

CHAPTER I
INTRODUCTION

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1.1 Background of the Study

Literary works have always been interesting to be studied because they offer many experiences and entertainments that have a relation to human life. Besides, Mayhead (1981: 12) claims that reading of a good literature can bring a man more closely into contact with the 'real world' than he has been brought without a degree of personal experience for which the span of most lives is insufficient.

Furthermore, literary works are not a science but an art. It involves feelings, spirit, belief, and imagination. Through deeper analysis, the essence of literature is universal and enduring.

The writer herself is interested in studying literature because by learning literature, the writer can learn a lot about ideas, experiences, and situation in the past, which increase the writer's knowledge. Literature can also broaden and stimulate the reader's mind. It can make them have wider human sympathy, and enhance their enjoyment of life. The second reason is in literary the language is natural. It means that the writer can learn the language used and put in the context that relates to the human's issues, which can be found in ordinary life.

Furthermore, there are three main forms of literature namely: drama, poetry, and prose (Bentley, 1963: 1).

In this opportunity, the writer chooses a drama for her study because drama is natural and it is easier to observe the interaction of the characters in drama than in novel, poem, or other literary works. Besides, the interaction within characters in drama is presented through conversation in daily life.

A drama represents a special situation in life in the form of characters in dialogues, actions, and appearances; containing elements of conflict and which has its greatest appeal for those who seek their recreation as a group. Drama is a popular form of entertainment and relaxation; the play has always designed to be acted on a stage before an audience, thus depending for its success on a mass reaction rather than an individual one.

St. Moeljono (1988: 3) states that “drama berarti gerak yang terjadi diatas pentas pada waktu pertunjukan berlangsung, gerak cerita, gerak dialog, gerak pelaku, dan segala gerak yang terjadi dan dapat dilihat, didengar, dan dirasakan oleh penonton.” So, drama is the movement that happens on the stage when the play performs, movement of the story, movement of the dialogue, movement of the actors, and every movement that can be seen, heard, and felt by the audience.

Kennedy (1991: 213) says that drama comes alive only when actors perform it; poem only when a bard sings or chants it. A play is a story to be communicated by performing on the stage or reading privately, at whatever moment and at whatever place the reader desires.

There are many great writers in the literary world, but Bernard Shaw (1856-1950) has impressed the writer because he is one of the greatest writers of the modern play. George Bernard Shaw was born in Dublin, Ireland, on July

1856. His father is George Carr Shaw, is an impecunious civil servant, and his mother is Lucinda Elizabeth Gurly Shaw, is a singer with a beautiful mezzo-soprano voice. He was the third child and only son. His formal education was limited. He studied Latin grammar privately from an uncle and was later sent to Wesleyan Connexional School, later known as Wesley College in Dublin (Goodman, 1980: 293).

With Bernard Shaw, drama becomes interesting. He is didactic and the purposes of his plays are to criticize or attack some weaknesses in society, and since society is complex, Shaw chooses a rich field for his efforts. Besides Shaw's language is modern. His dialogue is pithy, direct, and absolutely clear. He uses prose and his language is prosaic. Besides, Shaw genius in his control of the language of his plays. Furthermore, Shaw's plays are mostly comedies. His plays cannot be said to be humorous but rather they are witty because of their appeal to the intellect. Another characteristic is his plays have no villains, since not people but human society is the object of his attack. Though all his characters are extremely diverse, they do not impress one as being actually alive (Cliff's Notes, 1962: 62-63).

The play that will be analyzed by the writer is *Pygmalion*. The play is written in 1912, when Shaw was fifty-six years old. Furthermore, Shaw got the title from a Greek legendary figure concerning Pygmalion, King of Cyprus and a sculptor, who carved in ivory a beautiful maiden with whom he fell in love. Pygmalion prayed to Goddess Aphrodite to breathe life into his ivory statue and

when his request was granted, he married the animated statue. Her name was Galatea (Goodman, 1980: 301).

The writer is interested in choose *Pygmalion* as her study because this play portrays a Cinderella story in which Eliza Doolittle, a cockney flower girl, becomes a duchess in less than six months, and passes the typical fairy tale test (Goodman, 1980: 301). Shaw's *Pygmalion* is Henry Higgins, an eccentric Professor of phonetics, who makes a business as well as a hobby of recording and studying various dialects. Here, Prof. Higgins wagers Colonel Pickering, an authority on Indian dialects who comes from India to see Prof. Higgins, that in six months he will have transformed Eliza Doolittle from a cockney flower girl of the London Streets to become a duchess. The play concludes that Prof. Higgins has produced a duchess not only in speech and mannerisms, but also in independence. At the end of the story, Eliza does not marry her Pygmalion, but Freddy Hill, and becomes the joint proprietor of a fashionable greengrocer's business.

From that situation found in Bernard Shaw's *Pygmalion*, the writer presents this thesis entitled "A Study of The Personality Changes As Seen in The Main Character of Bernard Shaw's *Pygmalion*".

1.2 Statement of the Problem

In line with the background of the study, the problem that arises and will be discussed in this study is:

- What are the personality changes resulting from the treatments given to the main character Eliza Doolittle?

1.3 Objective of the Study

By analyzing Bernard Shaw's *Pygmalion*, the writer wants to find out the personality changes as a result of the treatments given to the main character Eliza Doolittle.

1.4 Significance of the Study

The writer hopes that the finding of this study and the way of the study is conducted will give a contribution to the study of literature, especially to the study of drama in general and the study of *Pygmalion* in particular. Besides, this study will make the students of English Department of Widya Mandala University interested in and more sensitive in appreciating literary works.

Furthermore, the writer hopes that after reading this study, the readers will learn that environment, society, education, and people around him or her can determine a person's personality changes. In addition, the writer wishes that the readers could learn a lot about life, experiences, and human condition, which increase the readers' knowledge.

1.5 Limitation of the Study

Analyzing a drama as a work of literature is not easy to be done. There are a lot of elements to be analyzed. In this study, the writer limits her study by focusing on the personality changes as a result of the treatments given to the main character Eliza Doolittle.

1.6 Theoretical Framework

There are some theories underlying this study. They are theories of literature, narrative, drama, characters, plot, setting, theme, and related studies. To be more valuable, all theories will be discussed in Chapter II.

1.7 Definition of key terms

To avoid misunderstanding and ambiguity, it is necessary to define the key terms dealing with this literary research. Some key terms employed in this study are:

- a. **Play** : is a generic term applied to any work written to be acted (Hartnoll, 1972: 420).
- b. **Plot** : is an arrangement or related events establishing a situation, which participate suspense, emotion, and satisfaction in a dramatic form (Barnett, 1975: 54).
- c. **Main character** : is the most important one in terms of the plot, but there are certain kinds of minor characters who though sometimes not really involved with the action at all, are nevertheless very important to the development of the plot (Potter, 1967: 21).
- d. **Dialogue** : is a specialized form of conversation, which gives the play an emotional impact and meaning. It is designed to serve the needs created by the various contexts and

modes of drama; it can be expected like patterns of speech (Scholes, Klaus, Silverman, 1978: 753).

- e. **Lady** : is a woman with dignity and good manners; a woman of good family and social position (Oxford, 1995: 659).
- f. **Personality** : is the characteristics and qualities of a person seen as a whole (Oxford, 1995: 863).
- g. **Language** : is a tool or an instrument of communication (Holmes, 1992: 32).
- h. **Appearance** : is what a thing or person to be (Oxford, 1995: 47).
- i. **Manners** : are a polite social behaviors (Oxford, 1995: 714).
- j. **Outlook** : is a person's view mental to life and the world in general (Oxford, 1995: 823).

1.8 Organization of the study

This study is presented in five chapters. Chapter I deals with the Introduction of the study. This chapter discusses the background of the study, statement of the problem, objectives of the study, limitation of the study, theoretical framework definition of the key terms, and organization of the study. Chapter II concerns with the Review of Related Literature. Then, Chapter III discusses about the Research Methodology. Chapter IV describes the Analysis. The last chapter that is Chapter V presents the Conclusion and Suggestion.