PLOT AND CHARACTERS ANALYSIS ON DRAMA *THE ILE*
BY EUGENE O'NEILL

A Thesis
Submitted to Adab and Humanities Faculty
In Partial Fulfilment of the Requirements for
the Strata 1 (S 1) Degree

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ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY
“SYARIF HIDAYATULLAH”
JAKARTA
2009
APPROVEMENT

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LEGALIZATION

The thesis entitled “Plot and Character Analysis on Drama The Ile by Eugene O’Neill” has been defended before the Adab and Humanities Faculty’s Examination Committee on, September 16, 2009. The thesis has already been accepted as a partial fulfillment of the requirement for the Strata I (S 1) degree.

Jakarta, September 16, 2009

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, September 2009

WAHYUDI
In this research, the writer analyzes about plot and characters in drama The Ile by Eugene O'Neill. Moreover, the writer uses method of descriptive qualitative in analyzing the drama. The drama tells about a steam whaling ship Atlantic Queen that sail to Arctic to find whales to get the oil. However, the ship stuck there for two years because the ice will not break up, and the ship still does not get the whale. At the end of the two years’ period his crew has signed up for, he has only a small part of his quota of Ile. In the analysis of plot in drama, the writer uses theory of plot to get the important points in drama. The data connected with some events, expressions and conflicts that happen in the drama then analyzed by the theory of the plot. Plot in drama is conveyed implied. The writer focuses to analyze plot and characters, which occurred in drama and explain it. The result of this thesis is to explain the plot and characters those are found in drama the Ile by Eugene O’Neill. Somehow, it must be understood through unveiling of the elements of the plot and characters, those we can found in analyzing every part of the plot such as introduction, rising action, climax, falling action, and resolution.
ACKNOWLEDGMENT

In the name of Allah, the Beneficent, the Merciful. All praises are due to Allah, the Almighty, and the Lord of all that exist. May Allah’s peace and blessing be upon His final Prophet and Messenger, Muhammad, his family and his companions.

This thesis is presented to the English Letters Department of the Faculty of Letters and Humanities UIN Syarif Hidayatullah Jakarta as a partial fulfillment of the requirements for Strata 1 (S 1) degree.

It is a great honor for the writer to make acknowledgment of indebtedness to convey his sincere gratitude to the writer’s advisor Danti Pujianti S. Pd. MM who patiently has given valuable advice and guidance to accomplish this thesis.

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Finally, the writer realizes that this thesis is far from being perfect. It is a pleasure for him to receive constructive critics for improving this thesis.

Jakarta, September 2009

The Writer
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A. A Brief Biography of Eugene O’Neill

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CHAPTER I
INTRODUCTION

A. Background of the Study

Drama comes from Greek words meaning "to do" or "to act." A play is a story acted out. It shows people going through some eventful period in their lives, seriously or humorously. The speech and action of a play recreate the flow of human life. A play comes fully to life only on the stage. On the stage it combines many arts those of the author, director, actor, designer, and others. Dramatic performance involves an intricate process of rehearsal based upon imagery inherent in the dramatic text. A playwright first invents a drama out of mental imagery. The dramatic text presents the drama as a range of verbal imagery. The language of drama can range between great extremes: on the one hand, an intensely theatrical and ritualistic manner; and on the other, an almost exact reproduction of real life. A dramatic monologue is a type of lyrical poem or narrative piece that has a person speaking to a select listener and revealing his character in a dramatic situation.¹

Eugene Gladstone O’Neill (November 27, 1953) was born in a Broadway hotel room on October 16, 1888. Because of his father’s profession, he spent his early years backstage at theatres and on trains as the

¹ Available on http://litera1no4.tripod.com/drama.html accessed on Wednesday, October 14, 2009, 2:59 p.m.
family moved from place to place. When he was seven, O’Neill was sent to a Catholic boarding school where he found his only solace in books. Eugene O’Neill’s life was connected to New London, Connecticut. His father was an Irish-born stage actor named James O’Neill, who had grown up in impoverished circumstances. His mother, Ella Quinlan O’Neill, was the emotionally fragile daughter of a wealthy father who died when he was seventeen. O’Neill mother never recovered from the death of her second son, Edmund, who had died of measles at the age of two, and became addicted to morphine as a result of Eugene O’Neill’s difficult birth.

*The Ile* is one of his works besides all his other plays involve some degree of tragedy or personal pessimism. This play is tragedy drama. Moreover, O’Neill wrote only one comedy.

The characters of *The Ile* are Steward, Ben, Captain Keeney, Second Mate, Mrs. Keeney, Joe and Others Crew. This drama represents a New England whaler through Captain Keeney. In the play, this story tells about a steam whaling ship Atlantic Queen that sail to Artic to find whales to get the oil (*Ile*). But, the ship stuck there for two years because the ice won’t break up, and the ship still doesn’t get the whale. At the end of the two years period his crew has signed up for, he has only a small part of his quota of *Ile* (Oil).

Based on the statement above, the writer would like to do the research under the title: *Plot and Characters Analysis on Drama The Ile.*
B. **Scope of the Research**

The writer would like to limit the research in analyzing the intrinsic elements of the drama, namely the plot structure on *The Ile* drama by Eugene O’Neill.

C. **Statements of the Problem**

Based on the background of the study above, the writer would like to formulate the statements of the problem. It is:

1. How are the characters of Captain Keeney and Mrs. Keeney described in the drama?
2. How do the major characters influence the development of the plot?

D. **Objective of the Research**

The research is intended to know the plot structure of the drama *The Ile*. It is especially aimed at knowing the exposition, rising action, climax, falling action and resolution of the storyline and also the characters develop on the drama.

E. **Significance of the Research**

By analyzing the plot and characters on the drama, the writer hopes the result of this research would be advantageous for the reader who like reading
material are collected from the libraries such as Adab and Humanities Faculty library, the main library of UIN Jakarta, PKBB Unika Atmajaya, and other relatives materials to get more references and information.
CHAPTER II
THEORETICAL FRAMEWORK

A. Definition of Drama

Drama is a work of literature or a composition which delineates life and human activity by means of presenting various actions of - and either monologues or dialogues of - a character or a group of characters. Drama is designed for performance purpose; that is, although we speak of drama as a literary work or a composition, we must never forget that drama is written to be acted on the stage. Even when we read a play, we have no real grasp of what that play is like unless we at least attempt to imagine how actor on a stage would present the material. It is true that a few plays are designed for reading rather than for theatrical performance, and these are referred as closet dramas; however, still most dramas are written for theatrical presentation.

For the most part, then, we are talking about drama as a vehicle for “live” presentation on the stage and although we may find ourselves wandering discursively into abstract considerations of imagery and irony, we should keep before us at all times the principle that the success of a drama must be somewhat based on the way it “works” in the theater. Finally, drama is more than the representation of life and character through action and

dialogue, for it is entertainment. While this term is subject-and has been subjected to various definitions, everyone agrees that entertainment is nevertheless one of the ostensible objectives of drama.

B. Elements of Drama

The elements of drama include plot, character, dialogue, staging, and theme. Our discussions of each of these elements individually allow us to highlight the characteristic features of drama in a convenient way. We should remember, however, that analysis of any single elements of drama (plot, for example) should not blind us to its function in conjunction with other elements (such as character). Plot is enhanced by staging and may be carried forward by dialogue; character is expressed through dialogue and staging; and so on. The word drama originates from the Greek word *dram* which meant “deed, to do or to act,” while the world theater from the word *theatron* which meant “seeing place.” Thus, watching drama means you watch the deeds of men or men doing some actions on the stage. The characters are the agents of action. They do what they do because they are what they are. The kinds of choices men make depend upon what the men are.

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are linked by cause-effect relationship. One of the reasons we read plays is to discover what happens, to see how particular consequences result from specific observable actions. We become engaged by a play’s story line, and remain held by its twists and turns, until the playwright resolves things. The details of action, or incidents, in a well-organized play form a unified structure. This unified structure of a play’s incidents is called its plot.

It is important to realize that a dramatic plot is not merely a series of haphazard occurrences. It is, rather, a carefully arranged series of causally related incidents. The incidents of the plot, that is, must be connected in such a way that one gives rise to another or directly results from another. And, of course, the playwright shapes and arranges the incidents of the plot to do precisely these things.

Besides being unified, a good plot will also be economical. By this we mean that all the incidents of the play contribute to its cumulative effect, its overall meaning and impression. No actions included in the play are extraneous or unnecessary. The economy of the play’s plot distinguishes it from everyday life, in which a multitude of minor actions mingle indiscriminately with significantly related incidents. Dramatists, however, fit together the actions of their plays in meaningful ways.


\[2\] ibid., p.1183
Structuring a story is not just a matter of choosing where to begin or end it, or of choosing or inventing affective and meaningful details, but also of ordering all the events in between. Sometimes, as Atwood says, the plot is “just one thing after another, a what and a what and a what.” Even when that is the case, sometimes the reader is forced to think back to prior events.\textsuperscript{6}

Plot is the central aspect of all drama, which is primarily concerned with what happen. Plot is another term for stricter. When we discuss plot we more or less are committed to discussing everything that happens in the play. A play is composing for a series of incidents of episodes that follow one another according to some plan of the playwright; every incident is connected often in every subtle way to incidents, which follow.\textsuperscript{7}

D. Elements of Plot

When we refer to the plot of work of fiction, and for this reason it is virtually impossible to discuss plot in isolation from character. Character and plot are, in fact, intimately and reciprocally related, especially in modern fiction. In order for a plot to begin, some kind of catalyst is necessary. An existing equilibrium or stasis must be broken that will generate a sequence of

\textsuperscript{6} Jerome Beaty, et. al. \textit{The Norton Introduction To Literature}. (Norton & Company, Inc. 2002), p. 18

\textsuperscript{7} Donald Hall. \textit{To read literature fiction, poetry, drama} ( New York : Holt, Rinehart and Winston, 19811, p. 738
events, provide the plot direction, and focus the attention of the reader. Most plots originate in some significant conflict.

The structure of the plot like a play typically begins with exposition, then rising action, then climax, than falling action and the last resolution. The beginning, or exposition, gives the setting and background and introduces the characters. The playwright gives this information to us in dialogue: the people come out and they tell us about themselves, about what has happened before, and where they are. In the middle, or complication, the plot begins to weave. Forces are set in motion that produces further complications until they reach the climax, which becomes the turning point of the play. The end, or resolution, sees the completion of the process of change; equilibrium exists again, but it is a different kind of equilibrium. The plot of traditional short story is often conceived of as moving through five distinct sections or stages, which can be diagramed roughly as follows:

\[\text{Exposition} \rightarrow \text{Raising action} \rightarrow \text{Climax} \rightarrow \text{Falling action} \rightarrow \text{Resolution}\]

---

9 Robert C. Roby, and Bary Ulanov (1962), *op. cit.* p. 2
1. Exposition.

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some plays, occupy an entire chapter or more. Some plot requires more exposition than others do. A historical play set in a foreign country several centuries ago obviously needs to provide the reader with more background information than a play with a contemporary setting. The writer can sum up that exposition is important information that the audience needs to know in order to follow the main story line of the play. It is the aspects of the story that the audience may hear about but that they will not witness in actual scenes. It encompasses the past actions of the characters before the play’s opening scenes progress.

2. Complication.

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified. This section of the plot beginning with the point of attack and/or inciting incident and proceeding forward to the crisis onto the climax. The action
of the play will rise as it set up a situation of increasing intensity and anticipation. The writer view that, these scenes make up the body of the play and usually create a sense of continuous mounting suspense in the audience.

3. Climax.

The climax (also referred to as the crisis) is that moment at which the plot reaches its point of greatest emotional intensity: it is the turning point of the plot, directly precipitating its resolution. All of the earlier scenes and actions in a play will build technically to the highest level of dramatic intensity. This section of the play is generally referred to as the moment of the play's climax. This is the moment where the major dramatic questions rise to the highest level, the mystery hits the unraveling point, and the culprits are revealed. The writer can conclude that this should be the point of the highest stage of dramatic intensity in the action of the play. The completely combined actions of the play generally lead up to this moment.

4. Falling Action.

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves forward its appointed conclusion. This is the events after the climax which close the story. The falling action is the series of events which take place after the climax; it is where the protagonist must react to the changes that occur during the climax of the story.
5. Resolution.

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion or the dénouement, the latter a French word meaning “unknotting” or “untying.” The resolution is the moment of the play in which the conflicts are resolved. It is the solution to the conflict in the play, the answer to the mystery, and the clearing up of the final details. This is the scene, as the writer concludes, that answers the questions raised earlier in the play. In this scene, the methods and motives are revealed to the audience.

From the statements above, the writer can sum up that although the terms exposition, complication, crisis, falling action and resolution are helpful in understanding the relationship among the parts of some kinds of narrative, all plots, unfortunately, do not lend themselves to such neat and exact formulations. Even when they do, it is not unusual for critics and readers to disagree among themselves about the precise nature of the conflict—whether, for example, the protagonist is more in conflict with society than he is with himself—or about where the major crisis, or turning point, of the narrative actually occurs. Nor is there any special reason that the crisis should occur at or near the middle of the plot. It can occur at any moment.
By how they react, they set out the story's dramatic purpose and give voice to their feelings and concerns as the action of the play exerts pressure on them. By resolving questions based on the inner conflicts of characters, a story has meaning to those in the audience with similar feelings and issues. Story events that have no real effect on a character's inner feelings serve no purpose in a story. Worse, they can confuse an audience. They see characters with certain issues reacting to events that don't clearly elicit those responses. Or that elicit responses that seem out of sync with what they know about a character. Or a character's issues have been kept hidden in a way the audience has no way to feel engaged over how or why characters are responding to a story's events. That their emotions arise from setting out that purpose. That the events of the story clearly compel those characters to respond based on a sense of who they are. That all of these characters are blended together to recreate a story's journey along its story line from its introduction to its fulfillment. Well-told stories populated with dynamic, dramatic characters with larger than life passions and needs act out issues those in the audience might struggle with. Such characters battling with other determined characters to shape a story's course and outcome bring a story's dramatic purpose to life in a fulfilling way.\(^\text{12}\)

When we want to comprehend a drama, definitely we should know the parts of the drama first, especially when we wish to know how the plot structure drawn in the drama.

Therefore, in this chapter, the writer tries to analyze the drama using intrinsic elements, which focused on the plot structure. First, we should know the characters that construct the storyline. Then, we focusing to the analyze of plot. This part of the drama is useful for knowing the reader easier to read this drama completely.

A. Description of the Characters

There are seven characters in the *Ile* drama: STEWARD, BEN (a cabin boy), CAPTAIN KEENEY, SECOND MATE, MRS. KEENEY, JOE (a harpooner), and OTHER CREW. All of them were divided in two parts, major and minor characters. In here, the writer will discuss only the major characters.

1. Captain Keeney (David)

A man who commits a decisive act of will. He is a captain and master in the steam whaling ship. He has a strong wish to look for *Ile* (Oil)
and never give up before he gets it. He will sacrifice anything or anyone to get his wish. Even so, his will verges on the compulsive and irrational. He can do no less than what he came for: to fill his ship with oil. He does not need money but a reputation. His pride, his manhood is bound up in the drive; without the oil he is nothing. He is a man of about forty, around five-ten in height, but looking much shorter because of the enormous proportions of his shoulders and chest. His face is massive and deeply lined, with gray-blue eyes of a bleak hardness, and a tightly clenched, thin-lipped mouth. His thick hair is long and gray. He is dressed in a heavy blue jacket and blue pants stuffed into his sea-boots.

2. Mrs. Keeney (Annie):

A fragile woman who has gone with her husband to sea despite his protest that a whaling ship is no place for a woman to live. Before going to sail with her husband, she was a teacher. She is slight and sweet little woman. She is a weak and sensitive woman. She has dreamed of her husband as a Viking but has learned the truth of her romantic illusion when she is locked in an icebound sea for an interminable winter, surrounded by mutinous sailors and isolated from her kind and her comforts. She always ask her husband to return home, if not, she will go mad. Although she becomes an object of pity, Mrs.
Keeney can be blamed for her failure to understand this essential characteristic of her husband. She might know that his husband’s pride is high and she still insist to follow him in his voyage looking for ile and know that there is no other woman on the ship.

B. Character Analysis

1. Captain Keeney (David)

Captain Keeney is a man that feared by many. From his looking and his manner

KEENEY: The next dish you break, Mr. Steward, you take a bath in the Bering Sea at the end of a rope.

THE STEWARD: (tremblingly) Yes, sir.

From this quotation, it is crystal clear that the Captain does not like to be interrupted by anything, including by gossiping and someone breaking the dishes. Captain Keeney thinks that his dignity is high and does not want to turn back until the ship is full of oil.

KEENEY: Turn back! Mr. Slocum, did you ever hear o’ me pointin’ s’uth for home with only a measly four hundred barrel of ile in the hold?

The Captain does not pay attention to his wife, Mrs. Keeney about her suffers being on that ship. The sympathy comes from his crew.
BEN: She do nothin' all day long but sit and sew—and then she cries to herself without makin' no noise. I've seen her.

THE STEWARD: Aye, I could hear her through the door a while back.

BEN: (tiptoes over to the door and listens) She's cryin' now.

From this statement, that the captain does not want to take care of his wife. But in the middle of the play. The writer found that he loves her much.

KEENEY (dragging out the words with an effort) I'll do it. Annie – for your sake – if you say it's needful for ye.

MRS. KEENEY (wild with joy – kissing him) God bless you for that, David! (He turns away from her silently and walks toward the companionway.) –

However, after he promises to his wife that he would turn back, suddenly he hear from his steward that the ice is breaking. Following to his ego, he breaking his promise to his wife.

MATE (excitedly) The ice is breakin' up to no'th'ard, sir. There's a clear passage through the floe, and clear water beyond, the lookout says. (KEENEY straightens himself like a man coming out of a trance. MRS. KEENEY looks at the MATE with terrified eyes.)

Finally, he found that he do not what to do when his wife, Annie, become crazy, losing his mind. He leaves her in the end of the play

[He goes out. She cries after him in anguish, "David!" A pause. She passes her hand across her eyes--then commences to laugh hysterically and goes to the organ. She sits down and starts to play wildly an old hymn. KEENEY re-enters from the doorway to the deck and stands looking at her angrily. He comes over and grabs her roughly by the shoulder.]
KEENEY: Woman, what foolish mockin' is this? (She laughs wildly, and he starts back from her in alarm.) Annie! What is it? (She doesn't answer him. KEENEY'S voice trembles.) Don't you know me, Annie?

[He puts both hands on her shoulders and turns her around so that he can look into her eyes. She stares up at him with a stupid expression, a vague smile on her lips. He stumbles away from her, and she commences softly to play the organ again.]

From the analysis above, the writer conclude that Captain Keeney is a strong man, dominant on the ship, and do not want to be control by anyone. But, in the middle of the play, he feels that he is vulnerable in front of his wife, who asks him to go home. But after the steward says that the ice is breaking, he forget his promise and dump away his wife in a room until she going crazy.

2. Mrs. Keeney (Annie)

Here Mrs. Keeney, also known as Annie, are the only woman who sails on the ship. She follows her husband because she does not want to be left behind.

MRS. KEENEY: I wanted to be with you, David, don't you see? I didn't want to wait back there in the house all alone as I've been doing these last six years since we were married—waiting, and watching, and fearing—with nothing to keep my mind occupied—not able to go back teaching school on account of being Dave Keeney's wife. I used to dream of sailing on the great, wide, glorious ocean. I wanted to be by your side in the danger and vigorous life of it all. I wanted to see you the hero they make you out to be in Homeport. And instead—(her voice grows tremulous) all I find is ice—and cold—and brutality!

[Her voice breaks.]
She hates to be on that ship, playing organ everyday and seeing ice monotonously. Nothing else for her to do. She wants to be back on the land.

KEENEY: You can play the organ, Annie.

MRS. KEENEY: (dully) I hate the organ. It puts me in mind of home.

KEENEY: (a touch of resentment in his voice) I got it jest for you.

MRS. KEENEY: (dully) I know. (She turns away from them and walks slowly to the bench on left. She lifts up one of the curtains and looks through a porthole; then utters an exclamation of joy.) Ah, water! Clear water! As far as I can see! How good it looks after all these months of ice! (She turns round to them, her face transfigured with joy.) Ah, now I must go upon deck and look at it, David.

She knows that his husband loves her very much. He was doing many things to make her comfortable on the voyage. But, she did not fit at all. She wants to be with her husband everyday, but not in the situation like this.

KEENEY: (protestingly) I done my best to make it as cozy and comfortable as could be. (MRS. KEENEY looks around her in wild scorn.) I even sent to the city for that organ for ye, thinkin' it might be soothin' to ye to be playin' it times when they was calms and things was dull like.

MRS. KEENEY: (warily) Yes, you were very kind, David. I know that. (She goes to left and lifts the curtains from the porthole and looks out--then suddenly bursts forth.) I won't stand it--I can't stand it--pent up by these walls like a prisoner. (She runs over to him and throws her arms around him, weeping. He puts his arm protectingly over her shoulders.) Take me away from here, David! If I don't get away from here, out of this terrible ship, I'll go mad! Take me home, David! I can't think any more. I feel as if the cold and the silence were crushing down on my brain. I'm afraid. Take me home!
After She heard that his husband wants to go home as her request, she is very happy. Even just only for a while. The Steward screams that the ice is braking. After the captain hear that. She knows that his husband will follow his ego to continue searching for the oil.

*MRS. KEENEY:* (appealingly) David!

*KEENEY:* (not heeding her) Will the men turn to willin’ or must we drag ‘em out?

*MATE:* They ‘ll turn to willin’ enough. You put the fear o’ God into ‘em, sir. They’re meek as lambs.

*KEENEY:* Then drive ‘em--both watches. (With grim determination) They’s whale t’ other side o’ this floe and we’re going to git ‘em.

*MATE:* Aye, aye, sir.

[He goes out hurriedly. A moment later there is the sound of scuffling feet from the deck outside and the MATE’S voice shouting orders.]

*KEENEY:* (speaking aloud to himself--derisively) And I was a-gain’ home like a yaller dog!

*MRS. KEENEY:* (imploringly) David!

*KEENEY:* (sternly) Woman, you ain’t a-doin’ right when you meddle in men’s business and weaken ‘em. You can’t know my feelin’s. I got to prove a man to be a good husband for ye to take pride in. I got to git the ile, I tell ye.

*MRS. KEENEY:* (supplicatingly) David! Aren’t you going home?

*KEENEY:* (ignoring this question--commandingly) You ain’t well. Go and lay down a mite. (He starts for the door.) I got to git on deck.

From the analysis above, the writer conclude that Annie is a fragile woman, who wants to get close with her husband everyday. It is true,
from the way she follows her husband in the voyage looking for the oil. But, in the final moment, she realizes that, living as a sailor for many months on the sea is not easy to do.

C. The Analysis of the Plot

Plot is the logical interaction of the various thematic elements of the texts, which lead to a change of the original situation as presented of the outset of the narration. Plot also has a structure for analyzing the texts.¹ Not only that, dramatic plot is also one of the major distinguishing features of the genre.²

The setting is on the stern whaling ship Atlantic Queen, in Arctic. It is one o’clock in the afternoon of a day on June 1895. This ship has sailed for two years on the Arctic seas (North Pole) await the ice broke up in order to get the oil of whales.

The situation on ship is very cold because the ship is right on the Arctic Sea. But, in fact, the situation is very ‘hot’ because another person except captain Keeney has bored being there.

1. Exposition

The play begins with The Steward entering and commences to clear the table of the few dishes which still remain on it after the captain’s dinner,

and suddenly Ben enter and talking with the steward about the captain decision and about the members in the steam whaling ship Atlantic Queen. This citation below show that the Steward likes about gossiping someone that create the introduction of the story.

**THE STEWARD:** Let the Old Man see ye up for'ard monkey-shinin' with the handstand ye'll get a hidin' ye'll not forget in a hurry.

**BEN:** Aw, he don't see nothin'. (A trace of awe in his tones--he glances upward.) He just walks up and down like he didn't notice nobody--and stares at the ice to the no'th'ard.

**THE STEWARD:** (the same tone of awe creeping into his voice) He's always starin' at the ice. (In a sudden rage, shaking his fist at the skylight) Ice, ice, ice! Damn him and damn the ice! Holdin' us in for nigh on a year--nothin' to see but ice--stuck in it like a fly in molasses!

The problem of the ship is now slowly open. Moreover, the Steward explains something to Ben about captain Keeney hopes and his ship. All the crew does not agree with the captain decision to stay in the sea and keep hunting for whales. And in here, Ben affirm that the Steward does not like the Captain no more since two years on boat without having got the whales.

**THE STEWARD:** (raging) Aye, damn him, and damn the Arctic seas, and damn this stinkin' whalin' ship of his, end damn me for a fool to ever ship on it! (Subsiding, as if realizing the uselessness of this outburst--shaking his head--slowly, with deep conviction) He's a hard man--as hard a man as ever sailed the seas.

**BEN:** (solemnly). Aye.
They talk about the Captain’s wife that always lost her mind because the living in a boat as a woman alone surrounded by the sailormen. This give the explanation that Mrs. Keeney is a vulnerable woman. Crating that the steward fell his sympathy to her.

THE STEWARD: Aye, it's the punishment o' God on him. Did ye hear ever of a man who wasn't crazy do the things he does? (Pointing to the door in rear) Who but a man that's mad would take his woman--and as sweet a woman as ever was--on a stinkin' whalin' ship to the Arctic seas to be locked in by the rotten ice for nigh on a year, and maybe lose her senses forever--for it's sure she'll never be the same again.

They always hear that Captain’s wife always crying all day long. But it does not make the Captain make up his mind about going home. From this point, it show that the Captain having a problem with himself. Even cannot hear his wife crying, bearing.

BEN: (with a frightened glance toward the door on right) She don't never speak to me no more--jest looks at me's if she didn't know me.

THE STEWARD: She don't know no one--but him. She talks to him--when she does talk--right enough.

BEN: She does nothin' all day long now but sit and sew--and then she cries to herself without makin' no noise. I've seen her.

THE STEWARD: Aye, I could hear her through the door a while back.

BEN: (tiptoes over to the door and listens) She's cryin' now.

THE STEWARD: (furiously--shaking his fist) God send his soul to hell for the devil he is!
The introduction ended when the Captain enters the room. From all the points above, it show the situation going on on the ship. Every people not so happy with the sailing. It has come to a climax point that everyone there wants to go home except the Captain.

“The Ile” is an intricately woven story of suspense and conflict. The introduction shows that the suspense is essential to the conflict of the story. O’Neill’s contrasting idea is in keeping with the Steward and Ben’s idea that this sailing is coe to nowhere. As specific material for this idea, O’Neill creates a major incident which presents a conflict between duty toward collecting the whales and duty toward a human being who has been legally condemned to force his necessity to be a gentle sailor.

2. Rising Action

The rising action begins when Joe, Captain Keeney and Second Mate debating to ended the sailing and pointing home. Joe, representing his friends speaks to Keeney to going home because everything that they bring for this voyage is almost empty and rotten. He says that the law courts said that they must go back if the ice will not break up for a long time.

KEENEY  (after a pause) Well? Who’s speak fur ye?

JOE  (stepping forward with an air of bravado) I be.

KEENEY  (eyeing him up and down coldly) So you be. Then speak your say and be quick about it.
JOE (trying not to wilt before the CAPTAIN’S glance and avoiding his eyes) The time we signed up for is done today.

KEENEY (icily) You’re telling me nothin’ I don’t know.

JOE You ain’t pintin’ fur home yit, far’s we kin see

KEENEY No, and I ain’t agoin’ to till this ship is full of ile.

JOE You can’t go no further no’th with the ice afore ye.

KEENEY The ice is breaking up.

JOE (after a slight pause during which the others mumble angrily to one another) The grub we’re gittin’ now is rotten.

KEENEY It’s good enough fur ye. Better men than ye are have eaten worse. (There is a chorus of angry exclamations from the crowd.)

JOE (encouraged by this support) We ain’t agoin’ to work no more less you puts back for home.

KEENEY (fiercely) You ain’t ain’t you?

He says that the law courts said that they must go back if the ice will not break up for a long time. It shows that Joe and all the crew want to go home immediately. Once again, the Captain cannot fulfill their wishes.

JOE No; and the law courts’il say we was right.

KEENEY To hell with your law courts! We’re at sea now and I’m the law on this ship. (Ending up toward the HARPOONER) and every mother’s son of you what don’t obey orders goes in irons. (There are more angry exclaimations from the crew. MRS. KEENEY appears in the doorway in the rear and looks on with startled eyes. None of the men notice her.)

JOE (with bravado) then we’re agoin’ to mutiny and take the old hooker home ourselves. Ain’t we, boys? (As he turns his head to look at the others, KEENEY’S fist shoots out to the side of his jaw. JOE goes down in a heap and lies there. MRS. KEENEY gives a shriek and hides her face in her
Suddenly Captain Keeney appears in the doorway on right and comes into the cabin, removing his fur cap as he does so. The Second Mate follows him into the cabin.

[He hurries out. The SECOND MATE walks slowly over to the CAPTAIN.]

MATE: I warn't 'specially anxious the man at the wheel should catch what I wanted to say to you, sir. That's why I asked you to come below.

KEENEY: (impatiently) Speak your say, Mr. Slocum.

MATE: (unconsciously lowering his voice) I'm afeard there'll be trouble with the hands by the look o' things. They'll likely turn ugly, every blessed one o' them, if you don't put back. The two years they signed up for is up to-day.

KEENEY: And d'you think you're tellin' me somethin' new, Mr. Slocum? I've felt it in the air this long time past. D'you think I've not seen their ugly looks and the grudgin' way they worked?

The door in rear was open and Mrs. Keeney stand in the doorway, she telling to her husband that she is bored being there.

MRS. KEENEY: (after a pause, during which she seems to be endeavoring to collect her thoughts) I thought maybe--I'd go up on deck, David, to get a breath of fresh air.

[She stand's humbly awaiting his permission. He and the MATE exchange a significant glance.]

KEENEY: It's too cold, Annie. You'd best stay below to-day. There's nothing to look at on deck--but ice.

MRS. KEENEY: (monotonously) I know--ice, ice, ice! But there's nothing to see down here but these walls.

[She makes a gesture of loathing.]
One character creates the resolution of this drama so tragical. He is Second Mate. He is the first man on the ship that asking to the captain about the trouble on the ship. He said that every crew on the boat is bored up with unclearly situation and want to go home.

MATE: (hesitatingly) Then you ain't goin'--to turn back?

KEENEY: Turn back! Mr. Slocum, did you ever hear o' me pointin' s'uth for home with only a measly four hundred barrel of ile in the hold?

MATE: (hastily) No, sir--but the grub's gittin' low.

KEENEY: They's enough to last a long time yit, if they're careful with it; and they's plenty o' water.

MATE: They say it's not fit to eat--what's left; and the two years they signed on fur is up to-day. They might make trouble for you in the courts when we git home.

KEENEY: To hell with 'em! Let them make what law trouble they kin. I don't give a damn 'bout the money. I've got to git the ile! (Glancing sharply at the MATE) You ain't turnin' no damned sea lawyer, be you, Mr. Slocum?

MATE: (flushing) Not by a hell of a sight, sir.

KEENEY: What do the fools want to go home fur now? Their share o' the four hundred barrel wouldn't keep 'em in chewin' terbacco.

MATE: (slowly) They wants to git back to their folks an' things, I s'pose.

KEENEY: (looking at him searchingly) 'N' you want to turn back, too. (THE MATE looks down confusedly before his sharp gaze,) Don't lie, Mr. Slocum. It's writ down plain in your eyes. (With grim sarcasm) I hope, Mr. Slocum, you ain't agoin' to jine the men agin me.

MATE: (indignantly) That ain't fair, sir, to say sich things.
Although the captain may not be aware of his crew manner during the early part of the story, the crews are being emotionally manipulated to accept the captain’s idea to continue the sailing. Even Mrs. Keeney cannot convince his husband to conquer his own ego and start to get back to the land. The second part of the story is pure description of the way of life of the native’s sailorman. O’Neill is really building up one side of the conflict by demonstrating that his captain character area such brutal, egoist, terrible person that his judgment on matters of life and honor it should be trusted. It is typical truly sailorman of that tie. This is the negative side of O’Neill’s conflict between the captain, crew and his wife.

3. Climax

The climax in this play happens when Mrs. Keeney show his husband shoot a fist to Joe. Anger and the threat of violence make the greatest obstacle. The character of the Captain become so mad over Joe’s demand for sailing home that Joe challenges the captain about the law of sailing. Then, the captain punch him.

[As he turns his head to look at the others, KEENEY’S fist shoots out to the side of his jaw. JOE goes down in a heap and lies there. MRS. KEENEY gives a shriek and hides her face in her hands. The men pull out their sheath knives and start a rush, but stop when they find themselves confronted by the revolvers of KEENEY and the MATE.]
Mrs. Keeney cannot hold any longer on the ship. Moreover, she want
turn home immediately. In summary, love and devotion shown by Mrs.
Keeney as seen in these various dialogues before may be compared with a
continuous line formed out of the woman need for love and stability and
guidance that love offers. A very important one is that the love and desire are
powerful enough to overcome the strongest obstacle. This idea is shown as
love conquers commitment to looking for whales, renunciation of womankind
and the anger

KEENEY: (putting an arm around her shoulder--with gruff tenderness) There,
there, Annie. Don't be afraid. It's all past and gone.

MRS. KEENEY: (shrinking away from, him) Oh, I can't bear it! I can't bear it
any longer!

KEENEY: (gently) Can't bear what, Annie?

MRS. KEENEY: (hysterically) All this horrible brutality, and these brutes of
men, and this terrible ship, and this prison cell of a room, and the ice all around,
and the silence.

[After this outburst she calms down and wipes her eyes with her
handkerchief.]

Mrs. Keeney tries to persuade her husband to take her home. Just like
the treatment of a woman to her man, the attitudes of the major characters
underscore the need for sympathy and understanding.

MRS. KEENEY: (resisting his attempts to guide her to the door in rear) David!
Won't you please turn back?
KEENEY: (gently) I can't, Annie--not yet awhile. You don't see my meanin'. I got to git the ile.

MRS. KEENEY: It'd be different if you needed the money, but you don't. You've got more than plenty.

KEENEY: (impatiently) It ain't the money I'm thinkin' of. D'you think I'm as mean as that?

MRS. KEENEY: (dully) No--I don't know--I can't understand--(Intensely) Oh, I want to be home in the old house once more and see my own kitchen again, and hear a woman's voice talking to me and be able to talk to her. Two years! It seems so long ago--as if I'd been dead and could never go back.

When O'Neill does engages both sides of the conflict, at about midpoint in the story, by the moment when the captain shoot a fist on Joe, think that he already won the case. Cases of being continue the hunting for whales. Unfortunately, he makes sure by negatively presenting this grisly moment as brash, selfish, and obnoxious. When Mrs. Keeney saw the death of Joe by his husband, she become afraid and wants to go home.

The exclamations apparently take the form that if man like the captain was associated wit a brutal person. Then, the reaction from the captain after hear his wife's wish, could be taking for granted. One may grant that O'Neill is rigging the case here, but the conflict is not between right when it is right or wrong when it is wrong, but rather between legality when it is wrong and illegality when it is right. It is therefore impossible to disagree with the judgment of the captain to keep continuing hunting for whales, even all the crew and his wife begging to back home.
or to ignore the grimness of it. With her service as a wife and a property to her husband, she is able to keep cheerful and to live on that ship.

Related to the major conflict are a number of lesser conflicts which are constantly appearing in the story. There is a falling action when fear of losing someone we love. It is reflected from the dialogues between the Captain and Mrs. Keeney. There is an undertone of fear of love, for example, when the Captain says he would turn around for sailing home. There is also contrast between the laws itself, which as an abstract love of hunting whales and a true love from a wife to his husband. Yet, it is true, since Mrs. Keeney wanting to go together with his husband in his sailing. A true love should be admirable, and the conceited, obnoxious a sailorman who carries out sentences of a true sailor. Even in this part of this story, the falling actions, shows that a smooth words from a woman can conquer a heart of a sailor.

5. Resolution

The second mate speaking aloud that the ice is break up and the clear passage is can be seen clearly. They can get the ile and hunting for the whales again. It make Mrs. Keeney losing her mind and uncontrolled again that make the end of the story become so tragical.

*MATE (excitedly) The ice is breakin' up to no'th'ard, sir. There's a clear passage through the floe, and clear water beyond, the lookout says. (KEENEY straightens himself like a man coming out of a trance. MRS. KEENEY looks at the MATE with terrified eyes.)*
Beyond all these contrast or opposites which makeup the theme of the story, the technique of suspense is a contrast in itself, for it forces a reconsideration of events already considered, and it creates the need to redefine these events. These are all conflicts which O’Neill employs in developing his major conflict between the egoism of a sailor, of a man and a fragile woman that wanting a true love from his husband.

From all the analysis above, the writer can conclude that plot denotes the way in which events are arranged in a work of literature. Although the accepted conventions of the drama demand that the plot of the drama be presented somewhat differently. From the plot of a short story, the same components of the plot are present in both, as in the short story, plot in dramatic work presents conflicts that are revealed, intensified and resolved during the course of the drama.

The major aspect of plot discussed before is conflict. The conflict is between the egoism of the captain, en the one hand, and the love between a man and a woman, on the other.

A second aspect of the plot is the use of suspense, which is shown to be related to the contrast feature of the conflict. The emotional side of the structure is emphasized throughout the story, but particularly in falling action, where the positive view of true love from a woman can conquer a heart of a captain. The conclusion also show the contrast, that after hearing that the whales are in front of him, the Captain broke his own words to his woman and
following his ego. The concluding two parts, the falling action and resolution, show that a number of lesser conflicts are related to the major conflict of the story.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. CONCLUSION

After analyzing the plot and character elements of The Ile written by Eugene Gladstone O’Neill, the writer comes to conclude the conclusion that The Ile is a play written by Eugene O’Neill, one of famous American author. This play involves the characters who inhabit the fringes of society, where they are struggling to maintain their hopes and aspirations but unfortunately slide into disillusionment and despair.

From the analysis of plot element, The Ile is a kind of tragedy drama, while one of the crews is died by the Captain Keeney. He shot Joe by his revolver. Because he want to be mutiny. This is the climax of the story. Captain shooting Joe right in front of the crews and his wife hear it.

According to the analysis of plot, Annie, Captain’s wife always asks for sail home, but her husband does not want because he does not get it yet. He has an ambition, never sail home before he gets the oil this was the main problem of the story. The Captain’s pride is so high, and he afraid that he comes home with a boat contains a little amount of oil.

From the explanation of the rising action that drawn in the play, before Mrs. Keeney decided to come with her husband, she was a teacher. She decided to come with her husband for sailing because she used to dream of
sailing on the great, wild, glorious ocean. She wanted to be him side. She always dreams about the old Vikings in the storybooks and she thought he were one of them. However, the reality is not.

When, the instant whales are sighted, and Second Mate told it to the Captain, and the Captain reverses his decision that never back home until his ship full of Ile (Oil). Then he leaves his wife with her mad. The Captain more choices to catch the whales then his wife. And the women break under the strain. The resolution here is so tragic. Mrs. Keeney becoming crazy because she cannot hold on no longer on the boat. Basically, the resolution show that the story is focuses on what Mrs. Keeney and her husband. They create the rising action, the climax and the resolution. And the one that make the story become tragic is the Second Mate. He show to the Captain that all the crew does not want to stay more longer in the boat and after he look that the ice breaking in the end of the story, he scream to the captain and make the captain change his mind about going home for continue the hunting for whales.

From the characters above, the writer found that the major character, here Mr. Keeney, seems want to be a dictator on that ship. In contrast, Mrs. Keeney, another major character. She is the person who suffer much more than any other crew. She is the wife of the captain and she cannot push him to go back to the land. Two different characters we found in a marriage. A marriage between a sailor and a noble woman. It creates a huge complication.
when the writer found in every part of the drama, between love and ambition. However, in the final moment, we found that the ambition conquer the love of a woman.

B. SUGGESTION

By reading this paper, the writer hopes will help the readers in understanding about the intrinsic elements especially on the plot and characters of *The Ili* drama. However, the writer believes that this paper is still far from perfection. Therefore, for those who wants to know more detail about the intrinsic elements of *The Ili* drama can read the books of plays, encyclopedia and the internet, which is available in bibliography.
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