

**DODGE'S CONFLICTS DESCRIBED IN
SAM SHEPARD'S *BURIED CHILD***

THESIS

**Presented in partial fulfillment of the requirements
for the completion of Strata 1 Program
of English Department Specialized in Literature**



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MOTTO

Don't you ever wish you were someone else,
You were meant to be the way you are exactly.
Don't you ever say you don't like the way you are.
When you learn to love yourself, you're better off by far.
Believe in yourself
Reach down inside
Have faith in what you do
You'll make it through.

(Joey McIntyre – Stay the Same)

When you believe, somehow you will
You will when you believe

(Mariah Carey feat Whitney Houston – When You Believe)

DEDICATION

I dedicate this thesis to :

- My beloved parents who take care of me affectionately
- My lovely sister and brother
- My boyfriend
- My best friend forever
- All of English Language students in Dian Nuswantoro University, especially for Literature Section.

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Finally, I do realize that due to my limited ability this thesis must have shortcoming for this. For this, the writer welcomes any suggestions and critiques to make this thesis better. However, I do hope that it will bring many benefits to whoever read it.

Semarang, 19 October 2011

Putri Noviani Astuti

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ABSTRACT

This thesis entitled “Dodge’s Conflicts described in Sam Shepard’s *BURIED CHILD*” has an objective to analyze conflict experienced by Dodge as the main character.

There are two kind of methods applied in this thesis; they are library research method and method of approach. The library research method is used to get the information from the significant references to support the discussion of the thesis that related to the analysis. While, method of approach used here is structural approach. Structural approach is used to describe the intrinsic elements of this play, such as character, conflict and setting.

The result of analysis shows that the protagonist character in this play is Dodge. Dodge is described as a person who is old, sickly man, alcoholic, rough and impolitely, independent, reclusive, coward, wise, unrespectable, funny, brave and rebellious. Based on his personality traits, Dodge belongs to static and round character. Dodge is described as a static character because Dodge has unchanged personality traits. Dodge also belongs to round character because he is complex and has many sides of characters. Dodge experiences two conflict, namely internal conflict and external conflict. The internal conflict is Dodge against himself in which he is desperate and disappointed to his wife when she gets pregnant again, in fact they don’t sleep in the same bed for six years. Meanwhile the external conflicts are Dodge against Halie, his wife, he against Bradley his second son, he against Tilden, his oldest son, he against Vince, his grand son, and he against Shelly, Vince’s girlfriend. The setting of this play is divided into setting of place and setting of time. Settings of place in this play are dominated in living room where is sofa that Dodge spends his time by only watching television and drink his whiskey. All conflicts between the protagonist and antagonist mostly happened in the living room.

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Literature is a form of creative process of authors who convey their expression to their literary work. Almost all of the author expresses his or her feeling and emotion in a literary work whether an author is sad, happy, or angry. According to Welek and Warren (1997):“Literature represents life and most of it talks about social reality that describes tradition problems and norms”.

Literary works is divided into various genres. Poetry and prose are two familiar genres. The other of literary works is play or drama. According to Zardan (2000: 52), literary works are the result of literature like prose, poetry and play. They have relation and great influence on human life. Sometimes literary works tell existence of the author or people around him or her which is proper to write.

Buried Child is a play by Sam Shepard. This play was published in 1979. *Buried Child* tells about the family who altered permanently by their secret which becomes a growing moral cancer to them, leaving each impotent in their own way. The play took place on Dodge's house. For about thirty years ago, the farm was fertile and prosperous. Dodge and Halie did not have a wonderful marriage, however. Things took a turn for the worse when Halie became pregnant with someone else. It suggested that Tilden is the father. The evidence to support this includes the fact that the baby was small, and that

Tilden would sing to it and take it for long walks all day, just talking to it and treating it as his own.

Dodge would not allow this abomination, things that Dodge really hates to grow up and live in his family, so he drowned it, and buried it in some undisclosed location in the backyard. The entire family made a pact to keep this family secret. They live under a cloud of guilt. In the end Dodge who confesses the family's secret. Unable to live with the guilt any longer, he admits all the sordid details of incest and murder. Then, just before he quietly died, he left the farm to Vince, his grandson who, it is assumed, would try to rebuild the family's shattered legacy.

Based on the reason above, the writer analyzes intrinsic elements by using structural approach, focusing on the protagonist character, conflicts and setting of place and time that related to the conflict. It is the reason why the writer chooses "Dodge's Conflicts described in Sam Shepard's *Buried Child* as the title.

1.2 Statement of Problem

From the background of the study, the statements of the problem are the followings:

1. What is the general description of Dodge as the protagonist in *Buried Child*?
2. What are the conflicts experienced by Dodge in *Buried Child*?
3. What are the setting of place and time described in *Buried Child*?

1.3 Scope of the Study

The writer took *Buried Child* as the object of the study and focus on the protagonist, the internal and external conflicts experienced by Dodge. Finally the writer also describes the settings of place and time.

1.4 Objective of the Study

In line with statement of the problem above, the objective of the study are as follows:

1. To describe the general description of Dodge as the protagonist in *Buried Child*
2. To describe the conflicts experienced by Dodge in his life in *Buried Child*
3. To describe the setting of place and time relates to the conflicts happen in *Buried Child*

1.5 Significance of the Study

The significances of the study are as follows:

1. For the writer

This thesis can be useful to apply theories derived during the time of the study. Besides, it can increase her ability in literature especially in this play from structural approach.

2. For the reader

This thesis can give some information for the students of Dian Nuswantoro University particularly English Department, Literary section about literary work on the play *Buried Child*.

3. To the University

This thesis can be a reference for English Department students particularly for literary section and the students who are interested in analyzing a work of literature.

1.6 Method of the Study

1.6.1 Research Design

A research needs a design. There are two kinds of research design, qualitative and quantitative. Research design used in this thesis is qualitative descriptive method which is generally used in literary research. Azwar in Harsono (1999: 115) stated that in qualitative research the descriptive analysis has an important role. The descriptive data analysis is aimed to give a description about the research subject based on data from variable obtained from the subject group that is examined and does not have any attention for hypothesis testing. By using qualitative descriptive method, the writer describes the intrinsic elements such as character, conflict and setting of place and time to get an accurate and factual result.

1.6.2 Source of Data

The play *Buried Child* written by Sam Shepard is used as the primary source of data for object of the analysis. Besides of the play, the writer also uses some kinds of literary theories that can be obtained from some books as the secondary source data.

1.6.3 Unit of Data Analysis

Unit of data analysis used in this thesis are the character, conflict, and setting of time and place in Dodge in *Buried Child*, which is written by Sam Shepard.

1.6.4 Technique of Data Collection

The writer uses the library research because the writer founds many references in the library research. In collecting data, the writer did several steps as follows: Read the play, and write important information such as words, sentences and paragraphs related to the character and conflicts from this play. There are also many options to collect data, i.e. from internet, some books.

1.6.5 Technique of Data Analysis

In technique of data analysis, the writer only uses one method of approach to analyze the play, which is a structural approach.

By this method, the writer just focuses on the intrinsic elements of *Buried Child* by Sam Shepard especially the main character and the conflict, and the

setting that experienced by the protagonist. According to Semi (1993: 67):

Structural approach method is Basic assumption that literary work as creative work has full autonomy, which has to be seen as a figure, which a part from the outside of intrinsic elements of work such as theme, setting, character, characterization, figure of speech, etc.

From the statement above, this approach applied to discuss the intrinsic elements which consist of character, conflict, setting of place and time. In analyzing data, the writer will use dialogue spoken by character. Using steps above structural elements, such as character, conflict and setting are described.

1.7 Thesis Organization

Chapter I is Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, method of the study, and thesis organization.

Chapter II is Author Biography and Synopsis of the story. It contains about the synopsis of *Buried Child* by Sam Shepard, Sam Shepard biography and also his works.

Chapter III is Review of Related Literature. This chapter describes the definition of character and conflicts and also setting and the theory which is relevant with this explanation to get deep analyze.

Chapter IV is Discussion. This chapter discusses the intrinsic elements. It described the character from the main character and find out the conflicts from the main character by Dodge. And also discusses setting of place and time that

related with the conflict.

Chapter V is Conclusion and Suggestion. This chapter contains the conclusion and suggestion relates to the object of analysis.

CHAPTER II

AUTHOR'S BIOGRAPHY AND SYNOPSIS OF THE STORY

2.1 Author's Biography and His Works

Samuel Shepard Rogers was born in Fort Sheridan, Illinois, on November 5, 1943. His father is a bomber pilot in World War II, and after the war the family moved from base to base before settling on a ranch in Duarte, California to raise sheep and avocados. This is where Shepard developed his love for horse and the outdoors, and also learned to play the drums. Influenced by his dad, he discovered a love for music that found its way into many of his plays.

Shepard became involved in New York City's Off-Off-Broadway theater scene, beginning at the age of nineteen. Although his plays were staged at several Off-Off-Broadway venues, he was most closely connected with Theatre Genesis, housed at St. Mark's Church in-the-Bowery in Manhattan's East Village. He acted occasionally in those days, but his interests were almost strictly confined to writing, up until the late 1970s. Most of his writing was for the stage, but he had early screen-writing credits for *Me and My Brother* (1968) and Antonioni's *Zabriskie Point* (1970). His early science-fiction play, *The Unseen Hand*, influenced Richard O'Brien's stage musical *Rocky Horror Show*. After three years of living in England, in 1976 Shepard relocated to the San Francisco Bay Area in California.

And was named playwright-in-residence at the Magic Theatre in San Francisco where many of his works received their premier productions. Notable work includes *Buried Child* (1978), *Curse of the Starving Class* (1978), *True West* (1980) and *A Lie of the Mind* (1985). He also continued with his collaboration with Bob Dylan that started with the surrealist film *Renaldo and Clara* (1978) and co-wrote with Dylan an epic, 11-minute song entitled "Brownsville Girl", included on Dylan's *Knocked Out Loaded* (1986) album and later compilations.

Shepard began his acting career in earnest when he was cast as the handsome land baron in Terrence Malick's *Days of Heaven* (1978), opposite Richard Gere and Brooke Adams. This led to other important films and roles, most notably his portrayal of Chuck Yeager in *The Right Stuff* (1983), earning him an Academy Award nomination for Best Supporting Actor. By 1986, one of his plays, *Fool for Love*, was being made into a film directed by Robert Altman; his play *A Lie of the Mind* was Off-Broadway with an all-star cast including Harvey Keitel and Geraldine Page; he was living with Jessica Lange; and he was working steadily as a film actor—all of which put him on the cover of *Newsweek* magazine. Throughout the years, Shepard has done a considerable amount of teaching on writing plays and other aspects of theatre. His classes and seminars have occurred at various theatre workshops, festivals, and universities. During the 1970s he served a stint as a Regents Professor at the University of California, Davis. Shepard was elected to The American Academy of Arts and Letters in 1986. In 2000, Shepard decided to repay a debt of gratitude to the Magic Theatre by staging his play *The Late Henry Moss* as a benefit in San Francisco.

The cast included Nick Nolte, Sean Penn, Woody Harrelson, and Cheech Marin. The limited, three-month run was sold out. He performed Spalding Gray's final monologue *Life Interrupted* for its audio release through Macmillan Audio in 2006. In 2007, Shepard was featured playing banjo on Patti Smith's cover of Nirvana's song, "Smells Like Teen Spirit", on her album *Twelve*. Although many artists have had an influence on Shepard's work, one of the most significant has been actor-director Joseph Chaikin, a veteran of the Living Theatre and founder of a group called the Open Theatre. The two have often worked together on various projects, and Shepard acknowledges that Chaikin has been a valuable mentor.

A revival of *A Lie of the Mind* in New York was staged at the same time as his 2010 play, *Ages of the Moon*, also opened there. Reflecting on the two plays, Shepard said that the older, longer play feels to him "awkward ... all of the characters are in a fractured place, broken into pieces, and the pieces don't really fit together," while the newer play "is like a Porsche. ... It's sleek, it does exactly what you want it to do, and it can speed up but also shows off great brakes." The revival and new play also coincided with the publication of the collection *Day out of Days: Stories* (book title echoing a film-making term), also by Shepard. The book includes "short stories, poems and narrative sketches ... that developed from dozens of leather-bound notebooks [Shepard] has carried with him over the years." At the beginning of his playwriting career, Shepard did not direct his own plays. His earliest plays were directed by a number of different directors but most frequently by Ralph Cook, the founder of Theatre Genesis.

Later, while living at the Flying Y Ranch in Mill Valley, just north of San Francisco, Shepard formed a successful playwright-director relationship with Robert Woodruff, who directed the premiere of *Buried Child* (1982), among other plays. During the 1970s, though, Shepard decided that his vision of his plays required that he should direct them himself. He has since directed many of his own plays, but with a few rare exceptions, he has not directed plays by other playwrights. He has also directed two films but apparently does not see film direction as a major interest. When Shepard first arrived in New York, he roomed with Charlie Mingus, Jr., a friend of his from high school and son of famous jazz musician Charles Mingus. Then he lived with actress Joyce Aaron. He later married actress O-Lan Jones (born O-Lan Johnson, alias O-Lan Johnson Dark, alias O-Lan Barna) from 1969 to 1984, with whom he has one son, Jesse Mojo Shepard (born 1970). After the end of his relationship with the singer and musician Patti Smith, Shepard met Academy-Award-winning actress Jessica Lange on the set of a film they were both acting in, *Frances*. He moved in with her in 1983, and they have been together ever since. They have two children, Hannah Jane (born 1985) and Samuel Walker Shepard (born 1987). In 2005 Jesse Shepard wrote a book of short stories which was published in San Francisco, and his father appeared together with him at a reading to introduce the book. Although he played the legendary test pilot Chuck Yeager in *The Right Stuff*, and went through an airliner crash in the film *Voyager* (1992), Shepard is known for his aversion to flying. According to one account, he vowed never to fly again after a very rocky trip on an airliner coming back from Mexico in the 1960s.

However, he allowed the real Chuck Yeager to take him up in a jet plane in 1982 when he was preparing for his role as Yeager in *The Right Stuff*. In the early morning hours of January 3, 2009, Shepard was arrested and charged with speeding and drunken driving in Normal, Illinois; his blood alcohol content was allegedly 0.175. Shepard was taken to the McLean County Jail, in Bloomington, IL, and posted bond after processing. He pleaded guilty to both charges on February 11, 2009 and was sentenced to 24 months probation, alcohol education classes, and 100 hours of community service.

Shepard received the Pulitzer Prize for Drama in 1979 for his play *Buried Child*. For his portrayal of test pilot Chuck Yeager in the film *The Right Stuff*, Shepard was nominated for an Academy Award for Best Supporting Actor in 1983. His screenplay for the 1984 Wim Wenders film *Paris, Texas* garnered him a nomination for a BAFTA Award for Best Adapted Screenplay. In 1986, Shepard was elected to the American Academy of Arts and Letters. He received the Gold Medal for Drama from the Academy in 1992. In 1994 he was inducted into the Theatre Hall of Fame. Of his more than 45 plays, 11 have won Obie Awards. He was nominated for two Tony Awards: for *Buried Child* in 1996, and for *True West* in 2000. For his performance as Dashiell Hammett in the 1999 TV movie *Dash and Lilly* he received Emmy and Golden Globe nominations for "Best Actor in a Miniseries or Movie". He has also won a Drama Desk Award for his play *A Lie of the Mind*. His most recent accolade was a 2008 SAG nomination for "Outstanding Performance by a Male Actor in a Television Movie or Miniseries" for his performance as Frank Whiteley in *Ruffian*.

The Sam Shepard papers at the Wittliff collections of Southwestern Writers, Texas State University, were donated by the author and comprise some 26 boxes of material.

Selected works of Sam Shepard : 1964 *Cowboys*,1964 *The Rock Garden*,1965 *Chicago*,1965 *Icarus's Mother*,1965 *4-H Club*,1966 *Red Cross*,1967 *La Turista*,1967 *Cowboys #2*,1967 *Forensic & the Navigators*,1969 *The Unseen Hand*,1969 *Oh! Calcutta!* (Contributed sketches),1970 *The Holy Ghostly*,1970 *Operation Sidewinder*, 1971 *Mad Dog Blues*,1971 *Back Bog Beast Bait*,1971 *Cowboy Mouth* (with Patti Smith),1972 *The Tooth of Crime*,1974 *Geography of a Horse Dreamer*,1975 *Action*,1976 *Suicide in B Flat*,1976 *Angel City*,1977 *Inacoma*,1978 *Buried Child*,1978 *Curse of the Starving Class*,1978 *Tongues* (with Joseph Chaikin),1980 *True West*,1981 *Savage Love* (with Joseph Chaikin),1983 *Fool for Love*,1985 *A Lie of the Mind*,1987 *A Short Life of Trouble*,1991 *States of Shock*,1993 *Simpatico*,1994 *Safe Passage*,1998 *Eyes for Consuela*,2000 *The Late Henry Moss*,2004 *The Notebook (play)*,2004 *The God of Hell*,2007 *Kicking a Dead Horse*,2009 *Ages of the Moon*.

Shepard's Filmography:

1963 *Apples In the Tree*,1965 *Rusakai*,1970 *Brand X*,1978 *Renaldo and Clara* – Rodeo,1978 *Days of Heaven* - The Farmer,1980 *Resurrection* - Cal Carpenter,1981 *Raggedy Man*,1982 *Frances* - Harry York,1983 *The Right Stuff* - Chuck Yeager,1984 *Paris, Texas* – unconfirmed,1984 *Country* - Gil Ivy,1986 *Crimes of the Heart* - Doc Porter,1987 *Baby Boom* - Dr. Jeff Cooper,1989 *Steel*

Magnolias - Spud Jones,1991 *The Voyager* - Walter Faber,1992 *Thunderheart* - Frank Coutelle,1993 *The Pelican Brief* - Professor Thomas Callahan,1994 *Safe Passage (film)* - Patrick Singer,1995 *Streets of Laredo (film)*- Pea Eye Parker,1999 *Snow Falling on Cedars* - Arthur Chambers,1999 *Purgatory* - Sheriff Forrest/Wild Bill Hickock,2000 *Hamlet - The Ghost*,2000 *All the Pretty Horses* - J.C. Franklin,2001 *Black Hawk Down* - Maj. Gen. William F. Garrison,2001 *Kurosawa* – Narrator,2001 *Shot in the Heart* - Frank Gilmore,2001 *Swordfish* - Senator James Reisman,2001 *The Pledge* - Eric Pollack,2004 *The Notebook* - Frank Calhoun,2005 *Don't Come Knocking* – Howard,2005 *Bandidas* - Bill Buck,2005 *Stealth* - Capt. George Cummings,2006 *Walker Payne* – Syrus,2006 *The Return* - Ed Mills,2006 *Charlotte's Web* (Narrator),2007 *Ruffian* - Frank Whiteley,2007 *The Assassination of Jesse James by the Coward Robert Ford* - Frank James,2008 *The Accidental Husband* – Wilder,2008 *Felon* - Gordon Camrose,2009 *Brothers* - Hank Cahill.

Shepard as Screenwriter:

1968 *Me and My Brother*, dir: Robert Frank,1970 *Zabriskie Point*, dir: Michelangelo Antonioni,1984 *Paris, Texas*, dir: Wim Wenders,1985 *Fool for Love*, dir: Robert Altman,2005 *Don't Come Knocking*, dir: Wim Wenders.

Shepard as Director:

1988 *Far North* (also screenplay), 1994 *Silent Tongue* (also screenplay)

2.2 Synopsis of *Buried Child*

In the near dark, with the sound of rain and the blue light of silent television flickered on the face of the old man, Dodge, who is seated in sofa, swigging sips of verboten whiskey. Dodge is hostile to his-off stage wife, Halie, and she is oblivious to his criticism as she alternately nags him about his cough and speaks of the rain and the happy days of her past before Dodge. She laces her comments with references to religion. Halie is getting ready to go out with father Dewis, and says their son, Tilden, will look after Dodge while she is gone. They argue over Tilden and Bradley, and the haircut Dodge's doesn't want. Bradley is a snake, says Dodge. They worry about who in the family will look after whom. With the entry of Tilden, burnt out, displaced, and carrying an armload of corn, the tone changes. Dodge order Tilden to put the corn back where it came from, and Tilden dumps it all over Dodge's lap. He sits on a stool and husks he corn as Dodge says nothing has been planted since 1935. in complicit silence, they ignore the voice of upstairs Halie as they hide Dodges drinking from her. We learn from Halie that their second son, Bradley, has lost his leg, cut it off with a chain saw, and can hardly look after himself, that Tilden was an all-American football player, and hat their third and youngest son, Ansel, died.

Halie enters, all in black, dreaming of honors for Ansel. She threatens to throw Tilden out for stealing the corn. He cries, and Dodge defends him. In the ensuing argument, Hallie tells Dodge he is spiteful, decomposing, stinking and mean, and Dodge says that Bradley belongs in a hog wallow. That Bradley is not his flash and blood. Dodge mystifies us with his cryptic statement, "my flesh and

blood's out there in the backyard". Halie leaves for her visit with Father Dewis, telling Dodge to keep Tilden inside. The two men discuss Tilden's reason for coming home, and Dodge tells Tilden to stay inside. Dodge wants protection from Bradley and says there is nothing outside and never has been. He falls asleep, lulled by a baseball reverie. Tilden drinks from his bottle and then gently buries his father with cornhusks and leaves, in the silence of only the rain. Bradley's horrifying silhouette looms on the stage, as he enters, soaking wet, and staggers. We see and hear his wooden leg. He sees his dad sleeping, says, "Harvest's over, Pops," and violently throws away Dodge's cap and begins to cut his hair with clippers.

It is still night, the cornhusks have been removed, but the sleeping Dodge's scalp is cut and bleeding. Over the rain there is a voice, a girl's laughter, and the beautiful Shelly and Vince, Tilden's musician son, enter the porch. Shelly is delighted with the "Norman Rockwell" style house, surprised that the home of her cool boyfriend is so traditional. Vince is annoyed at her reaction, wanting to show his family respect, and is uneasy that he hasn't seen them for six years. He tells her to angrily control herself after she laughs uncontrollably at hearing him call, "Grandma!". When they enter the house itself, Vince heads upstairs, Shelly picks up Dodge's hat, and then notices him asleep on the couch. He wakes as she touches a cut on his head, and angrily grabs his hat from her as she tries to explain why she and Vince came. Vince is looking at a family photo upstairs. When he comes down Dodge doesn't recognize him, confuses him with Tilden, and accuses him of abandonment. Shelly wants to leave and Vince holds her there, as Dodge

calls for Tilden. Tilden enters, this time with an armload of carrots. Shelly tries to get him to say he knows Vince. Tilden says only, "I had a son once but we buried him". Shelly takes the carrots as Tilden says the back yard is full of vegetables. He avoids answering the questions about Vince. Shelly protects her armful of carrots and tells Vince to go to get whiskey his grandfather keeps asking for. Although Shelly is nervous to be left alone in this house, she says she will stick to the vegetables as Vince leaves, saying he has to be himself for a while. Tilden tells Shelly he thought he recognized something about Vince- a face inside his face. He walks slowly around Shelly like an animal, staring at her coat and hair and telling her he could tell her something "awful". When Tilden tries on her rabbit fur coat she tells him he can keep it. And Tilden remembers driving in his car, having sensation of himself. He tells Shelly that they had a little baby once, who "just disappeared. Nobody came". Dodge tries to stop him from talking, saying Shelly is an outsider, and Tilden says Dodge is the only one who knows where the baby is. Bradley enters through the rain, and frightens off his brother, talking of Tilden's past glories. He then bullies Shelly into opening her mouth and thrusts his hand into it. He takes her coat and drops it over Dodge's head. Black out.

The rain is over. Bradley, the bully, sleeps on the sofa in Dodge's place, his wooden leg leaning near the pillow, and Dodge sits on the floor, wearing his cap and Shelly's coat, and seeming very weak. Shelly brings a healing broth to Dodge. He refuses it, nastily, asks for a buck rub, complains that Vince has run off with his two dollars, and accuses Shelly of being "a hopper". He tells Shelly not to fear Bradley, all she needs to do is throw out his leg. Shelly feels at home

today. She spent the night in Halie's room with the family photos and crosses on the wall. Dodge denies the photo and his past, and caring about anyone, living or dead. "Who gives a damn about bones in the ground?" hearing Halie returning, he begs Shelly not to leave him alone. Hallie appears in a bright yellow dress, her arm full of yellow roses, with the good looking Father Dewis. Both are slightly drunk. Dodge beneath the fur coat, and reminds Shelly that she promise not to leave him. Halie is embarrassed to see the state the men are in when she enters, and she immediately whips the coat off Dodge to hide the wooden leg and the blanket off Bradley to cover Dodge. Bradley cries for his blanket and Halie tells him to "shut up". She giggles with Dewis as she searches in his pocket for a whiskey flask, smells the rose, and talks of Ansel. She says "we have to believe in something or we end up dying ", as she throws a rose gently on to Dodge's blanket. Halie isn't interested in Shelly's story of how she and Vince came to visit, and How Vince has been in search of his past, but she is very worried about Tilden. She kicks Dodge and ignores Shelly. Bradley snatches the blanket from Dodge, Dodge complains, Halie yells at Bradley and, in the chaos, Shelly suddenly smashes the cup and saucer against the door. Everyone freezes and Dewis covers. Bradley denies harming Shelly and Dewis tries to leave. Shelly removes Bradley's leg and the coat, and Bradley cries to his mom, who tells him to "shut up". Dewis attempts to reason with Shelly, asking her for respect. She tells of her shock at what she has found in the house, and reminds them their entire secret. Over Bradley's protest, Dodge tells the dreadful secret of the baby born to Halie. Dodge was not this baby's father. He calls the baby "it". "Everyone

knew”, says Dodge. “Tilden better than any of us. It was a mistake, a weakness”, says Dodge, “I killed it drowned it”.

Halie cries,” where are the men?? What has happened to the men in this family?” And in answer Vince crashes drunkenly through the door. He smashes empty liquor bottles on the porch, throwing them like bombs, singing a war song. Dodge calls for his bottles “it’s your grandfather,” and Halie recognizes Vincent: “Vincent what’s got into you!!” Shelly wants to leave, Vince cuts a hole in the screen, Dewis takes Halie up the stairs while she tells of the sweet baby he used to be, and Dodge gives Vince his house and possessions. Vince pushes the leg outside. And accepts his role in the family – “I’ve gotta carry on the line”. He tells how he almost got away, but saw the faces of his ancestors in his rearview mirror, saw them dissolving one into the other, all the faces starting with his faces. Shelly makes her escape, and Bradley crawls after his leg as Vince dangles it above his head and throws it off stage. “I am getting rid of some vermin” he says. Dewis leaves too, admitting he is out of his depth. Dodge, lying on the floor has died. Vince covers his dead, places the roses on Dodge’s chest and then, wearing Dodge’s cap, lies down on the sofa in the same position Dodge is in. The plays end as Halie sees the corn outside, the miracle of the vegetables’ growth, like paradise. “Maybe it was the rain”, she says. The play is ending as it started, with Dodge on the sofa and Halie’s voices floating from upstairs. Tilden enters, having tilled the soil, with the remains of a baby in his arms, and slowly mounts the stairs. Vince is oblivious, as Halie say “you can’t force a thing to grow – it’s all

hidden until it pops out the ground. Maybe it's the sun". Tilden continues toward his mother, their baby in his arms.

CHAPTER III

REVIEW OF RELATED LITERATURE

In this chapter, review of related literature, gives information to the readers to understand this thesis and know all about this thesis easily. The information can support the discussion in the next chapter. This chapter just has one aspect of a play, there are intrinsic elements. Intrinsic elements consist of character, plot, setting, conflicts, theme, and point of view.

In line with the discussion in this thesis, this chapter only focuses on the character, conflicts, and setting of place and time as a part of intrinsic elements and the writer uses a structural approach to analyze this thesis clearly.

3.1 Intrinsic Elements

Intrinsic elements are the elements which built up from literary work. Intrinsic element is an element in a literary work consisting of theme, plot, figure of speech, character and characterization, conflict, and setting (Nurgiyantoro, 2002: 23-24). The thesis focuses on the character, conflict, and setting that happened by the main character to get a deep analysis from the protagonist character.

3.1.1 Character

Character is one of the elements of literature. A character in literary works is very important, because a character can explain what happens to the story and will help the reader understand the story. Both the main character and

characterization mentioned on a conversation between characters. As we know, sometimes literary work is a real life but sometimes it is an imagination or fiction. There are only illusions that are created by the authors. According to Taylor (1981:62):

A character in a novel or play is not a real human being and has no life outside the literary composition, however well the illusion of reality has been created by the author. A character is a mere construction of words meant to express an idea or view of experience and must be considered in relation to other features of the composition, such as action and setting before its full significance be appreciated.

According to that explanation above, we can know that every element in literary works is always related to one another. According to Perrine (1993:4) characterization is the way the writer describes character (the personality of character). A person's nature may be revealed by what he says and does and by the clothes, the house and furnishing. Based on Perrine in *Literature Structure, Sound and Sense* (1993:71) classified characters into two, they are:

1. Static Characters

Is the same sort of person at the end of the story as the beginning.

2. Dynamic Characters

Under goes a permanent change in some aspect of character, personality, or outlook. The change may be a large or small one; it may be for better or for worse.

The change of developing character can be affected by some experiences of the character itself. Potter (1963: 18) states that:

A genuine change or new development in a person's characters come about suddenly when he or she has been profoundly and radically affected by some experiences or has reacted at the point at which the cumulative effect of a long series of experiences affects him or her and it takes a very competent writer indeed to present such a rise believably and affectively.

Furthermore, according to Perrine (1993:68) there are two kinds of characters in story:

1. Flat characters are characterized by one or two traits; they can be summed up in a sentence.
2. Round characters are complex and many sided; they might require an essay for full analysis.

The central characters in a conflict whether sympathetic or unsympathetic as person are referred to protagonist. According to Perrine (1993: 94):

1. Protagonist
Is the central character in a conflict, whether sympathetic or unsympathetic as a person.
2. Antagonist
Is the forces arrayed against them, whether person, things, conventions of society, or traits of their own characters.

From the concept above, the writer starts analyzing of the protagonist. The protagonist in this play, Dodge, has a protagonist character because Dodge is the central characters in this play.

3.1.2 Conflict

A conflict is always appearing in our life. There is no person who lives without conflict. It is very natural that all people have conflict with others in their life. Conflicts are very important in the story because the writer may know the plot of the story. Conflict is a clash of actions, ideas, desires, or wills (Perrine, 42). Perrine explains conflicts into three. They are person against person, then person against environment, and persons against or herself, then maybe a conflict with some elements in their own natures. The events are expressed by the character when some factors occur. It can rise from the inside or the outside and from the character itself.

Nurgiyantoro (1994: 124) divides the conflict into two. There are internal and external conflicts. External conflict is a conflict that occurs between a character and something outside the character, such as conflict between nature and his environment. On the other hand, internal conflict is a conflict that occurs in a character itself in a story or can be said that it is the internal problem of the character itself. There are some conflicts which are influenced by the main character. The obstacles and complications of conflict keep us still reading. The more important, challenging, believable,

coherent the conflict are the more the readers are engaged by the story and want to follow it to its conclusion. Conflict is very important, without it the author cannot get a point of the story. A conflict on this play makes the main character as a protagonist character which has an important role to revive the conflicts of the story in this play.

From the statement above, the writer concludes that conflicts which happens from the character in the story has a many kinds of various, it starts from one character between another character, her or his character between the environment, her or his character against her or himself and etc.

3.1.3 Setting

Setting is a part of literary work has important role gives a description about time, place and social. Time is when the story happens with all events. Place is related to where each of part in the story happens, and social is description in this story. According to Klarer (1999:25) setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussion of other genres, too. The term “setting” denotes the location, historical period, social surrounding in which the action of the text develops.

There is a strong relationship between setting and characters in a fiction. Setting can inform certain places, areas and people with some qualities as the effect of the condition of the surrounding and the era, certain way of life, and ways of thinking.

In other word, the authors usually do consideration when they give setting in their literary work in order appropriate with another element that supporting such as character, plot, and theme in the story.

According Klarer (1999:145) setting is dimension of literary in text including the time and place of the action. The setting is usually carefully chosen by the author in order to support indirectly such as plot, character, and point of view. Mario Klarer described setting as follows:

1. Setting of time

Refers to when / the historical period in which the action develops.

2. Setting of Place

Refers to where / the location in which the action develops.

3. Setting of Social

Refers to social surrounding in which the action develops.

CHAPTER IV

DISCUSSION

In this chapter the writer is going to discuss the character and conflicts and setting from the main character which is presented in *Buried Child*. To start the analysis, the writer gives the general description of Dodge as the protagonist character in the play, the second is conflict which is internal or external conflict, and the last is setting, it is setting of place and setting of time.

4.1 General Description of Dodge in *Buried Child*

In the discussion about the character, the writer finds only one of main character in *Buried Child*. Dodge presents as the protagonist in this play. The description of Dodge is divided into the characteristic of the character and personality traits and characterization as the following:

4.1.1 The Characteristic of Dodge as the protagonist in the *Buried Child*

The story begins when Dodge as the protagonist, is described as an old sick grandfather. Dodge is seventy year old and in his seventies Dodge looks like so mess. Dodge is very thin and Dodge wears T-shirt and suspenders.

Gradually the form of DODGE is made out, sitting on the couch, facing the TV, the blue lights flickering on his face. He wears a well worn T-shirt, suspenders, Khaki work pants and brown slippers. He is covered himself in an old brown blanket. He is very thin and sickly looking, in his late seventies. He just stares at the TV. (Shepard, 1976; 1)

In his late seventies old, Dodge looks like not healthy, Dodge always cough.

He starts o cough slowly and softly. The coughing gradually builds. He holds one hand to his mouth and tries to stifle it. The coughing get louder, then suddenly stops when he hears the sound of his wife's voices coming from the top of the stair case. (Shepard, 1976; 1-2)

4.1.1.1 Alcoholic

Dodge is an alcoholic. From the beginning until the end of the story, Dodge always brings his whiskey bottle, and his cigarettes. While Hallie, his wife, always forbid him, but Dodge never listen to her. Dodge thinks that whiskey and cigarettes are his truly faithful friends that understand his problem. Dodge spends his time only by watching television and drinking whiskey. Dodge does not seem to really care about his illness.

He pulls his left arm out from under the blanket, slides his hands under the cushion, and pulls out the bottles, takes a long swig and caps it again. . (Shepard, 1976; 1)
 “HALIE VOICES: Dodge?”
 “HALIE VOICES: Dodge, you want a pill, Dodge?”
He doesn't answer. Takes the bottle out again and takes another long swig.(Shepard, 1976; 2)

His addicted to alcohol is severe. It seems that Dodge is not able to leave his beloved bottles. Even though when his condition getting worse each day. There must be someone who helps him to stop drinking. Dodge won't let anyone

stop his drinking habits. Dodge tells to Vince, anybody in his house could get him a bottle.

“SHELLY: Jesus Christ. There are not gonna play.
Can’t you see that?

Shelly keeps cutting carrots. Vince slowly moves toward Tilden. Tilden keeps watching Shelly. Dodge watches Tv.

“VINCE: (to Shelly) I don’t get it. I really don’t get it.
Maybe its me. Maybe I forgot something.

“DODGE: (from sofa) You forgot to get me a bottle!!
That’s what you forgot. Anybody in this house could
get me a bottle. Anybody! But nobody will. Nobody
understands the urgency!! Peelin carrots is more
important. Playin piano on your teeth!! Well I hope
you all remember this when you get up in years.
(Shepard, 1976; 32)

4.1.1.2 Rough and Impolite

Dodge is rough. It causes of Halie as his wife never concern with him adding. Halie is pretty deaf. She has a problem with her sense of hearing. When Halie and Dodge talk about horse racing, and then Dodge answer Halie’s question but she does not hear his answer. It makes Dodge becomes very rough when he talks to Halie. Dodge must talk very louder until he has to scream if he wants to talk with Halie and it is continued.

“DODGE: No.”

“HALIE’S VOICES: What?”

“DODGE: (*louder*) No!!”

“HALIE’S VOICE: What’re you watching?? You
shouldn’t be watching anything that’ll get you
excited!! No horse racing!”

“DODGE: They don’t race on Sundays.”

“HALIE’S VOICE: What?”

“DODGE: (*louder*) they don’t race on Sundays.”

(Shepard, 1976; 3)

In every part of the dialogues, Dodge is described as a rough person. It happens when Halie tells to Dodge if he wants anything he can ask Tilden, because Halie has to meet Father Dewis for lunch. Then Dodge answers yes all right, but again Halie does not hear Dodge's answer so he has to scream and loudly.

“DODGE: Tilden's not here!”
 “HALIE'S VOICE: He's in the kitchen.”
 DODGE *looks toward stage left, then back toward*
 T.V
 “DODGE: All right.”
 “HALIE'S VOICE: Don't scream. It'll only get your
 coughing started.”
 “DODGE: All right.” (Shepard, 1976; 5)

Dodge is also very rough when Halie says that she has to meet Father Dewis, she does not has time to take care of Dodge. Halie does not want to be late. Halie asks Bradley to cuts Dodge's hair, but Dodge says that he does not need it and Halie still forces Dodge. Dodge says once again that he does not like if Bradley cuts his hair, but Halie does not care about Dodge's answer. Dodge feels being ignored. Dodge says he will kill Bradley, if Bradley shows up and come with his clippers.

“HALIE'S VOICE: It's been more than two weeks
 Dodge.”
 “DODGE: I don't need it.”
 “HALIE'S VOICE: I have meet Father Dewis for
 Lunch.”
 “DODGE: You tell Bradley that if he shows up here
 with those clippers,, I'll kill him.”
 “HALIES VOICE: I won't be very late. No later than
 four at the very latest.”

“DODGE: You tell him!! Last time he left me almost bald!! And I wasn’t even awake!! I was sleeping!! I woke up and he’d already left!!.”
 “HALIE’S VOICE: That’s not my fault.”
 “DODGE: you put him up to it.” (Shepard, 1976; 5)

Dodge is also impolite. It is described when Vince and his girlfriend, Shelly, come to Dodge’s house. Dodge asks for the place where Shelly comes from. Dodge thinks that the country where Shelly comes from is a stupid country. Dodge’s words to Shelly are proving that Dodge is impolite. Dodge is not supposed to talk like that, especially with his guest. Dodge makes Shelly feels very insulted.

“DODGE: She’ll get used to it. *(to Shelly)* What part of the country do you come from?”
 “SHELLY: Originally?”
 “DODGE: That’s right. Originally. At the very start.”
 “SHELLY: L.A.”
 “DODGE: L.A. Stupid country.”
 “SHELLY: I can’t stand this Vince! This is really unbelievable!”
 “DODGE: It’s stupid!! L.A is stupid! So is Florida! All those Sunshine States. They’re all stupid !Do you know why they’re stupid??”
 “SHELLY: Illuminate me”
 “DODGE: I’ll tell you why. Because they’re full of smart-asses! That’s why.”
 SHELLY *turns her back to DODGE, crosses to staircase and sits on bottom step.*
 “DODGE: *(to VINCE)* No she’s insulted.”
 “VINCE: Well you weren’t very polite.”
 (Shepard, 1976; 27)

4.1.1.3 Independent

Dodge and Tilden discuss about Tilden’s experiences when he was in Mexico, and finally he came back to home. Then Dodge asks the reason why.

Tilden says he does not know where he should go. Dodge thinks that Tilden is a grown man, he should not need Dodge as his parent to find the way. From the statements of Dodge, it seems that Dodge wants Tilden to be an Independent person, because Dodge himself is an Independent person. Dodge always finds the way and he never back to his parents.

“TILDEN: I didn’t know where to go.”

“DODGE: You’re grown man. You shouldn’t be needing your parents at your age. It’s un-natural. There’s nothing we can do for you now anyway. Couldn’t you make a living?? Support yourself? What do you come back here for? You expect us to feed you forever?”

“TILDEN: I didn’t know where else to go.”

“DODGE: I never went back to my parents. Never. Never even had the urge. I was independent. Always independent. Always found a way.

“TILDEN: I didn’t know what to do. I couldn’t figure anything out.” (Shepard, 1976; 16)

4.1.1.4 Introvert Person

Dodge is introvert person. Dodge kills baby. Dodge feels so embarrassed. Dodge decides to destroy his family by stop plant the corns and spend his time only by watching TV. Dodge also decides to closed himself to contact with outside for many years. Dodge does not know condition in near his house. He knows all from Halie. She informs him always, and she asks to Dodge to go outside.

“HALIE’S VOICE: You know what it is, don’t you? It’s the rain! Weather. That’s it. Every time you get like this, it’s the rain. No sooner does the rain start then you start. *(pause)* Dodge?”

He makes no reply. Pulls a pack of cigarettes out from his sweater and lights one. Stares at T.V. pause.

“HALIE’S VOICE: You should see it coming down up here. Just coming down in sheets. Blue sheets. The bridge is pretty near flooded. What’s it like down there? Dodge?”

(Shepard, 1976; 2)

Tilden comes into house with brings a lot of corns. Dodge very shock looks Tilden brings all of the corns. He says he stop plant corns since about nineteen thirty five. Dodge says he never has a problem with his neighbors for fifty seven years, even he never knows who they are.

“TILDEN: (to himself) there’s tons of corn.”

“HALIE’S VOICES: Not since about nineteen thirty five!”

“DODGE: (to Tilden) that’s right. Nineteen thirty five.

“TILDEN: It’s out there now.”

“DODGE: You go and take that corn back to wherever you got it from!”

“TILDEN: (After pause, staring at DODGE) its picked. I picked it all in the rain. Once it’s picked you can’t put it back.”

“DODGE: I haven’t had trouble with neighbors here for fifty-seven years. I don’t even know who the neighbors are! And I don’t wanna know! Now go put that corn back where it came from!

TILDEN stares at DODGE then walks slowly over to him and dumps all the corn on DODGE’S lap and steps back. DODGE stares at the corn then back to TILDEN. Long pause. (Shepard, 1976; 8)

4.1.1.5 Coward

Dodge is a coward person. Dodge is afraid to his wife. Actually Dodge is an alcoholic (see p.27) but he is always afraid when Halie knows about his

whiskey. Dodge always tries to hide his lovely bottle under his cushion. Dodge tries to make Halie does not know a place where he hides his bottle of whiskey.

“He looks down left toward the staircase, listens, then uncaps the bottle, takes a long swig and caps it again. He puts the bottle back under the cushion and stares at the T.V. He starts to cough slowly and softly. The coughing gradually builds. He holds one hand to his mouth and tries to stifle it. Te coughing gets louder, then suddenly stops when he hears the sound of his wife’s voice coming from the top of staircase.” (Shepard, 1976; 2)

When Tilden asks to get Dodge’s whiskey, Dodge suddenly makes a defense. Dodge does not want everyone know that he hides a bottle of whiskey, especially Halie. Dodge will be afraid if Halie knows, she will be very angry. If, she knows about it, she will throw his whiskey away.

“TILDEN: Could I have some of that whiskey you’ve got?”

“DODGE: What Whiskey? I haven’t got any whiskey.”

“TILDEN: You’ve got under the sofa.”

“DODGE: I haven’t go anything under the sofa! Now mind your own damn business! Jesus God, you come into the house outa the middle of nowhere, haven’t heard or seen you in twenty years and suddenly you make accusations.”

“TILDEN: I’m not making accusations.”

“DODGE: You’re accusing me of hoarding whiskey under the sofa!”

“TILDEN: I’m not accusing you.”

“DODGE: You just got through telling me I had whiskey under the sofa!”

“HALIE’S VOICE: Dodge?”

“DODGE: (to TILDEN) Now she knows about it!”

“TILDEN: She doesn’t know about it.” (Shepard, 1976; 9)

Furthermore, when Tilden will go outside and asks the permitted to Dodge. Dodge does not give that permission, because if Halie comes and knows that Tilden does not take care of him, Halie will be angry. Therefore Dodge asks

Tilden always to be inside the house and takes care of him. Dodge persuades Tilden to not leave him alone.

“DODGE: where are you going?”

“TILDEN: out back.”

“DODGE: you’re not supposed to go out there. You heard what she said. Don’t play deaf with me!”

“TILDEN: I like it out there.”

“DODGE: In the rain?”

“TILDEN: Especially in the rain. I like the felling of it.”

“DODGE: You’re supposed to watch out for me. Get me things when I need them.” (Shepard, 1976; 16)

Dodge’s fear ness to Halie is described when Halie and Father Dewis come back after they had lunch. When they come, Dodge and Shelly still have a conversation. Tilden is not in living room. Tilden is gone. Therefore Dodge begs to Shelly to not leave him alone. Dodge does not want be alone when Halie comes.

“DODGE: (quietly stares at SHELLY) Tilden? He got mixed Up. That’s what he did. We can’t afford to leave him alone. Not now.

Sounds of HALIE laughing comes from off left. Shelly stands, looking in direction of voice, holding cup and saucer, doesn’t know whether to stay or run.”

“DODGE: (motioning to Shelly) Sit down!! Sit back down!!”

SHELLY sits. Sound of Halie’s laughter again.

“DODGE: (to SHELLY in a heavy whisper, pulling coat up around him) Don’t leave me alone now! Promise me? Don’t go off and leave me lone. I need somebody here with me. Tilden’s gone now and I need someone. Don’t leave me ! Promise!”

“SHELLY: (sitting) I won’t.” (Shepard, 1976; 48)

Dodge is also afraid to his second son, Bradley. Dodge doesn't want to lay down when Vince asks Dodge to lay down. Dodge does not to lay down because he is afraid if he lay down for a while, Bradley will cut his hair. Dodge really hates if Bradley cut his hair. Therefore, Dodge stays tries he does not fall a sleep.

“DODGE: (to Vince) You could get me a bottle. (pointing off left) There's money on the table.

“VINCE: Grandpa why you don't you lay down for a while?”

“DODGE: I don't wanna lay down for a while! Every time I lay down something happens!(whips of his caps, points at his head)Looks what happens! That's what happens!(pulls his cap back on) You go lie down and see what happens to you ! see how you like it! They'll steal your bottle! They'll cut your hair! They'll murder your children! That's what'll happen.”

“VINCE: Just relax for a while.” (Shepard, 1976; 30)

4.1.1.6 Wise

Dodge shows great learning through his wisdoms. Dodge shows very wise as a father and full of passion when he asks Tilden to share and tells his trouble. Dodge hopes that he can help Tilden to solve the problem.

“DODGE: Are you having trouble here, Tilden? Are you in some kind of trouble?”

“TILDEN: I'm not in any trouble.”

“DODGE: You can tell me if you are. I'm still your father.”

“TILDEN: I know you still my father.”

“DODGE: I know you had a little trouble back in New Mexico. That's why you came out here.”

“TILDEN: I never had any trouble.”

“DODGE: Tilden, your mother told me all about it.”

“TILDEN: What she told you?” (Shepard, 1976; 8)

After Dodge reveals the truth story, he becomes to think logically about his life, not like Dodge before. Dodge proclaims his last will very wise. Dodge shows great and full passion when Dodge gives his entire estate to her grandson. Dodge thinks that Vince can treat and makes everything will sheeted up in good condition again.

“DODGE: (To Vince) Go ahead ! take over the house! take over the whole goddamn house! You can have it! It’s yours. Its been a pain in the neck ever since the very first mortgage. I’m gonna die any second now. Any second. You won’t even notice. So I’ll settle my affairs once and for all.”

“DODGE: The house goes to my Grandson, Vincent. All the furnishings, accoutrements and paraphernalia therein....., my body is to be pitched into the middle of it and burned til nothing remains but ash. (Shepard, 1976; 62)

4.1.1.7 Disrespectful Person

Since those terrible events, Dodge becomes disrespectful to his family, and especially to his son Bradley. Bradley never obeys Dodge’s rules. Dodge tells he doesn’t like when Bradley cut his hair. But Bradley always does that. Therefore, Dodge denies Bradley as his son. When Halie knows that the house is full of husk corn, she says that Bradley doesn’t like that. But Dodge says if Bradley didn’t live in his house.

“HALIE: (*kicking husks, striding back and forth*) Bradley’s going to be very upset when he sees this. He doesn’t like to see the house in disarray. He can’t stand it when one thing is out of place. The slightest things. You know he gets.

“DODGE: Bradley doesn’t live here!”

“HALIE: It’s home as much as ours. He was born in this house.!”

“DODGE: He was born in a hog wallow.”

(Shepard, 1976; 62)

Dodge still denies Bradley. He denies Bradley is not his own son. Bradley is not his flesh and blood. He tells that his flesh and blood is buried in back yard. Dodge is very unrespectable with Bradley.

“DODGE: Six of one, a half dozen of another.”

“HALIE: You sit here day and night, festering away! Decomposing! Smelling up the house with your putrid body! Hacking your head off till all hours of he morning! Thinking up mean, evil, stupid things to say about your own flesh and blood!

“DODGE: He’s not my flesh and blood! My flesh and bloods buried in the back yard!” (Shepard, 1976; 14)

4.1.1.8 Funny

Dodge’s wry comments make him looks very funny. Dodge says something and tries to imitate all gesture of Halie. Halie talks to Dodge. Dodge never listens to her, but he always mimicking Halie style when she does not see Dodge. It is very funny.

“HALIE’S VOICE: Before we were married they did!”

Dodge waves his hands in disgust at the staircase. Leans back in sofa. Stares at T.V.

“HALIE’S VOICE: I went once. With a man.”

“DODGE: (*mimicking her*) OH, a” man”.

“HALIE’S VOICE: What?”

“DODGE: nothing!!” (Shepard, 1976; 3)

“HALIE’S VOICE: Wonderful!! Absolutely wonderful!! the sun just gleaming. Flamingos. Bougainvilleas. Palm trees.”

“DODGE: (to himself, mimicking her) Bougainvilleas. Palm trees” (Shepard, 1976; 4)

4.1.1.9 Brave and Rebellious

Vince and Shelly come to Dodge's house, Dodge always keep secrets. Dodge changes becomes rebellious. Shelly says she knows about the family secret and says all of peoples in the house are acting, seems the terrible events are never happens. Dodge breaks the pact. The pact keeps the story. Bradley reminds Dodge to remember their pact, but he acts he does not know about the pact between them.

“DODGE: That won't be such a big change, Halie. See this girl, this girl here, she wants to know. She wants to know something more. And I got this feeling that it doesn't make a bit a difference. I'd sooner tell it to a stranger than anybody else.”

“BRADLEY: (to DODGE) We made a pact! We made a pact between us! You can't break that now!”

“DODGE: I don't remember any pact.”

“BRADLEY: (to SHELLY) See, he doesn't remember anything. I'm the only one in the family who remembers. The only one. And I'll never tell you!”

“SHELLY : I'm not sure I want to find out now.”

“DODGE: (laughing to himself) Listen to her! Now she is runnin scared!”

“SHELLY: I'm not scared!”

DODGE stops laughing, long pause DODGE stares at her.

“DODGE: You're not huh? Well, that's good. Because I'm not either. See we were a well established family once. Well established. All the boys were grown. The farm was producing enough milk to fill Lake Michigan twice over. Me and Halie here were pointed toward what looked like the middle part of our life. Everything was settled with us. All we had to do was ride it out. Then Halie got pregnant again. Outa' the middle ' nowhere she got pregnant. We weren't planning on havin any more boys. We had enough boys already. In fact, we hadn't been sleeping in the same bed for about six years.” . (Shepard, 1976; 57)

Halie tries to make Dodge stop. Dodge does not get afraid anymore, even Halie screams and yells. Halie asks Bradley to make him stop. Dodge becomes brave and strong enough to reveal the dark family secret to Shelly. Dodge can not keep the family's dark secret anymore. Dodge tells everything from start until the process he kills the baby and he drowned it in the back yard. As we know in the previous explanation that Dodge got afraid with his wife, Halie. Moreover, he does not get afraid anymore with Halie.

“DODGE: well even if ya’ don’t I’m gonna’ tell ya’. *(pause)* Halie had this kid. This baby boy. She had it. I let her have it on her own. All other boys I had the best doctors, best nurses, everything. This one I let her have by herself. This one hurt real bad. Almost killed her, but she had it anyway. It lived, see. It lived. It wanted to grow up in this family. It wanted to be just like us. It wanted to be part of us. It wanted to pretend that I was its father. She wanted me to believe in it. Even when everyone around us knew. Everyone. All our boys knew. Tilden knew.”

“HALIE: YOU SHUT UP! Bradley, make him shut up!”

“BRADLEY: I can’t.”

“DODGE: Tilden was the one who knew. Better than any of us. He’d walk for miles with that kid in his arms. Halie let him take it. All night sometimes. He’d walk all night out there in the pasture with it. Talkin to it. Singin to it. Used to hear him.....nothin. Everything was cancelled out by this one mistake. His one weakness.

“SHELLY: so you killed him?”

“DODGE: I killed it. I drowned it. Just like the runt of a litter. Just drowned it.” (Shepard, 1976; 58)

Characterization

According to Perrine in *Literature Structure, Sound and Sense* (1993:71) classified characters into two; they are Static character and dynamic character. And also according to Perrine (1993:68) there are two kinds of characters in story, they are flat character and round character. Dodge’s

characterization can be described into static and round character. Discussion of both subject matter, further discussed below.

4.1.1.10 Dodge belongs to Static Character

Dodge as a protagonist character in this play, experiences some conflicts in his life. There is no significant difference. Based on the story, the conflict that he faces does not changes his personality and outlook from the beginning until the end of the story, so that Dodge categorized as a static character. When opening act, Dodge is introduce as an alcoholic man. He just sitting o his old sofa, turns on T.V and start make some of swig from his whiskey.

“He turns his head slowly to the left and stares cushion of the sofa next to the one he’s sitting on. He pulls his left arm out from under blanket, slides his hand under the cushion, and pulls out a bottle of whiskey. He looks down left toward the staircase, listens, then uncaps the bottle, takes a long swig and caps it again. He puts the bottle back under the cushion and stares at the T.V. (Shepard, 1976; 1)

Tilden comes with brings a lot of corn, Dodge does not tries to help his son to husk the corn. Dodge still stays in his sofa and swigs the bottle of whiskey again.

“Dodge pushes all the corn off his lap onto the floor. He pulls the blanket off angrily and tosses it at one end of the sofa, pulls out the bottle and takes another swig.” (Shepard, 1976; 8)

When Shelly and Vince come, and try to make Dodge to recognize them. Dodge ignores them. Dodge tries to looking for his lovely bottle. Dodge is does

not listen Vince and Shelly. Dodge thinks his whiskey is more important than anything else.

“VINCE: Well I hate to disappoint you!”

“SHELLY: I’m no disappointed! I’m fuckin’ terrified! I wanna go!”

DODGE yells toward stage left.

“DODGE: Tilden!! Tilden !!

Dodge keeps ripping away at the sofa looking for his bottle, he knocks over the night stand with the bottles. VINCE and SHELLY watch as he starts ripping the stuffing out of the sofa. (Shepard, 1976; 27)

Dodge can not live without alcohol. Dodge asks Vince to get him a bottle of alcohol. Dodge knows very well all kinds brands of alcohol. Dodge wants to get that before Halie comes.

“DODGE: Untrustworthy. Probably drown himself if he went out the back. Fall right in a hole. I’d never get my bottle.”

“SHELLY: I wouldn’t worry about Vince. He can take care of himself.

“DODGE: Oh he can huh?? Independent.”

VINCE comes on again from stage left with two dollars in his hand. He crosses stage right past DODGE.

“DODGE: (to VINCE) You get the money?”

“VINCE: Yeah. Two bucks.”

“DODGE: Two bucks. Two bucks I two bucks. Don’t sneer.”

“VINCE: What kind do you want?”

“DODGE: Whiskey! Gold Star Sour Mash. Use your own discretion.”

“VINCE: Okay.” (Shepard, 1976; 35)

4.1.1.11 Dodge belongs to Round Character

Dodge is round character, because he was had complex and many sides characterization. As proven of some characters of Dodge distinguished in the previous sub-chapter, general description of Dodge as a coward person, especially

to Halie. Dodge seems impossible has bravery to against Halie. But in this case finally he is very brave and strong tells everything about his family secret. Dodge changes becomes brave and strong enough tells to Shelly, even Halie standing in front of him.

“DODGE: You’re not huh? Well, that’s good. Because I’m not either. See we were a well established family once. Well established. All the boys were grown. The farm was producing enough milk to fill Lake Michigan twice over. Me and Halie here were pointed toward what looked like the middle part of our life. Everything was settled with us. All we had to do was ride it out. Then Halie got pregnant again. Outa’ the middle ‘ nowhere she got pregnant. We weren’t planning on havin any more boys. We had enough boys already. In fact, we hadn’t been sleeping in the same bed for about six years.”

“HALIE: (*moving towards stairs*) I’m not listening to this! I don’t have to listen to this.”

“DODGE: (stops Halie) Where are you going! Upstairs?? You’ll just be listening to it upstairs! You go outside, You’ll be listenin’ to it outside. Might as well stay here and listen to it.

Halie stays by stairs. (Shepard, 1976; 57)

Dodge always acts and says to others very rough, treats Bradley very badly, denies Bradley as his own son. Dodge can be wise person when he asks Tilden to share his problem.

DODGE: Are you having trouble here, Tilden? Are you in some kind of trouble?”

“TILDEN: I’m not in any trouble.”

“DODGE: You can tell me if you are. I’m still your father.”

“TILDEN: I know you still my father.” (Shepard, 1976; 8)

4.2 Dodge's Conflicts in *Buried Child*

There are two kinds of conflict which is experienced to Dodge. They are internal conflict and external conflict. This subchapter explained about the conflict of the protagonist character. First, it begins from the explanation of the internal conflict and conflicts which happens to him. Second, it begins from explanation of the external conflict and conflicts happen to him which Dodge against people whose have a relation with him. It is clear to see the explanation from under this statement.

4.2.1 Internal Conflict

Internal conflict is a conflict happens from the main character against him or her. Conflict is part of the story which has an important role because conflict can make a story alive.

4.2.1.1 Dodge against Himself

First, everything was good in Dodge's life. Everything was settled up in good. Dodge gets depressed since he knows that Halie as his wife getting pregnant, in fact they don't have sleep in same bed for six years. And he kills baby and buried that little baby in back yard. Dodge feels so embarrassed, worry, sad, scary, and guilty and confuse. Dodge starts to destroy his family. Dodge starts to stop planning the corn.

“DODGE: There's nothing out there!”

“TILDEN: There's corn.”

“DODGE: There hasn’t been corn out there since about nineteen thirty-five! That’s the last time I planted corn out there.” (Shepard, 1976; 14)

Dodge spends his time only by watching T.V, drinking whiskey all the time. Dodge has committed a mortal sin and has kept it secret for many years. Dodge has poisoned him and his whole family. Dodge treats his family very badly. Dodge denies Bradley as his own son. Dodge says to Halie if Bradley is not his flesh and blood. His flesh and blood is buried in the back yard.

“DODGE: Six of one, a half dozen of another.”

“HALIE: You sit here day and nights, festering away! Decomposing! Smelling up the house with your putrid body! Hacking your head off til all hours of the morning! Thinking up mean, evil, stupid things to say about your own flesh and blood!”

“DODGE: He’s not my flesh and blood! My flesh and blood’s buried in the back yard!”

They freeze. Long pause. The men stares at her. (Shepard, 1976; 14)

Dodge is so frustrated and depressed. It can be seen from his conversations with Vince. It happens when Vince wants to asks about what happen in the previous year, and why everything was changed. However, nobody recognize him. Vince asks to Dodge, but Dodge still does not tells the truth about what happen in many years ago. Dodge thinks its better that Vince does not know. Dodge still keeps the secret.

“VINCE: (to SHELLY) Just a second.(to DODGE) Grandpa, look, I just got here. I just now got here. I haven’t been here

for six years. I don't know anything that's happened. Pause.
 Dodge stares at him."
 "DODGE: You don't know anything?"
 "VINCE: No."
 "DODGE: Well that's good. That's good. It's much better not
 to know anything. Much, much better. (Shepard, 1976; 25)

Shelly asks Dodge personal questions about his wife and about the picture in Halie's room. Dodge feels embarrassed to admit it was his family. Dodge is the one on the pictures. Dodge denied if the man in that picture is him.

"SHELLY: You never look at those pictures up there?"
 "DODGE: What pictures?"
 "SHELLY: Your whole life's up there hanging on the wall. Somebody who looks just like you. Somebody who just likes you used to look."
 "DODGE: That isn't me! That never was me! This is me. Right here. This is it. The whole shootin match, sittin' right in front of you."
 "SHELLY: "so the past never happened as far as you concerned?"
 "DODGE: The past?? Jesus Christ. The past. What do you know about the past??"
 "SHELLY: Not much. I know there was a farm." (Shepard, 1976; 46)

Finally, Dodge who confesses the family's secret. Unable to live with the sin any longer, he admits all the sordid details of incest and murder. Then, just before he quietly dies, he leaves the farm to Vince, his grandson. Dodge has strong enough to tells about the scandal from start until he kills baby, and tell the reason why he just stay all day long in his lovely sofa, spend the day just watching television drink whiskey and smoking.

“DODGE: well even if ya’ don’t I’m gonna’ tell ya’. *(pause)* alie had this kid. This baby boy. She had it. I let her have it on her own. All other boys I had the best doctors, best nurses, everything. This one I let her have by herself. This one hurt real bad. Almost killed her, but she had it anyway. It lived, see. It lived. It wanted to grow up in this family. It wanted to be just like us. It wanted to be part of us. It wanted to pretend that I was its father. She wanted me to believe in it. Even when everyone around us knew. Everyone. All our boys knew. Tilden knew.”

“HALIE: YOU SHUT UP! Bradley, make him shut up!”

“DODGE: Tilden was the one who knew. Better than any of us. He’d walk for miles with that kid in his arms. Halie let him take it. All night sometimes. He’d walk all night out there in the pasture with it. Talkin to it. Singin to it. Used to hear him.....nothin. Everything was cancelled out by this one mistake. His one weakness. (Shepard, 1976; 58)

“SHELLY: so you killed him?”

“DODGE: I killed it. I drowned it. Just like the runt of a litter. Just drowned it.” (Shepard, 1976; 58)

4.2.2 External Conflict

External conflict is a conflict happens from a person against person.

There are some conflicts in here, Dodge against Halie, Dodge against Bradley, Dodge against Tilden, Dodge against Vince and Dodge against Shely.

4.2.2.1 Dodge against Halie

Halie is one of the peripheral characters who have a role as wife. She is described hypocritical woman, promiscuously wife and mother. Dodge and Halie have married for many years, but they always have different opinion. When Hallie commands Dodge to take a pill, but Dodge never hear Halies command. Dodge prefers swig his whiskey than take a pill. Dodge also does not wants Halie knows that he prefer choose his whiskey. Therefore, He always ignores her said.

“HALIE’S VOICES: Dodge?”

Dodge just stares at the T.V. Long Pause. He stifles two short coughs.

“HALIE’S VOICES: Dodge! You want a pill, Dodge?”

He doesn’t answer. Takes the bottle out again and takes another long swig. Puts the bottle back stares at T.V./ pulls blanket up around his neck.

“HALIE’S VOICES: you should take a pill for that! I don’t see why you just don’t take a pill. Be done with it once for all. Put a stop to it.”

He takes bottle out again. Another swig. Returns bottle.

“HALIE’S VOICES: It’s not Christian, but it works. It’s not necessarily Christian, that’s is. We don’t know. There’s some things the ministers can’t even answers. Pain is pain. Pure and simple. A pill seems as good an answer as any. Dodge? (pause) Dodge are you watching baseball???”

“DODGE: No.” (Shepard, 1976; 3)

Dodge blames Halie. Dodge thinks that Halie commands Bradley to cut Dodge’s hair. Halie denies Dodge’s accusation. Dodge also says that Halie always makes stupid meeting and has some fancy. It makes clash between them.

“HALIE’S VOICE: That’s not my fault!”

“DODGE: You put him up to it!”

“HALIE’S VOICE: I never did!”

“DODGE: you did too! You had some fancy, stupid meeting planned! Time to dress up the corpse for company! Lower the ears a little! Put up a little front! Surprised you didn’t tape a pipe to my mouth while you were at it.! That would a looked nice! Huh? A pipe? Maybe a bowler hat! Maybe copy of the wall street journal casually placed on my lap!”

“HALIE’S VOICE: you always imagine the worst things of people!

“DODGE: That’s not the worst”

“HALIE’S VOICE: I don’t need to hear it! All day long I hear things like that and I don’t need to hear more.” (Shepard, 1976; 5)

Tilden brings a lot of corns into the house. And he husks the corns inside Dodge. Tilden covers the house with corn husks. Halie comes from upstairs and shocks looks around her house full of corn husks. Hallie asks Dodge to clean up the corn husks. Halie does not want Bradley sees it, he will be very upset. Dodge thinks Bradley does not live in his house. Dodge treats Bradley like he is not in house. Dodge says if Bradley was born in hog wallow. It makes Halie becomes angry.

“HALIE: (to Dodge) It’s your fault you know! You’re the one that’s behindall this! I suppose you thought it’d be funny! Some joke! Cover the house with corn husks. You better get this cleaned up before Bradley sees it.”

“DODGE: Bradley’s not getting in the front door!”

“HALIE: (kicking husks, striding back and forth) Bradley’s going to be very upset when he sees this. He doesn’t like to see the house in disarray. He can’t stand it when one thing is out of place. The slightest thing. You know how he gets.”

“DODGE: Bradley doesn’t even live here!”

“HALIE: it’s his home as much as ours. He was born in this house!”

“DODGE: he was born in a hog wallow.”

“HALIE: don’t you say that. Don’t you ever say that!

“DODGE: he was born in a goddamn hog wallow! That’s where he was born and that’s where he belongs! He doesn’t belong in this house !

“HALIE: (*she stops*) I don’t know what’s come over you. I don’t know what world’s come over you. You’ve become an evil man. You used to be a good man.”

(Shepard, 1976; 13-14)

Dodge tells the truth to Shelly, Halie is so angry with him. Halie tries to make Dodge stops his conversations, and asks Bradley to makes his father stop talking about their secret. Halie does not like that. They have been mad a pact to not tells anybody. Dodge brake the rule, it makes Halie becomes so angry.

“SHELLY: I’m not scared!”

DODGE stops laughing, long pause DODGE stares at her.

“DODGE: You’re not huh? Well, that’s good. Because I’m not either. See we were a well established family once. Well established. All the boys were grown. The farm was producing enough milk to fill Lake Michigan twice over. Me and Halie here were pointed toward what looked like the middle part of our life. Everything was settled with us. All we had to do was ride it out. Then Halie got pregnant again. Outa’ the middle ‘ nowhere she got pregnant. We weren’t planning on havin any more boys. We had enough boys already. In fact, we hadn’t been sleeping in the same bed for about six years.”

“HALIE: (*moving towards stairs*) I’m not listening to this! I don’t have to listen to this.”

“DODGE: (*stops Halie*) Where are you going! Upstairs?? You’ll just be listening to it upstairs! You go outside, You’ll be listenin’ to it outside. Might as well stay here and listen to it.

Halie stays by stairs.

“DODGE: well even if ya’ don’t I’m gonna’ tell ya’. (*pause*) alie had this kid. This baby boy. She had it. I let her have it on her own. All other boys I had the best doctors, best nurses, everything. This one I let her have by herself. This one hurt real bad. Almost killed her, but she had it anyway. It lived, see. It lived. It wanted to grow up in this family. It wanted to be just like us. It wanted to be part of us. It wanted to pretend that I was its father. She wanted me to believe in it. Even when everyone around us knew. Everyone. All our boys knew. Tilden knew.”

“HALIE: YOU SHUT UP! Bradley, make him shut up!”

“BRADLEY: I can’t.” (Shepard, 1976; 57)

4.2.2.2 Dodge against Tilden

Tilden is one of the peripheral characters. Tilden is Dodge’s oldest son and father to Vince. Tilden is describing an idiot. Tilden asks Dodge about his whiskey, Dodge denied it. Dodge tries to hide his whiskey. Tilden asks Dodge very loud and makes Halie knows.

“TILDEN: Could I have some of that whiskey you’ve got??”
 “DODGE: What whiskey?? I haven’t got any whiskey.”
 “DODGE: I haven’t got anything under the sofa! Now mind your own damn business! Jesus God, you come into the house outa the middle of nowhere, haven’t heard or seen you in twenty years and suddenly you’re making accusations.”
 “TILDEN : I’m not making accusations.”
 “DODGE: You’re accusing me of hoarding whiskey under the sofa.” (Shepard, 1976; 9)

Dodge says to Tilden that Halie was forgetting that accident, but Tilden does not think same as Dodge. Tilden thinks Halie is different woman. Dodge doesn’t want talk about that, talk about what happened in fifty years ago. Dodge says to Tilden he doesn’t want talks about that.

“TILDEN: What you told her. You know.”
 “DODGE: What do you know about it?”
 “TILDEN: I know. I know all about it. We all know.
 “DODGE: So what difference does it make?? Everybody knows, everybody’s forgot.”
 “TILDEN: She hasn’t forgot.”
 “DODGE: She should’ve forgotten.”
 “TILDEN: its different women. She couldn’t forget that. How could she forget that?”
 “DODGE: I don’t want to talk about it!”
 “TILDEN: what do you want to talk about?”
 “DODGE: I don’t want to talk about anything! I don’t want to talk about troubles or what happened fifty years ago or thirty years ago or the race track or Florida or the last time I seeded the corn! I don’t want to talk!” (Shepard, 1976; 15)

Dodge asks Tilden to keeps and save him whiles him sleeping. Tilden wants to take off Dodge caps. Dodge wants borrows his father’s cap, but Dodge prohibit. Dodge doesn’t like his cap take off by anyone.

“TILDEN: I won’t.”
TILDEN tries to take DODGE’S baseball cap off.
 “DODGE: What are you doing!! Leave that on me! Don’t take that offa me ! That’s my cap!”
TILDEN leaves the cap on DODGE.

“TILDEN: I know.”
 “DODGE: Bradley’ll shave my head if I don’t have that on.
 That’ my cap.”
 “TILDEN: I know it is.”
 DODGE: Don’t take my cap off.”
 TILDEN: Don’t take my cap off.”
 “TILDEN: I won’t.” (Shepard, 1976; 17)

Vince and Shelly come to Dodge’s house. Shelly wants to know about all what happen in this house then Shelly asks to Tilden. Tilden tells the truth story to Shelly quietly. Tilden tells all about their families past. Tells the beginning until a part where Dodge kills baby and burying baby in the backyard. Dodge hears. This condition causes a clash between Dodge and Tilden. Dodge does not like with what Tilden tells about that.

“SHELLY: he won’t hear you.” It’s okay.”
Pause. Tilden stares at her. Moves slightly toward her.
 “TILDEN: We had a baby. (*motioning to Dodge*) He did.
 Dodge did. Could pick it up with one hand. Put it in the other.
 Little baby. Dodge killed it.”
SHELLY stands.
 “TILDEN: Don’ stand up. Don’t stand up!”
 SHELLY sits again. DODGE sits up on sofa and looks at them.
 “TILDEN: Dodge drowned i. Drowned it in the sink.”
 “SHELLY: Don’t tell anymore!! Okay?”
TILDEN moves close to her. DODGE take more interest.
 “DODGE: Tilden?? You leave that girl alone!”
 “TILDEN: (*pays no attention*) Never told Hallie. Never told anybody. Just drowned it.
 “DODGE: (*shuts off the tv*) Tilden!!”
 “TILDEN: nobody could find it. Just disappeared. Cops looked for it. Neighbors. Nobody could find it.”
DODGE struggles to get up from sofa.
 “DODGE: Tilden are you telling her!! Tilden !!”
DODGE keeps struggling until he’s standing.
 “TILDEN: Finnaly everybody just gave up. Just stopped looking. Everybody had a different answer. Kidnap. Murder. Accident. Some kind of accident.

DODGE struggles to walk toward TILDEN and falls. TILDEN ignores him.

“DODGE: Tilden you shut up!! You shut up about it!!”

.....
 “DODGE: Tilden!!!! Don’t tell her anything!!! Don’t tell her!!!! (Shepard, 1976; 39)

4.2.2.3 Dodge against Bradley.

Bradley is one of the peripheral characters. Bradley is Dodge’s the second son. Bradley is describing an incomplete one-legged bully, vicious. When Hallie and Father Dewis come after they had lunch. Bradley is sleeping on the sofa under Dodge’s blanket. Dodge wants his blanket back to him. Dodge does not want to share his things with everyone even with his own son. His things only belongs to him, should not be anyone.

“DODGE: gimme back hat coat!! That coat for live flesh not dead wood!!”

HALLIE whips the blanket off BRADLEY and throws it on DODGE. DODGE covers his head again with the blanket. BRADLEY’S amputated leg can be faked by having half it under a cushion of the sofa. He’s fully clothed. BRADLEY sits up with a jerk when the blanket comes off him.

“HALLIE: (as she tosses blanket) Here!! Use this!! It’s yours anyway!!! Can’t you take care of your self for once!!!”

“BRADLEY: (yelling at Hallie) Gimme the blanket!! Gimme back that blanket!!! That’s my blanket!!!”

(Shepard, 1976; 49)

When Shelly said to Bradley that she have known all about the secret. Bradley still pretends that everything is the way it is supposed to be. Nothing ever happened that’s bad. Then, Dodge says if Shelly wants him to speak the secret. Bradley and Hallie become angry because they think in previous years later they

have made a pact. Dodge can not break the pact, but he did. Bradley tries to make Dodge to not tell the secret, but Dodge ignores Bradley.

“BRADLEY: No! don’t listen to him. He doesn’t remember anything.”

“DODGE: I remember the whole thing from start to finish. I remember the day he was born.”

Pause.

“HALIE: Dodge, if you tell this things-if you tell this, you’ll be dead to me. You’ll be just as good as dead.”

“DODGE: That won’t be such a big change, Hale. See this girl, this girl here, she wants to know. She wants to know something more. And I got this feeling that it doesn’t make a bit a difference. I’d sooner tell it to a stranger than anybody else.”

“BRADLEY: *(to Dodge)* We made a pact! We made a pact between us!you can’t break that now!”

“DODGE: I don’t remember any pact.” (Shepard, 1976; 56)

4.2.2.4 Dodge against Vince

Vince is one of the peripheral characters. Vince is Dodge’s grandson. The conflict between Dodge and Vince start when Vince and his girlfriend come to Dodge house. Vince wants to sees his father and grandfather and also his grandmother, but everything was changes. Nobody recognize him, even his own father.

“DODGE: What are you talking about??? Do you know what are you talking about??? are you just talking for the sake of talking??? Lubricating the gums???”

“VINCE: I’m trying to figure out whets going on here!!”

“DODGE: is that it?”

“VINCE: yes. I mean I expected everything to be a different.”

“DODGE: Who are you to expect anything?? Who are you supposed to be?”

“VINCE: “I’m Vince!! You’re Grandson!!”

“DODGE: Vince, My grandson?”

“VINCE: Tilden’s son”

“DODGE: Tilden son, Vince”

“VINCE: You haven’t seen e for a long time.”
 “DODGE: When was the last time?”
 “VINCE: I don’t remember”
 “DODGE: you don’t remember?”
 “VINCE: No”
 “DODGE: you don’t remember. How am I supposed to remember if you don’t remember?” (Shepard, 1976; 26)

Dodge doesn’t recognize Vince causes a conflict between them. Vince very disappointed because his grandfather does not recognize him as his grandson. Dodge asks Vince to buy him some of bottle whiskey with the money at the top television, but it was very long awaited Vince does not come. Vince finally came but does not bring alcohol that Dodge wants. Dodge feels deceived.

“DODGE: Where’s my goddamn bottle!!”
 “VINCE: (looking in at Dodge) What?? Who is That??”
 “DODGE: It’s me!! Your Grandfather!!! Don’t play stupid with me!! Where’s my two bucks??”
 “VINCE: your two bucks?” (Shepard, 1976; 59)

4.2.2.5 Dodge against Shelly

Shelly is one of the peripheral characters who has a role as Vince’s girlfriend. She is describing happy and helpful girl. She is smart and has high curiosity too. The problem between Dodge and Shelly appears when Shelly came and tried to know each other with Dodge. Dodge treats Shelly very bad and not respectful. Shelly felt so insulted with Dodge’s word. It was very rude for Shelly.

“DODGE: She’ll get used to it.(to SHELLY) What part of the country do you come from?”
 “SHELLY: Originally?”
 “DODGE: That’s right. Originally. At the very start.”

“SHELLY : L.A.”

“DODGE: L.A. stupid country.”

“SHELLY : I can’t stand this Vince!! This is really unbelievable!!!

“DODGE: It’s stupid!!! L.A> is stupid!! So is Florida!! All Those Sunshine States. They’re all stupid!!! Do you know why they’re stupid?”

“SHELLY: illuminate me .”

“DODGE: I’ll tell you why. Because they’re full of smart-asses!! That’s why.”

(Shepard, 1976; 26-27)

Dodge is waiting for Vince. Shelly tries to makes a drink for Dodge. Shelly makes a beef bouillon. She thinks it can makes Dodge feels warm. But Dodge doesn’t like beef bouillon, and asks Shelly to get the beef bouillon stuff away from him. Shelly just tries to help Dodge, but in fact he doesn’t like that.

“SHELLY: Try to drink this, okay? Don’t spill it.”

“DODGE: What is it?”

“SHELLY: Beef bouillon. It’ll warm you up.”

“DODGE: Bouillon! I don’t want any goddamn bouillon! Get that stuff away from me!!

“SHELLY: I just got through making it.”

“DODGE: I don’t care if you just spent all week making it! I ain’t drinking it!”

“SHELLY: Well, what am I supposed to do with it then??i’m trying to help you out. Besides, it’s good for you.”

“DODGE: Get it away from me!”

(Shepard, 1976; 43)

When Shelly walks around the house, Shelly enters into Halie’s room and looks rooms with the entire picture. Shelly just wants to ask about the picture but Dodge becomes angry when Shelly asks about the picture. Dodge doesn’t like talking about his dark past with Halie.

“SHELLY: You never look at those pictures up there?”

“DODGE: What pictures?”

“SHELLY: Your whole life’s up there hanging on the wall. Somebody who looks just like you. Somebody who just likes you used to look.”

“DODGE: That isn’t me! That never was me! This is me. Right here. This is it. The whole shootin match, sittin’ right in front of you.”

“SHELLY: “so the past never happened as far as you concerned?”

“DODGE: The past?? Jesus Christ. The past. What do you know about the past??”

“SHELLY: Not much. I know there was a farm.”

(Shepard, 1976; 46)

The conflict ends when Dodge, Tilden, Halie, Bradley, Vince and Shelly an also Father Dewis gathered in living room and Dodge had reveal the truth story, so now everybody knew about the problem. Nothing covered again, no one should pretend be a liar any more. And Dodge gives all the property to his grand son, Vince. Dodge relieved to have told all, he had no longer the burden of having to cover up and keep it all by himself. Dodge dead with smile hearts. No secret anymore.

After describing conflict experienced by Dodge as the protagonist of the play, the writer found that Dodge’s internal conflicts influence his external conflicts. It also influences the character’s development and his personality traits, so that he belongs to round static character.

4.3 Setting in *Buried Child*.

In *Buried Child*, Setting in this play is divided into setting of place and setting of time. The following discussions explain about setting of place and setting of time which are found in the play *Buried Child*.

4.3.1 Setting of place in *Buried Child*.

. Setting of place refers to 'where' the story happens. Most of settings of places in this play are dominated in Dodge's house. Meanwhile the other places that might support the main place are: the large downstairs, the living room of Dodge's farmhouse. In fact, the living room is dominated much in this farmhouse.

4.3.1.1 Living room

In this play, there is just only one setting of place. All events and conflicts happen in Dodge's house especially in the living room. It happens at the beginning until the ends of the story, even the conflict in this family also happen in the living room of Dodge's house. The following quotations describe the living room.

"Day. Old wooden staircase down left with pale, frayed carpet laid down on the steps. The stairs lead off stage left up into the wings with no landing. Up right is an old, dark green sofa with the stuffing coming out in spots. Stage right of the sofa is an up right lamp with a faded yellow shade and a small night table with several small bottles of pills on it. Down right of the sofa, with the screen facing the sofa, is a large, old fashioned brown T.V a flickering blue light comes from the screen, but no image, no sound. In the dark, the light of the lamp and the T>V slowly brighten in the black space."
(Shepard, 1976; 01)

When Dodge has a debate with Halie, Dodge only lay in his sofa. They don't move to another place, just stay in living room. It can be seen in quotation follow.

“DODGE: Six of one, a half dozen of another.”

“HALIE: You sit here day and nights, festering away! Decomposing! Smelling up the house with your putrid body! Hacking your head off til all hours of the morning! Thinking up mean, evil, stupid things to say about your own flesh and blood!”

“DODGE: He's not my flesh and blood! My flesh and blood's buried in the back yard!”

They freeze. Long pause. The men stares at her. (Shepard, 1976; 14)

The conflict between Dodge and Tilden also happens in the living room. Dodge asks Tilden to keeps and save him whiles him sleeping. Tilden wants to take off Dodge caps, he wants borrows his father's cap, but Dodge prohibit. The following quotation shows the external conflict between Dodge and Tilden in the sofa.

“TILDEN: Why don't you lay own for a while??? Just rest a little.”

Tilden helps dodge lay down on the sofa. Covers him with blanket.

“DODGE: You're not going outside are you?”

“TILDEN: No.”

“DODGE: I don't want to wake up and find you not here.”

“TILDEN: I'll stay in my chair”

“DODGE: that's not a chair. That's my old milking stool.”

“TILDEN: I know.”

“DODGE: Don't call it a chair.”

“TILDEN: I won't.”

TILDEN tries to take DODGE'S baseball cap off.

“DODGE: What are you doing!! Leave that on me! Don’t take that offa me ! That’s my cap!”

TILDEN leaves the cap on DODGE.

“TILDEN: I know.”

“DODGE: Bradley’ll shave my head if I don’t have that on. That’ my cap.”

“TILDEN: I know it is.”

DODGE: Don’t take my cap off.”

TILDEN: Don’t take my cap off.”

“TILDEN: I won’t.” (Shepard, 1976; 17)

The conflict between Dodge and Bradley also happens in the living room. Bradley is sleeping on the sofa under Dodge’s blanket. Dodge wants his blanket back to him. The following quotation shows the external conflict between Dodge and Tilden in the sofa.

“DODGE: gimme back hat coat!! That coat for live flesh not dead wood!!”

HALLIE whips the blanket off BRADLEY and throws it on DODGE. DODGE covers his head again with the blanket. BRADLEY’S amputated leg can be faked by having half it under a cushion of the sofa. He’s fully clothed. BRADLEY sits up with a jerk when the blanket comes off him.

“HALLIE: (as she tosses blanket) Here!! Use this!! It’s yours anyway!!! Can’t you take care of your self for once!!!”

“BRADLEY: (yelling at Hallie) Gimme the blanket!! Gimme back that blanket!!! That’s my blanket!!!”
(Shepard, 1976; 49)

In the part of story when Vince, his grand son and Shelly come to Dodge house the setting of place is still the same, Dodge still lays down in his sofa.

“Same set as act 1 . Night. Sound of rain. Dodge still a sleep on sofa. His hair is cut extremely short and in places the scalp is cut and bleeding. His cap is still center stage. All the corn and husks, pail and milking stool have been cleared away. The lights come up to the sound of a young girl laughing off stage left. Dodge remains asleep. Shelly and Vince appears up left outside the screen porch door sharing

the shelter of VINCE'S overcoat above their heads.”
(Shepard, 1976; 20)

The conflict between Dodge and Shelly also happens in the living room. When Shelly makes a beef bouillon, she thinks it can makes Dodge feels warm. But Dodge doesn't like beef bouillon, and asks Shelly to get the beef bouillon stuff away from him. The following quotation shows the external conflict between Dodge and Shelly in the living room

“Same set. Morning. Bright sun..... Dodge is sitting on the floor, propped up against the TV. set facing stage left wearing his baseball cap. Shelly's rabbit fur coat covers his chest and shoulders.....Dodge hardly moves. Shelly appears from stage left with a big smile, slowly crossing toward Dodge balancing a steaming cup of broth in a saucer. Dodge just stares at her as she gets close to him.”
(Shepard, 1976; 43)

“SHELLY: Try to drink this, okay? Don't spill it.”
“DODGE: What is it?”
“SHELLY: Beef bouillon. It'll warm you up.”
“DODGE: Bouillon! I don't want any goddamn bouillon! Get that stuff away from me!!
“SHELLY: I just got through making it.”
“DODGE: I don't care if you just spent all week making it! I ain't drinking it!”
“SHELLY: Well, what am I supposed to do with it then??i'm trying to help you out. Besides, it's good for you.”
“DODGE: Get it away from me!”
(Shepard, 1976; 43)

In the end of story, When secret is revealed one by one, Dodge was dead because his illness. The events were taken still in the living room. Dodge gives all

his things not to his wife nor to his own son, he gives all to Vince, and Dodge died with happiness in his lovely sofa, in the living room.

“VINCE: (looking upstairs, back to dewis) My Granmother??There’s nobody else in this house. Except for you. And you’re leaving aren’t you??

Dewis crosses toward stage right door. He turns back to Vince.

“DEWIS: She’s going to need someone. I can’t help her. I don’t know what to do. I don’t know what my position is. I just came in for some tea. I had no idea there was any trouble. No idea at all.

Vince just stares at him. Dewis goes out the door, crosses porch and exist left. Vince listens him to leaving. He smells roses, looks up the staircase then smells roses again. He turns and looks up stage at Dodge. He crosses up to him and bends over looking at Dodge’s open eyes. Dodge is dead. His death should have come completely unnoticed by the audience. Vince covers Dodge body with the blanket, then covers his head. He sits on the sofa, arms folded behind his head, staring at he ceiling. His body is in the same relationship to Dodge’s. After a while Halie’s voice is heard coming from above the staircase. The lights start to dim almost imperceptivity as Halie speaks. Vince keeps staring at the ceiling.

(Shepard, 1976; 64)

4.3.2 Setting of Time in *Buried Child*

Setting of time refers to “when” the action in the story happen. According to Klarer (1999:145) “Refers to when / the historical period in which the action develops.

4.3.2.1 Season

a. Rainy season

This time happens when opening act when Dodge is introduced for the first time. When Dodge is just stares at the T.V and he stares his had to listening the sound of rain.

He is covered himself in an old brown blanket. He is very thin and sickly looking, in his late seventies. He just stares at the TV. More lights fills the stage softly. The sound of light rain. DODGE slowly tilts his head back and stares at the ceiling for a while, listening to the rain.”(Shepard, 1976; 1)

When Dodge and Halie argue about Bradley and it make a clash between them. It happens in act 1. The conflict happens when it is still raining.

“DODGE: He’s not my flesh and blood!! My flesh and blood’s buried in the back yard!”
They freeze. Long pause. The men stare at her.
 “HALIE: (quietly) That’s enough, Dodge. That’s quite enough. I’m going out now. I’m going to have lunch with Father Dewis. I’m going to ask him about a monument. A statue. At least a plague.
She crosses the door up right. She stops.
 “HALIE: if you need anything, ask Tilden. He’s the oldest. I’ve left some money on the kitchen table.”
 “DODGE: I don’t need anything.”
 “HALIE: No, I suppose not. *(she opens the door and looks ot through porch)* still raining. I love the smell just after it stops. The ground. I won’t be too late.
 (Shepard, 1976; 14)

It was occurs in act 2 when Dodge is sleeping in the sofa after Bradley is extremely cut his hair. Vince, his grand son appears with his girlfriend, Shelly. It is also still rain.

“Same set as act 1 . Night. Sound of rain. Dodge still a sleep on sofa. His hair is cut extremely short and in places the scalp is cut and bleeding. His cap is still center stage. All the corn and husks, pail and milking stool have been cleared away. The lights come up to the sound of a young girl laughing off stage left. Dodge remains asleep. Shelly and Vince appear up left outside the screen porch door sharing the shelter of VINCE’S overcoat above their heads.

(Shepard, 1976; 20)

The conflict between Dodge and Shelly also happens when it is still raining. Shelly and Vince come and try to know each other to Dodge. Dodge treats Shelly in a very bad and disrespectful, with the mock country of origin shelly. Shelly felt so insulted.

“DODGE: She’ll get used to it.(to SHELLY) What part of the country do you come from?”

“SHELLY: Originally?”

“DODGE: That’s right. Originally. At the very start.”

“SHELLY : L.A.”

“DODGE: L.A. stupid country.”

“SHELLY : I can’t stand this Vince!! This is really unbelievable!!!

“DODGE: It’s stupid!!! L.A> is stupid!! So is Florida!! All Those Sunshine States. They’re all stupid!!! Do you know why they’re stupid?”

“SHELLY: illuminate me .”

“DODGE: I’ll tell you why. Because they’re full of smart-asses!! That’s why.”

(Shepard, 1976; 26-27)

4.3.2.2 Day and Night

- a. Day.

This time happens at the opening act of the act 1. In this part Dodge is introduced for the first time. The condition of Dodge's house is also introduced.

“Day. Old wooden staircase down left with pale, frayed carpet laid down on the steps. The stairs lead off stage left up into the wings with no landing. Up right is an old, dark green sofa with the stuffing coming out in spots. Stage right of the sofa is an up right lamp with a faded yellow shade and a small night table with several small bottles of pills on it.
(Shepard, 1976; 1)

When Dodge and Halie argue about Bradley and it make a clash between them. It happens in act 1. The conflict happens in day and still raining.

“DODGE: He’s not my flesh and blood!! My flesh and blood’s buried in the back yard!”
They freeze. Long pause. The men stare at her.
“HALIE: (quietly) That’s enough, Dodge. That’s quite enough. I’m going out now. I’m going to have lunch with Father Dewis. I’m going to ask him about a monument. A statue. At least a plague.
She crosses the door up right. She stops.
“HALIE: if you need anything, ask Tilden. He’s the oldest. I’ve left some money on the kitchen table.”
“DODGE: I don’t need anything.”
“HALIE: No, I suppose not. *(she opens the door and looks ot through porch)* still raining. I love the smell just after it stops. The ground. I won’t be too late.
(Shepard, 1976; 14)

The conflict When Dodge says to Tilden that Halie was forgetting that accident, but Tilden does not think same as Dodge. Tilden thinks Halie is different woman. Dodge doesn’t want talk about that, talk about what happened in fifty years ago. Dodge says to Tilden he doesn’t want talks about that. That also happens in act 1 still in day and still raining.

She crosses to screen door, left, takes an umbrella off a hook and goes out the door. The door slams behind her. Long pause. Tilden husks the corn, stares at pail. Dodge lights a cigarette, stares at T.V.

“TILDEN: What you told her. You know.”

“DODGE: What do you know about it?”

“TILDEN: I know. I know all about it. We all know.

“DODGE: So what difference does it make?? Everybody knows, everybody’s forgot.”

“TILDEN: She hasn’t forgot.”

“DODGE: She should’ve forgotten.”

“TILDEN: its different women. She couldn’t forget that. How could she forget that?”

“DODGE: I don’t want to talk about it!”

“TILDEN: what do you want to talk about?”

“DODGE: I don’t want to talk about anything! I don’t want to talk about troubles or what happened fifty years ago or thirty years ago or the race track or Florida or the last time I seeded the corn! I don’t want to talk!” (Shepard, 1976; 15)

b. Night

This time is happens in act 2 when Dodge still sleep in his sofa, then Vince and Shelly come from outside.

“Same set. As act 1. Night. Sound of the rain. Dodge still asleep on sofa. His hair is cut extremely short and in places the scalp is cut and bleeding. His cap is still center stage. All the corn and husks, pail and milking stool have been cleared away. The lights come up to the sound of a young girl laughing off stage left. Dodge remains a sleep. Shelly and Vince appear up left outside the screen porch door sharing the shelter of Vince’s overcoat above their heads.....they shake the rain off themselves as they enter the porch trough the screen door. (Shepard, 1976; 20)

The conflict between Dodge and Shelly also happens in night, when Shelly come and tries to know each other to Dodge. Dodge treats Shelly in a very bad and disrespectful, with the mock country of origin shelly. Shelly felt so insulted.

“DODGE: She’ll get used to it.(to SHELLY) What part of the country do you come from?”
 “SHELLY: Originally?”
 “DODGE: That’s right. Originally. At the very start.”
 “SHELLY : L.A.”
 “DODGE: L.A. stupid country.”
 “SHELLY : I can’t stand this Vince!! This is really unbelievable!!!
 “DODGE: It’s stupid!!! L.A> is stupid!! So is Florida!! All Those Sunshine States. They’re all stupid!!! Do you know why they’re stupid?”
 “SHELLY: illuminate me .”
 “DODGE: I’ll tell you why. Because they’re full of smart-asses!! That’s why.”
 (Shepard, 1976; 26-27)

c. Morning

This time is happens in act 3 when Dodge is sleeping in the floor and Bradley sleeps on Dodge’s lovely sofa. Shelly makes a beef bouillon, she thinks it can makes Dodge feels warm. But Dodge doesn’t like beef bouillon, and asks Shelly to get the beef bouillon stuff away from him. It can be seen in quotation below.

“Same set. Morning. Bright sun..... Dodge is sitting on the floor, propped up against the TV. set facing stage left wearing his baseball cap. Shelly’s rabbit fur coat covers his chest and shoulders.....Dodge hardly moves. Shelly appears from stage left with a big smile, slowly crossing toward Dodge balancing a steaming cup of broth in a saucer. Dodge just stares at her as she gets close to him.”
 (Shepard, 1976; 43)

“SHELLY: Try to drink this, okay? Don’t spill it.”
 “DODGE: What is it?”
 “SHELLY: Beef bouillon. It’ll warm you up.”
 “DODGE: Bouillon! I don’t want any goddamn bouillon! Get that stuff away from me!!
 “SHELLY: I just got through making it.”

“DODGE: I don’t care if you just spent all week making it! I ain’t drinking it!”

“SHELLY: Well, what am I supposed to do with it then??i’m trying to help you out. Besides, it’s good for you.”

“DODGE: Get it away from me!”

(Shepard, 1976; 43)

In the end of story, When secret is revealed one by one, Dodge was dead because his illness. Dodge gives all his things not to his wife nor to his own son, he gives all to Vince, and Dodge died with happiness in his lovely sofa, in the living room. It happens in the morning bright sun.

“VINCE: (looking upstairs, back to dewis) My Granmother??There’s nobody else in this house. Except for you. And you’re leaving aren’t you??

Dewis crosses toward stage right door. He turns back to Vince.

“DEWIS: She’s going to need someone. I can’t help her. I don’t know what to do. I don’t know what my position is. I just came in for some tea. I had no idea there was any trouble. No idea at all.

Vince just stares at him. Dewis goes out the door, crosses porch and exist left. Vince listens him to leaving. He smells roses, looks up the staircase then smells roses again. He turns and looks up stage at Dodge. He crosses up to him and bends over looking at Dodge’s open eyes. Dodge is dead. His death should have come completely unnoticed by the audience. Vince covers Dodge body with the blanket, then covers his head. He sits on the sofa, arms folded behind his head, staring at he ceiling. His body is in the same relationship to Dodge’s. After a while Halie’s voice is heard coming from above the staircase. The lights start to dim almost imperceptivity as Halie speaks. Vince keeps staring at the ceiling.

(Shepard, 1976; 64)

CHAPTER V

CONCLUSION

5.1 Conclusion

Based on the previous analysis, finally the writer concludes as follows: Dodge as the protagonist of this play, is described as a person who old, sickly man, alcoholic, rough and impolitely, independent, reclusive, coward, wise, unrespectable, funny, brave and rebellious. Based on his personality traits, Dodge belongs to static character and round character. Dodge is described as a static character because Dodge has an unchanged personality trait. Dodge also belongs to round character because he is complex and has many sides of characters. Since he has power to breaks the pact and tells the truth.

Conflicts experienced by Dodge in this play are divided into external and internal conflicts. Dodge experience the internal conflict (he against himself) when he is desperate and disappointed to his wife when she gets pregnant again, in fact they don't sleep in the same bed for six years. Dodge kills the baby and burns it in the back yard. Dodge feels so guilty and wants to keep that secret sin by himself and tries to forget about his past. Dodge starts to destroy his family by slowly drinking himself to death. Dodge always tries to reveal but he does not have power enough. Dodge external conflicts happens when he against Halie, his wife, he against Bradley his second son, he against Tilden, his oldest son, he against Vince, his grand son, and he against Shelly, Vince girlfriend. His internal conflicts, finally influences his external conflict, and also his personality traits and

development. So far, Dodge is able to solve his conflicts by telling the truth about his family's secret.

Setting in this play is divided into setting of place and setting of time. Settings of place in this play are dominated in living room where is sofa that Dodge spends his time by only watching television and drink his whiskey. All conflicts between the protagonist and the appositive mostly appear in living room.

5.2 Suggestion

1. Having analyzed the story, the writer finds some things new, about the Dodge's life in his life. The readers can understand about the position of Dodge in how to solve the problem and how to struggle in that position. Dodge knows what he should do when he gets problem.
2. The researcher hopes this thesis could be a reference of literary work studies generally and has moral values in *Buried Child* delivered to readers especially.
3. The researcher also hopes this analysis can be used to the next study and the next researcher. The next researcher can improve the topic by other approach, can use psychological approach so can develop the object in this play.

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