

CHAPTER I

INTRODUCTION

A. Background of the Study

Aggression refers to behavior between members of the same species that is intended to cause pain or harm. It is the problem of a person's behavior. Aggression behind the beauty is how a woman uses her beauty to stab people she hates. Everyone who looks her will be wondered by her beauty then forgot that it is just a camouflaging. All people have to do and give for what she asking for, if it is not she will make them suffer.

Salome is a one act tragedy by Oscar Wilde. The original 1891 version of the play was in French. Three years later an English translation was published. The play tells the Biblical story of Salome, the daughter of Herodias and the stepdaughter of the tetrarch Herod the king of Judaea, who requests the head of Iokanaan (John the Baptist) on a silver platter as a reward for dancing the *Dance of the Seven Veils*. This play consists of 32 pages and an act.

It was written by Oscar Fingal O'Flahertie Wills Wilde was born on 16 October 1854, in Dublin, Ireland, the second of three children born to writer Jane Francesca Agnes *née* Elgee (1821-1896) and surgeon Sir William Robert Wills Wilde (1815-1876). Wilde's mother was a prominent poet and nationalist; his father a successful ear and eye surgeon and noted philanthropist, knighted in 1864. Oscar had an older brother named William and a younger sister, Isola. After his initial years of schooling at home, in

1871 he entered Trinity College, Dublin, then went on to study the classics at Magdalen College, Oxford, England from 1874-1878. It was here that he came under the influence of writer and critic Walter Pater (1839-1894) and helped found the Aesthetic Movement, "*art for art's sake*". Wilde excelled in his studies, winning many prizes and awards including Oxford's Newdigate Prize for his poem "Ravenna" (1878). (<http://www.online-literature.com/wilde/>)

Oscar Wilde's works have inspired countless fellow authors. They have been translated to numerous languages, and have been adapted to the stage and screen many times over. Fiction by Wilde includes *The Canterville Ghost* (1887), *The Happy Prince and Other Tales* (1888), *The Portrait of Mr. W. H.* (1889), *A House of Pomegranates* (1891), *Lord Arthur Savile's Crime* (1891), and *Intentions* (essays, 1891). His plays include *Vera, or the Nihilists* (1880), *The Duchess of Padua* (1883), *Lady Windermere's Fan* (1892), *A Florentine Tragedy* (*La Sainte Courtisane* 1893), *A Woman of No Importance* (1893), *Salomé* (1894), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895).

Nowadays, *Salome* is still played in many opera. It inspires many director to make a stage tells the *Dance of the Seven Veils*. The play was first published in French in 1891, and an English translation, with illustrations by Aubrey Beardsley, in 1894. In 2003, Estelle Parsons as the director appeared *Salome* at the Ethel Barrymore Theatre. Miyamoto Amon will perform this drama in The New National Theatre Opera in October 2011. The

production of Jamie Lloyd of *Salome* was performed for the Headlong Theatre Company in May 2010. The next production started life at the Curve Theatre in Leicester, and after Richmond it tours to the following: Oxford Playhouse, June 1–5; Northern Stage, Newcastle, June 8–12; Theatre Royal Brighton, June 15–17; Hampstead Theatre, London, June 17–22. The powerful operatic version by Richard Strauss is playing at the Royal Opera House, July 3–16.

Salome play tells about a princess of Judaea that is cruel and arrogant. She is step daughter of Herod the king of Judaea that married with her mother Herodias. In a great terrace in palace of Judaea, Herod and Herodias enter, accompanied by their guests. As his attendant moves the tables and lighting outside, Herod slips in the blood of the slain Syrian, which he takes as an omen. Herodias, who does not believe in omens, scoffs at her husband. The two soldiers confess that the Syrian killed himself, and the group discusses suicide which Herod considers "ridiculous." Despite Herodias's warning against looking at Salome, Herod implores the princess to join him over wine and fruit. She refuses, which amuses Herodias. The voice of Iokanaan, shouting insults about Herodias, interrupts the discussion and upsets the queen. Iokanaan is a prophet.

Herod attempts to conduct business with one of his Roman guests but is immediately distracted when he again catches sight of Salome. Herodias again implores her husband to return inside, but he ignores her. Herod, transfixed by Salome, asks her to dance for him. When Salome refuses,

Herodias is amused, which again prompts Herod to speculate about the truth of Iokanaan's assessment of their blasphemous marriage.

Salome again refuses Herod's request, and Herod resorts to begging and then bargaining. He offers her anything of her choice from his vast kingdom for a single dance. Making Herod swear on his own life that he will grant her anything she desires, Salome finally agrees, ignoring her mother's orders that she not dance for the Tetrarch.

Salome prepares for her dance, asking her attendants to bring her veils and to remove her sandals. As she does so, Herod notices that the floor is still covered in blood (a bad omen) and that the moon has "become red" as Iokanaan prophesied. Iokanaan shouts yet another prophesy of doom as Salome dances the Dance of the Seven Veils.

After dancing, she tells Herod to fill his promise. She wants the head of Iokanaan. She has a desire to Iokanaan but nothing happened by them. Herod is surprised then refuses the willing of her step daughter. He offers his kingdom to Salome but she refuses it. She just wants the head of Iokanaan. Herod again and again offers all his worth things but Salome still refuses it.

Salome is angry then asks the executioner to decapitate of Iokanaan. Some soldiers back up because they are afraid to the holy prophet. Salome doesn't want to hear all of their reasons. She tells insults to Iokanaan and Herod as a fool. The angry Herod then gets the other executioner to kill the princess.

The public response is important to know how popular and interest the play is. There are positive and negative responses for *Salome* play. There are some people say about *Salome*. First, Daniel said that this play is very poetic and he wants to see it in the stage directly. The second response of *Salome* comes from Robert. He said that *Salome* is a dramatic, sensuous illustration of the biblical story that it is based on. While the play is slightly horrifying, *Salome* simultaneously exemplifies a woman scorned at its best. Gardner also said An awfully purple rendition of the story of *Salome*, but even so, the physicality of its language is often compelling. *Salome's* lust for John the Baptist is relentless; and her manipulation of Herod, frightening. Though it's a stylized drama, Wilde nonetheless is capable of rendering it as a monumental tragedy. This edition has fantastic illustrations, and the pages are beautifully detailed.

The negative are from two persons. First Ruby, she said that *Salome* too much uses endless stream of metaphors, but these metaphors just seemed uninteresting. Second is Jesse, she said that Wilde's text, both locating within it and imposing upon it a kind of subversive sexuality, embroidering upon Wilde's suggestion of quasi-incest with undeniable overtones of bisexuality, homosexuality, and sexual ambiguity and deconstruction of all sorts.

Therefore, *Salome* gets some opinion of the readers, scholars and theatre lovers. A drama cannot be separated from its lovers, so it is so important to get the public responses to evaluate and to see how people view the drama.

Salome is an interesting drama. First, the play is tragedy taken from the bible. There are some religious thoughts. Religion is always a nice topic to be studied. This is a tragedy in one act, it can be creepy but dolorous. This tragedy is never happened in real life.

Second point of Salome is the plot. Wilde used traditional plot in this play. So the readers can catch the message easily. The readers do not need to interpret it too hard because the plot is in a series and an act. The value of this drama can be lesson for us who read this drama deeply.

Third is the character. Salome as the major character, she is a beautiful princess but the behavior does not reflect it. The major character here is an antagonist woman. She saw how strong woman behind her beauty. And the minor character such the young Syrian who be carried away by Salome's beauty ends with a suicide.

Fourth, the reason why this drama is so interesting is because the psychological of the major character of Salome. It is a worth drama about a greed, pride and arrogance. As a princess who respected by all her underling and populace, she something that cannot be accepted. She uses her beauty and her dominance to do aggression.

Based on the previous reasons the writer will observe *Salome* by using psychoanalytic theory. So the writer constructs the title **Aggression behind the Beauty: A Psychoanalytic Study on Oscar Wilde's *Salome* (1894).**

B. Literature Review

Salome is 1894 play, there are two researchers who have analyzed *Salome* play. The research was conducted by Christopher S. Nassaar, Professor of English Emeritus, American University of Beirut (2002) with her research entitled *Wilde's Salomé and the Victorian Religious Landscape*. He analyzes four aspects such as the atheists, a Christianity weakened during the Victorian period, the great controversy and clashing opinions within the Christian faith during the Victorian age, and Salomé as the main character, embodies the Decadent movement of the Victorian.

The second research written by Nancy (2004) with her research entitled *Salome: A Wildean Symbolist Drama*. She analyzes the unique Wildean Symbolism, one that combines elements of humor and solemnity, creation and negation, the real and the symbolic mixing ordinary human experience with the voice of prophetic transcendence, in order to expose, even create, the "links" proclaimed by Mallarmé and his followers.

The research above is different from the writer here, because the perspective is different. In this research, the writer analyzes *Salome* play based on Psychoanalytic Study. The writer analyzes the aggression behind the Beauty on Oscar Wilde's *Salome* by using Psychoanalytic Perspective.

C. Problem Statement

The problem of the study is how the personality of Salome is portrayed in the play.

D. Limitation of the Study

The researcher focuses this research in analyzing the aggression behind the beauty of *Salome* based on psychoanalytic perspective.

E. Objective of the Study

The objectives of the study are mentioned as follows:

1. To analyze *Salome* play based on its structural elements.
2. To analyze the play based on the psychoanalytic perspective.

F. The Benefits of the Study

The benefits of the study are:

1. Theoretical Benefit

The study is hoped to give a new contribution and information to the larger body of knowledge, particularly the literary studies on *Salome* play.

2. Practical Benefit

The study is hoped to enrich knowledge and experience of the writer to get better understanding about the play, particularly from the psychoanalytic perspective.

G. Research Method

In this research, the writer will be divided into five parts.

1. Type of Study

In this research, the writer uses a qualitative research because this type of research does not need statistic to collect the data.

2. Object of the Study

The object of the study is *Salome* play directed by Oscar Wilde and the English version published in 1984. It is analyzed by using psychoanalytic perspective.

3. Type of the Data and Data Source

The data is in the form of the text consisting of the word, phrase and sentence of *Salome* play. There are two types of data source. The first is primary data source that is the play of *Salome* written by Oscar Wilde. The secondary data sources; consist of the other data related to the research such as some books of individual psychology theories, play script, commentaries, internet and other relevant information.

4. Technique of the Data Collection

The method of data collections is note taking. The steps are as follows:

- a. Reading and understanding the script of play.
- b. Determining the character that will be analyzed.
- c. Taking notes of important parts in both primary and secondary data.
- d. Classifying and determining the relevant data.

5. Technique of the Data Analysis

The method used in analyzing the data is descriptive analysis. Descriptive means that the writer interprets and analyzes the text and content related to the psychological condition of the major character.

H. Research Paper Organization

The research paper organization of “aggression behind the beauty in *Salome* play: A Psychoanalytic Perspective” is as follows: Chapter I is Introduction; it consists of Background of the Study, Literature Review, Problem Statement, Objective of the Study, Limitation of the Study, Benefit of the Study, Research Method and Research Paper Organization. Chapter II is Underlying Theory; it consists of Psychoanalytic of Literature, The Perspective of Psychoanalytic of Literature, Structural Elements of the Play, and Theoretical Application. Chapter III is Structural Analysis of *Salome* play and discussion. Chapter IV is Psychoanalytic Analysis of *Salome* play. Chapter V is Conclusion and Suggestion