THEME ANALYSIS IN JOHN VAN DRUTEN’S

I REMEMBER MAMA

A Paper

Presented to Adab and Humanities Faculty
In Partial accomplishment of requirements for the Strata 1 (S I) degree

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ABSTRACT

Umay Lisa, Theme Analysis in John Van Druten’s I Remember Mama paper. Jakarta: English Letters Department of Adab and Humanities Faculty, State Islamic University Syarif Hidayatullah. December 2006.

In this paper, the writer discusses the character and the theme of the drama I Remember Mama, that is to know the major and minor characters, and their characteristic, and the theme viewed from the relationship between Mama and her children. The writer uses a descriptive method in which she describes the picture of character and theme. It is analyzed qualitatively based on the relevant theory. The writer employs herself to collect the data, by reading text, and marking, them to make it easier to analyze. In this research, the writer uses the text of drama I Remember Mama by John Van Druten published in 1965 by Macmillan Company-New York as the unit of analysis.

In this paper, the major characters are Mama and Katrin, and the minor characters are Nels, Christine and Dagmar. They have good characteristic, and mostly admirable with their dreams and their joys and their heartbreaks. The theme of the drama is viewed from the relationship between Mama and her children. They have built a good, warm, and harmonious relation.

Mama is a fair mother, she gives her love equally. Katrin is a hard worker and ambitious to reach her dream. Dagmar is an animal lover, so she wants to be a veterinarian. Nels, a kind boy, and has strength to go on his education. Christine, a stubborn that cares to her sisters and brother.

The relationship between Mama and her children is warm and harmonious. Mama gives her love to her children anytime, anywhere, and anyform: by caring, helping, sacrificing and other. Mama attempts to present money for Nel’s education. Mama prioritizes Dagmar’s health. Mama gives her help to Katrin to reach her dream. to be an author, Mama tries to make Katrin happy although Mama must sacrifice, Mama also gives Katrin new experience when Mama invites her to see uncle Chris who is dying and finally died.

From the relationship between them, it is known that the theme of the drama is about mother’s love to her children.
ACKNOWLEDGEMENT

In the name of Allah, most gracious, most merciful

Praise be to Allah SWT, The Lord of the world who has authority of creation in the whole world, and not to forget May salutation and benediction be unto the noblest of the last prophet and beloved of ALLAH, Muhammad SAW, who was selected as an intermediary and messenger to guide human beings to the way of felicity, comfort and giving brighten us from the darkness to the lightness.

On this occasion, the writer would like say thanks to writer’s beloved and wonderful parents Mr. and Mrs. Aslih, who have given their spiritual and material support during the writer’s study and the process of finishing this paper, And also to the writer’s finest grandmother Almh. Hj. Naisah, thank for your pray to the writer in your lifetime. You always be in her heart.

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Finally, the writer realizes that this paper is far from being perfect. Therefore, to make it much better, the writer would like to accept any suggestion with pleasure.

Jakarta, December, 2006

Umay Lisa
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BIBLIOGRAPHY
A. Background of the Study

The *I Remember Mama* is a work of John Van Druten. It makes the audience smile, laugh and also put on the edge of a tear more than once as well. It is a Broadway hit, a sentimental tribute to the Norwegian-American immigrant experience, an oddity—very slow, almost entirely lacking in dramatic punch, but surprisingly realistic, sweet, tender, sentimental tale, richly alive with old-fashioned humor and charm which continues to be read and enjoyed by thousands of people.

The story takes place in the early part of the twentieth century, 1910, in San Francisco on Larkin Street of an immigrant Norwegian family (The Hanson). It is a nostalgic piece that narrated by one of the daughters, Katrin Hanson, who has just written a book about her family and is proofing it as she narrates in flashback.

It tells about a harmonious family combined with humor and sorrow. There are dramatic moments in this drama, but its characters always remain convincing.

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and true to life. There are parents, daughters, sons, also aunt and uncle and some subordinate character in this drama. They are mostly morally admirable with their dreams and their joys and their heartbreaks. They are portrayed a warm and realist family. Despite its potential for sentimentally, the drama is redeemed by its nearly flawless execution as well as its insights into the most familiar aspects of domestic life.

The drama is much about Katrin as it is about her mother. They are both central figures in the story. The mother tends to appear into the woodwork than the father because Katrin remembers her mother as the best and feels closest to her, she also thinks of the importance of her mother role in the life of a family.

I Remember Mama is a drama of individual characters studies, beginning with Mama and Katrin characters, both of them try hard to be success in their lives. Mama has to do her role in any situation, she manages to make all feel equally loved, and she is looked up by her children as being able to do anything such as brother Nels’ schooling, Katrin’s writing ambitions, young Dagmar’s illness, and other problems.

The relationship of Mama and her children is warm and harmonious. Mama is a good mother for her children, because of that Katrin remembers Mama.

Katrin feels proud to Mama for her act to her children.

7 Ibid.
8 Ibid.
The experience of Mama and her children is probably close enough to the experiences of most mother and children in the world. The drama is a passing interest because the characters of mother and children that stand in *I Remember Mama* are greatest compensation, so universal, and inspire almost anyone.

In this research, the writer is interested to analyze the theme viewed from the relationship between mother and her children in drama *I Remember Mama* by John Van Druten.

B. Focus of the Research

Focus of the research will be limited to the characters and theme in the drama *I Remember Mama*.

C. Question of the Research

Base on the background of the study stated above, the writer has two problems to be analyzed in this paper. The questions of the research are:

1. Who are the major characters and minor characters, and how are their characteristic in *I Remember Mama*?

2. What is the theme consisted in this drama viewed from the relationship between Mother and her children in *I Remember Mama*?
D. Significance of the Research

The significance of the research is to identify and discuss the character and the theme of the drama. The writer hopes that this research can give knowledge about various characters and theme of this drama to the reader. The writer hopes that the result of this research can give contribution to the literature study.

E. Methodology of the Research

Subtitle of the objective, the method, the analysis data, data collection and the unit of analysis. Based on the research questions and title above, objectives of the research are:

1. Research Objectives
   1. To know the major characters and the minor characters, and their characteristic in *I Remember Mama*.
   2. To know the theme consisted viewed from the relationship between mother and her children in *I Remember Mama*.

2. The Method

   The writer uses research type of descriptive by content analysis method in this research, it describes the picture of character and the theme in this drama.

3. Data Analysis

   The data are analyzed by descriptive-qualitative. And the writer uses the relevant theory to research the character and the theme in this drama.
4. **Data Collection**

The writer employs herself to collecting the data, this is by reading the text, understanding, marking (to given mark), and analyzing the data is related to this research.

5. **The Unit of Analysis**

The unit of analysis of this research is the text of drama *I Remember Mama* by John Van Druten. In collect of Modern American Drama by Sister M. Agnes David, S.S.J. published in the Macmillian Company-New York, 1965, that is from page 57 to 137.
CHAPTER II

A. Theoretical Framework

1. Formalist Criticism

In this research the writer uses the formalist criticism. Formalist criticism is analyzing by considering the formal aspects, form aspects that is elements of literary work.\textsuperscript{10} Formalist criticism is the interpretation and analysis of the literary work themselves. To a formalist, a story is a literary work that can be understood only by reference to its intrinsic literary features that is, those elements found in the text itself.\textsuperscript{11}

Formalist critics believe that what gives literary text its special status as art is how all its elements work together to create the reader’s total experience.\textsuperscript{12}

Formalist criticism is one of literary study which do not dissociate between the content and the form which can be come near from its function that is esthetical function so that become a literary work. Initially, the literary work is a raw material, then it become mature after processed esthetically.

\textsuperscript{12} Ibid.
That process result will indicate that each element of form and also the content has certain function.\footnote{Suwardi Endaswara. Metodologi Penelitian Sastra. Cet-II. Yogyakarta: Pustaka Widyatama, 2004. p. 47}

In the formalist criticism, there are literary work structure peripheral (intrinsic element) that finding an intact mining. This element makes structural research of literary work to be more optimal.\footnote{Ibid.}

The purpose of formalist criticism is erudite study about literature by paying attention to the text nature that assumed artistic. The features of formalist criticism is to analyze the elements of literary work, then how the relation between elements to it totalize.\footnote{Nyoman. Op.cit. p. 50}

Chatman summaries the early Formalists argument taken up the position of characters thus:

They […] argue that characters are products of plots, that their status is 'functional', that they are, in short, participants or octants rather than personages, that is erroneous to consider them as real beings. Narrative theory, they say, must avoid psychological essences; aspects of character can only be 'function'. They wish to analyze only what characters do in a story, not what they are – that is, 'are' by some outside the 'spheres of action' in which a character moves are 'comparatively small in number, typical and classable'.\footnote{Jonathan Culpepar. Language and Characterization People in Place and Other Text. New York: Impress of Education. 2001. p. 8}

2. The character
The character is referring to a personage in a literary work such as in the drama. The term of character also denotes the essential of qualities and personality, the traits of a fictional or real individual. The ability to create compelling and believable characters is one of the hallmarks of the literary artist.

The character is an important meaning in the work of fiction, because who is to do and incurred something is business of the character. The term of character refer to the person, the actor of the story. And it can mean as characterization. Among the character and his characterization is intact union. It is often the call of certain character sign to his characterization.\textsuperscript{17}

Character is drawing of actor that standing in a story. The character supports us to assess them what they are foolish, virulent or kind, etc. and another assessment through the making of special brand and the deportment formed by author.\textsuperscript{18}

In English literature there are two means about character, that is:
1) Figure in literary work
2) Personality; the mental and moral qualities of a figure, as when we say that A’s character is strong, weak, immoral, or whatever.\textsuperscript{19}

\textsuperscript{18} Emily Roy and Sandra Roy, Literature I. New York: Macmillan Publishing Co., Inc. 1976, p. 134
\textsuperscript{19} Barne!, Berman, and Burto. Literature For Composition. USA: Scott, Foresman and Company, 1988, p. 71
According to Abrams, character is people who presented in a narrative masterpiece, or the drama, what is by reader interpreted they have moral quality and certain tendency such as those which expressed in utterance and what done in action.20

E. M Forster have a notion that character own causality, that is something in story happened at least because people on personality or character traits (moral quality, intellectual, and emotional) and give the nature for them, because they give reaction to other person lucidly. Figure and what seen in them assist to comprehend them, but the best guide to character is what they do and what they say.21

Gift of name is form of simplest figure. Each ‘mention’ is a kind of way to giving personality, animating.22

The assessment to a visible character from various picture which is in a story, that is:

1. What character say
2. What the character does
3. How other react to another character
4. What the character want to do but is not done.23
5. What a character thinks

6. **How a character reacts to surroundings**

7. **Direct description and explanation.**

   A character sketch concentrates on a personal vision and character of a person. The purpose of the character sketch is to result the emphasis which live of a person than the story of life.

   A chief character or hero, it is known as the protagonist. This character is always the vocal point of the story. This characters whose motivation and history are most fully established, who conflict and change as the story progress, who engage our respons more fully and steadily, in a way more complex though not necessarily more vivid than other characters.

3. **The Theme**

   Every work of fiction of course contains and offers the theme; the theme of itself does not easy to shown. It shall be comprehended and interpreted through other data and story.

   The theme for an author is not a rule gave outside of himself, it is not a natty planning and precisely formulated. Theme is born from a contemplation and experience process, reflection process, but it do not only at just that, and

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later he go through the creation process. In course of that is theme, after the author likely to put it in the face of himself, it re-plunged, constructed, and grown. As the result in the end come up of something, it named by literary work.29

The theme cannot be understood in isolation from the story which embodies it,30 but the existence of theme is much related to another element. It is caused that theme only in the form of a meaning or a common essential idea of a story. So, a theme will be the meaning of story if it related to another element, they are character, plot, setting that undertaking to support and send the theme.31

There is a lot of meaning contained and on the market by the story; hence its problem is which special meaning which expressed as that theme.32 Thereby, to find the theme of a work of fiction shall be concluded from the whole of story, it does not only base on the certain parts only.33

According to Stanton, theme means of a story that especially explains about most of its element. Theme, according to him, more or less can be synonymous with a special idea (central idea) and the especial target (central purpose.)34

32 Ibid., p. 67
33 Ibid., p. 68
34 Ibid., p. 70
Still according to Stanton, likely enough the theme contain the reassessment of a moral (possible also the view of live), either it through direct and also indirectly, and according to Kenny, itself moral can be viewed as one of the existence (and or part of) theme. In a fiction, the theme sent to be done by “justification” of something, goodness he is in the form of event, conflict, figure characterization, figure relation, and also the relevant of other element. The effort of that justification is generally marked with the occurrence appearance and the figure felt to be overdone.35

The theme is what is made of the topic. It is the comment on the topic that is implied in the process of the story. The theme is not to be confused with any ideas or pieces of information.36

The theme classification or pursuant to three view point:
a. Classification of dichotomist: the traditional and non traditional theme.
   Traditional theme is universal nature, the rights will be win from unrighteous. Non traditional theme is against of traditional theme, the power will be win from the rights.

b. Classification of the level of soul experience according to Shipley: the physical level theme, it is more refers to physical activity than the soul. The organic level theme, it is refers to sexuality of the human being. The egoist level theme, it is mere to individualism. The social level theme, it is more to

35 Ibid., p. 73
human being as social. The last, divine level theme, it is refers to religious aspect.

c. Classification of the especial level: the especial theme (major) and additional theme (minor).\textsuperscript{37}

The criterion to find and to interpret the theme in more special and detailed according to Stanton, that is considering every the uppermost detail story, do not have against to every detail story, do not rely on the evidence which is not expressed by either through direct and also indirectly in that fiction, and base itself at the evidence which directly in it.\textsuperscript{38}

\textsuperscript{37} Nurgiyantoro. \textit{Op.cit.} p. 73
\textsuperscript{38} \textit{Ibid.}, p. 87
CHAPTER III

THE CHARACTER ANALYSIS OF I REMEMBER MAMA

In this chapter the writer discusses the character of the drama I Remember Mama. First of all, the writer describes the major and minor characters of the drama. Then, the writer describes the characteristic of them.

A. The Major Characters And The Minor Characters

As the play opens, Katrin, the daughter of the Hanson writes about her family as she remembers them when she grew up. Katrin tells that Marta, Mama manages the family. The others are Lars, her Papa, a carpenter, Christine, her sister, Dagmar, her smallest sister, Nels, Katrin’s only one brother, Mr. Hyde, an Englishman who rents Mama’s boardinghouse, Trina, Sigrid, and Jenny, as Mama’s sisters, Uncle Chris, Mama’s Uncle who has Norwegian pronunciation. The play begins when Katrin reads her story that tells her memories to her family. She remembers all her family member, but she says she most remembers her Mama.

Marta is a mother in the Hanson family. Her children call her Mama. Mama is a congenial woman to all people in her environment. Her relationship to people is good, it does not only for her family but also to another, such as her sisters, her Uncle Chris, and Mr. Hyde, a person who rents her boardinghouse.

Katrin (reading). “For as long as I could remember, the house on Steiner Street had been home. Papa and Mama had both been born in Norway, but they came to San Francisco because Mama’s sisters were here. All of
us were born here. Nels, the oldest and the only boy—my sister—Christine—
and the littlest sister, Dagmar. " (She puts down her manuscript and looks
out front.) It's funny, but when I look back, I always see Nels and
Christine and myself looking almost as we do today. I guess that's because
the people you see all the time stay the same age in your head. Dagmar's
different. She was always the baby—So I see her as a baby. Even Mama—it's
funny, but I always see Mama as around forty. (She puts out her cigarette,
picks up her manuscript and starts to read again.) "Beside us, there was
our boarder, Mr. Hyde, and Mama was very impressed by his flowery talk
and courtly manners. He used to read aloud to us in the evenings. But first
and foremost, I remember Mama."... "I remember that every Saturday
night Mama would sit down by the kitchen table and count out the money
Papa had brought home in the little envelope." (Druten, editor by M.
Agnes, 1965, p. 60)

Katrin reads her story that tells her memories to her family. She remembers
the house, within there are her parents, her sisters and her brother, but especially she
remembers her Mama. Beside that, she tells her parents' country, Norway.

The writer concludes that the major characters in I Remember Mama are
Mama (Marta) and Katrin (Marta's daughter). Katrin always remembers her Mama in
her life as a good mother in the family. She narrates all her memories about Mama in
her stories when she becomes an author.

The children are Nels, first son and only a boy, Christine, Katrin's old sister,
Katrin, the closest child to Mama, and Dagmar, Katrin's smallest sister.
B. The Characteristic of the Character

In this point the writer describes the characteristic of the major characters and minor characters. First of all, the writer describes Mama’s characteristic, then followed by Katrin’s characteristic, Nels’ characteristic, Christine’s characteristic, and Dagmar’s characteristic.

1. Mama’s Characteristic

The play begins when Katrin reads her story that tells her memories about her family, especially to her Mama. In her story she writes that her Mama about forty, but she does not see her always as forty.

Katrin writes in silence for a few moments, then puts down her pen, takes up her manuscript, and begins to read aloud what she has written.

Katrin (reading). “For as long as I could remember, the house on Steiner Street had been home. Papa and Mama had both been born in Norway, but they came to San Francisco because Mama’s sisters were here. All of us were born here, Nels, the oldest and the only boy-my sister Christine and the littlest sister, Dagmar.” (She puts down her manuscript and looks out front.) It’s funny, but when I look back, I always see Nels and Christine and myself looking almost as we do today. I guess that’s because the people you see all the time stay the same age in your head. Dagmar’s different. She was always the baby-So I see her as a baby. Even Mama—it’s funny, but I always see Mama as around forty. She couldn’t always have been forty. (She puts out her cigarette, picks up her manuscript and starts to read again.) (Druten, editor by M. Agnes, 1965, p. 60)

Mama looks around forty when she sits on armchair to count the father’s salary at the dining room. Before Mama organizing the money, she collected the children to gather. Mama does it to give chance to her children to know how
important money is. The writer concludes that Mama is a good teacher for her children by giving chance to children to know about money.

(By now the tableau is revealed in full, and the light on Katrin dwindles further. The picture is as she described. Mama-looking around forty-is in the armchair at right of the table, emptying the envelope of its sever dollars and smaller coins. Papa-looking a little older than Mama-stands above her. His English throughout is better than hers, with less accent.

Mama. You call the children, Lars. Is good they should know about money. (Druten, editor by M. Agnes, 1965, p. 61)

When the whole children are gathering with the parents to know about money, Mama tries to treat her children equally. It occurred when she manages the children requirements. She knows what their requirements are and gives them the money to set right of it fairly. It shows she is a fair mother to her children; they equally loved by Mama.

Mama (passing it on). For the landlord.
Katrin (doing likewise). For the Landlord.
Christine (passing it to Papa). The Landlord.
Papa. For the landlord. (He dumps the pile at his end of the table, writing on a piece of paper, which he wraps around the pile.)
Mama (who has been sorting). For the grocer.
...
Mama. For Katrin’s shoes to be half-sold.
Katrin (proudly). My shoes!
Christine (contemptuously). Katrin’s old shoes.
Papa. Katrin’s shoes.
Christine (rising and coming to Mama). Mama, teacher says this week I’ll need a notebook.
Mama. How much it will be?
Christine. A dime.
Mama (giving a dime). For the notebook. You don’t lose it. (Druten, editor by M. Agnes, 1965, p. 63-64)
Mama is a wise person who saves for the rainy days. Actually from long time Mama plans to buy a new warm coat, but it is still cancelled because the money spend to the children’s requirements. So Mama saves the rest of her husband salary in the small box at home for emergencies.

Katrin (from the steps-herself again, in the present-looking out front). The little bank! That was the most important thing in the whole house. It was a box we used to keep for emergencies like the time when Dagmar had cup and Papa had to go and get medicine to put in the steam kettle. I can smell that medicine now! The things that come out of the Little Bank! Mama was always going to buy herself a warm coat out of it, when there was enough, only there never was. (Druten, editor by M. Agnes, 1965, p. 55)

Mama cancellation to buy Mama’s warm coat is when Nels has to go to the dentist and to buy him roller skates. Mama thinks that she can buy the warm coat another time. It means that she prioritizes her children.

Mama (shaking her head). Is not much in the Little Bank right now. We give to the dentist, you remember? And for your roller skates?

Nels (his face falling). I know. And there’s your warm coat you’ve been saving for.

Mama. The coat I can get another time. But even so ... (she shakes her head). (Druten, editor by M. Agnes, 1965, p. 65)

As a mother, she has responsibility to the family. Beside to her husband, she also has responsibility to the children. In this drama, Mama’s responsibility is great. She has prepared lunch of her daughters when she has to bring Dagmar to the hospital. She puts the milk, fruit and cookies in the refrigerator, and she asks her daughter to eat it.

Mama. Jenny ... Trina, we go to the hospital. (She goes to Katrin and Christine.) You will be good children until mama comes home?

The girls. Sure, Mama.
Uncle Chris (calling from the car). Marta, we go!
Mama (calling back). I come! (She turns to the children again.) There is a milk in the cooler, and fruit and cookies for your lunch. (Druten, editor by M. Agnes, 1965, p. 84)

Dagmar must be brought to the hospital because something is wrong in her ear. Then the doctor says she has to have an operation. Before Dagmar is brought to the hospital, Mama wants to wait for her husband. She looks afraid to make decision because she seems thinking about money to pay Dagmar’s operation. So that, Mama wants to wait for her husband to make decision.

Doctor. We must get her to a hospital. At once. We’ll have to operate.
Mama. Operate?
Doctor. I’m afraid so.
Mama. Can wait? Until my husband comes home from work?
Doctor. I’m afraid not. Her best chance is for us to operate immediately.
(Druten, editor by M. Agnes, 1965, P. 80)

After Dagmar has her operation, the hospital regulation says that Mama can’t see Dagmar in her first day after operation. But the mother worries about Dagmar’s condition. Because of that she pretends as a floor cleaner in the hospital to see Dagmar. It shows that she is a brave mother, she brave to against the hospital rule only to see Dagmar although she has to pretend as a floor cleaner.

Mama. Doctor...
Doctor. Well, Dagmar fine. She came through it beautifully. She’s back in bed now, sleeping off the anesthetic.
Mama. Thank you, Doctor. (she shakes hands with him.)
Doctor. You’re welcome.
Mama. Is good of you, Doctor. (She shakes hand with him again.) Where is he? I go to her now.
Doctor. Oh, I’m sorry, but I’m afraid that’s against the rules. You shall see her tomorrow.
Mama. Tomorrow? But, Doctor, she is so little. When she wakes she will be frightened. (Druten, editor by M. Agnes, 1965, p. 89)
Katrin. But, Mama, won't they ... 
Mama (interrupting, finger to lips). Ssh! You let me go ahead. You wait on bench for me. (She goes to the closet door above the bench and opens it. Katrin stares after her in trepidation. Mama takes out a dump mop and pail by Nurse's desk. The Nurse looks up. Mama catches her eye, brightly.) Very dirty floors.
Nurse. Yes. I'm glad they've finally decided to clean them. Aren't you working late?
Mama (quickly, lowering her head). Floors need cleaning. (She pushes her way, crawling on hands and knees, up behind the desk, and disappears up the corridor, still scrubbing. Katrin steals to the bench, where she sits, still duching Mama's hat and coat, looking interestedly around her. The light dims, leaving her in a single spot, as she starts to talk to herself.).

(Druten, editor by M. Agnes, 1965, p. 94)

According to Uncle Chris, Mama's uncle, Mama is different from Uncle Chris' other niece, she is a special one to him. She can be a friendly simple person when she is doing relation to people in her environment because she has different characteristic of her sisters that is bossy. According to him, Mama is also clever in cooking. That is one of uncle Chris's reason to make her special. Uncle Chris loves her.

Uncle Chris (with a great roar of laughter). Is good. Jenny bossy. Sigrid, whining. Is true! But your Mama is different. And she cook goot. The aunts, they cannot cook at all. Only you do not tell your Mama we have talked of them so. It is a secret for us. Then you cannot be frightened of me any more ... when we have secret. I tell you my secret, too. I do not like the aunts. And so that they do not shout at if you are goot children, and clean your teeth goot, and eat your oranges. (He takes out a sniffbox and partkes of its contents.) (Druten, editor by M. Agnes, 1965, p. 83)

Dagmar also confesses that Mama is a clever woman. She can do anything. Actually, Mama does not like said she can do anything and can fix everything by Dagmar because it is not good for Dagmar to believe it. But, it proves when
Dagmar asks Mama to help Dagmar’s cat, Elizabeth who gets sick to make him survive and back to well. Mama tries to give chloroform and lets Elizabeth sleeping to make him back to well. Basically, Mama does not assume it will be lucky, and she feels that it is a miracle.

Dagmar. *Mama can do everything* (another howl from offstage. She clutches Mama agonized.) Make him live, Mama. Make him well again. Please! Mama. *We see. Let us see how he gets through the night. And now, Dagmar, you must go to bed. I bring you your supper.*

Dagmar. *But you will fix Uncle Elizabeth? You promise, Mama?* Mama. *I promise I try. Go now.* (Dagmar goes out.) *I must fix her supper.* (She starts for the pantry. Howls again. She and Papa stand and look at each other. Nels comes out.)

Nels. *Mama, it’s just: cruelty, keeping that cat alive.*

Mama. *I know.* (Delen, editor by M. Agnes, 1965, p. 102)

Dagmar (heard in pantry. Off). *What a funny, funny smell. Good morning, my darling Elizabeth.* (Mama and Papa stand stricken. Dagmar comes in, carrying the cat, wrapped in an old shirt, with its head covered. She come over to table.) Did you think he’d catch cold?

Mama (horror-stricken.) *Dagmar, you must not... (she stops at the sight of his tail is twitching, quite obviously alive.) Dagmar let me see... let me see the cat! (She goes over to her, below table front, and uncovers the cat’s head).*

Dagmar. (overjoyed) *he’s well. Oh, Mama, I knew you’d fix him.* Mama (appalled). *But Dagmar, I didn’t, I...* Dagmar (ignoring her). *I’m going to take him right up and show him to Nels.* (She runs off, calling) Nels! Nels! Uncle Elizabeth’s well again!

Mama (turning to Papa). *Is a miracle! (She sits, dumbfounded, on the bench in front of the table.)*

Papa (beside her, shrugging). *You cannot have used enough chloroform. You just give him good sleep, and that cures him. We rechristen the cat, Lazarus!*

Mama. *But, Lars, we must tell her. Is not good to let her grow up believing I can fix everything!* (Duten, editor by M. Agnes. 1965, p. 107)
Mama is an attentive woman to other people’s problem; she is a good place to share. Trina shares Mama about her plane to get married, then Mama gives advice to Trina. It shows that she is a congenial woman.

Mama. You love him, Trina? (Trina nods ecstatically.) Then is good. She pats Trina’s hand)
Trina. Marta will you ... will you help me to tell the others?
Mama. Oh ... Jenny and Sigrid ... they do not know?
Trina. No. I was afraid they’d laugh at me. But if you tell them ...
Mama. Jenny will not like you tell me first.
...
Mama (gently). But, Trina, if he is to be your husband, he must learn not to be timid. You are timid. Is not good when both are timid. (Then firmly.) No! Jenny and Sigrid I speak to, but Mr. Thorkelison must go to Uncle Chris. (Druten, editor by M. Agnes, 1965, p. 69)

Mama also cares also to Uncle Chris. She invites her sisters to see him because he is dying in a place called Ukiah, north San Francisco. Actually, she knows that her sisters (Trina, Jenny, and Sigrid) do not like Uncle Chris, but she tries to persuade them to see Uncle Chris. It proves that she is a counselor for her sisters to respect their Uncle.

Mama. Jenny, is not the time to think of who is eldest. Uncle Chris is dying.
Jenny. I don’t believe it. He’s too mean to die. Ever. (Nels comes to booth from wings and hands Mama a slip of paper.) I’m not going.
Mama. Jenny, I cannot stop the argue. There is a train at eleven o’clock. It takes four hours. You call Sigrid.
Jenny. Sigrid is here now.
Mama. Then you tell her.
Jenny. What do you say the name of the place is?
Jenny. I won’t go.
Mama. that you decide. (She hangs up. Her spot goes out.) (Druten, editor by M. Agnes, 1965, p. 118)
Mama’s understanding is also shown to other people. From the text below, Mama understands Mr. Hyde has not pay the rents, although her sisters do not like him because of it. But Mama believes that he will pay it after he gets some money.

Mama, Mr. Hyde, these are my sisters.
Mr. Hyde. Entached, ladies, Madame, Madame. The Three Graces. (he bows. Sigrid giggles coyly. He turns to leave the room.) You will excuse me?
Mama. Sure, Mr. Hyde.
Mr. Hyde. I shall be in my room. (He goes out.)
Jenny (moving to table again). So that’s your famous boarder. Has he paid you his rent yet? Three months he’s been here, hasn’t he?
Mama (at the other side of the table). Is hard to ask. Surely he will pay soon. (Druten, editor by M. Agnes, 1965, p. 72)

Mr. Hyde (bowing again). Madam, my deepest gratitude. (He kisses her hand. Mama looks astonished. He bows to Papa.) Sir-my sincerest admiration! (He opens the street door.) It has been a privilege. Ave atque vale! Hail and farewell! (He makes a gesture and goes.
Mama. Was wonderful man! Is too bad.
(Papa opens the letter, takes out the check.)

Papa. How much is check for?
Mama. Hundred ten dollar! Is four months.) (Druten, editor by M. Agnes, 1965, p. 103)

2. Katrin’s Characteristic

At the beginning of the play Katrin seats on the desk and told she writes and smokes cigarette, it shows that she habit with smoking cigarette. She is in early twenties, seems as a modern stylish girl with her blonde.

When the curtain rises, Katrin, in a spotlight, is seated at a desk on the right turntable, facing the audience. She is writing and smoking a cigarette. Katrin somewhere in her early twenties. She should be played by an actress who is small in stature, and capable of looking sufficiently a child not to break the illusion in subsequent scenes. She is a blonde. Her hair when we see first, is in a modern “up” style, capable of being easily loosened scenes.
She wears a very short dress, the skirt of which is concealed for the prologue by the desk behind which she is seated (Druten, editor by M. Agnes, 1965, p. 59-60)

Katrin makes an old attic under the roof that she uses to study. Katrin is in the old attic when Papa calls her. Papa seems little strange to Katrin because she does not coming soon into him. But Mama tells him that Katrin is in the old attic. Mama describes that Katrin wants to be an author, so she studies to reach her dream. It is a sign that she is concern with education.

Papa. She is where?
Mama. Katrin make the old attic under the roof into a study.
Papa (amused). So? (shouting) Katrin! Katrin!
Katrin (still at her desk). Yes, Papa. I heard.
Papa (returning to the room). A study now, huh? What does Katrin study?
Mama. I think Katrin wants to be author.
Papa. Author?
Mama. Stories she will write. For the magazines. And books, too, may be, one day. (Druten, editor by M. Agnes, 1965, p. 61)

Katrin tries to reach her dream to be an author by loving the literature. She feels that the literature is wonderful. She feels it when she finished to hear the story read by Mr. Hyde. She is a literature lover.

Katrin. There were many nights I couldn’t sleep for the way he had set my imagination dancing. (Reading from her diary again.) “What a wonderful thing is literature, transporting us to realism unknown.” (To herself.) and all the time my school teacher kept telling me that I ought to write about things I knew. I did write a piece for her once about Uncle Chris, and she said it wasn’t nice to write like that about a member of one’s own family. Papa called Mama’s Uncle Chris a black Norwegian, because of his dark hair and fierce mustache, but there were others in the family who claimed that he was black in a different way. The aunts, for example. (Druten, editor by M. Agnes, 1965, p. 77)
Katrin’s love of literature makes her write stories. Then she sends the stories to the agent. Unfortunately, the writing is rejected and returned to her. But she never gives up, she writes again until ten times. It shows that she is a hard worker.

Katrin. Again is right. This is tenth time. I made this one a test. It’s the best I’ve ever written, or ever shall write. I know that. Well, it’s no good.

She becomes a hard worker because she wants to be very rich and famous. She wants to be rich because she thinks that rich people have easy living. She wants to make her mother happy; buy her warm coat, clothes, white satin, jewelry, pearl necklace when she become rich. It shows that Katrin is an ambitious woman.

Katrin. But ... rich people ... aren’t their lives easy?
Mama. I don’t know, Katrin. I have never known rich people. But I see them sometimes in stores and in the streets, and they do not look as if they were easy.
Katrin. Wouldn’t you like to be rich?
Mama. I would like to be rich the way I would like to be ten feet high. Would be good for some things, bad for others.
Katrin. But didn’t you come to America to get rich?
Mama (shocked). No, we come to America because they are all here, all the others. Is good for families to be together.
Katrin. And did you like it right away. When we get off the ferry boat and I see San Francisco and all the family, I say: "Is like Norway," only it is better than Norway. And then you are all born here, and I become American citizen. But not to get rich.
Katrin: I want to be rich. Rich and famous. I’d buy you your warm coat. When are you going to get the coat, Mama?
Mama. Soon now, maybe-when we pay doctor, and Mr. Hyde pay his rent. I think now I must ask him. I ask him tomorrow, after Dagmar comes home.
Katrin. When I’m rich and famous, I’ll buy you lovely clothes. White satin gowns with long trains to them. And jewelry. I’ll buy you a pearl necklace. (Druten, editor by M. Agnes, 1965, p. 100)
Katrin wants the dress set very much, and she asks it to the parents when she wants to graduate from her school. According to Christine, Katrin’s sister, Katrin does a mistake to ask for the dress set, because her family does not have money. But Katrin forces it, and she thinks that the dress set is the most important thing to a girl when she graduates and grows to be an adult. So, sometime she is a selfish girl.

Katrin: I want the dress set. My goodness, if Mama doesn’t realize what’s a suitable present ... why, it’s practically the most important time in girl’s life when she graduates.
Christine: And you say you’re not selfish.
Katrin: It’s not selfishness.
Christine: Well, I don’t know what else you’d call it. With Papa not working, we need every penny we can lay our hands on. Even the Little Bank’s empty. But you’ll devil Mama into giving you the dress set somehow. So why talk about it? I’m going home. (She turns and goes through the curtains.) (Druten, editor by M. Agnes, 1965, p. 110)

Mama sells her brooch to buy Katrin, dress set. Firstly Katrin does not know that Mama does it, but Christine tells it to her. Then she makes sure about it to Nels and the father, and they say it is true. She regrets it very much. She has a good heart.

Christine. And made her go and sell her brooch that her very own mother gave her.
Katrin. What?
Nels. Chris ... you weren’t supposed to tell that!
Christine. I didn’t care. I think she ought to know.
Katrin. Is that true? Did Mama-Nels-?
Nels. Well, yes, as a matter of fact, she did. Now come on.
Katrin. No, no, I don’t believe it. I’m going to ask Papa.
Nels. You haven’t time.
Katrin. I don’t care. (She rushes back to the house and dashes into the kitchen. Christine goes off and Nels follows her.) papa-Papa-Christine says-Papa, did mama sell her brooch to give me this?
Papa (above table). Christine should not have told you that.
Katrin. It’s true, then?
Papa. She did not sell it. She traded it to Mr. Schiller for your present.
Katrin (near tears). Oh, but she shouldn’t ... I never meant ...
Papa (taking her by the shoulders). Look, Katrin. You wanted present.
Mama wanted the present. Mama wanted your happiness; she wanted it
more than she wanted the brooch.
Katrin. but I never meant her to do that. (crying) She loved it so. It was all
she had of Grandmother’s. (Druten, editor by M. Agnes, 1965, p. 112-113)

Katrin returns the brooch that sold by the mother to buy her the dress set.
She feels regret about it because she knows that her mother loves it. It refers that
she is a kind girl.

Katrin. Mama ... here’s your brooch. (She gives it to her.) I’m sorry I was
bad in the play. I’ll go and help Christine with the dishes. (She turns and
goes into the pantry). (Druten, editor by M. Agnes, 1965, p. 115)

Katrin is a polite girl, it shows when her aunt, Trina, comes. She says
greeting to Aunt Trina eventhough she does not like the aunt.

Katrin (rising, entering the scene). And I’m going to my study.
Mama (stopping them). You cannot runaway. We must be polite to the
Aunts. (She opens the door.) Why, is Trina!
Papa. Trina, and all by herself?
Mama. Say good evening to Aunt Trina, children.
Children (together). Good evening Aunt Trina. (Druten, editor by M. Agnes,
1965, p. 67)

3. Nels’ Characteristic

Nels is an oldest and only a boy in the family. His characteristic appears
when Mama calls Nels. Nels comes with his tall, strapping young fellow, and
demeanor. He looks as adalgh gellant boy in his fifteen.

Mama. (who has gone to the back door, calls with adalgh good deal of
sharpness and firmness). Nels! Katrin! You do not hear Papa call you?
Nels (from upstairs). Coming, Mama!
Katrin (at her desk). Yes. Mama. I’m coming. (She rises in her few moments in the desk, she has loosened her hair to her shoulders, and we see that her skirt is short as she walks from her desk, and up the steps into the set. As soon she has left it, the turntable revolves out. Immediately after her, Nels comes in from the back. He is a tall, strapping young fellow old enough to look eighteen or nineteen, or fifteen or sixteen, according to his dress, or demeanor. Now, he is about fifteen. Katrin, to Christine.) Move over. (She shares Christine’s chair at the table with her.) (Druten, editor by M. Agnes, 1965, p. 63)

Nels’ description about Katrin who gets the brooch again makes papa tells that Nels is a kind brother, he cares to his sister. When Katrin gives back the brooch to Mama, Mama feels strange about it. Then Nels describes to Mama how the brooch returns to Katrin. Nels feels proud to her sister who has great heart to change her dress set with the brooch and gives it back to Mama. It means that he is a good brother.

Katrin. Mama ... here’s your brooch. (She gives it to her.) I’m sorry I was bad in the play. I’ll go and help Christine with the dishes. (She turns and goes into the pantry).
Mama (unwrapping the brooch from tissue paper). Mr. Schiller give it back to her?
Nels (behind table). We went to his house to get it. He didn’t want to. He was planning to give it to his wife for her birthday. But Katrin begged and begged him. She even offered to go and work in his store during her vacation if he’d give it back.
Papa (impressing). So? So?
Mama. And what did Mr. Schiller say?
Nels. He said that wasn’t necessary. But he gave her a job all the same. She’s going to work for him, afternoons, for three dollars a week.
Mama. And the dresser set-she gave that back?
Nels. Yes. She was awful upset, Mama. It was kinda hard for her to do.
She’s a good kid. Well, I’ll say good night. I’ve got to be up early.
Papa. Good night. Nels.
Nels. Good night, Papa. (He goes out back.)
Mama. Good night. Nels.
Papa. *Nels is the kind one. (He starts to refill Mama’s coffee cup. She stops him, putting her hand over her cup.) No?* (Druten, editor by M. Agnes, 1965, p.116)

Nels is a self supporting. It is shown when he wants to add money to continue on his education, to high school. Actually, Mama already counts and tries to present the money to Nels’ school but it is not enough. So, he will work to get the money after school to continue on high school.

Christine. *You mean Nels can’t go to high?*
Mama. *Is not enough here. We do not want to have to go to the Bank, do we?*
Nels. *No, Mama, no. I’ll work in Dillon’s grocery after school.* (Druten, editor by M. Agnes, 1965, p.65)

4. Christine’s characteristic

Christine is Katrin’s older sister. She is different in the family. She is an introvert girl in her thirteen, cool, aloof, and simple. In that characteristic she more likes to paint by her tools, crayon, scissors and of course a picture book.

Dagmar. *The honor of being the bravest cat in San Fransisco (Christine comes in. She, like Katrin, should be played by a small young actress, but not a child. Her hair is to her shoulders, her dress, short, her age intermediate. Actually, she is the cool, aloof, matter-of-fact one of the family. She carries a box of crayons, scissors and a picture-book.) Aren’t you Elizabeth?* (Druten, editor by M. Agnes, 1965, p.62)

Christine is a stubborn girl. It looks when Mama tells her disappointed to Christine because she says to Katrin that Mama sells her brooch to present Katrin dress set. Mama is angry to Christine, but Christine consisted that she is right has done it. She does not regret to her act.

*Mama (rising with a sternness we have not seen before, and calling). Christine! Christine!*
Christine (emerging from the pantry, wiping a dish). Were you calling me, Mama!

Mama. Yes. Christine, did you tell Katrin tonight about my brooch?

Christine (frightened, but firm). Yes.

Mama (level with her). Why did you?

Christine. Because I hated the smug way she was acting over that dress set.

Mama. Is no excuse. You make her unhappy. You make her not good in the play.

Christine. Well, she made you unhappy, giving up your brooch for her selfishness.

Mama (moving towards her, behind table). Is not your business. I choose to give my brooch. Is not for you to judge. And you know I do not want you tell. I am angry with you, Christine.

Christine. I’m sorry. But I’m not sorry I told. (She goes back to the pantry with a set, obstinate face.)

Papa. Christine is the stubborn one. (Druten, editor by M. Agnes, 1965, p. 114-115)

Although Christine is a stubborn girl, but she is a good sister to Nels. She cares to Nels school, so Christine helps to get money to Nels’ high school by keeping the Maxwell children. It signs that she has attention to her brother.

Christine. You mean Nels can’t go to high?

Mama. Is not enough here. We do not want to have to go to the bank, do we?

Nels. No, Mama, no. I’ll work in Dillon’s grocery after school. (Mama writes a figure on the paper and starts to count on her fingers. Papa looks over, and does the sum in his head.)

Papa. Is not enough here.

Mama (finishing on her fingers against her collarbone). No, is not enough.

Papa (taking his pipe out of his mouth and looking at it a long time). I give up tobacco. (Mama looks at him, almost speaks, then just touches his sleeve writes another figure and starts on her fingers again.)

Christine. I’ll mind the Maxwell Children Friday nights. Katrin can help me. (Mama writes another figure. Papa looks over calculates again, nods with satisfaction.)

5. Dagmar’s Characteristic

Dagmar is the last children in The Hanson. Her characteristic appears when Dagmar comes while brings a cat when Mama and Papa talk in a room near from the kitchen. Dagmar is a fat child in her eight.

Mama. Maybe. But I like she writes books. Like the ones Mr. Hyde reads us. (Dagmar enters from the pantry. She is a plump child of about eight and carries an alley cat in her arms.) Dagmar, you bring the cat again? (Druten, editor by M. Agnes, 1965, p.62)

She is an animals lover, especially to her cat, Elizabeth, she seems love and proud to the cat for his brave.

Dagmar. Sure, she’s my Elizabeth-my beautiful Elizabeth! (She crosses to the chest under the window, and sits, nursing the cat.)
Papa. Poor Elizabeth looks as if she had been in fight again.

Her love to animals is also shown when she says that she wants to be an animal doctor. She thinks there are more animals in the world than human beings, but the veterinarian more little, and according her it is not fair. So, she decides to be an animal doctor.

Dagmar. If Nels going to be a doctor, when I grow up, I’m going to be a- (looking at the book little, and stumbling over the word) – vet — vet veterinarian.
Mama. And what is that?
Dagmar. A doctor for animals.
Mama. Is good. Is good.
Dagmar. There are far more animals in the world than there are human beings, and far more human doctors than animals ones. It isn’t fair (She goes to the pantry door.) I suppose we couldn’t have a horse, could we? (This only produces a concerted laugh from the family. She turns, sadly.) No ... I was afraid we couldn’t. (She goes into the pantry) (Druten, editor by M. Agnes, 1965, p.128)
Dagmar has big willingness know to something. It is shown when Dagmar hears the word of bank from Mama. Dagmar wants to know more about the bank, and it makes Mama asks Dagmar to stop asking about that. It refers that she has big willingness know to something.

Mama. *We do not have go to the Bank.*

(Dagmar returns, without the cat.)

Dagmar (hearing the last line). *Where is the bank?*

Christine (leaving the table, cutting out the picture which she colored). *Downtown.*

Dagmar. *What's it look like?*

Christine. *Just a building.*

Dagmar (sitting on the bench, below the table). *Like a prison?*

Christine (sharply). *No, nothing like a prison.*

Dagmar. *Well, then, why does mama always say "We don't want to go to the Bank"?*

Christine. *Because if we went to the bank all the time, there'd be no money left there. And then we couldn't pay our rent, they'd turn us out like Mrs. Jensen down street.*

Dagmar. *You mean, it's like saving some of your candy for tomorrow?*

Mama (busy with coffee and cups at the stove and the dresser). *Yes, my Dagmar. Is exactly like saving your candy.*

... *Mama. Is enough about the Bank.* (Druten, editor by M. Agnes, 1965, p. 66-67)

From the description above the writer concludes that Mama is a congenial woman to her environment, it looked from her act to her family, even to her boarder who rents her boarding house. The people in her environment love her because of her congeniality.

The children have good characteristic. They are mostly morally admirable with their dreams and their joys and their heartbreaks.
In the next chapter, the writer would like to discuss the relationship between Mama and her children, then followed by theme of the drama viewed from those relationship.
CHAPTER IV
THE THEME ANALYSIS OF I REMEMBER MAMA

In this chapter the writer discusses the theme of the drama I Remember Mama viewed from the relationship between Mama and her children. First of all, the writer describes the relationship between Mama and her children. Then, the writer describes the theme of the drama.

A. The Relationship Between Mama and Katrin

In this point the writer describes the relationship between Mama and Katrin from the dialogues and some expression of Katrin that shows to the relationship between them.

The drama begins when Katrin reads her story about her memories for her family. Katrin remembers the house, within there are the parents, Katrin’s sisters, and a brother, but especially Katrin remembers her Mama. Katrin remembers Mama’s activity every Saturday night at the dining room; Mama counts the father’s salary in the little envelope and fairly she organizes the needs of the household. Katrin remembers Mama’s patience to organize the small amount of money.

Before Mama organizes the money, she asks the father to collect the children, she thinks the children have to know about money. Then the father calls them one by one. Mama asks Papa to call Katrin louder because she guesses that Katrin studying
in the old attic. She knows Katrin studies to make her dream come true, to be an author.

Katrin (reading). “For as long as I could remember, the house on Steiner Street had been home. Papa and Mama had both been born in Norway, but they came to San Francisco because Mama’s sisters were here. All of us were born here. Nels, the oldest and the only boy—my sister—Christine and the littlest sister, Dagmar.” (She puts down her manuscript and looks out front.) It’s funny, but when I look back, I always see Nels and Christine and myself looking almost as we do today. I guess that’s because the people you see all the time stay the same age in your head. Dagmar’s different. She was always the baby—So I see her as a baby. Even Mama—it’s funny, but I always see Mama as around forty. (She puts out her cigarette, picks up her manuscript and starts to read again.) “Beside us, there was our boarder, Mr. Hyde, and Mama was very impressed by his flowery talk and courtly manners. He used to read aloud to us in the evenings. But first and foremost, I remember Mama.” “I remember that every Saturday Mama would sit down by the kitchen table and count out the money Papa had brought home in the little envelope.”

Mama. You call the children, Lars. Is good they should know about money.
(Papa goes to door at the back and calls.)
Papa. Children! Nels-Christine-Katrin!
Children’s voices (off; answering). Coming Papa!
Mama. You call loud for Katrin. She is in her study, maybe.
Papa. She is where?
Mama. Katrin make the old attic under the roof into a study.
Papa (amused). So? (shouting) Katrin! Katrin!
Katrin (still at her desk). Yes Papa I heard.
Papa (returning the room). A study now, huh? What does Katrin study?
Mama. I think Katrin wants to be author. (Druten, editor by M. Agnes, 1965, p. 61)

To make Katrin’s dream come true, Katrin always improves her skill in writing the stories. She writes the stories and sends it to the agent until ten times in different stories, but it is rejected and return to Katrin. Because of that Katrin feels disappointed, then she gives up to be an author.

Katrin. Where’s the letter?
Mama (handing it to her). Here
(Katrin takes it nervously. She looks at the envelope and her face falls. She opens it, pulls out a manuscript and a rejection slip, looks at it a moment, and then replaces both in the envelope. The others watch her covertly. Then she looks up, with determination.)

Katrin (above table). Mama ... Papa ... I want to say something.
Papa. What is it?
Katrin. I'm not going to go to college.
Papa. Why not?
Katrin. Because it would be a waste of time and money. The only point going to college was to be a writer. Well I'm not going to be one, so ...
Mama. Katrin, is it your letter that makes you say this? It is a story come back again?
Katrin. Again is right. This is the tenth time. I made this one a test. It's the best I've ever written, or ever shall write. I know that. Well, it's not good.
(Druten, editor by M. Agnes, 1965, p. 128-129)

Fortunately, there is news about a successful woman, a famous novelist, Miss. Moorhead. The mother knows it, and she plans to meet Miss. Moorhead to ask the secret of good in writing while showing Katrin's stories.

Papa (looking at the evening paper.) There is something here in the paper about a lady writer. I just noticed the headline. Wait. (He looks back for it and reads.) "Woman writer tells key to literary success."

Katrin. Who?
Papa. A lady called Florence Dana Moorhead. It gives her picture. A fat lady. You have heard of her?
Katrin. Yes, of course. Everyone has. She's terribly successful. She's here on a lecture tour.
Mama. What does she say is the secret?
Papa. You read it, Katrin. (He hands her the paper.)
Katrin (grabbing the first part). "Florence Dana Moorhead, celebrated novelist and short story writer ... blah-blah ... blah ... interviewed today in her suite at the Fairmont ... blah-blah-blah ... pronounced sincerity the essential quality for success as a writer." (Throwing aside the paper.) A lot of help that is.
Mama. Katrin, this lady ... maybe if you sent her your stories, she could tell you what is wrong with them? (Druten, editor by M. Agnes, 1965, p. 129-130)
Mama successfully meets Miss. Moorhead. Mama does it to help Katrin to reach her dream to be an author. Katrin looks surprised when Mama tells it to her. Then Mama tells the secret of Miss. Moorhead’s writing. Miss. Moorhead writes more things she knows, real things. Miss. Moorhead also gives her agent to send Katrin’s stories.

Mama. Katrin, I have been to see the Miss. Moorhead.
Katrin. Who’s Miss ...? You don’t mean Florence Dana Moorhead? (Mama nods.) You don’t mean you look her my stories?
Mama. She read five of them. I was two hours with her. We have glass of sherry.
Katrin. What ... did she say about them?
Mama (quietly). She say they are not good.
Katrin (turning away). Well, I knew that. It was hardly worth you going to all the trouble just to be told that.
Mama. She say more. Will you listen, Katrin?
Katrin (trying to be gracious). Sure. Sure. I’ll listen.
Mama. I will try and remember. She say you write now only because of what you have read in other books, and that no one can write good until they have felt what they write about. That for years she write bad stories about people in the olden times, until one day she remember something that happen in her own town ... something that only she could know and understand ... and she feels she must tell it ... and that is how she write her first good story. She say must write more of things you know ... (Druten, editor by M. Agnes, 1965, p. 133-134)

Katrin’s strength of writing appears after she knows the secret of the way to write. She tries to write the first story and gives it to the agent. The first title of Katrin’s writing is Mama and the Hospital. She writes that because she remembers Mama’s pretend as a cleaner roof in the hospital to see Dagmar when she is sick. She remembers how Mama loves her children. She sends her story to Mr. Moorhead agent, and she does it without telling anyone. Then her writing is sold, she gets five hundred dollars for her first story. The first person that she tells is Mama, it refers that
she dedicates it to Mama. All members of family seem to be happy when Katrin tells about it. Her dream come true because of Mama’s help, and it does not happen without Mama’s help.

Katrin (Going back to her seat behind the desk). Papa. Yes, but what’s ever done? What’s ever happened to him? What’s ever happened to any of us? Except always being poor and having illness, like the time when Dagmar went to hospital and Mama ... (The idea hits her like a flash.) Oh.... Oh.... (Pause-then she becomes the Katrin of today.) And that was how it was born ... suddenly in a flash ... the story of “Mama and the Hospital” ... the first of all stories. I wrote it ... oh, quite soon after that. I didn’t tell Mama or any of them. But I sent it to Miss. Moorhead agent. It was a long time before I heard anything ... and then one evening the letter came. (She takes an envelope from the desk in front of her.) For a moment I couldn’t believe it. Then I went rushing into the kitchen, shouting.... (She rises from the desk, taking some papers with her, and rushes upstage, crying. “Mama, Mama.” The curtains have parted on the kitchen-and the family tableau-Mama, Papa, Christine, and Nels. Dagmar is not present. Katrin comes rushing in, up the steps. The turntable revolves as soon as she has left it.) Mama ... Mama ... I’ve sold a story!

Mama (at table). A story?
Katrin. Yes, I got a letter from the agent ... with a check for ... (Gasping) Five hundred dollars!
Nels (on the chest). No kidding? (He rises.)
Mama. Katrin ... is true?
Katrin. Here it is. Here’s the letter. Maybe I haven’t read it right (She hand the letter. Papa and Mama huddle and gloat over it.) (Druten, editor by M. Agnes, 1965, p. 135)

When Katrin gets five hundred dollars, she wants to buy a new warm coat for Mama. She wants to do it because she knows that Mama dreams of buying a warm coat from long time, but it never comes true because the money is always spent for the children’s needs. It shows that Katrin cares about Mama’s dream.

Katrin. ... The things that come out of the Little Bank! Mama was always going to buy a warm coat out of it, when there was enough, only there never was (Druten, editor by M. Agnes, 1965, p. 65)
Christine (Behind Mana’s chair). What will you do with five hundred dollars? Katrin. I don’t know. I’ll buy Mama her warm coat. I know that.
Christine. Coat don’t cost five hundred dollars.
Katrin. I know. We’ll put the rest in the Bank. (Druten, editor by M. Agnes, 1965, p. 135)

Katrin always remembers Mama. It shows when she says but first and foremost, I remember Mama seems that there is something that makes her remembers Mama about how special Mama is to her.

Katrin (reading). “For as long as I could remember, the house on Steiner Street had been home. Papa and Mama had both been born in Norway, but they came to San Francisco because Mama’s sisters were here. All of us were born here. Nels, the oldest and the only boy-my sister Christine and the littlest sister, Dagmar.” (She puts down her manuscript and looks out front.) It’s funny, but when I look back, I always see Nels and Christine and myself looking almost as we do today. I guess that’s because the people you see all the time stay the same age in your head. Dagmar’s different. She was always the baby-So I see her as a baby. Even Mama—it’s funny—but I always see Mama as around forty. (She puts out her cigarette, picks up her manuscript and stars to read again.)” Beside us, there was our boarder, Mr. Hyde, and Mama was very impressed by his flowery talk and courtly manners. He used to read aloud to us in the evenings. But first and foremost, I remember Mama.”... (Druten, editor by M. Agnes, 1965, p. 60)

She remembers of Mama’s activity every Saturday night at the dining room; she counts her husband’s salary in the little envelope and fairly she organizes the needs of the household.

Katrin (reading). ...”I remember that every Saturday night Mama would sit down by the kitchen table and count out the money Papa had brought home in the little envelope.” (Druten, editor by M. Agnes, 1965, p. 61)

Katrin remembers a share moment between her and Mama, it is the day before Dagmar come home from the hospital. In that situation Katrin and Mama share chummily, share about their live. Katrin feels like an adult who shares to an adult
also. To Katrin it is a special time that it as wonderful moment. She feels it because they don’t have much time together. That makes Katrin feels proud for Mama.

Katrin (reading). “It wasn’t very often that I could get Mama to talk – about herself, or her life in the old country, or what she felt about things. You had to catch her unawares, or when she had nothing to do, which was very, very seldom. I don’t think I can ever remember seeing Mama unoccupied. (Laying down the manuscript and looking out front.) I do remember one occasion, though. It was the day before Dagmar came home from the hospital. And as we left, Mama suggested treating me to an ice-cream soda. (She rises, gets her hat from beside her-a school girl hat – puts it on and crosses while she speaks the next lines.) She had never done such a thing before, and I remember how proud it made me feel-just to sit and talk her quietly like a grown-up person. It was a kind of special treat moment in my life that I’ll always remember-Quite apart from the soda, which was wonderful. (Mama has come from between the curtains, and starts down the steps.) (Druten, editor by M. Agnes, 1965, p. 98)

Mama shares and tells about her live and her husband live in Norway, they lived in the little house after they married. Mama tells she has a son in there, but he died when he is two years old. Then the parents come to San Francisco, America. Mama says they come there to gather with Mama’s sister. Mama feels San Francisco is better than Norway. Then they live and have children in America. They become American citizen. Mama says she has will to go to Norway with the father and children one summer time when Dagmar is big. She wants to see the mountain, the fjords, the little house when she lives in there, and the most important is to see the grave of her son died.

Katrin (after a good pull at the soda). Mama, do you ever want to go back to the old country? -

Mama. I like to go back once to look, maybe. To see the mountains and fjords. I like to show them once to you all. When Dagmar is big, maybe we all go back once ... one summer ... like tourist there now. There is no one I would like know any more. And maybe we see the little house where Papa
and I live when we first marry. And ... (her eyes grow misty and reminiscent) something else I would look at.
Katrin. What is that? (Mama does not answer.) What would you look at, Mama?
Mama. Katrin, you do not know you have brother? Besides Nels?
Katrin. No! A brother? In Norway? Mama....
Mama. He is my first baby. I am eighteen when he is born.
Katrin. Is he there now?
Mama (simply). He is dead.
Katrin (disappointed). Oh. I thought you meant ... I thought you meant a real brother. A long-lost one, like in stories. When did he die?
Mama. When he is two years old. It is his grave I would like to see again. (She is suddenly near tears, biting her lip and stirring her coffee violently, spilling some. She gets her handkerchief from her pocketbook, dabs at her skirt, then briefly at her nose, then she returns the handkerchief and turns to Katrin again. Matter-of-factly.) Is good, your ice-cream soda?
(Druten, editor by M. Agnes, 1965, p. 99-100)

Katrin also remembers when Mama invites her to see Mama’s uncle, uncle Chris who is dying in the ranch far from the town. She feels excited also frightened that time. Katrin is excited because of Mama’s invitation to see her uncle, and frightened to see the death. But those feeling to Katrin made as experience to her because she thinks that she is going to be a writer that has to know about everything.

Katrin. When Mama said I was to go with her, I was excited and I was frightened. It was exciting to take sandwiches for the train, almost as though we were going in a picnic. But I was scared at the idea of seeing death, though I told myself that it was going to be writer, I had to experience everything. But all the same, I hoped it would be over we got there. (She stars to walk up the steps.) It was afternoon when we arrived. We asked at the station for the Halvorsen ranch, and it seemed to me that the man looked at us strangely. Uncle Chris was obviously considered an odd character. The ranch was about three miles from the town; a derelict, rambling old place. There was long grass, and tall trees, and a smell of honeysuckle. We made quite a cavalcade, walking up from the gate ...
(Druten, editor by M. Agnes, 1965, p. 119)
When Katrin frightened to see the death of uncle Chris, Mama gives a chance to Katrin to see the death of uncle Chris. Mama has a purpose so Katrin is not afraid of death anymore.

Mama. ... Katrin, you come and see him?
Katrin (scared). See him? You mean ...
Mama. I like you see him. You need not be frightened of it ever.
Katrin. Will you come with me?
Mama. Sure. (She stretches out her hand, puts her arm around her, and then leads her gently in through the curtains.) (Druten, editor by M. Agnes, 1965, p. 125)

Mama’s sacrifice to present the dresser set for Katrin also a good memory that accounted. That time Katrin asks the dresser set to her parents as a gift for her graduate of the school, and it is expensive. Then, Mama is ready to sell her brooch to get money and buy Katrin the dresser set. Mama wants to make Katrin happy than to maintain Mama’s brooch from her mother. Firstly Katrin does not know that Mama does it, but Christine tells it to her. When Katrin knows about that Katrin regrets has made Mama sells the brooch because she knows Mama loves it very much. It shows Mama’s love to Katrin is big.

Christine (contemptuously). Oh, bringing your cheap trash with you to show off?
Katrin. It’s not trash. It’s beautiful. You’re just jealous.
Christine. I told you you’d devil Mama into giving it to you.
Katrin. I didn’t. I didn’t devil her at all. I just showed it to her in Mr. Schiller’s window ...
Christine. And made her go and sell her brooch that her very own mother gave her.
Katrin. What?
Nels. Chris ... you weren’t supposed to tell that!
Christine. I didn’t care. I think she ought to know.
Katrin. Is that true? Did Mama-Nels-?
Nels. Well, yes, as a matter of fact, she did. Now come on.
Katrin. No, no, I don't believe it. I'm going to ask Papa.
Nels. You haven't time.
Katrin. I don't care. (She rushes back to the house and dashes into the kitchen. Christine goes off and Nels follows her.) Papa, Papa, did Mama sell her brooch to give me this?
Papa (above table). Christine should not have told you that.
Katrin. It's true, then?
Papa. She did not sell it. She traded it to Mr. Schiller for your present.
Katrin (near tears). Oh, but she shouldn't... I never meant...
Papa (taking her by the shoulders). Look, Katrin, You wanted present, Mama wanted the present. Mama wanted your happiness; she wanted it more than she wanted the brooch.
Katrin. But I never meant her to do that. (Crying) She loved it so. It was all she had of Grandmother's. (Druten, editor by M. Agnes, 1965, p. 112-113)

When Katrin knows that Mama sells the brooch to present the dresser set for her, she gives return it to Mama without minding her will about the dresser set. Mama seems amazed when Katrin does it, and she wants to know more about the dresser set by asking to Nels. Nels explains it in detail to her. Then, Mama gives Katrin her brooch as a gift of the gratulation present. Firstly, Katrin rejects it, but finally she accepts it and promises to keep it. It shows how much they love each other.

Katrin. Mama... here's your brooch. (She gives it to her.) I'm sorry I was bad in the play. I'll go and help Christine with the dishes. (She turns and goes into the pantry).
Mama (unwrapping the brooch from tissue paper). Mr. Schiller give it back to her?
Nels (behind table). We went to his house to get it. He didn't want to. He was planning to give it to his wife for her birthday. But Katrin begged and begged him. She even offered to go and work in his store during her vacation if he'd give it back.
Papa (impressing). So? So?
Mama. And what did Mr. Schiller say?
Nels. He said that wasn't necessary. But he gave her a job all the same. She's going to work for him, afternoons, for three dollars a week.
Mama. And the dresser set-she gave that back?
Nels. Yes. She was awful upset. Mama. It was kinda hard for her to do. She's a good kid. Well, I'll say good night. I've got to be up early.
Papa. Good night. Nels.
Nels. Good night, Papa. (He goes out back.)
Mama. Good night. Nels.
Papa. Nels is the kind one. (He starts to refill Mama's coffee cup. She stops him, putting her hand over her cup.) No?
Mama (Rising and calling). Katrin! Katrin!
Katrin (Coming to the pantry door). Yes, Mama?
Mama (Sitting at table). Come here. (Katrin comes to her. Mama holds out the brooch.) You put this on.
Katrin. No ... It's yours.
Mama. It is your graduation present. I put it on for you. (She pins the brooch on Katrin's dress.)
Katrin (near tears). I'll always. I'll keep it forever. (Druten, editor by M. Agnes, 1965, p. 115-116)

From the dialogues and the expressions of Katrin above the writer concludes that the relationship of Katrin and Mama is warm and harmonious. There are sentimental within them, mama knows the dream of Katrin, and she helps Katrin to reach her dream. Mama also gives what best for Katrin, she wants to make Katrin happy by sacrificing her lovely brooch to present Katrin a the dresser set. Katrin regrets when she knows that Mama sells her brooch given by the grandmother, then she gives back the brooch to Mama that finally it to be her own.

Katrin gives attention to Mama, she knows how Mama very wants to buy a new warm coat, she wants to present it one time, and it exists when she get five hundred dollars from her story. There is pride to Katrin for Mama; she feels that Mama is a great woman to the family. Sometimes she also feels excited for the Mama's act to her. To Katrin the moment that she spends with Mama is wonderful.
B. The Relationship Between Mama and Nels

In this point the writer describes the relationship between Mama and Nels from the dialogues that shows their relationship.

Every Saturday night, mama, Papa and children collect together in the dining room to organize the needs of household, and Mama holds of Papa's salary and organizes it patiently. Mama organizes the needs of children without exception, include Nels. In that occasion, Nels says that he wants to go on high school because he will graduate next month. He says it urgently to Mama, and Mama welcomes about it. But it needs money for the school tools. No doubt Mama tries to present the money by taking from the box, a place to save money. Pity, the money is not enough.

Nels (Rising). Mama ... (She looks up, catching an urgency in his tone. Papa suspends smoking for a moment.) Mama, I'll be graduating from grammar school next month. Could I ... could I go on to high school?
Nels. I'd like to ... if you think I could.
Mama: Is good.

(Papa nods approvingly.)
Nels (awkwardly). It ... it'll cost a little money. I've got it all written down. (Producing a piece of paper from his pocket.) Carfare, clothes, notebooks-things I'll really need. I figured it out with Cy Nichols. He went to High last year.
(Papa rises and comes behind Mama to look at the paper Nels puts before them.)
Mama. Get the Little Bank, Christine.
(Christine gets a small box from the dresser.)
Katrin (from the steps - herself again, in the present looking out front). The Little Bank! That was the most important thing in the whole house. It was a box we used to keep for emergencies. Like the time when Dagmar had croup and Papa had to go and get medicine to put in the steam kettle. I can smell that medicine now! The things that come out of the Little Bank! Mama was always going to buy herself a warm coat out of it, when there was enough, only there never was.
(Meanwhile, Mama has been counting the contents.)
Nels (anxiously). Is there enough Mama?
Mama (shaking her head). Is not much in the Little bank right now. We give to the dentist, you remember? And for your roller skates? (Druten, editor by M. Agnes, 1965, p. 64-65)

Fortunately, Nels will work in Dillon’s grocery after school to get the money as add for his school. Christine also helps to get the money by keeping the Maxwell Children.

Christine. You mean Nels can’t go to high?
Mama. Is not enough here. We do not want to have to go to the bank, do we?
Nels. No, Mama, no. I’ll work in Dillon’s grocery after school. (Mama writes a figure on the paper and starts to count on her fingers. Papa looks over, and does the sum in his head.)
Papa. Is not enough here.
Mama (finishing on her fingers against her collarbone). No, is not enough.
Papa (taking his pipe out of his mouth and looking at it a long time). I give up tobacco. (Mama looks at him, almost speaks, then just touches his sleeve writes another figure and starts on her fingers again.)
Christine. I’ll mind the Maxwell Children Friday nights. Katrin can help me. (mama writes another figure. Papa looks over calculates again, nods with satisfaction.)

From the dialogues and the description above knows that Mama gives the best for Nels by attempting to present money for Nels’ school although the fact the money is not enough. Fortunately, Nels take initiative to work in Dillon’s grocery, and Christine helps Nels by keeping the Maxwell children. They will get money from that, and used the money as add for Nels’ school. So, Nels can go on to high school.

C. The Relationship Between Mama and Christine

This point describes the relationship between Mama and Christine viewed from the dialogues of them.
Mama loves her children equally. Mama also presents the need of Christine like Mama does to other children. When mama organizes money, Christine tells she need a new notebook, she needs a dime. Mama gives a dime to Christine to buy the notebook, while she remembers Christine to keep the money to not lose. Mama presents the needs of children.

Christine (rising and coming to Mama). Mama, teacher says this week I'll need a new notebook.
Mama, How much it will be?
Christine. A dime.
Mama (giving her a dime). For the notebook. You don't lose it.
Christine. I won't lose it. (She wraps it in her handkerchief) (Druten, editor by M. Agnes, 1963, p. 64)

D. The Relationship Between Mama and Dagmar

This point describes the relationship between Mama and Dagmar explained from their dialogue.

One day, Uncle Chris, Mama's uncle, comes to The Hanson home. Uncle Chris meets to Katrin, Nels, and Christine, he does not meet to Dagmar and he asks about her. Katrin tells him Dagmar is sick, she is in a room checked by a doctor. Doctor says Dagmar must be brought to the hospital because something is wrong in her ear, and she has to have an operation. So, Mama brings Dagmar to the hospital although Mama is doubt about money to the operation. But Mama believes to herself that the money will be enough. That shows Mama prioritizes health of her children, Mama gives the best for the children.

Uncle Chris. How is with Dagmar?
Mama. Is bad doctor, this is my uncle, Mr. Halvorsen.
Doctor. *How do you do, Sir? (He goes for his hat and bag which are on the bench in front of the window.)*

Uncle Chris. *What is with the child?*

Doctor. *We must get her to a hospital. At once. We'll have to operate.*

Mama. *Operate?*

Doctor. *I'm afraid so.*

Mama. *Can wait? Until my husband comes home from work?*

Doctor. *I'm afraid not. Her best chance is for us to operate immediately.*

Mama (after a second). *We go. (She goes to the dresser for the Little Bank.)*

(Druten, editor by M. Agnes, 1965, P. 80-81)

After Dagmar gets operation, Mama wants to see Dagmar. Unfortunately, the hospital regulation is not giving permission to Mama to see Dagmar after her first day operation. But Mama worries about Dagmar's condition. Mama pretends as a floor cleaner in the hospital to see Dagmar after her first day operation. From that description, Mama seems worried to Dagmar's condition. It shows how Mama loves to her children.

Dagmar is a child who wants to know much about something. Onetime she asks Mama about the dawn. Mama gives answers of Dagmar's question. It shows Mama gives new information to her children.

Dagmar. *When can I get to see the dawn, Mama?*

Mama. *Any morning you get up early.*

Dagmar. *Is there adolah dawn every morning?*

Mama. *Sure.* (Druten, editor by M. Agnes, 1965, p. 62)

Mama wants to make her children happy. It shows when Dagmar asks her to make well Elizabeth, Dagmar's cat, from his sick gotten from fight to another cat. Mama tries to present it for Dagmar because mama knows Dagmar loves him very much, while Mama sees the cat has hard hurt. Then, the cat back to well because Mama's help.
Dagmar. Mama can. Mama can do everything. (Another howl from offstage. She clutches Mama agonizedly.) Make him live, Mama. Make him well again. Please!
Mama. We see. Let us see how he gets through the night. And now, Dagmar, you must go to bed. I bring you your supper.
Dagmar. But you will fix Uncle Elizabeth? You promise, Mama?
Mama. I promise I try. Go now. (Dagmar goes out.) I must fix her supper. (She starts for the pantry. Howls again. She and papa stand and look at each other. Nels comes out.)
Nels. Mama It's just cruelty, keeping that cat alive.
Mama. I know (Druten, editor by M. Agnes, 1965, p. 102)

From the dialogues and the explanation above, the writer concludes that the relationship of Mama and her children is good, warm, and harmony. There are sentimental within them. Mama knows the needs of her children, Mama also gives what best for the children. The explanation of the relationship between Mama and her children shows that Katrin is closest to Mama, although that Mama also loves to her whole children equally.

E. The Theme of the Drama:
In this point the writer describes the theme of the drama viewed from the relationship between mother and daughter.

The theme in I Remember Mama is universal nature because it is about live. The writer concludes the theme of the drama is “mother’s love to her children is unlimited.” It seems from the relationship between Mama and Katrin.

Mama has big love to her children. It shows by her act to her children. As a mother Mama wants to make her children happy. That is Mama prioritizes her children’s needs than her willingness to buy a warm coat, in while Mama wants it
from long time. Mama also makes Katrin happy by sacrificing Mama’s lovely brooch from Mama’s mother to present Katrin, an expensive dress set. Mama attempts to present money for Nels’ education to high school.

A mother always gives the best for her children. In this drama Mama does it by helping Katrin to reach Katrin’s dream, to be an author. Mama helps Katrin when Katrin feels disappointed and gives up to be an author. Mama meets a famous novelist to ask the secret of way to write story. Then Katrin’s strength reappears, and finally Katrin becomes an author. Mama also brings Dagmar to the hospital to make Dagmar back to health although Mama worries about the money to pay Dagmar’s operation.

A mother also has to give the good new view about something for her children. In this case, Mama gives information about the dawn to Dagmar when Dagmar asks to her. Mama also gives Katrin new view about the death, that is when Mama invites Katrin to see the death of Uncle Chris who is dying, and Mama gives a chance to Katrin to see the death of Uncle Chris. Mama wants so Katrin is not afraid of death anymore.

In a share moment, Katrin and Mama share chummily about their live. Mama shares about her live in Norway. Then Mama tells about her son who died. Mama tells it by misty eyes and seems sad. Mama seems missing her son, and Mama wants to see the grave of Mama’s son. It is shows Mama does not forget to her son who died, and Mama still loves him.
Mother’s love to her children is unlimited. Mother can giving her love anytime, anywhere, and in any form; care, help, sacrifice, and other.

From the description above we know that Mama makes her children happy by prioritizing her children’s requirements, and presents Katrin, dresser set; Mama gives the best for her children by helping Katrin to reach the dream; by bringing Dagmar to the hospital to get operation; Mama gives information about the dawn to Dagmar Mama gives Katrin new view about the death; Mama also shows her love to her son who died.

Mama gives her love to her children who still live and died, in any chance, anytime, and anywhere, she prioritizes the needs of children; she gives the best for her children; she gives new information and view about something. Those are form of Mama’s love to her children. Mother’s love to her children is unlimited.
CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter the writer concludes the paper analysis. Then, the writer describes the suggestion of the drama.

A. Conclusion

The writer concludes that the major characters of the drama *I Remember Mama* are Mama and Katrin. The children are Nels, first son and only a boy, Christine, Katrin’s old sister, Katrin, the closest child to Mama, and Dagmar, Katrin’s smallest sister.

Mama’s characteristics are forty years old, good teacher to her children, a fair mother to her children, saver, prioritizes the children than her, responsible women, respects her husband, a brave, friendly, clever doing anything include in cooking, care, counselor, and tolerant. While Katrin’s characteristic are modern girl, young smoker, serious in study, literature lover, hard worker, ambitious, sometimes she is in selfish, has go heart, kind, and polite girl. Dagmar’s characteristic are fat, loves to animals, she wants to know more about something. Nels’s characteristic are tall, gallant goy, kind, he has strength to education so makes him to be self supporting to looking for the add money to continue on the high school. Christine’s characteristic are cool, aloof, like to paint, stubborn, and cares.
The relationship between Mama and children is warm and harmony. Mama gives her love to children anytime, anywhere, and any form; by caring, helping, sacrificing, and other. Mama attempts to present money for Nels’ education. Mama prioritizes Dagmar’s health. Mama gives her help to Katrin to reach her dream, to be an author, Mama tries to make Katrin happy although Mama must sacrifice, Mama also gives Katrin new experience when Mama invites her to see uncle Chris who id dying and finally died.

From the relationship between Mama and children above, the writer concludes that Mama gives her unlimited love. So, the theme of the drama is “Mother’s Love to Her Children is Unlimited”.

B. Suggestion

The drama of I Remember Mama is a work of John Van Druten. It was created in 1910. This drama has various characters interested and from them can found the theme of the drama. This paper focuses on the theme from the relationship among characters. It is necessary for the readers to find the theme of the character to get better understanding about theme to enrich the reader’s knowledge. For the next research, this study can be reference to compare the different theme from the character appears between I Remember Mama drama and another drama. It is necessary for literary critic to use formalist criticism to explore the theme from the character of a literary work.
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