

**THE ANALYSIS OF THE MAIN CHARACTER'S CONFLICT IN
SHEPARD'S *TRUE WEST***



A Thesis

*Submitted to the Faculty of Cultural Sciences Hasanuddin University in partial
fulfillment of the requirement to obtain Sarjana Degree in English*

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THESIS

**THE ANALYSIS OF THE MAIN CHARACTER'S CONFLICT IN
SHEPARD'S *TRUE WEST***

BY

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It has been examined before the Board of the Thesis Examination
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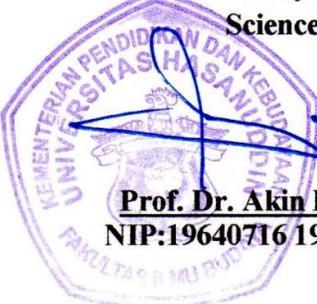
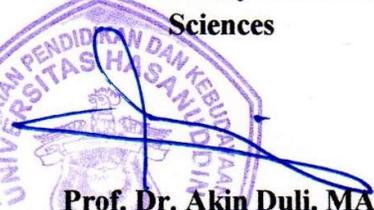
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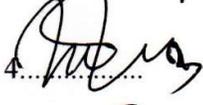
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AGREEMENT

Today, Tuesday 28th January 2020, the Board of Thesis Examination has kindly approved a thesis by MUHAMMAD FAJRI TASYRIK (F21115330) entitled, **THE ANALYSIS OF THE MAIN CHARACTER'S CONFLICT IN SHEPARD'S *TRUE WEST***, submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S.) Degree at the English Department, Faculty of Cultural Sciences, Hasanuddin University.

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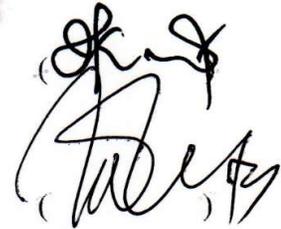
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The thesis by **MUHAMMAD FAJRI TASYRIK** (F21115330) entitled, **THE ANALYSIS OF THE MAIN CHARACTER'S CONFLICT IN SHEPARD'S *TRUE WEST***, has been revised as advised during the examination on 28th January 2020 and is approved by the Board of Undergraduate Thesis Examiners:

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Makassar, 20th January 2020

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ABSTRAK

MUHAMMAD FAJRI TASYRIK. 2020. *Conflict Analysis of The Main Character in Shepard's True West* (dibimbing oleh **Raden S.M. Assagaf** dan **Andi Inayah Soraya**).

Penelitian ini bertujuan untuk menganalisa dan mengungkapkan konflik dari karakter utama dalam drama *True West* karya Sam Shepard. Selain itu, penulis juga mendeskripsikan bagaimana konflik karakter utama ini mempengaruhi hubungan persaudaraannya.

Dalam melakukan penelitian ini, penulis menggunakan pendekatan strukturalisme dan analisis konflik. Dengan menggunakan pendekatan ini, penulis memfokuskan pada unsur-unsur intrinsik drama, terutama pada bagian karakter. Pada analisis konflik, penulis berfokus pada karakter utama yang mengalami banyak konflik dalam cerita. Data primer diperoleh dari percakapan dalam bentuk teks pada drama *True West*. Dalam menganalisa data, penulis mendeskripsikan konflik yang terjadi dalam drama menggunakan analisis deskriptif.

Berdasarkan hasil analisis, penulis menemukan beberapa konflik internal dan konflik eksternal yang terjadi pada karakter utama dalam drama ini. Setiap konflik yang dia hadapi, dia dapat menyelesaikannya dengan cara yang baik untuk mempertahankan hubungan persaudaraannya. Meskipun dia bisa menyelesaikannya, pada akhirnya konflik antara dia dengan kakaknya mengakibatkan hubungan persaudaraannya menjadi rusak.

Kata kunci: *True West*, Konflik, Hubungan Persaudaraan

ABSTRACT

MUHAMMAD FAJRI TASYRIK. 2020. *The Analysis of The Main Character's Conflict in Shepard's True West* (dibimbing oleh **Raden S.M. Assagaf** dan **Andi Inayah Soraya**).

This study aims to analyse and reveal the conflict of the main character in the drama *True West* by Sam Shepard. In addition, the authors also describe how the character's conflicts affect his brotherhood.

In conducting this research, the writer uses structuralism approach and conflict analysis. By using this approach, the writer focuses on the intrinsic elements of drama, especially on the character. In conflict analysis, the writer focuses on the main character who experience a lot of conflict in the story. Primary data were obtained from textual conversations in the drama *True West*. In analyzing the data, the writer describes the conflicts that occur in the drama using descriptive analysis.

Based on the results of the analysis, the writer found several internal conflicts and external conflicts that occurred to the main character in this drama. Every conflict that he faced, he can resolve it in a good way to maintain his brotherhood. Even though he was able to resolve it, in the end the conflict between him and his brother resulted in his brotherhood being broken.

Keywords: *True West*, Conflict, Brotherhood

CHAPTER I

INTRODUCTION

In chapter one, the writer explains about the research background, identification of problem, scope of the problem, research question, objective of the writing, and sequence of the writing.

A. Background

Conflict is any form of opposition or antagonistic between two or more parties. This conflict of interest differs in intensity depending on the means used. Each wants to defend the values that have assumed they are right, and force the other party to acknowledge those values both subtly and strongly.

It is often see that conflicts in literary works similar to conflicts that occur in the real world. It is because literature is an inseparable part of people's lives. It functions to convey certain intentions to the community. Wellek and Warren (1949:30) in their book says that *“literary theory is the study of the principles of literature, its categories, criteria, and the like, and by differentiating studies of concrete works of art”*. Meanwhile, literature is an art that comes from someone's imagination and then express it through writing or verbally. Every literary work that is created has the values contained in it because in its creation, it is based on experience of the creator/author. Thus, in creating literary works, the author does not only use the mind but also involves emotions.

In literature, conflict has a relation with a character and characterization. Tension or contradiction that occurs in a character is called a conflict. One character can create a conflict with himself, with another character, or with its environment.

Hardiyanti (2018:1) states that in a literary work, conflict is an important part to attractive the readers/audience. Therefore, conflict is always related to characterization.

There are three types of literary works, namely prose, poem and drama. The literary work chosen by the writer is a drama. In general, drama is a literary work written in the form of dialogue and with the intention of being shown by actors. Yusetiyowati (2008:550) says that *drama is demonstrating something, for example: dialogues, discussions, games, and so on*. Staging the drama known as the theater. Drama is a composition depicting human life and character in behavior that is performed in several act on a stage. It is known that literary work has a theme, plot, character, and setting. However, there is one component that distinguishes drama from other literary works, the drama should have a narrator in it. The narrator itself is tasked to managing how the story goes and directing the players so that the story that is displayed goes according to the script. Apart from the task of the narrator who directs the player, the task of the players is the most important because they will demonstrate the dialogues in the script so that the message contained in the drama can be conveyed to the audience.

The drama chosen by the writer is an American drama entitled *True West*. The drama written by American writer Samuel Shepard Rogers as known as Sam Shepard was produced in 1980 and published in 1981. This drama has two acts and first performed at The Magic Theatre in San Francisco on July 10, 1980, where Shepard was the resident playwright. It also has been nominated in several awards such as Pulitzer Prizes (1983), Drama Desk Awards (2000) and Tony Awards

(2000). This drama tells the story of two brothers who have not met for a long time and finally meet at their mother's house. At that time, the mother went to Alaska for vacation and asked her sons to temporarily occupy her house. However, during their mother's vacation in Alaska, there was a conflict between the two of them. When the mother returned, she saw that the whole house was very chaotic as it had been hit by a storm and the cause of the chaos came from her sons. Even on her return, she saw her two sons fight.

The reason why the writer chose this drama is because in this *True West* drama, the conflict in it is very serious and quite tense. The causes of the conflict that occurred in this drama also varied from the beginning of the drama to the end with the unclear ending. The writer also hopes that in choosing this drama as his research, we can see how the conflicts in this family occur and how they overcome or resolve them.

B. Identification of Problem

After reading the book, the writer found several problems.

1. Conflict between two brothers as the main character.
2. Family problems between main characters' family in the story.
3. The changes of main character after the conflict.

C. Scope of The Problem

There are many problems that occur in this *True West* drama. However, it is necessary to limit in analyzing and discussing the problems that exist in the drama. Therefore, the writer limits this research by focusing on conflicts that occur between the two main characters.

D. Research Question

After finding several problems and limiting them, the writer has two research questions on issues such as the following:

1. What are the conflicts that occur to the main character in *True West*?
2. How does the main character's conflicts affect his brotherhood?

E. Objective of The Writing

In this research, the objective according to the research question above are formulated as follows:

1. To find out the conflicts that occur to the main characters in *True West*.
2. To describe how the main character's conflicts affect his brotherhood.

F. Sequence of The Writing

The research consists of three chapters. Chapter one is Introduction that consists of background, scope of the problem, research question, objectives of the writing and sequence of the writing. Chapter two is Literature Review which provides review of some previous studies and applies some theories to support this analysis. Chapter three consists the kind of methods the writer uses in analyzing the drama, including method of collecting data, method of analyzing data, and research procedure. Chapter four contains Finding and Discussion that present the result of the research findings which consist the analysis of intrinsic element, the analysis of conflicts that occur to the main character, and the analysis of the main character's conflicts affect their brotherhood. Chapter five contains Conclusion and Suggestion.

CHAPTER II

LITERATURE REVIEW

In this chapter, the writer provide discuss about literature review such as previous study, structural approach and concept of conflict.

A. Previous Study

The writer needs a number of references to assist in making and completing the research. Therefore, the writer looks for some previous studies related to his research as a reference source. The writer found several previous studies in the library of Faculty of Cultural Science Hasanuddin University. There are many previous studies that discussed conflict. However, the writer only choose a few that is Nanny Arisanti (2003), Fitriah Wulandari SAM (2013), and Marissa Faradhillah (2015).

The first is *Realitas Sosial dalam Drama "True West"* (2003) by Nanny Arisanti. In her thesis, she uses structural approach and genetic approach to analyze the social condition and historical background of America in the early 1980s as depicting in the drama. The result of this research shows that the characters have a different status while those characters' role cause many problems and conflict in their life. The social realities that have been found are family conflict, social stratification, social status, and social role, as well as social imbalance.

The second is a thesis by Fitriah Wulandari SAM entitled *The Internal Conflict of the Main Character in Twin's "The Adventures of Tom Sawyer"* (2013). She uses the structural approach. In analyzing data, the writer uses descriptive analysis which describes what is contained in the novel in the form of analysis. This

thesis aim to analyze the internal conflict which is faced by the main character. The result of analysis shows that the internal conflict which is faced by the main character is caused by the external conflict. The conflict experienced by the main character in the story teach us about how to make a decision in solving the problem.

The last thesis is *The Conflict of Main Character in Suskandi's "Perfume"* (2015) written by Marissa Faradhillah. The aims of this research is to explain about the conflict problem of the main character. In the conflict analysis, the writer describes the conflict of internal and external for main character. The writer also explains on how Grenouille to solve his conflict. This research uses structural approach. Then in the data analysis, the writer uses the descriptive analysis, a method which describes the object phenomena. Based on the analysis result, the writer found some conflicts in the story which is then divided into two parts namely the internal conflict and external conflict. Then, he solves the problems through experiments, interaction, and murder.

The writer assumes that there are similarities and differences between these previous studies and the research that has been conducted. The similarity is the study by Nanny Arisanti has the same object with the writer, the *True West* drama. Also, the study by Fitriah Wulandari SAM and Marissa Faradhilla have the same topic analysis that is the conflict of the main character in the story. However, the difference between the three studies and the writer is the writer's research more focused on the family aspect from the conflict.

B. Structural Approach

Structural approach is a general approach to analyze the literature. Structural approach is the theory that focuses on intrinsic elements of a literary work. By using the structural approach, this proposal will see all the elements of the play and do not pay attention with the extrinsic elements of the literary work.

Furthermore, the writer just focuses on how the drama built by using the intrinsic elements and the facts of story analysis. According to Teeuw (1984:135), structural approach tries to describe the function of each element of literary work as structural unity that produced a comprehensive meaning. Literary works have several intrinsic elements called as the structure of story text such as character, plot, setting, and theme. Wellek and Warren (1949:140) explain structural approach, which consists of material and structure of the text of the literary works. It can be said that the structure of literary works is composed by form and content. The form is the way of the author writes, while content is the idea that an author expression in writing.

According to the explanation above, the writer can conclude that a structural analysis is a unit of the internal elements of literature in order to reveal of the overall meaning. It is not only listing the plot, characters, setting, theme or the other. The important thing is how to show the relationship between one element to other element of the work.

Based on the theory of structural approach, the writer only focuses on intrinsic elements in the drama. Therefore, the writer describes the intrinsic elements of literary works such as character, plot, setting, and theme.

1. Character and Characterization

Characters have the important role in every literary work because they serve to actualize the story and build interaction, issue, conflict, problem, solution, etc. Character in a literary work which in this case drama is very influential to convey message in the form of a demonstration that was written in a script.

Stanton (2007:35) states that characters divide into major or main character and minor character. As the major character or the main character of a story, this character is the most important and has a big part of a story. This major character will be the one involving in everything that happens along the story. Furthermore, the major character will be helped by minor characters, those who are less important but still worth to complete the story.

The writer sees in most literary works that major or main character will always appear in every part from beginning to the end. It could be said that this type of character is the one who responsible to other characters and all events occur. While minor characters are sometimes appear or just appear in several parts and then disappear. However without minor characters, major characters cannot do anything. Sometimes dividing characters by their characteristic is also used, they are protagonist and antagonist. The protagonist is the main character, usually the one who sets the action in motion. And the antagonist is the character that stands as rival to the protagonist.

Characters also can be divided into two types according to Hynes (2014:38), it is flat and round character:

- Flat characters are characters in a story that only feature one or two traits. Flat characters are uncomplicated and are mostly two-dimensional in nature. There is no growth or change in character traits during the story.
- Round characters are often the main characters in the story. It is depicted as a character with varied and dynamic nature which is often contradictory in nature and shows a change in the duration of the story. This character is explained more and fully developed by the author. The way in which the character speaks to himself and responds to conflict situations gives a clue whether he is round or not. In other words, round characters are people who created with complex mixture.

2. Theme

The existence of theme in a literary work is one of the elements of storytelling that together with other elements form a unity. Theme is an idea, thoughts or main problem that underlying the literary work. Sudjiman (1991:50) states that the theme is the main idea or thought that underlies a literary work. Actually the existence of a theme depends on various other elements such as character, plot, setting, etc. Normally, theme of one literary work does not always have same theme. Theme can be seen through characterization in story, conflict occurs, other aspects such as the values of humanity and society found in the story.

In reading a literary work, the reader usually has difficulty in finding and determining the theme because there are various kinds of meaning, and to know the meaning of the central issues in a story.

The main meaning or thought of a new story can be obtained after a deep search of other elements that build the story. Therefore, the main meaning or

thought is obtained after reading the entire story content by considering the elements called the theme of a story.

From the explanation above, the writer assumes that theme is general topic that is supported by some main ideas or events in the story. An author does not mention theme explicit in the story, but the reader eventually understand and conclude the theme according to what is understood from the story.

3. Setting

Setting is an intrinsic element in a literary work which includes space, time and atmosphere that occurs in an event in a literary work. Setting can also affect the characters such as feelings, situation, and the personality. In short, it can be said that the setting in the drama is the physical background and the elements of place and space (Tarigan, 1985:136).

The definition of the background above illustrates that in a story, the background is worked out to be an important element of the story. The setting is closely intertwined with the characters, themes, and atmosphere of the story. Background not only shows a certain place and time but also the essential things from a region to the type of debut, the patterns of society, their suspicions, and so on. In a good story, the background must really support the theme and character of the story.

From the explanation above, background reinforces certain themes, characters and plot. Background can mean a certain place, a certain person with a certain character as a result of environmental situations, ways of life and certain ways of thinking.

Generally, settings are divided to setting of place and setting of time.

a. Setting of place

The setting of place depicts the location of the event told in a story. The depiction of the setting of this place should not be in conflict with the reality of the place in question, so that the reader (especially those who know the place) becomes unsure of what we are saying.

b. Setting of time

The setting of time describes when an event occurred. In a historical story, this is importance to note. Because inconsistent time will cause confusion of history itself. The time setting also includes the duration of the telling process

4. Plot

According to Perrine (1993: 41) the plot is the sequence of events or events which the story is composed and it may conclude what the character says or thinks, as well as what he does, but it leaves out a description and an analysis and concentrates ordinarily on major happening.

Plot is the sequence that connected with the law of cause and effect. It can be said that the plot is the storyline of literary work. The most important thing is to express the thoughts in the form of problems, opinions, and messages. Besides its main function to express thoughts, plot has another function, which is capturing, guiding, and directing the attention of the audience or reader to be interested in the story.

The component of a plot contain exposition, rising action, climax, falling action, resolution.

a. Exposition

Exposition is the part that the author introduces the place, character, background, time, and situation in the story.

b. Rising Action

Rising action is the part where the plot becomes more complicated and building tension. This part is dramatization of event that creates conflict among the characters.

c. Climax

Climax is the most dramatic and exciting event in a story. This part is where the conflict and complication come to further development and to moment crisis.

d. Falling Action

Falling action is made up of the events that result directly from the moment of climax. This part is the result of the problem or conflict that occur in the story

e. Resolution

Resolution is the ending of the story, when order is restored. In this part, we will know how the end of the story, whether it will end with a happy ending, sad ending, or even end hanging. There are two types of ending in a story, thus are plot twist and cliffhanger. Plot twist is an unsuspected occurrence or turn of events in the story that completely changes the direction or outcome of the plot from the direction it was likely to go. Meanwhile, cliffhanger is a type of narrative or a device

plot in which the end is curiously abrupt, so that the main characters are left in a difficult situation, without offering any resolution of conflicts.

The writer concludes that plot is the series of event connected with causation and the plot is a way of identifying the connected parts of story since exposition until resolution.

C. Concept of Conflict in Literary Work

Based on the title of this research, the writer analyzes the drama through intrinsic aspect and focus on the conflict of the main character that occurs in this drama. Discuss about conflict, the conflict has relation with characters. Perrine (1993:42) state that a conflict occurs between a main character and environment, nature, society, or destiny and between a character and him or herself which can be in form physical, mental, emotional, or moral resistance. The character can create conflict with him or herself, with the other character, or with the environment. It is because it talks about the conflict always associated with the characterization. Furthermore (1986) said that conflict is an effort in the form of social interaction in which the efforts of one taking down the other party or get rid of a rival, because of differences of opinion between certain parties. In addition, in Merriam-Webster, it is written that conflict is *"the opposition of persons or forces that give rise to the dramatic action in a drama or fiction"*.

Conflicts can occur anywhere and anytime. Generally, the cause of conflict is an unintended or unpredictable circumstance as a result in a problem. In other word, this is the condition of conflict establishment. In essence, conflict is the mother of all problems. Conflict shows the size of a problem. The creation of a strong story is

strongly supported by interesting aspects of conflict. Not all conflicts can be resolved quickly and easily. There are times when a conflict can develop. Conflict development happens because there are two contradictory situations that maybe hard to be solved at current time. Conflict will not stop cause but usually continue to the bigger problem. Precisely with the development of the conflict, it would make the story more interesting because of the mediocre will lead the story into a flat, predictable and ultimately make the reader becomes bored.

Conflicts that occur can be searched, discovered, imagined, and developed based on conflicts that can be found, which can be found in the real world. Various problems of human life in their interactions with others and the environment are selected, then retold by the author. Altenbernd and Lewis in his book *An Handbook for Study of Fiction* (1966: 14) say that narrative prose is imaginary, but usually makes sense and contains truths that dramatize relationships between humans.

There are several types of conflict that happen in literary work according to Perrine (1993:45), thus are:

- Character vs. self (person vs. character) is when the central conflict of a story is internal to the main character. This type of conflict is also known as internal conflict. This internal conflict occurs when a character struggles with a desire or moral dilemma.
- Character vs. character (person vs. person) is when, in a novel, there is a conflict between two characters. An example is the hero's conflict with the central villain of the story. This type of conflict is also known as external conflict.

- Character vs. society (character vs. environment) occurs when the main character is in opposition to societal traditions or concepts. The two parties in this type of conflict are the protagonist (main character) versus the character's own society. This type of conflict is also an external conflict.
- Character vs. Destiny (character vs. fate) is a theme where the character attempts to break away from a predetermined path. This path is chosen for the character without his knowledge. It is also the conflict between fate and freewill. This is also external conflict.
- Character vs. God or Supernatural things. This is also external conflict. It is when a supernatural creature puts obstacles into a character's path or when a character must struggle with his own spiritual side.

Every conflict that occurs must have a solution to end it. How complex and how difficult the conflict to solve are, it must be coming to solution and end it. Therefore, a conflict solution is a way for characters to get out of the conflict they are experiencing.

CHAPTER III

METHODOLOGY

In this chapter, the writer discusses about methodology. This methodology includes the methodological design, method of collecting data, method of analyzing data, and research procedure.

A. Method of Collecting Data

The data obtained can be categorized into two types, primary data and secondary data. In this case, the appropriate data source used is the primary data. Primary data obtained much from the conversation in “*True West*” drama by Sam Shepard.

In this research, the writer will read the drama *True West* and other materials in order to get information that can be used as reference in this research and collect some important parts of the text in the drama which have relation to the problem. After that, the writer will explain several parts of the work as the focus of the conflicts in the drama and quotes some sentences and dialogues in the text of the drama. The writer will also search some supporting information to simplify this research.

B. Method of Analyzing Data

After collecting the data, the writer will analyze the data. Analysis of data to reveal the conflicts that occur between the main characters in *True West* drama by using structural approach. The writer will analyze the intrinsic elements. These elements are character, setting, theme, and plot. After that, the analysis will be started by describe the conflict of the main character in the story. Through the

conflict of the main character, the writer tries to discuss about the conflict of the main character that affect to their relationship. Then, the writer wrote the result of data analysis in well arranging format with clear explanation. in the drama. Furthermore, the data presented by using descriptive method which analyzes the data by conducting a clear description of the data which support the structural approach that is only focuses to intrinsic aspect.

C. Research Procedure

Research procedure is the way to guide and accelerate the completion of this research. In the process of the research, the writer took the following steps in researching object of the study:

1. Reading the drama *True West* carefully as the object and the main source.
2. Identifying some issues from the drama that can be used as the main focus of this research.
3. Determining the focus of the research.
4. Collecting the data and information.
5. Classifying and selecting information.
6. Determining the approach that will be used for this research.
7. Analyzing the data by using the suitable approach to develop the information.
8. Concludes the result of this research that have been analyze.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the result of the research findings, which consist the analysis of intrinsic elements, the analysis of conflicts that occur to the main character, and the analysis of the main character's conflicts that affect their brotherhood.

A. The analysis of Intrinsic Elements

In this section, the writer discusses the intrinsic elements in this drama such as character and characterization, theme, setting, and plot.

1. Character and Characterization

a. Austin

Austin is the main character in this drama. He is the younger brother of Lee. He also has a family and a house in the northern part of his residence. He works as a screenwriter to support his family.

Austin : "You could come up north with me, you know."

Lee : "What's up there?"

Austin : "My family." (Shepard, 1981:9).

The dialog above shows that Austin invited Lee to come to his house. However, Lee declined his invitation because it was too cold there. He thinks of himself as a simple laborer, with a simple life and a simple family—until his brother, Lee, shows up in town. At the beginning of the play Austin and Lee maintain an affable, though slightly strained relationship. He really cares about his brother. He always offers good things like offering breakfast, coffee, and adapting

to the environment. However, his brother always refused him in a slightly harsh way and said that he did not need to worry.

Over time, there is a slow transformation in Austin's character that charts the evolution of the play as a whole. Previously he was treated like a slave. He remained patient even though his brother always yelled at him. However, everyone's patience has limits. You will never know what happens when patient person gets angry. You will never know what they can do. Lee never really thought about anything like that. Finally, he made the mistake of making Austin's patience disappear and he deserved the consequences:

b. Lee

He is early 40s, older brother of Austin. Lee is the play's representative of the Old West. With a slightly larger body and age older than Austin, he thought that he was the superior. He thinks that he can do anything by himself. Feeling himself superior, he easily told Austin to do what he asked. He told Austin to write the story, even force and threaten him.

Lee : "Not until you write this thing! You're gonna' write whis outline thing for me or that car's gonna' wind up in Arizona with a different paint job." (Shepard, 1981:22).

He is a drunk. Even though he was drunk, he did not lose consciousness at all. He seemed to be familiar with things like that. Almost every time he holds a bottle of beer, even in the morning he only drinks beer.

Besides being a drunkard, he is also an adventurous and accustomed to living freely. Before the action of the play, he spent a lot of time out on the desert with a fighting pit bull. He also gets money from it.

Austin : “Pit Bull?”

Lee : “Fightin’ dog. Damn I made some good money off that little dog. Real good money.” (Shepard, 1981:9).

He is an older brother who has the thought that he is superior. He was very annoying because he is talkative, but his nagging is a hilarious counterpoint to stuffy Austin. He also has a bad temperamental trait in which he feels disturbed every Austin worries him and he was angry when he hears the crickets and coyotes.

Lee : “Goddamn these crickets! (yells at crickets) Shut up out there! ...” (Shepard, 1981:22).

At first, he tried to take Austin's job as a screenwriter. However, he eventually realizing that the respectable life is not the one for him. His decision to go back to the desert is not a surprising one. Furthermore, Lee is the most constantly surprising and vivid characters in the play, and the catalyst for most the action.

c. Saul Kimmer

Saul Kimmer cannot be said to be a real character as much as a plot device. He is a Hollywood producer. He holds the promise of big time money, but you never quite know if he is for real. He has slick and manipulative skill, he will promise whatever is essential to get his purpose. At least from what he says and make Austin affected by his words.

Saul : “I mean it’s a great story. Just the story alone. You’ve really managed to capture something this time.”

Austin : “I’m glad you like it, Saul.” (Shepard, 1981:15).

That does not mean he cannot be a fun character to play, though. In his two scenes, he comes in as if he is from a different world than Austin and Lee. Clearly

he has some power in Hollywood, but there is part of him that could just be a fast-talking producer type.

d. Mom

Though a minor character, Mom's entrance into the degenerated kitchen in scene nine. It is known at the beginning of the play is that Mom is on vacation in Alaska. She lives in a worthy neighborhood outside of Los Angeles. Everything about her house leads us to believe that she is a pretty regular person. She does not like her sink dirty. She also like to collects antiques. As Lee walked around inside his mother's house, he saw many places being locked. He wondered what was in the locked places. Austin guessed that stuff that is in there is antiques.

Besides collects antiques, she also likes to care for plants and spray it periodically. However, when he came home, she saw some of her plants are dead.

Mom : "... I just started missing all my plants."

(She notices dead plants)

Austin : "Oh."

Mom : "Oh, they're all dead aren't they? (she crosses toward them, examines them closely) You did not get a chance to water I guess." (Shepard, 1981:54).

Not only that, she was surprised to see her two sons, but in a bad circumstance and also the whole messed up house. When she returned to her home, she saw her sons fighting. He tried to stop their fight. Unfortunately for Mom, she is completely powerless over her sons, even when she is on the scene. Feeling unable to stop them, she decided to leave them alone.

2. Theme

After reading the drama several times and watching the play, the writer has the theme for this drama. The rivalry between two brothers that lead to chaos in the family. As shown in drama, the start of the rivalry was when Lee poured his idea to make a story and show it to a producer. The producer chose Lee's story. Hearing this, Austin was angry and refused to help his brother. Because of that thing event, the story got into more chaos because of the two brothers seeing each other as rival.

3. Setting

a. Setting of Place

This drama only takes one location. All the action took place in a house in Southern California. The place is Austin and Lee's mom's house. However, this play is set in the West. The West is so important that it is included in the title.

"All nine scene take place on the same set; a kitchen and adjoining alcove of an older home in a Southern California suburb, about 40 miles east of Los Angeles." (Shepard, 1981:3).

The house is designed simply to make it easier to access. There is no door that separates one room from another. Most of the action takes place in the kitchen. The kitchen is where this drama begins. Some scenes after that until the end of the scene, the kitchen remains the choice of place.

b. Setting of Time

There is no explanation about the year in this drama. It only includes time, such as morning, afternoon, evening, and others. However, the writer thinks that this drama takes present time setting (published date), which is the early 1980s. The author also found something that could be used as some evidence. In act one scene

three, Lee was very enthusiastic about telling a good western movie that he had watched.

Lee : “I have not seen a good Western since “Lonely Are the Brave.” You remember that movie?” (Shepard, 1981:18).

After the writer searching, the movie was published in May 24, 1962. Then, the writer connects with the age of Lee and Austin, which is early 40s and early 30s. Not only that, the writer then connect it to the year of the drama was published, which was in the 1980s. However, the setting of time is present.

4. Plot

a. Exposition

Austin has come to his mother’s house to focus on his project, a period piece about love. Maybe that would all go smoothly if Lee had not also shown up at their mother’s house. They have not seen much of each other over the years. While Austin spend his time with his family and his job, Lee prefers disappearing into the desert, stealing things, and dog fighting.

b. Rising Action

The conflict start to get bad when Hollywood producer shows up. He is excited about Austin’s script idea, and he wants to move forward and get some money to turn it into a movie, but then Lee comes home and messed it all up. Lee convinces Saul to hit the links and go golfing the next day. It turns out Lee’s got himself an idea for a movie.

In the night, Austin helps Lee put together an outline for his movie idea. After Lee meets with Saul on the golf course, he comes home to tell Austin that Saul is

going ahead with his Western and dumping Austin's period piece. This news sends Austin into a bit of a rage.

Saul : "It's really not a big issue, Austin. I was simply amazed by your brother's story and--"

Austin : "Amazed? You lost a bet! You gambled with my material!" (Shepard, 1981:32).

c. Climax

Austin has reached the point where he is ready to give up his life and head out to the desert if Lee will just take him. Lee tells Austin that he will take him to the desert once Austin helps him write the script. The deal seems like a good one, and the two crazed brothers start trying to make their way through a script.

At this point, it's important to realize that the place has pretty much descended into chaos. Stolen toasters are thrown all around the kitchen, burnt toast is on the floor, the typewriter is bashed into pieces, the phone has been ripped out of the wall, all the plants are dead, and the brothers are kind of wallowing in their own filth.

When Mom shows up, all hell breaks loose. Lee tells their mom that he's heading out to the desert, and he makes it clear that Austin will not be coming. Austin will not take this lying down. In fact, he's going to fight about it. Austin attacks Lee, and the two start to fight like wild animals. Austin chokes Lee out. It looks like Lee is dead. As their mom calmly says things like.

Mom : "You'll have to stop fighting in the house. There's plenty of room outside to fight. You've got the whole outdoors to fight in" (Shepard, 1981:57).

d. Falling Action

Falling action moves fast in this one. When Mom sees them fighting, she tells her sons to stop their fight. But it was completely useless and she felt powerless to dismiss them. Finally he chose to leave.

Austin tries to see if his brother is alive. It really looks like Lee is dead. Austin drops his weapon of choice (the phone cord) and moves to the door as if to leave. But Lee suddenly leaps up:

“(... Instantly Lee is on his feet and moves toward exit, blocking Austin’s escape. ...)” (Shepard, 1981:59).

e. Resolution

The two brothers stare at each other close to the door, still but waiting to see who will make the next move. Then things get a little weird. Shepard lays out the closing image of the play with unclear ending.

“(... They square off to each other, keeping a distance between them. Pause, a single coyote heard in distance, lights fade softly into moonlight, the figures of the brothers now appear to be caught in a vast desert-like landscape, ... lights go slowly to black as the after-image of the brothers pulses in the dark, coyote fades)” (Shepard, 1981:59-60).

B. The Analysis of The Conflicts that Occur to The Main Character

In this section, the writer reveals internal conflicts and external conflicts that occur to the main character.

1. Internal conflict

a. Disturbed

Austin is the younger brother of Lee. He has a merciful and patient nature. His brother came while he was working on a script. He was very concentrated when

working on it. However, he felt a little annoyed when his brother kept talking to him. He did not want to hurt his brother and try not to feel annoyed by saying that he was fine because he loved his brother.

Lee : “I’m not botherin’ you am I? I mean I don’t wanna break into yer’ uh– concentration or nothin’.”

Austin : “No,it’s all right. (Shepard, 1981:6).

b. Worried

He also always worried about his brother. He did not want to lend his car to his brother because he did not want his brother to get into trouble with other people especially with neighbors. He is also worried that if something happens, it will have an impact on his mother because they are occupying their mother's house.

Austin : “Well, our uh– Our mother just happens to live here. That’s all.”

...

Austin : “You’re going to get picked up if you start walking around here at night.” (Shepard, 1981:8).

c. Dilemma

He hopes to be able to spend time with his brother because they have not seen each other for five years, but he cannot do that because of a work demand.

Austin : “I don’t know. I wish I wasn’t – I wish I didn’t have to be doing business down here. I’d like to just spend some time with you.” (Shepard, 1981:14).

He also wants to see his brother succeed. When his brother also had an idea to make a story, he was willing to help him write his brother's ideas on paper using a typewriter. When he is typing, suddenly he stopped because he thought and said that his brother's story does not real life. His brother was angry when he heard it. Finally, he tried to improve his brother's mood by saying that it was a good story.

Even though it was very hard to say, he still had to say it because he loved his brother. He did not want to see his brother disappointed and discouraged.

Austin : “I mean it’d be really fantastic if you could sell this. Turn it into a movie. I mean it.”

...

Austin : “Sure you could get a house. You could get a whole ranch if you wanted to.” (Shepard, 1981:24).

When he had planned to go to the desert with his brother, he was betrayed by his brother. He did not accept and could not hold it anymore when he heard that his brother would not take him away. Then he thought and planning that he would go alone. Even though he was ridiculed that he could not survive because he was thin, he was very confident and forced himself to go to the desert. However, it is not that easy. If he wants to go to the desert, then he has to stop his brother, but it is not that easy to stop his brother. He had to kill him so he could really go to the desert alone, but he could not kill his brother because he loved his brother. However, if he does not kill him, he will be stopped by his brother.

Austin : “... I’m stopping him. That’s all. I’m just stopping him.

...

Austin : “... He’s not gonna’ let me get outa’ here.” (Shepard, 1981:57-58).

d. Envy

When he had not parted from his brother, he always paid attention to his brother. He wants to be like his brother who lives free with adventure. However, in reality he has a job and family to support.

Austin : “... I always used to picture you somewhere.”

...

Austin : “And I used to say to myself, ‘Lee’s got the right idea. He’s out there in the world and here I am. What am I doing?’” (Shepard, 1981:26).

He never told his brother about that. For years, he kept his envy because he could not say it directly. Finally, when they meet again, he can say it after he hears that his brother also wants to be like him.

e. Disappointed

Happiness joins him when his brother comes home and says that the producer likes his brother's story. He is very difficult to believe, but he still must be happy. However, when he knew that his story would be replaced by his brother's story, he was angry and could not believe what he was hearing. He did not believe that the story could be accepted by the producer. He could no longer think that this was for the sake of his brother.

Austin : “(stays on phone, dialing, listening) I can’t believe this. I just can’t believe it. ...” (Shepard, 1981:30).

Although he loved and wanted to see his brother succeed, he still refused to help his brother to finish the story because he felt upset and disappointed with his brother and the producer. He still does not believe that his brother's story is better than his story. When his brother said that he would bring back their father, he did not want it. He was disappointed with his father because he had a trauma when he visited his father.

Austin : “I don’t want him out here! I’ve had it with him! I went all the way out there! I went out of my way. I gave him money and all he did was play Al Jolson records and spit at me! I gave him money!” (Shepard, 1981:39-40).

He decided that he would go to the desert and leave his family because he hopes that he could still feel life when he was a child, so he still came to his mother's

house even though he had had success by having a new family and a job. He always wanted a life like that. However, everything has changed. He could no longer get what he wanted.

Austin : “I do, Lee. I really do. There’s nothin’ down here for me. There never was. When we were kids here it was different. There was a life here then. But now – I keep comin’ down here thinkin’ it’s the fifties or somethin’. I keep finding myself getting off the freeway at familiar landmarks that turn out to be unfamiliar. On the way to appointments. Wandering down streets I remember. Streets I misremember. Streets I can’t tell if I lived on or saw in a postcard. Fields that don’t even exist anymore. (Shepard, 1981: 49).

2. External conflict

a. Business conflict

It began when Lee wanted to make a story out of his ideas after he met with Saul Kimmer the producer. Austin is willing to help to write the outline. He listened and wrote down what his sister said even though it was strange. He suddenly stopped typing because he was listening to something very strange from Lee's idea. That is really a very strange story according to Austin. Lee was angry when he saw Austin stop typing and said that his story was not real life. He did not accept what Austin said. He then threatened and forced Austin to continue to finish the story. They keep making their arguments with each other. Finally, Austin agreed to go ahead and finish it that night.

Lee : “... You’re gonna’ write this outline thing for me or that car’s gonna’ wind up in Arizona with a different paint job.”

Austin : “You think you can force me to write this? I was doing you a favor.”

Lee : “Git off yer high horse will ya’! Favor! Big Favor. Handin’ down favors from the mountain top.”

Austin : “Let’s just write it, okay? Let’s sit down and not get upset and see if we can just get through this.” (Shepard, 1981:22-23).

The next day, when Lee returned, he said that Saul liked the story. Austin is happy too. However, Lee continued that Saul had to throw away one of them, which was Austin's. After listening to the bad news, Austin was very angry and did not believe what Lee said. Feeling disappointed and angry, he said that how come his story is not better than the Lee's story that is not real life. Austin wondered why Lee's story could be better than his story. He suspected Lee that Lee had done something to Saul. Feeling pressured, Lee suddenly aimed the golf club at Austin.

Austin : “You must’ve done something. Threatened him or something. Now what’d you do Lee?”

Lee : “I convinced him!”

“(Lee makes sudden menacing lunge toward Austin, wielding golf club above his head, stops himself, frozen moment, long pause, Lee lowers club)” (Shepard, 1981:31).

Finally, Saul came to provide confirmation to Austin because Saul mistake is he supposed to confirm prior to Austin. After explaining it, everything Lee said was true. He said that he was amazed to see Lee's story. Austin really did not believe what he heard. When Saul asked Austin that he would help finish Lee's story, Austin refused. He did not want to help Lee to finish a story that he thought made no sense. Therefore, the business conflict that occurs with the main character is a story script that will be produced.

b. Family conflict

Austin and his brother, Lee, are drunk. Austin offered Lee a toast for breakfast, but Lee did not want toast. He just wants to play with women. Then, he called the operator to look for a woman's number. He was given a number from the operator, but he did not have a pencil or pen to write it down. He looked for it and

finally found it. However, when he returned to the phone, the operator had hung up. That makes it very stressful.

In a state of stress, suddenly Austin offers toast. That made Lee very angry with Austin. He already said that he did not want toast. Then, Austin asked Lee to take him to the desert. Of course, Lee refused because he was not sure Austin could survive in the desert. However, Austin kept pushing and forcing Lee to take him out to the desert. Finally, Lee made a deal with Austin that he would take him if he would do what Lee said.

Lee : "... I don't want any goddamn toast! How many times I gotta' tell ya'!" (Shepard, 1981:48).

"(Lee suddenly explodes and knocks the plate out of Austin's hand, toast goes flying...)" (Shepard, 1981:49).

During the day, when they did as agreed, Lee suddenly said that he would not take Austin to the desert with him. Austin has done according to what Lee said. However, Lee easily said that he wanted to postpone the deal. Hearing that from Lee, Austin clearly did not accept it. He tried to stop Lee, but Lee pushed him back. Austin will not let Lee go alone. Finally, he picked up the telephone cord, wrapped it around Lee's neck and strangled it even though it was his brother. He stopped Lee by strangling him so he could go to the desert alone.

"(Austin rushes up to Lee, grabs him by shoulders)"

...

"(Lee turns, pushes Austin in the chest knocking him backwards into alcove, ...)" (Shepard, 1981:56).

"(during this Austin has picked up the ripped-out phone from the floor and wrapped the cord tightly around both his hands, he lunges at Lee"

whose back is still to him, wraps the cord around Lee's neck, ...)"
(Shepard, 1981:57).

Austin : *“(eyes on Lee, holding cord) I'm goin' to the desert. There's nothing stopping me. I'm going by myself to the desert.”* (Shepard, 1981:58).

The family conflict that occurred between Austin and Lee is a fight between siblings. Austin who always offered what Lee did not want to make Lee upset and angry with him. Besides, Lee also felt uneasy when he was constantly pressured by Austin. Finally, they made a deal. However, they fight because Lee reneged on his agreement and made Austin angry.

C. The Analysis of The Main Character's Conflicts that Affect His Brotherhood

Lee accidentally came to his mother's house. When he entered, he saw his younger brother, Austin. They were reunited at their mother's house. They did not meet for five years because they lived their own lives. They still feel a little awkward when meeting again. They gradually familiarize themselves with each other and rebuild their relationship.

In the house, Austin was writing the outline of a story. To make a good story, it takes full concentration. However, his concentration began to be disrupted when Lee kept talking to him. Lee, aware that he was disturbing his concentration, immediately asked Austin if he was disturbed. Austin did not want to make Lee feel guilty by saying that he was fine. He wants his relationship with Lee not broken just because he feels annoyed by Lee.

Lee : *“I'm not botherin' you am I? I mean I don't wanna break into yer uh – concentration or nothin'.”*

Austin : *“No, it's all right.”*

Lee : “That’s good. I mean I realize that yer line a’ work demands a lotta’ concentration.

Austin : “It’s okay.” (Shepard, 1981:6).

After that, he talked with his brother to rebuild the relationship. However, when they talked, Austin had sparked a bit of conflict with his brother. He always worried about his brother, while his brother did not to be worried by him.

Austin : “Well, you can stay here as long as I’m here.”

Lee : “I don’t need your permission do I?”

Austin : “No.”

Lee : “I mean she’s my mother too, right?”

Austin : “Right.” (Shepard, 1981:7).

Austin : “I’ve got too much to deal with here to be worrying about—”

Lee : “Yer not gonna’ have to worry about me! I’ve been doin’ all right without you, I haven’t been anywhere near you for five years! Now isn’t that true?”

Austin : “Yeah.”

Lee : “So you don’t have to worry about me. I’m a free agent.” (Shepard, 1981:8).

From the conversation above, Austin said that because he wanted his brother to stay longer with him. He also worried about his brother because he knew that his brother did not know the state of the environment in his mother's home now. He just wants his brotherhood with his brother to get closer and better.

In addition, he also offers something that is not desired by his brother, making his brother angry at him. His brother who was angry, immediately lunged and pushed Austin back.

Austin : “Look, I can give you some money if you need money.

“(Lee suddenly lunges at Austin, grabs him violently by the shirt and shakes him with tremendous power)”

Lee : “Don’t you say that to me! Don’t you ever say that to me! (just as suddenly he turns him loose, pushes him away and backs off) ...”

Austin : “I was just making an offer.” (Shepard, 1981:8).

From the conversation above, he only wants to help his brother because he cares by offering money to his brother. He did not want to see his brother in distress because he wanted his brotherhood with his brother to be maintained. However, it almost ruined his brotherhood with his brother.

The next day, Austin is getting closer to his brother. He constantly listened to his brother's experiences while in the desert. After listening to his brother's experience, Austin said that he will meet with a producer named Saul Kimmer. He wants to talk about the story that will be produced. Lee realized that he did not want to disturb Austin. Then, he wants to borrow Austin's car so he does not interfere with the conversation between Austin and Saul. Austin lend his car. However, he actually hoped that he was not doing business with anyone so he could spend time with Lee.

Austin : “Lee, it's not that I don't want to loan you my car--”

Lee : “You are loanin' me yer car.”

Austin : “I know. I just wish--”

Lee : “What? You wish what?”

Austin : “I don't know. I wish I wasn't – I wish I didn't have to be doing business down here. I'd like to just spend some time with you.” (Shepard, 1981:14).

In the conversation above, Austin hopes to be able to spend time with his brother because he just met his brother. He is still trying to rebuild his brotherhood with his brother.

Lee arrived home when Austin and Saul were finished. Before Saul wanted to leave, Lee said that he also had a story based on a true story. Saul also suggested asking Austin to help write it. In the evening, Austin helped Lee to type the story.

He typed every word spoken by Lee. Even though it sounds weird, he keeps typing what Lee said. As he typed while listening to every word from Lee, he suddenly stopped typing. Lee was surprised because Austin suddenly stopped typing. He stopped because this is really very strange from the previous one. Austin says that Lee' story really does not like real life. Here, the conflict began to appear when Lee became angry when he heard that the story did not like real life. He did not accept what Austin said. He threatens and forces Austin to finish the story. However, when Austin looking at Lee who was angry, he relented and helped him finish the story. He said that the idea was very good and could make money if he sold it. He said that to maintain their brotherhood by making Lee's mood could be good again.

Austin : "... I'll write it out for you. I think it's a great idea."

...

Austin : "... You know what a screenplay sells for these days?"

Lee : "No. What's it sell for?"

Austin : "A lot. A whole lot of money."

...

Lee : "We better get started on this thing then."

Austin : "Okay." (Shepard, 1981:24-26).

In the morning, Lee came home with a golf club with the bag. He also brought good news to Austin. He said that his story was liked by Saul. Austin was happy to hear the news. He said that he won a gamble with Saul. Austin is happy to hear that, he wants to celebrate with a bottle of champagne and toast. However, when he wanted to celebrate, he suddenly heard bad news. The bad news is that one of their stories has to be thrown, which is Austin's. He was surprised because he did not get prior confirmation from Saul that the story would be replaced with Lee's story. He really could not believe what he was hearing. He was upset with what Saul had done

to him. He could not calm down and said that Lee's story was very stupid and absurd.

Austin : “It’s stupid! It’s the dumbest story I ever heard in my life.”

Lee : “Hey, hold on! That’s my story yer talkin’ about!”

Austin : “It’s a bullshit story! It’s idiotic. Two lamebrains chasing each other across Texas! Are you kidding? Who do you think’s going to go see a film like that?” (Shepard, 1981:30).

He was no longer thought that he should maintain his brotherhood with his brother. He wondered why Lee's story could be better than his story. He suspects Lee that Lee must have done something to Saul. Lee felt pressured and did not accept what Austin had said, he suddenly lunged and pointed the golf club at Austin. Austin is increasingly suspicious that Lee must have hurt Saul. However, Lee said that he did not hurt him. He beat him in gambling fairly.

Austin : “You must’ve done something. Threatened him or something. Now what’d you do Lee?”

Lee : “I convinced him!”

“(Lee makes sudden menacing lunge toward Austin, wielding golf club above his heads, ...)” (Shepard, 1981:31).

In the afternoon, Austin, Saul, and Lee gather. Saul said that everything Lee said was true and was amazed by Lee's story. He asked Austin to cooperate by helping Lee finish the story. However, Austin rejected on the grounds that he is not going to help write the story which he said did not make sense. Later, Saul said that Lee did it for his father. Austin laughed knowing that Lee sold his father's name so he could be trusted by Saul and would volunteer to give it to his father. However, Austin no longer cared about Lee and remained with his decision that he did not want to help Lee finish the story.

Austin : “*(to Saul)* I’m not doing this script! I’m not writing this crap for you or anybody else. You can’t blackmail me into it. You can’t threaten me into it. There’s no way I’m doing it. So just give up. Both of you.”

...

Austin : “I’m not writing it.” (Shepard, 1981:34).

It seems that the brotherhood is starting to get a little damaged because Austin cannot accept the fact that his brother's story was chosen by Saul. From what Austin said above, he really did not want to help his brother anymore. He does not care about his brother anymore.

At night, Lee decided to finish the story himself. Next to him, Austin is singing drunk. Lee tried to concentrate on typing to finish the story as quickly as possible. However, he could not do it because he was bothered by Austin who was drunk. He wants to drive out Austin because he cannot concentrate. Even though he kicked him out, it was completely useless because he really did not know how to use a typewriter. He realized that he could not do it and tried to ask Austin for help. However, Austin still did not want to help him. When Lee felt frustrated that he could not finish it, he was offered by Austin to sit and drink together. Then, Austin who was in a drunken state told something that was not known by Lee.

Lee : “... I never knew that.”

Austin : “You wanna’ drink?”

“(Austin offers bottle to Lee, Lee takes it, sits down on kitchen floor with Austin, they share the bottle)” (Shepard, 1981:41).

Without Austin realizing, the conflict that happened to him has disappeared. It actually made him able to improve his brotherhood with his brother after they argued each other. He shares a story about what his brother does not know and

shares whiskey with his brother, so that his brotherhood with his brother could be better again.

In the morning, they both were drunk. Austin who was previously stressed was finally able to calm down. Conversely, Lee is now stressed because he cannot finish the story. He wants something to make his mood better. He wants to play around with women to make his mood better. Suddenly, Austin offered Lee a toast. Of course Lee refused because at this time all he wanted was a woman. He called the operator to ask for a woman's telephone number. Then, the operator gives a woman's telephone number. Lee looks for a pencil or pen to record the telephone number. He was angry when he could not find any pencil or pen. When he found it, he returned to the operator. However, the operator hung up the telephone. Instead of getting better, he became even more stressed. When he was more stressed he was suddenly offered toast by Austin. He refused again because he had said that he did not want toast.

After that, Austin asked Lee to take him to the desert. He asked him because from the beginning he wished he could spend time with his brother. Lee refused because he was not sure that Austin could last for one day. Austin continued to persuade Lee by saying that he would leave everything behind. When he felt pressured, he told Austin to stop whining in front of him. Suddenly, Austin offered another toast. That made Lee very angry and hit the plate of toast that was held by Austin because he had repeatedly said that he did not want toast. After that, Lee saw an opportunity and considered that he would take Austin to the desert but

Austin had to help to finish the story. For the sake of going to the desert, he immediately accepted the deal.

Lee : “Tell ya’ what I’ll do, little brother. I might just consider makin’ you a deal. Little trade. You write me up this screenplay thing just like I tell ya’. I mean you can use all yer usual tricks and stuff. Yer fancy language. Yer artistic hocus pocus. But ya’ gotta’ write everything like I say. Every move. ... And you finish the whole thing up for me. Top to bottom. And you put my name on it. And I own all the rights. And every dime goes in my pocket. You do all that and I’ll sure enough take ya’ with me to the desert. How’s that sound?”

Austin : “It’s a deal.” (Shepard, 1981:50).

From the explanation above, it is seen that it was Austin that triggered a conflict with his brother. He kept offering what his brother did not want. He made his brother very angry at him. Luckily, his brother could think of considering his offer by making a deal. His brotherhood is still maintained.

During the day, Austin finally agreed to help finish Lee's story. He wrote down everything Lee said. Shortly thereafter, their mother returned from her vacation in Alaska. He was surprised to see Lee coming to her house, but he was more surprised when he saw the whole house in a mess. She came home early because she missed her plants. Then, Austin explained what had happened at her home. He also said that he would go to the desert with Lee. Lee suddenly changed his mind and said that he would not invite Austin. Mom also thought the same as Lee that he could not go because he was thin and he had a family. Lee simply said that he would postpone the agreement they had made. Austin did not accept what Lee said. While Lee was getting ready to go to the desert alone, Austin tried to stop him. However, he was easily encouraged by Lee. Finally, Austin tried to stop him again by strangling Lee using a telephone cord. He plans to go to the desert alone.

Mom tried to persuade Austin to stop doing that to Lee. He felt powerless to stop it and finally decided to leave them alone. Austin just wants to stop Lee, but he accidentally killed Lee. Seeing Lee not move, he slowly left Lee. However, Lee only pretended to be dead and stood in the way of Austin.

Austin : “I can kill him! I can easily kill him. Right now. Right here. All I gotta’ do is just tighten up. ...” (Shepard, 1981:58).

Austin : “*(holding cord)* Lee? I’ll make ya’ a deal. You let me get outa’ here. Just let me get to my car. All right, Lee? Gimme a little headstart and I’ll turn you loose. Just gimme a little headstart. All right?”

“(Lee makes no response, Austin slowly releases tension on cord, still nothing from Lee)”

Austin : “Lee?”

“(... Austin slowly drops the cord and stands, he stares down at Lee who appears to be dead)”

“(...Instantly Lee is on his feet and moves toward exit, blocking Austin’s escape. They square off to each other, keeping a distance between them...)” (Shepard, 1981:59).

From the explanation above, it appears that Lee easily canceled his agreement with Austin which triggered the conflict. Moreover, his mother made the conflict between Lee and Austin even more intense. Finally, the conflict between Lee and Austin made the brotherhood truly broken.

When Lee and Austin meet again, Austin wants to rebuild their brotherhood with Lee. He continued to relent so that he kept his brotherhood well. However, there are times when Austin does not care about Lee and makes their brotherhood a little broken. Meanwhile, from the beginning Lee did not care about Austin. He only needed Austin when he really needed help. He also thought that he could easily

take advantage of Austin's kindness. Eventually, their brotherhood breaks down when Austin feels that he is just being used.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The writer found the conflicts that occur between Lee and Austin in *True West* drama. Those conflicts were divided into internal conflict and external conflict. Internal conflicts that occur in Austin is that he feels his concentration is disturbed when he writes, feels worried about his brother, a dilemma, feels disappointed when the script is discarded, even he feels envy of his brother. Meanwhile, Austin feels that his job as a screenwriter was taken by Lee. Austin could even easily think of killing even though it was his brother.

The writer concludes that the conflicts that occur to Austin can affect his brotherhood. Austin always able to resolve conflicts that can make their brotherhood becomes broken. But at the last moment, his brotherhood was completely broken because his brother from the beginning did not care about his brotherhood with Austin.

B. Suggestion

The writer hopes that this research might be used as the reference for future research, especially research in conflict of the main character. In the other hand, the family problem of this play may also occur in the reader's life. Therefore, the writer suggests to the readers to avoid fight with siblings by understanding each other. In any condition, the problem or conflict should be resolved in a good and right way. The writer hopes this thesis will be useful for everyone who reads it.

The writer also hopes that this research could inspire people to dig more on the Sam Shepard's works, and could give a new perspective and information regarding in this True West drama.

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APPENDICES

A. Synopsis of True West

Austin, a neatly dressed screenwriter, house-sits for his mother in southern California while working on a screenplay. His brother, Lee, a scruffy drunk, arrives to the house and pesters Austin. Lee is not there for house-sitting, however, but for stealing. Lee's only interest at first is to rob the houses in his mother's neighbourhood of household appliances. Though Austin protests, there is not much he can do to stop his brother. Austin simply requests that Lee be out of the house when a movie producer comes to visit later in the day.

While the producer, Saul Kimmer, is still in the kitchen with Austin, Lee returns, carrying a stolen television set. Rather than leave, Lee talks the producer into a game of golf and convinces him to take a look at the outline of a story Lee has been thinking about. That night, Austin helps his brother type out a ridiculous scenario involving two men chasing each other through "Tornado Country." The brothers stay up late into the night working on the outline for Saul Kimmer.

The next day, after the golf game, Lee comes home in high spirits. As part of a gamble Lee has struck with Saul on the golf course, Saul has agreed to produce Lee's project and drop Austin's. To add insult to injury, Saul wants Austin to write the screenplay for Lee's ridiculous western. Austin initially does not believe the strange turn of events, but Saul comes to the house and explains the situation. Lee's scenario is hot, while Austin's scenario is old and tired.

That night Austin gets horribly drunk while Lee tries to type out the screenplay to accompany his movie idea. The two brothers discuss the fact that Saul seems to think the two of them are the same person. Austin mocks Lee for not being able to write a screenplay, while Lee bets Austin that he could not even steal a toaster.

As the action of the play continues the brothers gradually begin to transform into one another. This transformation is marked by extensive talk about their father, who has run away from his life in the suburbs and now lives out in the desert. Though his life has been domestic and respectable up to this point, Austin now begins to feel the pull of the desert.

Chaos descends upon the kitchen: the next morning finds Austin polishing thirty toasters he has stolen from neighbourhood houses overnight and Lee smashing the typewriter with Saul's golf club. Austin expresses a great need to get away from the suburbs and to live in the desert. He begs Lee to take him to the desert. Lee agrees, but only on the condition that Austin help him write the screenplay. The brothers begin to write in earnest. Lee stalks around the kitchen and Austin scribbles furiously at a pad. They are both incredibly drunk.

Without warning, Mom arrives home early from her trip to Alaska. She sees her kitchen ruined and all her houseplants dead. The brothers, not sure what to do, apologize about the mess and ask Mom about her trip. She says she came home early because she wanted to see her houseplants again and because Picasso was supposed to be coming to town. Austin changes the subject, announcing that the brothers are going to go to the desert. Lee, however, says that is not the case. Lee

tries to go but Austin strangles him with a telephone cord. Mom has had enough and leaves for a motel. When Austin thinks he has killed Lee he begins to go. Lee, however, jumps up quickly and blocks his brother's exit.

B. Biography of Sam Shepard

Sam Shepard, byname of **Samuel Shepard Rogers**, (born November 5, 1943, Fort Sheridan, near Highland Park, Illinois, U.S.—died July 27, 2017, Midway, Kentucky), American playwright and actor whose plays adroitly blend images of the American West, Pop motifs, science fiction, and other elements of popular and youth culture.

As the son of a career army father, Shepard spent his childhood on military bases across the United States and in Guam before his family settled on a farm in Duarte, California. After a year of agricultural studies in college, he joined a touring company of actors and, in 1963, moved to New York City to pursue his theatrical interests. His earliest attempts at playwriting, a rapid succession of one-act plays, found a receptive audience in Off-Off-Broadway productions. In the 1965–66 season Shepard won Obie Awards (presented by the *Village Voice* newspaper) for his plays *Chicago*, *Icarus's Mother*, and *Red Cross*.

Shepard lived in England from 1971 to 1974, and several plays of this period—notably *The Tooth of Crime* (produced 1972) and *Geography of a Horse Dreamer* (produced 1974)—premiered in London. In late 1974 he became playwright-in-residence at the Magic Theatre in San Francisco, where most of his plays over the next decade were first produced.

Shepard's works of the mid-1970s showed a heightening of earlier techniques and themes. In *Killer's Head* (produced 1975), for example, the rambling monologue, a Shepard stock-in-trade, blends horror and banality in a murderer's last thoughts before electrocution; *Angel City* (produced 1976) depicts the

destructive machinery of the Hollywood entertainment industry; and *Suicide in B-flat* (produced 1976) exploits the potentials of music as an expression of character.

Beginning in the late 1970s, Shepard applied his unconventional dramatic vision to a more conventional dramatic form, the family tragedy. *Curse of the Starving Class* (produced 1977; film 1994), the Pulitzer Prize-winning *Buried Child* (produced 1978), and *True West* (produced 1980) are linked thematically in their examination of troubled and tempestuous blood relationships in a fragmented society.

Shepard returned to acting in the late 1970s, winning critical accolades for his performances in such films as *Days of Heaven* (1978); *Resurrection* (1980); *The Right Stuff* (1983), for which he received an Academy Award nomination; and *Fool for Love* (1985), which was written by Shepard and based on his 1983 play of the same name. In 1982 he was cast in *Frances*, and during the filming he began a relationship with Jessica Lange that continued until 2009. He also appeared in screen adaptations of other writers' novels, including *The Pelican Brief* (1993), *Snow Falling on Cedars* (1999), *All the Pretty Horses* (2000), and *The Notebook* (2004).

Among Shepard's later films are *The Assassination of Jesse James by the Coward Robert Ford* (2007) and *Blackthorn* (2011), in which he portrayed the American outlaws Frank James and Butch Cassidy, respectively. He portrayed the hard-bitten uncle of a pair of down-and-out brothers (played by Casey Affleck and Christian Bale) in the violent small-town drama *Out of the Furnace* (2013) and a father whose suicide precipitates a family crisis in *August: Osage County* (2013),

an adaptation of the play by Tracy Letts. Shepard was lauded for his grim turn as a man whose son is killed during a burglary in the darkly comic thriller *Cold in July* (2014). In 2016 he appeared in the drama *In Dubious Battle*, which was based on a John Steinbeck novel about striking farmworkers.

Shepard's other plays include *La Turista* (produced 1967), *The Unseen Hand* (produced 1969), *Operation Sidewinder* (produced 1970), *Seduced* (produced 1978), *A Lie of the Mind* (produced 1985), *Simpatico* (produced 1994; film 1999), *The God of Hell* (produced 2004), *Ages of the Moon* (produced 2009), *Heartless* (produced 2012), and *A Particle of Dread* (first produced 2014). In addition, he published several collections of short stories, such as *Day out of Days* (2010). In 1986 Shepard was elected to the American Academy of Arts and Letters.

While struggling with amyotrophic lateral sclerosis, Shepard wrote his final work, the novel *Spy of the First Person*. It centers on the reflections of a dying man. The book was published in December 2017, some five months after Shepard's death.