides that, there are two others previous study is about character development through psychological approach had different perspectives. The first related studied that entitled "*Hamlet's Major Depression in Shakespeare Hamlet, Prince of Denmark*" written by Ignasia, Janet, 2012, Dian Nuswantoro University Semarang. These research studies about depression related with psychological of the character. Although, this research and the writer research have related with character development using psychological analysis but have different assessment.

The second related studied that entitled "*Maleficent's character development as seen in Maleficent movie*" was written by Asmawati Nur 2015, State University Sunan Kalijaga Yogyakarta. The study focuses on women representation of Maleficent movie. It explains about movie

while this skripsi analyzing about drama but it is having seen assessments that want to describe about character development.

B.Drama

1. Definition of Drama

Drama is one of literary work owning compared to certain excess of literary work of dissimilar. Drama is confidently built up to two elements: Intrinsic and extrinsic. Intrinsic elements are plot ,character, setting ,theme, and figurative speech ,while the extrinsic elements that influence attendance of the outer part literary work as background in making literature such as social factor, economic factor, psychological effect ,education factor ,and religious factor. Prose drama covers tragedy, comedy, and melodrama (Reaske, 1966:5).

A drama is a work of literature or a composition which delineates life and human activity by means of presenting various actions of-and dialogues between groups of character. Drama copies not only to be read, but also contain the considerations about possibility for conditions theatrical in this staging. Others drama also represent the literary work form which show and acted. Though we often reader see some author and act critic open various verification in laying open their opinion about drama but their purpose and objectives is not differ. Drama as form of literature acted out by performers. Performers work with the playwright, director, set and lighting designers to stage a show. Live actors act as someone else called a character. A script, written playwright, gives the actors words and cues

to perform the dialog actions and gestures of their characters on stage.

Basically Plato have a certain view a certain view that all exiting this world. In theory Plato about that imitation in fact mean a congeniality of about art as society mirror. This congeniality is started to be developed seriously Europe at century of XVIII and XVIII. Here important step toward social research of art have been state (Damono, 1978 :6).

From the explanation above, the writer can understand that the most important thing of drama is showing and performing something through imitation of action, even though it acts without using verbal language. In the Elizabeth period, drama developed because drama begins to be performed outside the church, whereas before the time periods drama only performed inside the church.

Others dissimilar critic assuming that there is mutual relation between literary work with the things of outside that literary work like aspect psychological, so that research of aspect extrinsic need in conducting. But Wellek and Warren of neutralize controversy above seemly that literary work assessment is possible denied despite aspect. The extrinsic like psychology, sociology, but don't only relate just to certain situation. Require to be done by an art assessment with background as a whole.

Drama differs from short stories and novels because it is made to be performed by different actors in different locations throughout time.

While the script remains the same, actors' interpretations of single role may differ.(Madden, 2002:5). If you a have read a play and see it, you may surprised because the play may be different from what you had imagined. This is similar to reading a story and then seeing a movie of that story. It of rarely exactly what you had imagined.

2. Element of Drama

There are six main elements of drama which serve as the basis of producing a successful drama. By knowing and using the elements of drama, the skills needed in creating a successful performance, as well as the skills required to analyze a drama, could be developed. The followings are the elements of drama and their brief description:

a. Character

Characters are the people, or sometimes animals, subjected in the drama, and portrayed by the actors and actresses in the drama. Characters can be categorized into three types according to the roles they drama.

b. Plot

Plot, referring to the basic storyline of the drama, is the structure of a drama which tells what happens as the story goes. Plot is the sequence of incident or events in which a story is composed. Plot refers to what happen in story it is a matter of fact. The plot structure can be divided into six stages: exposition, rising action, climax, falling action, and resolution.

1. Exposition

Exposition is beginning act in the story which the author introduce all characters and itself.

2. Rising action

In this part, there is conflict that became serious problem. Sometimes it breaks the exiting equilibrium and introduces the character underlying or inciting conflict.

3. Climax

Climax is the most strain thing that happens in a story. Usually it shows the moment at which the plot reaches its point of greatest emotional intensity.

4. Falling action

Falling action is a condition when the crucial thing in a story has been reached. The tension subsides and the plot moves toward it appointed condition.

5. Resolution

Resolution is the last part in plot readers get description how story end. It refers as the outcome of the conflict ad established some new equilibrium.

c. Setting

The setting is the place, together with other conditions, such as time and the environment, involved in which the events occur. The setting in the drama can be presented through the visual

element deals with the scenes, costumes and special effects used in it.

d. Theme

The theme refers to the message that is intended to be expressed through the story. In other word, it is the main idea or the lesson to be learned from the drama.

e. Audience

Audience is a group of people who watch the drama. Audience can be said to be the most important element of drama to be considered about, since it is the audience that determine whether the play is successful or not. Also, many playwrights write the plot of the drama with a great concern regarding to their groups of audience rather than their own interests.

3. Types of Drama

The divination type drama will be explained as follows:

a. Tragedy

A tragedy is the imitation in dramatic form of an action that is serious and complete, with incident arousing pity and fear wherewith it affects a catharsis of such emotions. The language used is pleasurable and throughout appropriate to the situation in which it is used.

b. Comedy

Laughter expresses recognition of some absurdity in human behavior; smile expresses pleasure in one's company or goose

fortune. The essential difference between tragedy and comedy is in depiction of human nature, tragedy shows greatness in human nature and human freedom whereas comedy shows human weakness and human limitation. Comedy also is a drama that is entertaining and filled with humor.

c. Melodrama

Melodrama is drama whose lines uttered to the accompaniment of music or melody. Good and evil are clearly depicted in white and black motifs plot is emphasized over character development.

d. Farce

Farce is a play that was almost similar to slapstick but not entirely a joke. Conflicts are violent, practical jokes are common and the wit is coarse. Psychologically farce may boost the reader's spirit and purge hostility and aggression.

C. Character

Characters to begin with are fictitious and thus the dramatist and the novelist may both be judged with regard to their ability in the characterization (Reaske, 1966: 40). Characters are the most important element in the literary work, because characters control the story. There will be no story without character. Sometimes a literary work described real life but sometimes some literary works are just the author's creation or fictional works. Usually the characters in fictions are not real people.

(Sumardjo,1986: 63) stated that the characters becomes conspicuous and dominant which is caused by psychological development, especially psychoanalysis the offered a new a reason deeps if life human soul. Furthermore, (Sumardjo,1986: 64) also say there are many ways to identify the characters on the story:

- a. By the action, especially when the person has attitude on serious situation.
- b. By the utterance, we can know people's character from what their utterance.
- c. By the descriptions of physic of person. That matter seemed on the way of dressed the body.
- d. By thinking, this matter described on what would think of people in developing their characterization.

1. Types of Character

a. Protagonist

The protagonist is considered as the central character in a fiction. This character has then important role in developing the story. Protagonist is well known as hero or heroine because he or she is the one whose readers follow interest whether he or she b good or bad, sympathetic or unsympathetic. Round characters are characters with more complex and differentiated features. A dynamic character is a character that undergoes an inner change in their personality and attitude. Also sometimes called the hero or heroine of the story the protagonist is the main character. In same

case, the reader experiences the story through eyes of the protagonist. The protagonist may be only one of many characters whose perspective is described.

b. Antagonist

Antagonist is a character or force that opposes the protagonist. It can be in the shape of human or thing. The antagonist could be death, the devil and illness or any challenge that prevents the main character from living happily ever that. In fact, the antagonist could be a character of virtue in a literary work where the protagonist represents evil. In many genres, particularly but not exclusively fantasies, thrillers spy drama crime stories and my mysteries (Elkington, 2009 : 34)

There are some ways that the author can choose in presenting the characters of the stories:

1. He may directly describe the character's personality
2. He may have the reader deduce the personality of the character from his actions.
3. He may present the inner working of the character's mind, showing the character's psychological reaction to the situations in which he becomes involved.

The necessity of being fitted into a satisfying artistic whole is the most important difference between the fictional character and the human being and is the basis of all the other differences.

More to the point than the standard of life likeness is the standard of relevance. Theoretically, the author can range from the pure type representing one universal quality, to the most eccentric of individuals. He is bound only by reader's demand that the characters in fiction must be in some way relevant to his own experience.

2. Character Development

Character development is one that has been thoroughly characterized with many taints shown in the narrative. The better the audience knows the character, the better the character development. (Abrams, 1971:21) states that a character may remain essentially "stable" or changed in his outlook and disposition, from the beginning to the end of the work or he may undergo a radical change, either through a gradual development or as the result of an extreme crisis.

Character development has to fulfill high standards in order to convince the audience. Certain principles of character design also can be applied to convergent media utilization and cater to the demand of the market for products which are compatible with a broad range of media. However, there has to be an awareness of the differences regarding certain media formats and the dangers of a too discretionary use of media contents which are spread from one medium to another.

Especially characters who are taken from non-visual to visual or from linear media non-linear and interactive formats might cause disappointment among their fan community since they might lose

appeal to the audience due to a sloppily executed adaptation which does not match the special demands of the new medium to which the content was transferred. The numerous unsuccessful video game adaptations of famous drama serve as good examples for such a failure of cross media utilizations (Elkington,2009 :39).

In contrast, an underdeveloped character is considered flat or stereotypical. Character development can refer to either the task of sitting down and creating a character (working out their appearance, history, mannerisms, and so on), or it can refer to the change a character undergoes during the course of a story. In the first instance, the idea is to create a fictional person, complete with flaws and weaknesses, history, mannerisms, hopes, fears, someone that is often even more real than people you meet in real life.

This is a person you will use in your story, whether as a protagonist or antagonist. It's like you getting to know someone, so well that you know absolutely everything about them. In the second instance, character development describes the change an individual undergoes through the course of a story as a result of the conflict or conflicts that person encounters.

The term of character development can be used in literary contexts to refer to the way in which a written character is described and fleshed out, or it can be used in social contexts to refer to the development of good moral character. Most frequently, the term of character development refers to the process writers put in to shaping and forming the characters in their writing.

This includes factors like appearance, personality, occupation, social class, goals, mental state, family and friends, profession and all other elements that make a character unique and individually identifiable.

This is an essential element in storytelling. Character development can also refer to the process of growing into a person with a strong sense of morals and duty.

Character development describes both how characters grow and change over the course of the drama and the approaches to how the author this happen. In other words, the term described both the conscious effort of the writer and affect has on the story. When describing character development, readers often point out that a story lacks it. Citing the issue that the character never seem to change in the story. This is, however, often a misplaced criticism. Cathartic stories, narratives in which a lesson is learned by the main character and as such is taught to the reader, do require that a character changes once a lesson is learned, that is the character development. Other types of stories, however, do not have this requirement.

D. Psychological

The word psychological is made of two ancient Greek words psyche meaning soul and logos meaning word. Thus, psychological pertains to the study of mind, thought and behavior. Its immediate goal is to understand behavior and mental processes by researching and establishing both general principles and specific cases.

Psychology is no easy matter because of both the wide scope of its concerns and the philosophical differences among its practitioners. Defining psychology as the study of behavior does not exclude mind and either internal processes from field of psychology. What a person does – her or his behavior is the avenue through what internal mental events can be studied.

1. psychological in Literature

Psychological in literature is interdisciplinary between psychological and literature (Edwaswara, 2008:16). Actually, learning about psychological on literature is same with learning a human from the inside. This research of discussion include symbolism, the purpose of storytelling, application of psychological theories and concept ,different literary genres, accuracy in the depiction of psychological variables and mental health professionals, how writing and reading reflect cognitive processes and therapeutic value literature. Character analyses involve examination of personality, mental illness development issues, conflicts and motivations. Psychological is significant in works of literature. The psychological study of literature can help the literary learner to explore the literature structure and the function which are having a relation with the psychological value.

Such as a symbolism, the purpose of storytelling, application of psychological theories and the concept which are related to different literary genres, accuracy in the depiction of psychological

variable and mental health professional. Psychological analysis to the study of literature is an approach that is based on the theories of psychology. Furthermore, (Semi, 1989:43-46) psychological analysis is an approach is approach that emphasizes the study of literary aspects of psychology contained in a literary work.

Sigmund Freud developed the psychoanalytic theory of personality development, which argued that personality is formed through conflicts among three fundamental structure of the human mind. The life of the soul has three levels of consciousness: conscious, conscious, and unconscious.

In 1923 Freud introduced three other structural models, namely: id, ego and super-ego. This new structure does not replace the old structure but completes / refines the mental picture especially in its function and purpose.

Mental Life Level

1. Conscious (Conscious)

A level of consciousness that contains all the things we look at at a given moment. According to Freud only a small part of the mental life (thoughts, perceptions, feelings, and memories) that go into consciousness (consciousness).

2. Preconscious

Preconscious is also called ready memory, which is the level of consciousness that becomes the bridge between conscious and

unconscious. The experience left by attention, initially realized but then no longer scrutinized, will be pressed to move to the preconscious area.

3. Unconscious is the deepest part of the structure of consciousness and according to Freud is the most important part of the human soul. Freud specifically proves that the unconscious is not a hypothetical abstraction but that is empirical reality. The unconscious contains instincts, impulses, and drives brought from birth, and traumatic experiences (usually in childhood) that are suppressed by consciousness are transferred to the unconscious

2. Relationship of literature and psychology

Literary works even the drama novel and poetry in modern times is loaded with elements of psychology as a manifestation of mood to the author the characters in fictional narrative and the reader (Minderop, 2010: 53). Psychology and literature have a functional relationship, which are equally useful as means of studying the soul. However, both are complementary to give a deeper understanding of 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.

Psychology is 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 result arising from the behavior and activities undertaken.

Freud's theory, Sigmund Freud was born in 1856 and died in 1939, having been shaped by the nineteenth century and helping to shape the twentieth. Freud's influence on psychology and on literature and culture was twofold. First, Freud proposed a theory of how human personality develops. Second, Freud created techniques for treating mental, illnesses, which, he believed resulted from difficulties in normal personality formation. Freud's theory was psychoanalytic theory his therapy was psychoanalysis. For Freud, human character was determined by complex genetic and environment forces, the strongest of which exist in the unconscious, a place in the mind seething with biological instincts and physical drives.

The unconscious, as its names suggest, is that part of the mind that contains all (memories, desires, and thoughts) or which one is not aware. The energy that powers behavior is the libido, which is inborn and is primarily sexual and aggressive in nature. Society limits how the libido is expressed. Normal human personality is composed of three systems; the id, ego and superego. These are often called parts, through Freud did not consider them separate or physical entities.

3. Psychological Aspect of the Character

According to Bernhardt as in Kirana (2011:7-8), all development on both heredity and environment, some features of this development depend directly on the heredity factors then environment. The color of the eyes and the degree of general intelligence of the individual are determined largely by heredity. Briefly, we say that heredity influence the psychological aspects of person.

Human beings have few ready-made forms of behavior, and instincts. Rather we find that almost all human activities are flexible to any modification or change during the life time of individual. All human activities are subject of learning. (Rosita, 2013:23), this learning itself has a cause or motivated by something. Such factors are appetites, wants, emotions seems to be driving motives

Those factors will be described as below:

a. Appetites

Man is so complex that he required certain things in order to keep living. These needs make themselves felt in such a way as to initiate activity that will eventually satisfy them. He need air to breath, food to eat, liquid to drink, rest from activity, sleep, a changing environment, the eliminations of waste products, and sexual expression. These are all basic natural needs periodic or continual satisfaction. They are motives or directing that activity finally ends in satisfaction of the self-need. It is called appetites.

b. Emotions and Motives

It is necessary in this time to indicate how emotional experiences direct activity. When there is influence of the fear, a person may do many things that he would not do normally. That fear motivates human behavior has long been recognized since parents have often used fear to direct the conduct of their children. The state, the church and other organization from time to time used fear to produce a desired form behavior. Ager motivates individual to fight, to attack, and to say things that would beneath their dignity if they were not dominated by emotion.

c. Feelings and Attitudes

He evaluates every experience that the individual has and every activity in which human categorized as being pleasant or unpleasant. There is a feeling tone scale ranging from extreme pleasantness and every experience can be located somewhere on this scale. When an experience is evaluated as pleasant one, he tends to discontinue that experience and to avoid it in the future. Therefore, the ever present feeling tones of pleasantness or unpleasantness, with his complementary attitudes of approach is important to human motives.

d. Social Motives

Man is predominantly a social being. This social existence has produce in man certain characterization attitudes or tendencies. Whether it is due to inborn nature, trained into us by social custom

and education, there is a universal tendency to struggle to be better and to succeed, to win out ahead of others, or to overcome obstacle or difficulty. This tendency is called self-assertion, and can be traced through great activity of the individual. Obstruction is met with increased activity, difficulties call for more energy, and project must be carried through a successful completion, or success must be achieved for its own sake.

e. Feelings and Emotion

Every activity and experience of the individual has a coloring of feelings. Life would be very drab and uninteresting if it were not for the constantly point of view, it makes no different how individual feels, as long as he goes through the necessary motion; but for the individual himself, it matters a great deal how feels about what he is doing.

CHAPTER III

METHODOLOGY OF THE RESEARCH

A. Types of Research

The writer used qualitative research method to analyze this data. Qualitative research has its roots in social science and is more concerned with understanding why people behave as they do: their knowledge, attitudes, beliefs, fears.

B. Object of the Research

In this research, the writer used Edward Albee's drama *The Goat or Who is Sylvia?* as the object of the analysis and source of data. The writer also uses some theories from books, which are relevant and related to the problem which is discussed. Also, the writer finds some data from the internet to support the analysis.

C. Procedure of Collecting Data

In doing this analysis the writer used certain steps as follows:

1. The writer reading the drama itself to get the data
2. Writing down the important things related to the main problems of the research.
3. Collecting data including text and some others sources from books and internet that could be relate to the analysis.
4. Analysis the data and making some notes.
5. Writing the result of data analysis.
6. Concluding the result of data analysis.

D. Method of Analyzing Data

The main data in qualitative data in the form of words and actions, the writer wants to describe the process of characters development drama *The Goat or who is Sylvia?* and the reason and also the purpose of why it happens. Talking about characters development it has a close relation with psychological analysis. Psychological analysis is an attempt to study someone's personality not only on how they build their personality but also how the personality develops in this research psychological analysis is used to analyze drama: *The Goat or Who is Sylvia?*

UNIVERSITAS

BOSOWA



BAB IV

FINDING AND DISCUSSION

As discussed in chapter one, the writer focused by analyzing the characters development using psychological analysis of the drama. This analysis can be conducted through the depiction of characters. Those analysis are clearly illustrated in drama: *The Goat or Who is Sylvia?*. It is about a man who falls in love with the goat .

This chapter answers the research questions that have been stated in the chapter one. They are the kinds of problems the main character development.

A. FINDING

1. Characters Development in Edward Albee's Drama: *The Goat or Who is Sylvia?*.

Character is the most important of all elements that build a story. Characters that are shown through a variety ways, depending on the author to create a life form of the story and makes the reads able to see the situation that happens in the story. Characterization is the technique used by the writer to make this quality is known this is explained by (Perrine,1983:87).

The drama involves four characters. They are Martin (Stevie's husband), Stevie (Martin's wife), Billy (their sons) and Ross (Martin's friend). The characters of the drama are described in character

development. The following explanation, the writer describe how the character development of the drama.

a. Martin Gray

He is one of the main character in this drama. He is love life is seemingly idealistic. Martin is an incredibly successful architect, about to receive a prestigious honor symbolizing the culmination of the American Dream.

1. Exposition

In the beginning of drama *The Goat of Who is Sylvia?*, Martin has been a staggering pritzker prize of the architecture of the Nobel Prize in three weeks and celebrates her fiftieth birthday. He has been married to a smart, beautiful, supportive woman named Stevie, with whom he has remained faithful until he met a goat named Sylvia.

This situation can be seen below:

ROSS :*(quiet snarl)* I know. Shut up!*(Announcer voice)*
Three things happened to you this week, Martin. You became the youngest person ever to win the Pritzker Prize, arcthitecture's version of the Nobel. Also this week you were chosen to design The World City, the two hundred billion dollar dream city of the future, financed by U.S electronics technology and set to rise in the wheatfields of our Middle west. Also, **this week, you celebrated your fiftieth birthhday. Happy birthday,** Martin and congratulations!
 MARTIN:*(Briefpause:casual)*Thanks, Ross.

(Albee2002:26-27)

For a head of the household that has received the award, it would be a reflection to his family and make his own name famous and Martin ever even did the interview before this.

As time went the success that has been achieved by Martin has brought happiness where he and his wife decided to see the beautiful scenery in the vicinity a lot of land, a beautiful farm house and little farms but when Stevie would not join to travel very because so far away sixty miles from the city.

2. Rising action

When Martin interviewed by his best friend, behaves in a very distant manner. His friend, Ross, tries to coax a typical interview out of him, asking the usual questions about the upcoming award, and his remarkable career. But Martin is too distracted. Something else is on his mind. Stevie and Martin is a humorous when their in the living room, Stevie talk to Martin while decorate the flowers but Martin ignore it and not focus .he didn't even remember what had happened and forget. He is suffering alzheimer/the disturbance of memory.As can be seen below:

MARTIN

(Considers) What if you can't remember that's what it is?

STEVIE

No one!! If you do get Alzheimer's, and you get to the stage you don't know who I am, who Billy is, who you are, for that matter ...

MARTIN

Billy?

STEVIE

(Laughs) Stop it! When you get to the point you can't remember anything, someone will hand you

that (indicates his tie) and you'll look at it and you'll say (terrible imitation of aged man) "Ahhhhh! My prep school tie! My prep school tie!" (They chuckle; the doorbell rings/chimes)

MARTIN

Ah! Doom time!

(Albee,2002:17)

The Alzheimer's is a disorder characterized by memory lapses, a decrease in the ability to think and talk, as well as changes in behavior in patients with disorder in the brain that is progressive in nature or slowly. In the initial phase someone who has Alzheimer's disease will typically be seen easily forget, like I forgot about the events that have not been a long time passed and forget about the contents of conversation who recently discussed with other people.

The disturbance of memory that has been experienced by Martin always made him don't focus when he was talking to someone even when he did not know where he is, with whom he was talking and people in his past like an old friend, Ross he do not know when they became friends.

Martin was embarrassed because in laughing by Ross and begging not to tell Stevie about this problem but Ross still want to say it. Martin trying to give understanding to Ross.

3. Climax

Martin be surprised when he found out that Stevie and Billy have to know that he had an affair with the goat, Sylvia. Martin also angry with Billy and would just calling Billy as gay. He had traitor by his own friend and do not believe what has been done to him self. Ross

have broken a promise by providing a letter to Stevie. As seen on situation below:

MARTIN

(Hurt and enraged) How *could* he!! How could he do such a thing?!

STEVIE

***(Ice)* How could he—best friend to both of us, a man you would trust with your wife—no? ...**

MARTIN

... sure; sure ...

STEVIE

How could Ross write me this letter? *(waves it again)*

MARTIN

YES!!

(Albee,2002:53)

Martin tried to answer all questions of Stevie and trying to give understanding but Stevie would not listen, Stevie just busy to read the letter was received from Ross. Martin getting seriously pissed off and emotions, he told about association with the company has also been making out with the other animals but Stevie just wanna talk about the goat, Sylvia. However, Martin think that this incident because there is dictrupsion of them like psychology and the trauma of the incident in experience before. Meanwhile, Stevie began taking stuff and throw it.

As has been going on drama, Billy back in the room and angry with Martin ,Billy pust Martin and the go again. Meanwhile, Martin said to Stevie that he has been making out with Sylvia and said it is soul not love but its calls the soul. Martin always says that he very love Stevie and begging for forgiveness not repeat it again.

4. Falling action

Martin was sitting in the ruins of the goods that broken out and Billy come. He mad billy feel cool and give an explanation about his fight with Stevie. Martin lost patience when Billy asked where his mother and tell, she goes to and slams the door that she might go to somewhere around an hour ago. He even hust just relaxed in answering the question's of Billy about a divorce. He is still surprised when Billy told him that Billy is gay. Billy to talk the letter has been received Stevie and then Martin got mad.

BILLY

(Big crying underneath) ... until the shit hit the fan, and the talk I was going to do at school became history. *(Exaggerated)* What will I say *now!*? Goodness me! The Good Ship Lollipop has gone and sunk. *(More normal tone)* What will I say!? Well, let's see: I came home yesterday and everything had been great—absolutely normal, therefore great. **Great parents, great house, great trees, great cars—you know: the old “great.”** *(Bigger now, more exaggerated)* But then today I come home, and what do I *find*? I find my great Mom and my great Dad talking about a letter from great good friend Ross ...

MARTIN

(Deep anger) Fuck Ross!! (Albee,2002:107)

This happened when Martin was remembering that Ross is his best friend and did not know if Ross did it. He to stop Billy to sat anymore that the fucking goat but Billy is to get close to him and kiss it but he tried to take it off and push him while he did not see Ross which just arrived. He tells to Billy that he loved him, he care about him but doesn't mean he iwsf gay too, it becuase it was his dad. He opening up the his arm an hold Billy to comfort him.

5. Resolution

He saw Ross in the room and scolded him. He told Ross to out and state that why you came here. Martin defends the kiss to a contemptuous Ross, mentioning that a friend had gotten an erection from having his baby on his lap. He was upset because no one understood about him, especially his own friend. Then again Stevie enters the room with the goat that was bleeding the possibility Stevie killed the goat. Martin was surprised and crying for what he has done his wife. He breaks down. These situations can be seen below:

Martin: what have you done?. Oh My God what have you done? (Billy is crying. Stevie regards Martin for a moment: Ross is immobile)

Stevie: (turn to face him: evenly without emotion). I went where Ross told me I would find... your friend. I found her. I killed her. I brought her here to you (odd little question) No?

Martin: (A profound cry) ANNNNNNH!

(Albee, 2002: 117).

In this drama, the writer can conclude the character development of Martin because he suffered from disease Alzheimer, Martin also has been hanging out with people who love animals.

b. Stevie Gray

Stevie is Martin's wife. When she finds out about the affair she is humiliated and furious. She is a care woman and brave. She could think what to do. Leading the family is important during the drought and the great depression. Therefore, the role of women becomes important in this situation to help their husband. This becomes a reason for women to gain

equal roles in family. As in the drama *The Goat or who is Sylvia?* by Edward Albee.

1. Exposition

Stevie reflect his personality as a wife and she was initially assumed that her husband just making a joke. As seen on situation below:

STEVIE
Something's going on, isn't it!?

MARTIN
Yes! I've fallen in love!

STEVIE
I knew it!

MARTIN
Hopelessly!

STEVIE
I knew it!

MARTIN
I fought against it!

STEVIE
Oh, you poor darling! (Albee,2002:18)

Stevie does not understand what Martin's thinking, Why He don't know about the condition of his son (Billy) and don't remember the name 'the son of his friend' that a accident. Stevie felt confused with her husband and told Martin to go check up if he remembers the doctor name. While waiting for their friends coming, Stevie gave a joke to her husband ,said that if you can remember what it's called you do not have it and Stevie says you know, how to make to turn a woman?. Shut up and they laugh. Someone knock the door and then stevie open the door and their friends (Ross) was coming.

2. Rising action

Stevie realized that Martin was telling the truth in scene 1 and that she was right worry about the business card and the odd scent.

The card belongs to a member of a group for bestiality but martin discloses that members of animals group as a coping mechanism. For him Sylvia is not just an animal, Sylvia has a soul and reciprocates his love.

As Stevie makes casual conversation about his upcoming interview, Martin cannot remember the names of supposedly familiar friends. Stevie casually ask Martin about a woman's business card in his pocket and his odd scent but Martin can not remember and Stevie told martin to keep it well. She realizes that Martin's was telling the truth it and she was right worry about the business card.

This situation can be seen below:

Stevie : The head for your razor.

Martin : no; it's around somewhere. (*Fishes an a pocket, brings out cards*) But these! Now these! What the hell are these!? "Basic Services. Limited ." Basic, limited?? Limited to what !?(*the other card*) " Clarissa Altherton."(*shrugs*) Clarissa Atherthon ? No number , No.... internet thing? Clarissa Atherthon?.

Steve: Basic Services ? Clarissa Athethon. Basic Services?.....

(Albee,2002:15)

During the explanation, Stevie breaks various objects and overturns furniture. Stevie reads the letter aloud ans then recounts the normalcy of her life before she opened it.

3. Climax

At first, Stevie consider that this is just a joke that made by Ross as to say Martin before but when it began to read a letter she understood that her husband had an affair with a goat. Stevie began to read a little by little the letter who have been received by Ross and asked to Martin about all that.

She gets angry and throwing things that exist in the room. And told Martin to explain in detail, why Martin call the goat is Sylvia but Stevie from emotions to lost patient and saying I am gonna kill you. While Martin to quiet down and desprate, he is begging for forgiveness to Stevie but Stevie would not want to touch him.

This can be proven in the questation below:

MARTIN

(Moves to her; touches her) Oh, Stevie ...

STEVIE

***(Huge; swipes objects off the coffee table)* GET YOUR GOAT-FUCKING**

HANDS OFF ME!!! (Retreats to wall, arms wide, sobbing greatly) (Albee,2002:83).

4. Falling action

Martin denies having an affair with woman but confesses to falling in love with a goat named Sylvia. Stevie laugh it off thinking it is a joke. Stevie leaves Martin when Ross arrives. This situation as seen below :

MARTIN

She's a goat; Sylvia is a goat! (Acting manner dropped; normal tone now; serious, flat) She's a goat.

STEVIE

(Long pause; she stares, finally smiles. She giggles, chortles, moves toward the hall; normal tone) you're too much! (Exits)

MARTIN

I am? (Shrugs; to himself) You try to tell them; you try to be honest. What do they do? They laugh at you. (Imitation) "You're too much!" (Thinks about it) I suppose I am.

(Albee, 2002;19).

Stevie confronts Martin about a letter Ross wrote regarding Martin's affair and Sylvia's identity.

5. Resolution

Stevie just about had enough of Martin that has been making out with animal, and state that I was never any thought to having an affair and Stevie to quiet down. She did not expect that her husband had been doing it and Stevie began crying and exit of the room.

As seen on situation below:

(STEVIE is dragging a dead goat.

The goat's throat is cut; the blood is down STEVIE's dress, on her arms.

She stops)

(Albee, 2002:116).

This situation is going on when Stevie walked into the room and brought the goat. Perhaps, she killed the goat and everybody was shocked. Stevie said that she was off to a place used to go by Martin and Ross who told him. She wants to find the goat and then bring it.

In this drama, the writer can conclude the character development of Stevie because she knows that her husband had an affair with a goat through the letter in writing by Ross. She does not want to if it is known

by Martin's friend especially a card in the pocket of Martin. She felt fear if get effect the career of Martin and finally she decided to kill the goat.

c. Billy Gray

He is Martin's son. He is originally very angry with the father but eventually comes to terms with him. He is gay, who is also disturbed psychology.

1. Exposition

In the living room Billy and Martin had fight. Billy is very upset and talked rudely to his father when he learned that his father had an affair with a goat until he made a vow but his father says, you are gay too. Billy offended and said that at least I do it together with people not like you and began to say rude again but Stevie told Billy to apologize to Martin and shut up.

As seen on situation below:

MARTIN

Don't swear.

BILLY

(Scoffing laugh) Don't *what?*!

MARTIN

Don't swear; you're too young.

BILLY: ***(Considers a moment, then)*** FUCK THAT!!

(Albee,2002:51).

2. Rising action

Billy in to by both of his parents to go and into the room but Billy refused that do not want to happen with less his mother and angry with his father. Billy said he is like at the age of eight years old

would be destroyed if the parents are fighting each other. Billy began crying and into the room.

BILLY

Go out and ...?

STEVIE

(Harder) Leave the house! Leave us alone!

BILLY

But ...

MARTIN

(Calm) Do what your Mother says. "Go out and play."
Make mudpies; climb atree ...

BILLY

(A finger in MARTIN's face) If I come back and find you've hurt her, I'll ... I'll... ***(BILLY lunges at MARTIN, shoves him, recoils. MARTIN steps forward, stops. BILLY sobs, runs from the room. We hear the front door slam)***

(Albee,2002:90).

The text above explain that Billy has been hear in a costody battle his parents and feel worried with his mother and He came into the room and he saw it very mess.

3. Climax

Billy give warning to his fathet not to hurt his mother, if yes He was going to do something then he carries on martin and he crying.

The changes that have happened Billy cause he is depression over what happened with his family. This situation can be seen below:

Billy : (shrugs) Whatever. (Billy begins to right a few things not much; then quits) What is it going to be? Divorce?

Martin : (Simply) I don't know. Billy; I don't know that there areany rules for where we are?

(Albee, 2002: 103)

Billy gone into the room and see them all was mixed up and ask where his mother in a huff and think what has happened with his

mother. Billy was crying and burst, he thinks that after their fight, maybe they get divorced. Billy loves his family and does not want his parents divorced.

4. Falling action

Billy told about his life and his family. He told about the relationship with the goat and then went to his father and kissing him and says he loves him. Billy throws his father and apologized to him. Ross came to the room and talked with Martin.

(Drops whatever he's holding, moves to MARTIN, arms out) I love him! (Wraps his arms around MARTIN, who doesn't know what to do. Starts kissing MARTIN on the hands, then on the neck, crying the while. Then it turns—or does it?—and he kisses MARTIN full on the mouth—a deep, sobbing, sexual kiss. ROSS has entered, stands watching. MARTIN tries to disengage from BILLY, but BILLY moans, holds on. Finally MARTIN shoves him away. BILLY stands there, still sobbing, arms around nothing. They have not seen ROSS.) (Albee,2002:108).

5. Resolution

He saw his mother came in with the goat that was bleeding and he cries. This situation can be seen below:

Billy: (Generally; to no one; helpless; a quiet plea). Help help. (Albee,2002: 116)

In this drama, the writer can conclude about character development of Billy. Billy felt surprised when he knows if his father had an affair with the goat and think about his mother. He get depression because he saw his parents was fight and afraid of the divorce.

d. Ross

He is a family friend and host of a television program. Ross finds out about the secret that Martin had an affair with Sylvia and then he tells Stevie in a letter.

1. Exposition

Ross was arrived in the Martin's house and say hello to Martin and Stevie. Ross wants to start the interview but before that Ross and martin told about their Scholl and told about their son. Ross started the interview to Martin and told Martin to get ready. Ross started the interview talking about the award is earned by Martin about three things happened to Martin in one week and celebrate Martin's fiftieth birthday and then Ross says happy birthday and congratulations. Ross continued the interview by asking about, how feels like to get the awards but Martin unfocused at the beginning of the questions and any questions. As seen on situation below:

ROSS

Tell us about The World City.

MARTIN

Well, you just *did*: two hundred billion dollars, and all, the wheatfields of Kansas, or whatever ...

ROSS

What an honor! What a duo of honors! You're at the ... pinnacle of yoursuccess, Martin ...

MARTIN

(Considers that) You mean it's all downhill from here?

ROSS

CUT! CUT! (Camera down. To MARTIN) What's the matter with you!? (Albee, 2002:29)

Ross was almost ready to give up but he tell to martin to repeat the record but Ross response not as serious as new look the

camera and Ross asked ,what's wrong with you?, you have any problem, tell me. Martin awkward telling Ross and Ross state that we are an old friend of since we are ten years.

2. Rising action

Ross was so confused by the attitude of Martin, Martin like have something serious. The changes in attitude of Martin made Ross did not give up to find out about what happened to Martin and convince Martin that he is her best friend. Ross began to feel anxious when he heard the story of Martin about loyalty to his wife and the wedding. Ross gets frustrated at Martin inability to concentrate on the interview. As seen on situation below:

ROSS :Who else but me? You can't tell Stevie, it would
 MARTIN: NO!!ROSS :**Then, who is she? Who is Sylvia?(MARTIN pauses; goes to wallet, brings out photo, looks at it, hesitates, then hands it to ROSS, not looking as he does so. ROSS takes photo, looks at it, double-takes, begins a huge guffaw, which becomes a coughing).**MARTIN: (*Shy*) don't laugh. Please; don't laugh.

(Albee,2002,48-49).

Ross was shocked when Martin said that he had fallen in love when Martin went to the outskirts of town, Martin fell in love with Sylvia.

3. Climax

Ross tried to convince himself and told to Martin not to say it to Stevie but Ross to be curious and ask who is Sylvia?. Martin tried to take photos from his wallet and handed the Ross and Ross took it

and look after it he was laughing and screaming. This can be proven in the question below:

ROSS :(Quiet; shaking his head as he looks at the photo)
You sure are, buddy; you sure are.

MARTIN :But, Ross, you don't under ...

ROSS :(Huge) THIS IS A GOAT! YOU'RE HAVING AN AFFAIR WITH A GOAT! YOU'RE FUCKING A GOAT!

Albee ,2002:50)

Ross asked Martin, this Sylvia? With whom you having an affair? .You have to tell Stevie but Martin can't. Ross said if you can not then Ross would say it to Stevie. Martin wants to try to make Ross understand but Ross began to rage.

4. Falling action

Ross justifies his letter, stating Martin's actions would have brought bad publicity. He came because Stevie called him. Ross comes and witnesses Billy's kiss. Ross becomes disgusted, martin challenges his judgement and objects to his interference with his family . As seen on situation below:

Ross: I had to

Martin: no! You didn't have to

Ross: (*dogmatic*) I couldn't let you continue!.

(Albee,2002:113).

5. Resolution

Ross finished the debate with Martin. He said that Stevie call him about an hour ago and told that Martin needed him. So, Ross comes here to see the condition of Martin.

This situation as seen below:

Ross: your soul is your own business. The rest I can help you with.

Martin: Of course it's my business and clearly you don't have one.

(Albee,2002:115)

Ross was very concerned to Martin. He does not want to Martin have a problem. He always wants to help Martin and case especially about Martin's business. Martin instantly freezes when she saw Stevie in with the goats are dead.

In this drama, the writer can conclude about character development of Ross is He come to the Martin's house to interview Martin about his success. He got a strange when he was interviewing. Ross began asking from the star of success but Ross does not focus with the all questions. Ross was surprised when Martin told him about Martin affair with Sylvia (the Goat) but Ross can not keep secret and soon tell Stevie about Martin had an affair with the Goat in the letter.

2. The Psychological of the Characters Development in DramaTh Goat or Who is Sylvia?

The psychological analysis of the characters can be stated as follows:

a.Martin Gray

1. Martin was with Alzheimer's disease

In this drama, all of people felt confused with Martin. Martin like disease of mind that he is not easy focus to talk to people and forget about old one. Alzheimer's diases are prone to be equally at ail by people who have aged over 65 years.But of the cases that took

place, five percent of Alzheimer's disease is people who are 40-65 years. So the symptoms in the pain by Martin for the influence of age.

.2. Martin was making love with the Goat.

Martin intercourse with a goat when he went to the outskirts of town. Martin joined to a bunch of people who like animals one is his friend's business cards in his pocket. This case has related with the theory of psychology is mini theories. Mini describe a small, very particular aspect of development. A mini theory might explain relatively narrow behaviors, such as how self esteem is formed or early childhood socialization. The theories are often rooted in the ideas established by grand theories, but they do not seek to describe and explain the whole of human behavior and growth.

b. Stevie Gray

1. Stevie very emotional, grumpy.

In this drama, character of Stevie in the scene 2 was very emotional to Martin after she knows that Martin had an affair with the goat. Let have an argument with Martin in the living room and told Billy to get out. She can not control his anger; she made the mess in the room to make all the goods is nearby until he is gone.

2. Stevie has been frustrated.

As a wife certainly feel embarrassed if it know that her husband had been making out with the animals. It is not very easy to believe as her husband is the architect who won in nobel prize in three week.

Stevie was frustrated for the conduct of her husband and think about her husband's career .

So that, she decided to kill the goat. This analysis be influential to personality theorie. Personality theorie looks at the patterns of thought, feelings, and behavior that make a person unique. Some of the best known theories in psychology are deveted to the subject of personality including the trait theory of personality.

c. BillyGray

1. Billy was depression

Billy felt awkward and angry with her father when he know that his father had an affair with a goat. He is afraid of losing his parents, he was afraid that if his father and mother divorced was fight. This case this is the teory psychology is Social psychology. Social theories are generally centered on specific social phenomena, including group behavior ,prosocial behavior, social influence , love and much more.

2. Billy was a gay.

In this drama Billy was a gay. He's affected by his friend who has a problem with family. As his friend's trauma for their family falling apart.

d. Ross

. 1. Ross is a the person in charge/responsibility

Ross is an old friend of martin and he is a host of Television Program. He was interviewed martin when martin got an award. Ross

was responsible for his job. As a friend he is always given support to the Family of his best friend's. The attitude that has been done by Ross reflects that he is humanitarian and keeps the fraternity.

2. Ross is not easily to understand but care with Martin

As an old freind , Ross have to keep a secret of Martin because is the bar. Ross purposely told this case to Stevie for Ross don't want to this problem continues and think about the career of Martin's populer.

B. Discussion

1. Analysis of The Characters Development in Edward Albee's Drama: The Goat or Who is Sylvia?.

The following explanation, the writer describe how the character development of the drama.

a. Martin Gray

In this exposition Martin is generous and loving with his family. Martin became a figure of man the very wise and happy because he is got a charter Pulitzer Prize of architecture versi the nobel prize. As in the text of the drama (Albee.2002:26-27). Victory in getting by Martin made Stevie as a his wiife was grateful that Martin wantet to invite stevie went to see a beatiful place.

For the rising action in the drama, Martin hangout with Stevie in the living room. Stevie ask to his but Martin do not care and not focus with Stevie. Stevie have a confused and wondering what happened. In this drama has been quoted as saying on the text (Albee,2002:17) which

said that he had Alzheimer's disease. The disease Alzheimer's is a disease that occurs in one mind, a person who suffers from this disease can not remember things.

At the climax in this drama, Martin was surprised when Martin knew that his wife and his son to know that he fell in love with the goat named Sylvia. This can be seen in the quotation in the text of the drama (Albee, 2002:53). Martin hangs out with a group of people who love animals so that he was affected by his friends.

In the falling action, Martin went down and the despair for all the trouble. Martin was surprised when Billy told about great house and great parents. As quoted as saying the text in drama (Albee, 2002:107). This happens when Martin remembering that Ross never talked about harmony or the family. Billy goes to Martin and kisses him, but Martin fired Billy and encouraging without looking at Ross is coming. Martin gave the understanding to Billy and they forgive each other.

The last is resolution of Martin is when he saw Ross in the living room and he got confused when Ross came. Stevie called Ross to come and accompany Martin. Martin angry with Ross because Ross has told Stevie about his affair with the goat. As quoted in text on the part (Albee, 2002:117). Martin suddenly surprised to see Stevie arrived bring the goat was bleeding.

In this drama *The Goat or Who is Sylvia?* By Edward Albee about character development of Martin, the writer has got some factors that affect the character development such as he had Alzheimer's disease, he had

fallen in love with the goat, Martin was fight with his wife and his son and also his friend lie to him but Martin can get the confidence of his son. Martin hug his son and forgive each other. Martin shocked Stevie come to the house bring a goar was bleeding. Based on the changing of the Martin showed he had a psychological is psychosexual stage.

According to Freud's theory about the analysis above is a psychosexual stage. In the highly repressive Victorian society in which Freud lived and in particular, were forced to repress their sexual needs. In many cases, the result was some form or neurotic illness. This was not primarily an investigation of sexual experiences as such. Far more important were the patient is wishes and desires, their experience of love, hate, shame, guilt and fear and how they handled those powerful emotions.

b. Stevie Gray

In expositon of Stevie when make a joke. In can be seen on the text of drama on the page (Albee,2002:18). Without realizing Stevie felt strange when Stevie ask about Billy (their son). Martin does not remember who is Billy.

To rising action Stevie remember about the interviewed by Martin's friend and trying to ask the name of his friend but Martin can not remember. Stevie starting worry about the treatment of Martin and think about the business that is being undertaken by Martin. Stevie got a name of woman business card in his pocket and ask him. The explation can looked in the text drama (Albee,2002:15).

On the climax in this character is beginning when Stevie had been received a letter from Ross that about infidelity Martin affair with the goat. When she found it Stevie was upset and angry. She go to the living room and fight with Martin while she read the letter little by little. Martin tried to explain and apologize with touch Stevie's hand but Stevie can not. As seen in quoted on page (Albee,2002:83).

For the falling action in Stevie when Martin tell about the woman business card, she is worried. In can be seen in a quote pages of (Albee,2002:19). In this part Stevie also worry about this problems that have been influenced by Martin's career.

And in the resolution of Stevie is she take off when she had fought with Martin. She go to the place where Martin met sylvia. In edge of town and kill the goat and also brings the goat bleeding to the home. This sentence can be seen in the quotation of (Albee,2002:116). In part of this Stevie kill the goat because it can stopped the incident.

In the drama *The Goat or Who is Sylvia* by Edward Albee for the character development of Stevie, the writer can take some factor such as when Martin suffered from Alzheimer's diases and her husband tell Stevie that Martin falling in love with Sylvia but Stevie just assumed that is a joke. When Stevie know the truth that Martin really having an affair with a goat Stevie gets angry and do not think about that because she very love with her husband. After Stevie listen about the business card and thinks bout her husband's career, Stevie decided to kill Sylvie, the goat.

Well, in a way that Stevie was changing has to do with her psychology, as it was in Freud's theory is human personality that complex and has more than a single component. In personality there are three elements of component known as the id, the ego, and the superego. The superego functions at a conscious level. It serves as a type of screening centre for what is going on. So this is much related to the developed character by Stevie because she elevated the nature of his ego. deistic principles have two sub-principles of conscience and ideal ego. Freud does not distinguish this principle clearly but in general, conscience is born from experiences of punishment for inappropriate behavior and teaches us about things that should not be done, whereas the ideal ego evolves from experience gaining rewards for proper behavior and directs us to the things that should be done.

c. Billy Gray

The exposition of Billy in drama is He came in the living room when Billy know if Martin had affair with the. Billy talked rudely and very upset. It can be seen a quote on page (Albee,2002:51).

In the rising action, Billy have got his parents who are fight. Billy noticed his father not to hurt his mother. As seen on quoted(Albee,2002:90). In this part Billy crying with his parents. He hear when he into the room.

At the climax, Billy felt depression and hurt over the fight of his parents. He was looking for his mother ans ask where is Stevie. Billy sad and asked Martin whether there is a divorce after this. As seen on

quoted on the text by (Albee,2002:103). In this part Billy think he loved her parents and wants a house that is humorous.

In the falling action, Billy tell about his life and his family. Billy just told about his father had an affair with the goat. Billy come near to his father and kissing him. Billy apologize. As seen in quoted by (Albee,2002:108).

The resolution of Billy in this drama when Billy and his father hugged and forgive each other but Billy surprised to see his mother came in with the goat. As seen in quote by (Albee,2002:116).

In drama *The Goat or Who is Sylvia?* by Edward Albee, the character development of Billy is he is a gay, he was surprised when he listen his father having affair with the goat, Billy sad when see his parents was fight and he think about the divorce after the fight. The character development of Billy also he kissing his father. Billy hug and apologize. In this drama Billy also surprised to see his mother killed the goat and bring to home.

Believing that most human suffering is determined during childhood development, Freud placed emphasis on the five stages of psychosexual development. As a child passes through these stages unresolved conflicts between physical drives and social expectation may arise.

These stages are: Phallic (3 – 5 year of age): The development of healthy substitutes for the sexual attraction boys and girls has toward a parent of the opposite gender. According to the explanation of the above stage Billy is indicated to be phallic stage because he had a bad

experience from his family, he was traumatized by his parent's divorce. It is during these stages of development that the experiences are filtered through the three levels of the human mind. It is from these structures and the inherent conflicts that arise in the mind that personality is shaped.

According to Freud while there is interdependence among these three levels, each level also serves a purpose in personality development. Within this theory the ability of a person to resolve internal conflicts at specific stages of their development determines future coping and functioning ability as a fully mature adult.

d. Ross

The exposition in this character Ross is when he is coming to the Martin's home with the aim come to interview Martin. Ross started the record by asking a bout he is achieved questions by questions but Martin would not focus and respons tp are not as usual. As seen in quote by (Albee,2002:29).

In the rising action, Ross thinks the possibility Martin have something serious. Ross was worried when Martin talked a bout Stevie and his marriage. Ross was wondering who is Sylvia. As seen on quote by (Albee,2002:48-49). Ross surprised when he heard Martin was fallen in love.

For the cilmax, Ross try to ask back to Martin about what Martin do but Martin just want Ross hide this problem from Stevie. Ross was

shocked and also mocked Martin. As seen in quote on the text drama (Albee,2002:50).In this part,Ross tried to believed Martin about who is Sylvia and form of Sylvia. Sylvia an animals.

At the falling action, Ross has been secretly gave Stevie a bout infidently Martin through the letter. Ross told a bout this incident because Ross afraid it could affect the business. As seen in quote on the text drama (Albee,2002:113).

In the resolution of Ross is he has argued with after he came because Stevie call him. Ross was very concerned with Martin, he did not seen the devastation of Martin. He always help Martin especially in terms of business. As seen in quate in (Albee,2002:115).

In drama *The Goat or Who is Sylvia?* by Edward Albee, the character development of Ross is when he came to the Martin and want to interview him but Martin is not usually. Ross surprised to hear that Martin love with the goat (Sylvia) and Ross tried to convince Martin about who is Sylvia. In this drama Ross have a friendsgoal, he does not want to Martin's career that has been was destroyed. Ross do not want to continued the problem . so ,he gave the letter for Stevie.

Based on character development of the Ross the writer can take the theory by Sigmund Freud's is personality theory. In the dynamics of personality, Freud describes the existence of the driving force (cathexis) and the emphasis (anti-cathexis). cathexis is the use of psychic energy performed by the id for a particular object to satisfy an instinct, while the anti-cathexis is the use of psychic energy (derived from the id) to suppress

or prevent the id from generating unwise and destructive instincts. The id has only a cathexis, while the ego and superego have anti-cathexis, but the ego and superego can also form the new cathexis-object as a diversion of indirect needs satisfaction, still related to the desired object-satisfaction associations desired by id.

2.The Psychological Analysis of The Characters Development in Edward Albee's Drama : The Goat or Who is Sylvia?.

a. Martin Gray

According to the character development in Martin, the writer can take the psychology analysis that happens to Martin in part of rising action. He suffered Alzheimer's disease that comes from himself. It has struck Martin that influence of his age and Martin also mind too much. The factor of this character is feeling and emotions

In the climax of the character development Martin is he making love with the goat. All of people know if he do that and shocked when they know that. Martin fallen love with the animal because he was been hanging out with peoples who love animals so he affected. This character development be influential to psychology character in feeling and emotions.

For the Sigmund Freud's theory can be explain that Feeling, is more like a sense, hot, cold, sweaty, scared, happy, mad, these are all things You can feel, though some are emotions, you can still feel them they are not controlled easily but the reactions to them can be. An emotion is mostly psychological, happiness, fear, love, want, lust, greed, loath, jealousy, envy, and so on, all psychological and would not exist without thought process, experiences, physical and mental states, or contact with

others. Moods are the result of an accumulation of events or experiences you have endured through the day, week month or dreams and thoughts entirely in your own mind. A good dream can put you in a good mood, a remark from someone, especially someone you care about can put you in a bad mood or in any number of moods your mind may react to with this information, experience, input, or interpretation

combination of what it feels like to have a thought, with the feeling of what it feels like to have a feeling, I don't mean the combination of actual verbal thoughts with feelings, but non-verbal thoughts which are like verbal thoughts in that they are about something, you just cannot identify what it is all the time because it is non-verbal.

Since thoughts are conscious and unconscious, emotion could be redefined as the combination of feeling and thought, that we only have emotion when we are thinking about something, and feeling something at the same time, and the combination of the two results in individual emotions. There is evidence for this from the facts that we can only experience one strong emotion at a time, and we can also only think about one strong emotion at a time. That shows how emotions are pulled up by thoughts, or controlled and generated by them. It might be that this only applies to strong emotions, but it depends on each individual's definition of emotion, but we do not think anyone can experience two strong emotions simultaneously. We can feel it for our self, try and feel any combination of the following emotions (strongly) at the same time - anger, fear, sadness,

disgust, surprise, curiosity, acceptance, or joy. We just cannot do it. A slight feeling of curiosity is exactly that, a feeling and not an emotion.

b. Stevie Gray

In the climax the character develop of Stevie seems clear that she very angry with Martin because Martin having affair with the goat so that she fought with Martin. In affect the psychology character is feeling and emotions.

Feelings are sparked by emotions and colored by the thoughts, memories and images that have become subconsciously linked with that particular emotion for you but it works the other way around too. For example, just thinking about something threatening can trigger an emotional fear response. While individual emotions are temporary, the feelings they evoke many persist and grow over a lifetime. Because emotions cause subconscious feelings which in turn initiate emotions and so on, your life can become a never ending cycle of painful and confusing emotions which produce negative feelings which cause more negative emotions without you ever really knowing why.

The won have get Martin make a stevie fell full joy but when Stevie knows that Martin did something bad ,she was worrie. In the falling action on the character develop of stevie saying that he worry that he was frustrated thought of liquid that has been Martin got it. Stevie would not want that be affect for Martin's career. In the character develop of these be influential for psychology that is social motives.

It is a motive to react aggressively when faced frustrations. Frustrations may occur when a person is obstructed from reaching a goal or when she is insulted by others. Even in a fearful and dangerous do or die situation the individual may resort to aggressive such behavior to overcome opposition forcefully, which may be physical or verbal aggression.

c. Billy Gray

The character who happened to Billy looks out in exposition. His father calls him is gay. But Billy thinks it is a joke. Billy make his father and laugh. Billy think he more are hanging than his father. In the character development of Billy reflect to psychology analysis is social motives.

Sigmund Freud was one of the first people to recognize the powerful role of guilt in people who have depression. He likened depression, or melancholia as it was called during his lifetime, as a more powerful form of grieving. Depression is distinguishable from grief by an exaggerated feeling of guilt and self-blame. Depression and grief both involve sadness, loss of appetite, disturbed sleep and withdrawal from social life.

In Freud's perspective this guilt is in part driven by a sense of loss in childhood, particularly in the case of absent, distant or divorced parents. In addition to repressing these painful experiences the person feels guilty for somehow causing this separation and attributes some inherent flaw in them. This is understandable as a child cannot rationalize

situations like an adult. This strong sense of guilt includes constantly feeling like a burden, feeling constantly self-conscious and inferior to others. This guilt is often driven by unconscious feelings buried in childhood.

In climax to character Billy, looks the develop of character that he felt sad, he was depressed because he saw his parents had fight. He used to think about the family a harmonious so Billy does not want any divorce in his family. The character development of Billy affect of psychology analysis is feeling and attitude.

According to Freud, a little boy in the phallic stage begins to feel vague erotic feelings for his mother. Father is seen as a competitor for mother's affections. Sigmund Freud's views on homosexuality have been described as deterministic, whereas he would ascribe biological and psychological factors in explaining the principal causes of homosexuality. Freud believed that humans are born with unfocused sexual libidinal drives, and therefore argued that homosexuality might be a deviation from this. Nevertheless, he also felt that certain deeply rooted forms of homosexuality were difficult or impossible to change.

d. Ross

In the exposition, Ross went to the Martin's house that want to interview Martin who had won but throughout the interview Martin so looks weird and Ross confused. Ross felt responsible for Martin because Martin is his friend when they still childhood. The character develop of Ross that affect that psychological analysis is feeling and attitude.

Concepts of action and responsibility which have a role in psychoanalysis and have been confused in the recent literature. Intentional action is the general action concept concerning consciously, preconscious, or unconsciously enacted goal-directed behavior. Deliberate action is a type of intentional action, performed consciously or perhaps preconscious, that involves a choice among specific possible ways of achieving a goal. Persons are ethically responsible for their deliberations and also responsible as the agent, deliberate or not, of the manifestations of their personal characteristics. Responsibility for mere agency is not the same as ethical responsibility, but since it is easy to confuse these two concepts they may be hazardous as features of clinical dialogue. Finally, "free will" and "determinism" are discussed as issues that historically attend the above subject matter. "Free will versus determinism" is argued to be a false issue properly replaced by Freud's actual interest in the "over determined" multiple motivations of behavior.

In this drama, Ross very concerned about his friend. He has been supportive of career that has been getting by Martin. Although, Martin angry when Ross told Stevie about Martin having affair with the goat, actually Ross felt uncomfortable with the Martin but the aim of Ross is he do not want to it break Martin's career and want to stoped this problem. The character development of Ross can be influential psychology analysis is social motives.

Achievement motivation refers to a desire to achieve some goal. This motive is developed in the individual who has seen some people in the

society attaining high success, reaching high positions and standards. On the other hand, low achievers do not accept challenges, puts on average standards and accepts failures easily. Parents must try to inculcate leadership qualities in children for better achievement in their future life. They must allow children to take decisions independently, and guide them for higher achievement from the childhood, so that the children develop high achievement motivation.



CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the discussion the writer can conclude that characters development in drama *the goat or Who is Sylvia?* by Edward Albee they are friendly, quiet, aloof, grumpy, forgiving, helpful, loving, grudge, inquisitive and emotional. From the statement above can include to the dynamic character. Character development in this drama they are protagonist character becomes antagonist character and the influences characters development are from holding leadership and friendship to having revenge and from having love and mercy to anger and hate. Antagonist character become protagonist character and the influences factors from having hate, anger to love and compassion.

Based on Freud's theory in analyzing the psychological state of the character in the drama, the writer concludes that: there two characters which disturbed in the mental state are Martin and Billy. Martin was effected by Alzaimer's disease and Billy was effected because his parent's divorce. While Stevie, she was disturbed by emotional acuity but still in reasonable degree because of the trigger. She was affected because her husband was cheating with the animal. And also there is one character in the phase normal without any mental influences is Ross. He just was doing something from his mind.

B. Sugestion

The writer expect that skripsi “Characters Development Analysis in Edward Albee’s Drama: *The Goat or Who is Sylvia?* (A Psychological Analysis)” could contribute to the further study the study for the same cases especially in a characters development. More research and knowledge are need in order to give more understand about characters development drama aspect. In this case , we need to have a serious research.

The writer realizes that this writing is not perfect. Some corrections are still need in order to accomplish a better analysis. Therefore, the writer hope for the other drama aspect reseacher, especially about characters development analysis in a drama to complete each other in order to make more complex research.

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A. Synopsis of Drama

Edward Albee's drama *The Goat Who Is Sylvia?* opens with Martin and Stevie, a long married couple, preparing for the arrival of their best friend, Ross, who will be interviewing Martin about his fiftieth birthday and his winning of the Pritzker Prize, the highest honor in the world of architecture. While preparing for the interview, Stevie and Martin banter "in a greatly exaggerated Noel Coward manner" during which Martin admits that he is actually in love with Sylvia who he then confesses is a goat. Stevie laughs at what she perceives as a joke by Martin and exits to greet Ross at the door. In her absence, Martin remarks, "You try to tell them; you try to be honest. What do they do? They laugh at you," suggesting that there is more to his seemingly offhand comment.

When Ross enters, his and Martin's longtime friendship is evident when they reminisce and then discuss their children, Ross sees the photograph and the seriousness on Martin's face, his emotions go from jocular to somber to incredulous as he realizes that his best friend is having a sexual relationship with a goat.

Before the conclusion of the act, Ross issues a stern warning: either Martin tells Stevie the truth about his affair or he will. The audience is instantaneously aware of Ross's betrayal when Martin and Stevie's son, Billy, exclaims, "You're fucking a goat?!" Billy is then forced by his parents to leave Stevie and Martin alone to discuss Ross's letter detailing the specifics of Martin's affair with Sylvia. Stevie reads aloud from the

letter out of disbelief as much as a need to absorb the facts of the situation in which she now finds herself. As Stevie labors over the details of Ross's letter, Martin continues to insist that he loves Stevie. To which Stevie replies, "How can you love me when you love so much less?" Stevie then demands the full story from Martin. Reluctantly, Martin describes how he met and fell in love with Sylvia and, later, joined a help group for others suffering from addictions to bestiality. With the mention of one of the group participant's sexual relationship with a pig, Stevie stands, picks up a plate, and smashes it on the floor before calmly continuing her conversation with Martin. Martin resumes his story with Stevie punctuating each detail with the smashing of various items adorning their home. Finally, Stevie leaves the house threatening, "You have brought me down, and, Christ!. I'll bring you down with me!

The third and final act begins with Martin and Billy standing amongst the ruins of what was once their home. Neither Martin nor Billy know where Stevie has gone, but they use their alone time to try and repair their damaged relationship. While Billy still cannot accept his father's affair, he admits that he has always felt that his parents are "as good as they come...smart, and fair, and...a sense of humor." Overwhelmed with a sense of loss and love for his father, Billy embraces Martin and kisses him sexually on the mouth. Martin pushes Billy away just as Ross enters to witness the scene. Martin angrily defends both his son and himself to Ross by stating: "He loves his father, and if it...clicks over and becomes what? Sexual for...just a moment...so

what?! So fucking what?! He's hurt and he's lonely and mined your own fucking business!" Ross, unmoved by Martin's speech, claims to have received a call from Stevie saying Martin needed him. Ross and Martin spar over Ross's letter and how Martin's public image can be saved from this incident. Then, with a sound at the door, Stevie reappears, dragging Sylvia's carcass with her. Martin cries out, Billy calls for help, and Ross stares as Stevie offers her reason for slaying the goat: "She loved you....you say. Asmuch as I do." Billy calls out again in confusion, ending the play.

B. Biography of Edward Albee

Albee was born in Washington, DC on March 12, 1928. When he was two weeks old, baby Edward was adopted by millionaire couple Reed and Frances Albee. The Albee named their son after Reed's father, Edward Franklin Albee, a powerful vaudeville producer who had made the family fortune as a partner in the Keith-Albee Theater Circuit. Young Edward was raised by his adoptive parents in Westchester, New York. Because of his father's and grandfather's involvement in the theatre business, Edward was exposed to theatre and well-known vaudeville personalities throughout his childhood.

From early on, Edward's mother Frances worked to groom her son to be a respectable member of New York society. The Albee's affluence meant that Edward's childhood was filled with servants and tutors. He went to afternoon meetings in the family Rolls Royce, he took riding

lessons, he vacationed in Miami in the winter, and he learned to sail on Long Island Sound in the summer.

In 1940, twelve-year-old Edward entered the Lawrenceville School, a prestigious boys' preparatory school. During his high school days, he shocked school officials by writing a three-act sex farce entitled *Aliqueen*. At the age of fifteen, the Lawrenceville School dismissed Edward for cutting classes. Hoping to inspire some discipline in his wayward son, Reed Albee enrolled Edward at the Valley Forge Military Academy. Within a year, Valley Forge had dismissed Edward as well. Ultimately, Edward attended Choate from 1944 to 1946. Even as a teenager, Edward was a prolific writer. In 1945, his poem "Eighteen" was published in the Texas literary magazine *Kaleidoscope*. In his senior year at Choate, Edward's first published play *Schism* appeared in the school literary magazine.

After graduating from Choate, Edward enrolled at Trinity College, a small liberal arts school in Hartford, Connecticut. While there, Edward irked his mother by associating with artists and intellectuals whom she found objectionable. During his days at Trinity College, Edward gained a modicum of theatre experience, though as an actor, rather than as a writer. During his sophomore year, in 1947, nineteen-year-old Edward was dismissed from yet another school. This time, Trinity College claimed that he had failed to attend Chapel and certain classes.

Despite his mother's objections, Edward moved to New York City's artsy Greenwich Village at the age of twenty. He supported himself by

writing music programming for WNYC radio. In 1953, young Albee met playwright Thornton Wilder. Later, he credited Wilder with inspiring him to become a playwright - advice he did not follow for a few more years. Over the next decade, Albee lived on the proceeds of his grandmother's trust fund and held jobs as an office boy, record salesman, and Western Union messenger.

In 1958, Albee wrote his first major play, a one-act entitled *The Zoo Story*. When no New York producer would agree to stage it, Albee sent the play to an old friend, who secured its first production in Berlin. After its success abroad, American theatre producer Alan Schneider agreed to produce *The Zoo Story* off-Broadway in a double bill with Samuel Beckett's *Krapp's Last Tape*. This early association with Beckett served to cement Albee's connection to the Theatre of the Absurd. In fact, *The Zoo Story* was at the time of its production hailed as the birth of American absurdist drama.

Immediately, Albee became perceived as a leader of a new theatrical movement in America. His success was in part predicated on his ability to straddle the two divergent traditions of American theatre - the traditional and the avant-garde, combining the realistic with the surreal. Thus, critics of Albee can rightfully see him as a successor to American playwrights Arthur Miller, Tennessee Williams, and Eugene O'Neill, while at the same time unmistakably influenced by European playwrights like Samuel Beckett. Albee has also called Ring Lardner, James Thurber, and Jean Genet important influences on his writing.

Albee's real successes have always come from his original and absurdist dramas. His first three-act drama, and the play for which he remains best known, is *Who's Afraid of Virginia Woolf?*, produced in New York in 1962. It became immediately popular and controversial. When its nomination for a Pulitzer was not accepted unanimously by the prize committee, two members of the Pulitzer Prize committee resigned. Nonetheless, the play received the Tony Award and New York Drama Critics Circle Award.

After the failed McCullers adaptation in 1963, Albee's original drama, a dream play called *Tiny Alice*, opened in New York. That same year, Albee joined with two friends in creating an absurdist group called "Theater 1964," which produced, among other things, Beckett's *Play* and Pinter's *The Lover at Cherry Lane Theatre*. After *Malcolm* closed after only five days, Albee rebounded with the success of *A Delicate Balance* in 1966. For this play, he received the Pulitzer Prize.

Albee continued to write plays throughout the 1960's and 1970's. *Everything in the Garden*, adapted from a play by Giles Cooper, was produced in 1967, followed by: the original plays *Box* and *Quotations from Chairman Mao Tse-Tung* in 1968; *All Over* in 1971; and *Seascape* in 1975. For *Seascape*, Albee was awarded a second Pulitzer Prize. *Counting the Ways* and *Listening*, which initially debuted as a radio play in England, was staged in New York in 1977.

Throughout the 1980's, Albee's playwriting career failed to produce a substantial commercial hit. Plays from this period include: *The Lady from*

Dubuque (1980); an adaptation of *Lolita* (1981); *The Man Who Had Three Arms* (1983); *Finding the Sun* (1985); and *Marriage Play* (1987). During this time, Albee also taught courses at various universities, especially in Houston, TX, and maintained his residence in New York.

In 1994, Albee experienced a much-awaited New York success with the play *Three Tall Women*. That play earned Albee his third Pulitzer Prize and his first commercial hit in over a decade. *Three Tall Women* also won the New York Drama Critics Circle Award and the Outer Critics Circle Award. Since that time, Albee's productions include: *Lorca Play* (1993); *Fragments: A Concerto Grosso* (1995); *The Play about the Baby* (1996); *Occupant* (2001); *The Goat, or Who is Sylvia?* (2002); *Knock! Knock! Who's There!?* (2003); a one-act prequel to *The Zoo Story* entitled *Peter and Jerry* (2004); and *Me, Myself and I* (2007).

Edward Albee is a member of both the Dramatists Guild Council and the American Academy of Arts and Letters. He teaches courses in playwriting every spring at the University of Houston, the venue where *Lorca Play* was initially staged. Albee himself sums up his career thus: "I have been both over praised and under praised. I assume by the time I finish writing - and I plan to go on writing until I'm ninety or gaga - it will all equal itself out. You can't involve yourself with the vicissitudes of fashion or critical response."

BIOGRAPHY



Supitna. She was born in Enrekang ,South Sulawesi on 1st January 1996. She is the first child from Rahman and Tiran. She has two brothers. His name is Sahyun Rahman and Ananda Saputra Rahman. She also has three sisters. Her name is Dinda Asiva, Mutma Ayunda and Nur Afni. Her father is a farmer and her mother is a farmer and a housewife.

She started her study in her village SDN 144 Pangbarani in 2001 when she was five years old in Elementary School, and graduated in 2007. She continued her study in Junior High School ,SMPN 4 Baraka. After graduating in 2010. Then She enroled in Senior High School, SMAN 1 Anggeraja. For three years, She continued again for her first degree (S1) in Bosowa University Makassar. She took Faculty of Letters which focused at English Literature until 2017. She was a treasure in Student Executive Board of English Literature.