PERSONALITY DEVELOPMENT OF GEORGE AND EMILY IN THORNTON WILDER’S OUR TOWN

AN UNDERGRADUATE THESIS

Presented as Partial Fulfilment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

CHRISTOPHORUS BENEVITO ANGGANADEWA

Student Number: 104214070

ENGLISH LETTERS STUDY PROGRAM
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
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Yogyakarta, March 11, 2017

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DREAM AS IF YOU’LL LIVE FOREVER,
LIVE AS YOU’LL DIE TODAY

-JAMES BROWN-
For
My Beloved Parents, Brother and Sister,
and
My Beloved Daughter
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ABSTRACT


The object of this study is Our Town play by Thornton Wilder. This play is one of the literature that depict a social life with variety of human characters. This play also tells about a dynamic character of George and Emily. Both characters are described through characteristics development from childhood to early adulthood. This play consists of three parts, “daily life”, “marriage”, and “death”.

There are two problems formulated in this study. First is to find out characteristics of George and Emily. Second is to find out the personality development process of George and Emily based on Erikson’s Personality Development Theory.

The method applied in this study is library research. The main source of this study is Our Town play by Thornton Wilder. The secondary sources are books and academic journal articles in literature and psychology that are relevant to this topic.

By analyzing the play, the writer founds that George is described as an archetypal all-American boy, who really likes baseball, and also impulsive. He often ignores his responsibilities because of his hobby. Nevertheless, he is also described as a person who is open-minded and motivated to improve himself. Meanwhile, Emily is described as an individual who is responsible, discipline, has strong academic achievement motivation and needs to be recognized by others. Each character of George and Emily influences in how they face their crisis in every stage of their personality development. George’s impulsive behavior makes him more inconsistent in finding his identity. In contrast, Emily’s characteristic that is well organized and consistent to make her easier in facing the crisis in every personality developmental stage. Our Town play tells the story about George and Emily’s life in their childhood through early adulthood periods. Therefore, the writer only found two stages of psychosocial development of George and Emily, namely “Identity” and “Intimacy” stages.
ABSTRAK


Objek penelitian ini adalah drama Our Town yang ditulis oleh Thornton Wilder. Drama ini merupakan karya sastra yang berisi tentang kehidupan social manusia sehari hari dengan aneka karakter tokohnya. Drama ini juga mengisahkan tipe karakter dinamik pada tokoh George dan Emily. Kedua tokoh ini digambarkan melalui perkembangan karakter dalam rentang kehidupan masa kanak-kanak sampai dewasa awal. Drama ini terdiri dari tiga bagian, yaitu kehidupan sehari-hari, pernikahan, dan kematian.

Ada dua persoalan utama yang dirumuskan dalam penelitian ini. Yang pertama adalah menemukan karakteristik utama dari George dan Emily. Yang kedua menemukan proses perkembangan kepribadian George dan Emily berdasarkan Teori Perkembangan Erikson.

Metode yang digunakan dalam penelitian ini adalah studi pustaka. Sumber utama dari penelitian ini adalah drama Our Town yang ditulis oleh Thornton Wilder. Sumber-sumber sekunder adalah buku dan artikel jurnal ilmiah baik dari bidang sastra maupun psikologi yang relevan dengan topic penelitian.

Dari analisis yang dilakukan penulis menemukan bahwa George digambarkan sebagai seorang pemuda tipikal Amerika yang menyukai baseball dan juga impulsif. Ia sering mengabaikan tanggungjawab karena hobinya tersebut. Meskipun demikian George juga digambarkan sebagai individu yang terbuka terhadap masukan dan mau memperbaiki diri. Sementara itu Emily mempunyai karakteristik yang penuh tanggung jawab, disiplin, mempunya imotivasi yang tinggi untuk berprestasi, dan punya kebutuhan diakui orang lain. Masing-masing karakter ini berpengaruh terhadap bagaimana mereka menghadapi krisis perkembangan kematangan psikologis yang dialaminya. Sikap impulsif George membuatnya lebih sering tidak konsisten dalam menentukan identitas dirinya. Sementara itu karakteristik Emily yang sistematis dan konsisten membuatnya lebih mudah dalam menghadapi ikrisis di setiap tahap perkembangan. Drama Our Town ini mengisahkan masa kanak-kanak sampai masa dewasa awal dari George dan Emily. Oleh karena itu penulis hanya menemukan 2 tahap perkembangan psikososial George dan Emily, yaitu tahap identitas dan keintiman.
CHAPTER I

INTRODUCTION

A. Background of the Study

The psychosocial development of human being and animal are different. As a biosocial system human society shows the same general traits as animal society but whereas in animal group the manifestation and modification of general traits occur primarily on a physiological basis, they occur in human society on a cultural basis. The foundations of human society are qualitatively different from those of animal society. Therefore, the development of human being, both physically and personality, developed through longitudinal process. Step by step this physical and psychosocial maturity acquired through social interaction with others.

The expert in psychology that discuss or explain about long life development through steps or phases of life is Erik Erikson. Erikson divides human development into 8 phases, from baby (trust vs. mistrust) to elderly (integrity vs. despair). According to Erikson, in stage of development, the human ego always encounter the crisis that has to be solved in order to go to the next stage.

The process of human personality maturity is actually familiar to common people. So these stages are sometimes manifested in to the literature that written by the author that has no psychological background.

One of the literature that tells about, life, the relationship between men and women marriage and life after death is Our Town by Thornton Wilder. Thornton
Wilder’s *Our Town* is one of the literature that depict a social life of human starts from birth until death. The interesting part about this play is the simplicity of the story and the setting. The setting starts with “No curtain. No Scenery” (Wilder, 1938:1), Wilder seems try to depict all the society with no section. Due to that, Our Town by Thornton Wilder

*Our Town* tells us a simple story about George Gibbs and Emily Webb. The story starts when George and Emily were students. Emily is depicted as a strict girl. She loves to study. It makes her smarter than any other kids in her ages. Not only that, she also obeys her parents. On the other hand, George is depicted conversely. George did not like school. The only thought comes up in his mind is baseball. He loves to play baseball. He also disobeys his parents. Those case make George and Emily often fight when they were children. It turns out that George and Emily are married. Emily died when she gave her second birth.

The most interesting inside the story is that George and Emily has crises in their life and they get through it in a different way. Each of them has their own problems and how they deal with it will affect their development in their next stage.

The theory that the writer uses in this play is Erikson’s psychosocial theory. Erikson (1959) reinterpreted Freud’s psychosexual stages, emphasizing the social aspects of each. Further, he extended the stage concept throughout life, giving a life-span approach of development. Erikson’s first four stages correspond to Freud’s oral, anal, phallic, and latency stages. Freud’s genital stage encompasses Erikson’s last four stages (Erikson in Cloninger, 2004).
Erickson’s stages of development has more specific in elaborating the meaning of this play rather than Freud’s. The main characters in Our Town, George and Emily, have several crisis and there are some turning point in their life, and in this case, Erikson’s theory suits better than Freud’s.

B. Problem Formulation

1. How are George and Emily described in Our Town?
2. How do George and Emily’s personality develop?

C. Objectives of the Study

The objective of the study is to answer the question that mentioned above. The first is to identify how George and Emily is described as the main characters in the play. After analyzing the character of George and Emily, the second is to understand how George and Emily’s personality develop.

D. Definition of Terms

In this part, the writer would give some definition of terms that used in this study.

First, the writer explains about personality development. According to Hall and Lindsey (1993: 6) personality development is a structural changes since childhood into maturity, the changes in the process, and also many factors that determine it.
The next term is psychosocial development because this term is used to understand the personality development. Erikson (in Hall and Lindsey, 1993: 138) stated that psychosocial development is the life stages of a person, from their birth to death, is built by social influences that interacts with a single organism and make it mature, both physically and psychologically.
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

As a play, Thornton Wilder’s *Our Town* has many reviews and critics. Assistant Prof. B. Ayça Ülker Erkan from Celal Bayar University, Faculty of Science and Letters, English Language and Literature Department wrote an essay about this play, titled “Thornton Wilder’s Play Our Town: The Dramatic Techniques as a Reflection of the Embodiment of Emotions”. Erkan’s essay discusses the dramatic techniques and how these techniques form the embodiment of human emotions in Thornton Wilder’s *Our Town*. Wilder influenced by the techniques of Grotowski and Strindberg, shapes and develops his own dream-play technique (Erkan, 2010: 499). By applying Grotowski’s “poor theatre” technique, in which the stage lacks decoration, Wilder draws attention to the exaggerated gesticulation and miming of the characters. This illustrates the inner conflicts and emotions of the characters regardless of time. The purpose of this technique is to demonstrate human life and emotions that are most universal.

Wilder brought new touches to American theater by using the dream-play technique of August Strindberg, which conveyed audience to use their imagination (Erkan, 2010: 500). Erkan also stated by removing the concept of time, the action appears as if it took place in a dream. It is important to note that the embodiment of
emotions is especially revealed by the use of this technique that is our primary concern.

There is an article in a journal called *Lingua Litera*, entitled “Philosophical Values in Thornton Wilder’s *Our Town.*” written by Yuhendra, discusses about the philosophical messages from three acts in Our Town. Yuhendra believes by evaluating Our Town that portrays daily events of ordinary people, it is expected that people will gain moral lessons and apply them in life (Yuhendra, 2015: 48).

Those three acts in *Our Town* tell about how people could be ignorant in their life. Yuhendra concluded that People tend to live busy with their own business and forget to regard other people and their surroundings. Our Town takes people to think back about the truly goal of being alive and interact with others. Life and any aspects in it may not be taken for granted and we have to pay small things in life which eventually means big.

Boney Ball Copenhaver wrote a thesis about gender in a play, entitled “A Portrayal of Gender and a Description of Gender Roles in Selected American Modern and Postmodern Plays”. Copenhaver analyzed several plays, and one of them is Thornton Wilder’s *Our Town*. In his findings, Copenhaver (2002: 278) briefly stated that the gender behavior in *Our Town* follows a very traditional pattern—the women are in charge of the homes and the men earn a living away from the home. All of the men in the play are the bread winner and women are supposed to be the housewife.

Neither of the families seems to suffer from any financial difficulties, nor do any of the scenes demonstrate that the characters argue or have any relationship
difficulties beyond the trivial level (Copenhaver, 2002: 263). This tradition has been
taught from one generation to another. Parents always tell their children how to live
based on their gender role. Copenhaver also has a strong statement that the characters
do not behave as if they are limited by their gender roles, and they do not attempt to
take on additional roles beyond their gender role assignment. Gender role behavior
follows a very specific pattern for the both the men and the women, and those
patterns are opposite in nature.

The contribution of this study compared to previous studies is that this study
will discuss psychosocial development through several characters. The main target of
this discussion is to understand not only the characters in Thornton Wilder’s Our
Town, but also to understand how the characters develop their personality through
crisis and how they solve it.

B. Review of Related Theories

1. Character and Characterization

Character as a part of intrinsic elements is one of important aspects because it
carries the author’s message that can bring various values in human life such
asmorality, education, and many others. In order to understand the character’s attitude
and behavior, it is important to understand physiology, psychology, and sociology
aspect of the character itself.
The first requirement for such a character is to have a plausible name and to say and do things that seem convincingly like the kinds of things people say and do in so-called ‘real life’. The second requirement is a certain complexity. Without this complexity, a character appears merely ‘one-dimensional’, cardboard or (in E.M. Forster’s terms) ‘flat’ (Forster 1976: 73). To be life-like, a fictional character should have a number of different traits – traits or qualities which may be conflicting or contradictory: he or she should be, to some extent, unpredictable, his or her words and actions should appear to originate in multiple impulses. Thirdly, however, these tensions, contradictions, multiplicities should cohere in a single identity. Thus ‘life-likeness’ appears to involve both multiplicity and unity at the same time. In the classic nineteenth-century realist novel Middlemarch (originally published in 1871), for example, there is a character called Lydgate of whom George Eliot observes: ‘He had two selves within him’, but these selves must ‘learn to accommodate each other’ in a ‘persistent self’.

Realist characterization presupposes a ‘mimetic’ model of literary texts whereby what is primary or original is a real person, and a character in a book is simply a copy of such a person. Indeed, ‘person’ goes back to the Latin word persona, the mask worn by an actor in a play on the classical stage. The English language uses the word ‘persona’ to signify a kind of mask or disguise, a pretended or assumed character. The word ‘person’, then, is bound up with questions of fictionality, disguise, representation and mask.
Characterization is an important element in almost every work of fiction, whether it is short story, a novel, or anywhere in between. When it comes to characterization, a writer has two options:

1. Direct characterization: the writer makes direct statement about character's personality and tells what the character is like.

2. Indirect characterization: the writer reveals information about character and his personality through the character's thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about him.

Characterization is the depicting of clear images of person (Edward, 1968:33). It really does not matter who or what the characters are, so long as we can identify ourselves with them. We may read of the behavior of a pair of mice: how they live, where they live, what they ate, etc. such writing may be interesting and informative from a scientific point of view, but it will be not literature.

According to Forster, there are two types of characters, “flat” and “round” character. “Flat” characters are caricatures or types that embody only a single idea or quality. Furthermore, they do not display any development in the course of the narrative. “Round characters,” on the other hand, are complex characters who have more than one quality (trait) and who show signs of development (Forster, 1927 in Hunt: 2).
Kokemuller (2017) stated that characters in a story are either dynamic or static. A static character is one who doesn't undergo any significant change in character, personality or perspective over the course of a story. Essentially, a static character is largely the same person at the end of the story as he was in the beginning. A dynamic character, in contrast, undergoes a major transition in one or more of these ways. Dynamic character might go through a major life transition, have a coming-of-age experience, pull through trials and tribulations, mature, have a change of heart or develop more likeable qualities -- or take a turn for the worse. In fact, the term "dynamic" doesn't define the character's qualities, but rather refers to how those qualities change over time.

2. Personality Development by Erikson

Erikson believed that individual ego develop throughout several stages in life. One stage emerges from and is built upon a previous stage, but it does not replace that earlier stage (Erikson in Feist & G. J. Feist, 2006: 246). Meaning that the previous stage is the foundation of the next. These parts called ego strength and they develop in eight stages. At each stage, there is a particular focus on the one aspect of ego development.

Stage 1: Trust versus Mistrust
The infant develops basic trust and basic mistrust during their first year of life. Basic trust is the sense that others are dependable and will provide what is needed, as well as the sense that one is trustworthy oneself (Erikson, 1968 in Cloninger: 133). This basic trust can be earned from their parents (especially the mother). The infant has their basic needs such as food, care, and they will get them from their mother.

When the infant does not have the basic needstrust in this period, basic mistrust develop. Some mistrust is inevitable since no parental nurturing can be as reliable as the umbilical connection (Cloninger, 2004: 134). For children who are encounter the development of a sense of basic trust will view the world is a good place and people are loving and approachable (Burger, 2011:107). Meanwhile, children who could not meet the basic trust will develop a sense of basic mistrust. These children begin a lifelong pattern of suspicion about and withdrawal from other people (Burger, 2011:107).

Stage 2: Autonomy versus Shame and Doubt

Second, the toddler develops a sense of autonomy. This period includes toilet training, which Freud emphasized, but also broader issues of control of the musculature in general (becoming able to walk well) and control in interpersonal relationships (Cloninger, 2004: 135). When children allowed to manipulate and control much of what they encounter, children come through this stage with sense of autonomy that manifested in the feeling of powerful and independent (Burger, 2011:107).
They have a strong personal mastery, confident that they can navigate their way through the sea of obstacles and challenges life.

A sense of shame and a sense of doubt will develop if the toddler’s vulnerability is not supported. Erikson (in Burger, 2011:107) observed that overly protective parents can hinder development at this age. If not allowed to explore and exercise influence over the objects and events in their world, children will develop feeling of shame and doubt. They are unsure of themselves and become dependent on others.

According to Feist and G.J. Feist (2006: 251), shame is a feeling of self-consciousness, of being looked at and exposed. Doubt, on the other hand, is the feeling of not being certain, the feeling that something remains hidden and cannot be seen.

Stage 3: Initiative vs Guilt

The third psychological crisis, initiative versus guilt, happens when the children pass the year four and five. The child can make choices about what kind of person to be, based in part on identifications with the parents (Cloninger, 2004: 135). The children start moving around more easily and vigorously and they adopt an intrusive head-on mode of approaching the world as their genital interest awakens. They begin to adopt an initiative to pursue their goals, many goals, such as marrying their mother or father or leaving home, must either be repressed or delayed. If it fails, the feeling of guilt will increase. When the guilt is dominant, children may become
compulsively moralistic or overly inhibited. Inhibition, which is antipathy of purpose, constitute the core pathology of the play age (Feist & G. J. Feist, 2006: 253)

Stage 4: Industry and Inferiority

This fourth stage crisis occurred during the school-age. This stage shows the development of a sense of industry. The child at this stage “learns to win recognition by producing things” (Erikson, 1959 in Cloniner: 135). A child will produce a work or task until completion achieves satisfaction and develop perseverance. If children experience success, feeling of competence grow that set them well on their way to becoming active and achieving members of society (Burger, 2011: 108).

When the child cannot produce an acceptable product or they cannot get a recognition from it, a sense of inferiority will prevail. Feist and G.J. Feist (2006: 253) stated if children acquire too much guilt and too little purpose during the play age, they will likely feel inferior and incompetent during the school age. This condition will lead to feelings inadequacy and to poor prognosis for productivity of happiness (Burger, 2011: 108)

Stage 5: Identity versus Identity Confusion

This stage crisis concerns about the concept of identity crisis, and it is the developmental stage of adolescence. By this period of transition of adult role, the adolescence struggles to attain a sense of identity. If the question, “Who am I?” is answered successfully, they develop a sense of identity (Burger, 2011: 108). They
make decisions about personal values and religious questions. They understand who they are, accept, and appreciate themselves.

If a coherent identity cannot be achieved in a reasonable time, it occurs an identity confusion or role confusion (Burger, 2011: 108). According to Erikson (in Cloninger, 2004: 146), other failures in finding the identity are the negative identity, identity foreclosure and identity moratorium. Negative identity is an identity that based on the undesirable roles in society. Identity foreclosure occurs if commitment is made too quickly, without adequate exploration. And finally, identity moratorium is a condition that no commitment has yet been made.

Stage 6: Intimacy versus isolation

According to Erikson, the stage of intimacy cannot occur until individual identity is established. Intimacy involves psychological fusion with another person, whether friend or lover, secure that individual identity will not be destroyed by the merger (Cloninger, 2004: 136). Intimacy increases during the early year of adulthood.

An adult who fails in this crisis remains self-absorbed and isolated. They may pass through many superficial relationship without finding the satisfaction of closeness promise by genuine relationships (Burger, 2011: 109). Indeed, they may avoid emotional commitment.
Stage 7: Generativity versus Stagnation

As the first stage in adulthood is intimacy, the second is to develop the ego strength of generativity. A description of a high level of generativity is has been offered by current researchers: “Generative individuals are highly involved in their work and the growth of young people, and are concerned about broader societal issues. They are tolerant of different ideas and traditions, and able to strike a balance between care and consideration for the self and for others” (Bradley & Marcia, 1998 in Cloninger: 136).

By the role of parenting, generativity can be reached optimally and sometimes it can be substitute by a mentoring of teaching. When a person fails to develop in this stage, it will lead a person to have a sense of stagnation, not being able to be fully involved in caring for others in a nurturing way. In other words, stagnation is a feeling of emptiness and questioning one’s purpose in life. We’ve seen a parents who obtain little pleasure from the process of parenting. As a result, they become bored and generally dissatisfied with their life and of course a failure to see the potential for personal growth in the development of their children is a tragic for parent and child alike.

Stage 8: Integrity versus Despair

In the old age, a person has a task to resolve the crisis of integrity versus despair. The sense of integrity means being able to look back on one’s own life and
decide that it is meaningful as it has been lived, without wishing that things had been different (Cloninger, 2004: 137).

In the absence of a sense of integrity, despair occurs instead, as well as unwillingness to accept death. Feist and G.J. Feist (2006: 260) stated that people who fall into despair realize that time is now all too short, that options and opportunities available to younger people are no longer there. A life has passed, and those who wish they could do it all differently will express their despair through disgust and contempt for others.

The summary of all those eight stages of development by Cloninger (2004: 133) can be seen through table 1.

<table>
<thead>
<tr>
<th>Psychosocial Stage</th>
<th>Strength</th>
<th>Significant People</th>
<th>Related Elements in Society</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trust vs. Mistrust</td>
<td>Hope</td>
<td>Maternal person</td>
<td>Cosmic order (e.g., religion)</td>
</tr>
<tr>
<td>Autonomy vs. Shame, Doubt</td>
<td>Will</td>
<td>Parental Persons</td>
<td>Law and order</td>
</tr>
<tr>
<td>Initiative vs. Guilt</td>
<td>Purpose</td>
<td>Basic family</td>
<td>Ideal prototypes (e.g., male, female, socioeconomic status)</td>
</tr>
<tr>
<td>Industry vs. Inferiority</td>
<td>Competence</td>
<td>Neighborhood, school</td>
<td>Technological order</td>
</tr>
<tr>
<td>Psychosocial Stage</td>
<td>Strength</td>
<td>Significant People</td>
<td>Related Elements in Society</td>
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<tr>
<td>Identity vs. Identity Diffusion</td>
<td>Fidelity</td>
<td>Peer groups and outgroups, Models of leadership</td>
<td>Ideological worldview</td>
</tr>
<tr>
<td>Intimacy vs. Isolation</td>
<td>Love</td>
<td>Partners of friendship, sex, competition, cooperation</td>
<td>Patterns of cooperation and competition</td>
</tr>
<tr>
<td>Generativity vs. Self-absorption</td>
<td>Care</td>
<td>Divided labor and share household</td>
<td>Currents of education and tradition</td>
</tr>
<tr>
<td>Integrity vs. Despair</td>
<td>Wisdom</td>
<td>Mankind and My kind</td>
<td>Wisdom</td>
</tr>
</tbody>
</table>

Freud saw the ego as the mediator between id and super ego but Erikson believed that the ego performed many constructive functions. To Erikson, the ego is a relatively powerful, independent part of personality that works toward such goals as establishing one's identity, satisfying a need for mastery over the environment (Feist & G. J. Feist, 2006: 106). Therefore, in this study, using Erikson's theory to analyze Our Town Play would be more appropriate than using Freud's theory.

*Our Town* is very popular for its rich philosophy in the dialogues, setting and characters. So it is necessary to evaluate the drama based on the component of the play itself, particularly from the dialogues delivered by the characters. Each character has their own personality and it develops through time. This play mostly talks about the life cycle. Therefore each character encounters the identity crisis in the play.
C. Theoretical Framework

The theory of literature, theory of character and characterization, and the theory of personality development by Erikson take place to understand the characters intrinsically. To understand the characters and their psychological dynamic needs some process that includes reading the play script extensively; gathering the primary data from the script; gathering review secondary data that relates to psychoanalytic studies; transcribing and classifying the quoted data, analyzing the data based on the research framework, discussing the interpretation to the collected data and summing up the discussion.

To answer the first problem formulation, the writer is using the theory of character and characterization. Theory character and characterization give a clear understanding and how identify characteristics or personality of George and Emily as main characters. The theory of characterization that is used to analyse the main characters is indirect characterization, which is reflected from speech, thoughts, and acts.

To analyse the personality development of George and Emily, the writer is using the theory of personality (psychosocial) development by Erikson. Erikson’s theory of psychosocial development suggests that individual ego develop throughout several stages in life. The previous stage is the foundation of the next. Erikson’s theory stated that ego strength develop through eight stages, starts from the period of baby (basic trust), children (autonomy, initiative, and industry), teenager (identity),
adult (intimacy and generativity), and elderly (integrity). The writer analyses the ego strength development of George and Emily through plot and dialogue.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object that the writer uses in this study in Thornton Wilder’s *Our Town*. This is a definitive edition of Thornton Wilder's best-known and most frequently performed play. First produced and published in New York (1938), at which time it won the Pulitzer Prize, its reputation as an American classic has increased over the years. Brooks Atkinson, in his review of Our Town's first performance, had this to say: "Taking as his material three periods in the history of a placid New Hampshire town, Mr. Wilder has transmuted the simple events of human life into universal reverie. He has given familiar fact a deeply moving, philosophical perspective. Our Town is, in this columnist's opinion, one of the finest achievements of the current stage." Its universal appeal is set forth by the Stage Manager in the play: "This is the way we were in our growing up and in our marrying and in our doctoring and in our living and in our dying."

*Our Town* tells a story about the cycle of life. It is about life story of two families in Grover’s Corners. Begin with the Stage Manager speak and guide the play. From the daily’s life, marriage, and death. This play tells the reader how life is actually precious in every moment but sometimes people are just ignore it. Then people begin to realize it when the time passed by.
B. Approach of the Study

The approach that the writer think is appropriate is psychological approach because this study is analysing the characterization and ego strength development of George and Emily as the main character. According to Dastmard, Razmjoo and Salehi (2012: 1) and also Rohrberger and Wood (1971: 13), both literature and psychology discusses about the beauty of mind, feelings, sensation and psychological issues. So, by using psychological criticism, the writer can identify psychological aspects in literature. This approach is used to analyse George and Emily’s traits and also how they encounter their crisis of ego strength development.

C. Method of the Study

This study used bibliography and library research. The writer had collected data from books and journal articles, that contain literary and psychological approach, and other sources which contain all the information needed for this study. The primary source of this study is Thornton Wilder’s Our Town. Secondary sources that the writer used are books and journal articles about literary and psychological criticism. There are several books that the writer used for the secondary sources, such as Beginning Theory, Elements of Drama, Character studies in the Fourth Gospel, theories of personality, and The Relationship between Psychology and Literature.
The writer does analysis in several steps in order to answer the problem formulation. The first step is doing close reading to the main source in order to understand the characterization of the main characters and the plot of the drama.

The second step is doing library research in order to get the theories and the approach that used to answer the problem formulation. The bibliography was collected from offline and online searching.

After finding the theories and the approach that suits the topic, which is the theory of character and characterization and theory of personality (psychosocial) development by Erikson, the writer pays close attention of every details of the play to identify the character of George and Emily and their personality development. Based on both approaches, the writer does the analysis to the main source Our Town in order to answer the problem formulation.

The final step was making conclusion that contains the brief explanation about the whole study.
CHAPTER IV

ANALYSIS

This part contains the answer of problem formulations. In the first part, the writer discusses about the characterization of George and Emily. The second part, the writer explains about the personality development of George and Emily.

Based on the theory of character and characterization from experts (Edward, 1968; Forster, 1976), the depiction of the characters in this play is realist characterization, whereby what is primary or original is a real person, and a character in a book is simply a copy of such a person. Every character is described by the Stage Manager directly. The characters not only described through direct characterization, but also described using indirect characterization through that character's thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about this figure.

A. The Descriptions of the Characters

To understand about the ego strength (personality) development of George and Emily, the writer describes the characterization of George and Emily first by analyses the dialogue in the play. In this part, the writer shows the characterization of George and Emily separately.
1. The Description of George’s Characteristics

George was born in a higher social class family. His father is a town doctor. Meanwhile, his uncle manages a farmland. Here are the characteristics of George manifested in drama Our Town.

a. An archetypal American boy.

George is an archetypal all-American boy. He is a local baseball star and the president of his senior class in high school. His passion for playing baseball made George somewhat disregard other responsibilities, such as helping with housework or building intensive relationships with others. Here are a few examples of other people's response to George’s behavior.

DR. GIBBS: Well, George, while I was in my office today I heard a funny sound . . . and what do you think it was? It was your mother chopping wood. ......... I suppose she just got tired of asking you. She just gave up and decided it was easier to do it herself. And you eat her meals, and put on the clothes she keeps nice for you, and you run off and play baseball.... (Wilder, 1957:36)

From Mr. Gibbs’s response, it seems that George often does not help his mother because he is always playing baseball. George's focus on baseball can also be seen from Emily's feeling that shared to George. Emily felt George is more concerned with playing baseball than paying attention to their relationship. Here is an excerpt of Emily sharing against George.

EMILY: Well, up to a year ago I used to like you a lot. And I used to watch you as you did everything . . . because we'd been friends so long . . . and then you began spending all your time at baseball . . (Wilder, 1957:62).
Both Mr. Gibbs and Emily response showed that the character of George as an American teenager, attached to the baseball as one part of identity formation. George still could not be responsible as an adult as expected by his parents and Emily. He often prioritizes his interest, playing baseball.

b. Inconsistent and impulsive

George is illustrated as an individual who is inconsistent and impulsive. In the act I and act II, his impulsive behavior reflected on the fast-changing response according to his mood. For example, when he ignored the responsibility of helping her mother cut firewood, because he wanted to play baseball; also when he wanted to cancel his plans to study because he was in love with Emily. His impulsive behavior causing George inconsistent and easily distracted from his personal commitment. These characteristics also influence him when he facing crisis in the process of his personality development. Detailed discussions on this matter will be presented in the analysis of the development of George’s personality.

c. Openmindedness and self improvement

From several dialogues in the script, it can be concluded that George was not the individual who is stubborn. He was willing to accept criticism from others. Here are some examples of dialogue between George and Emily.
EMILY: ..... and then you began spending all your time at baseball . . , and you never stopped to speak to anybody any more. Not even to your own family you didn't .... and, George, it's a fact, you’ve got awful conceited and stuck-up, and all die girls say so. They may not say so to your face, but that's what they say about you behind your back, and it hurts me to hear them say it, but I've got to agree with them a little. I'm sorry if it hurts your feelings. . . but I can't be sorry I said it. (Wilder, 1957:62-63).

GEORGE: I ... I'm glad you said it, Emily. I never thought that such a thing was happening to me. I guess it's hard for a fella not to have faults creep into his character. (Wilder, 1957:63)

George responses towards Mrs. Forest warning when he was playing football in the main street also showed that, as a person, he would listen to the advice of an older person. Here is a section of dialogue between George and Mrs. Forest.

MRS. FOREST: Go out and play in the fields, young man. You got no business playing baseball on Main Street. (Wilder, 1957: 27)

GEORGE: Awfully sorry, Mrs. Forrest...... (Wilder, 1957: 27)

GEORGE: Yeah. Well, thanks ... I better be getting out to die baseball field. (Wilder, 1957:29)

His openmindedness was not limited to the attitude of willing to listen to feedback from others, but also there was a desire to improve themselves. George also individual who wants to change himself and trying to be responsible, the following is an example of George’s utterance to Emily while
the two sit in Mr. Morgan’s drugstore, drinking ice-cream sodas, during the flashback in Act II.

GEORGE: I think that once you’ve found a person that you’re very fond of . . . I mean a person who’s fond of you, too, and likes you enough to be interested in your character. . . . Well, I think that’s just as important as college is, and even more so. That’s what I think (Wilder, 1957:68).

George expression below, shows that he wants to improve himself,

GEORGE: Emily, if I do improve and make a big change . . . would you be . . . I mean: could you be ..(Wilder, 1957:68)

George’s revelation persuades him to forego agriculture school and stay in Grover’s Corners with Emily instead. Rather than set love aside in order to continue his education, George prefers to focus on what he considers truly important. By prioritizing love above college, this passage also illustrates the human desire for companionship that pervades the play.

2. The Description of Emily’s Characteristics

Emily also has a higher social status family. Her father, Mr. Webb is a publisher and editor of the Grover’s Corners Sentinel. Some characteristics of Emily seems to be strongly influenced by family background working in the field of publishing.
a. Conscientious

Conscientiousness implies a desire to do a task well. Conscientious people are efficient and organized as opposed to easy-going and disorderly. They exhibit a tendency to show self-discipline, act dutifully, and aim for achievement. They display planned rather than spontaneous behavior, and dependable.

In Our Town play, Emily Webb represents an excellent student and a conscientious daughter. These characters, visible from the following several dialogues:

GEORGE: You certainly do stick to it, Emily. I don't see how you can sit still that long. I guess you like school. (Wilder, 1957:28)

George's comment shows that Emily has an attitude of self-discipline, act dutifully, and aim for achievement. Emily's effort is to succeed is also apparent from Emily achievement motivation when she was talking to George.

GEORGE: You made a fine speech in class. (Wilder, 1957:27)

EMILY: Well ... I was really ready to make a speech about the Monroe Doctrine, but at the last minute Miss Corcoran made me talk about the Louisiana Purchase instead. I worked an awful long time on both of them. (Wilder, 1957:27)

EMILY: Well, I always feel it's something you have to go through.
This dialogue reflected that Emily worked hard in completing the task. She always tried to achieve her best. She felt that everyone should fight and work hard to achieve the best results.

b. **Bright person**

Besides conscientiousness, Emily was also described as an intelligent girl. Some comments of George about Emily, pointing out that George admitted that Emily is a bright girl.

GEORGE: Yeah. Emily, what do you think? We might work out a kind a telegraph from your window to mine; and once in a while you could give me a kind a hint or two about one of those algebra problems. I don't mean the answers, Emily, of course not . . . just some little hint ...(Wilder, 1957:28)

GEORGE: Emily, you're just naturally bright, I guess. (Wilder, 1957:28)

Her brightness was not only seen by people around her. Emily herself was well aware that she was clever. It seems that Emily also felt that she was born as a clever girl. Here is Emily's response to George's comment.

EMILY: I figure that it's just the way a person's born.

c. **Vainglorious**

Although Emily has a high academic motivation, but as a girl in general, she is also very concerned about her physical appearance. In Our
Town, she also described as teenage girls who concerned with their physical appearance. Here are dialogue between Emily and her mother:

EMILY: Mama, am I good looking?(Wilder, 1957:30)

MRS.WEBB: Yes, of course you are. All my children have got good features; I'd be ashamed if they hadn't. (Wilder, 1957:30)

EMILY: Oh, Mama, that's not what I mean, What I mean is; am I pretty? (Wilder, 1957:30)

MRS.WEBB: I've already told you, yes. Now that's enough of that. You have a nice young pretty face. I never heard of such foolishness.

EMILY: But, Mama, you've got to say something about me. Am I pretty enough ... to get anybody... to get people interested in me?(Wilder, 1957:30)

From these dialogues, it appears that she was also worried about her physical appearance. She repeatedly need to be convinced herself and to be confirmed by her mother.

Emily has a desire to always perform excellent in academic and physical appearance, is actually not in spite of his desire to be acknowledged by others. In the act I, from pages 29 to 31, a dialogue between Emily and her mother, it appears that Emily really wants to be accepted and recognized by others, especially her mother.

It seems that her need to be recognized by others is a style of parenting that is applied by his mother. Her mother always encouraged Emily to show
their achievement to others. For example, when she stated that she had succeeded in school, her mother encourages Emily to tell her father.

EMILY: Mama, I made a speech in class today and I was very good. (Wilder, 1957:29)
MRS. WEBB: You must recite it to your father at supper. What was it about? (Wilder, 1957:29)

In addition, Emily's mother also always encouraged her to not easily satisfied with what has been achieved. Her mother wanted her always reach a bigger or better than the achievements that have been attained.

EMILY: The Louisiana Purchase. It was like silk off a spool. I'm going to make speeches all my life. Mama, are these big enough? (Wilder, 1957:30)
MRS. WEBB: Try and get them a little bigger if you can. (Wilder, 1957:30)

The way of her mother nurturing her strongly influenced Emily in looking herself and success in life. Emily felt that she must always present herself the best possible and should be getting recognition from others. So when she was trying hard to achieve the best performance is not solely for the perfection of the task, but also for recognition from others. Her desire is to be accepted by others and is appeared through her worries whether she is quite attractive to others or not.

EMILY: But, Mama, you've got to say something about me. Am I pretty enough... to get anybody ... to get people interested in me? (Wilder, 1957:31)
Emily dialogue with his mother on page 31, not just show her worry as the young woman who wants to be accepted by the opposite sex, but also reflects her concern or her desire to always be the center of attention.

B. Personality Development of George and Emily

George and Emily not only described by using direct and indirect characterization, but also by using dynamic characterization. According to Kokemuller (2017) dynamic characters undergoes a major transition in one or more of these ways. Dynamic character might go through a major life transition, have a coming-of-age experience, pull through trials and tribulations, mature, have a change of heart or develop more likeable qualities -- or take a turn for the worse. In fact, the term "dynamic" doesn't define the character's qualities, but rather refers to how those qualities change over time.

From the explanation above, the dynamic character from both characters can be analyzed by the theory of psychosocial development by Erickson. Erikson believed that individual ego develop throughout several stages in life. One stage emerges from and is built upon a previous stage, but it does not replace that earlier stage (Erikson in Feist & G. J. Feist, 2006: 246).

In this part, writer described the results of an analysis of personality development of George and Emily. Writer used Erikson's Psychosocial Theory to analyze personality development of George and Emily. The analysis conducted on the dynamic character of George and Emily, through a major life transition, have a
coming-of-age experience, pull through trials and tribulations, mature, have a change of heart or develop more likeable qualities -- or take a turn for the worse.

In this play, both characters are mainly depicted from their beginning of teen ages to the beginning of their adult ages, and some parts at their childhood periods. Therefore the focus of this discussion is generally about the Erikson’s stages of psychosocial development on stage 4-Industry and Inferiority, stage 5- Identity versus Identity Confusion, and stage 6- Intimacy versus isolation.

1. Personality Development of George

The first act tells a story about George when he is considered not having an identity yet. George is in the age of teenager. In this age, people are usually still finding their identity. In Act I, George encounters the identity crisis.

In the beginning of the day, George’s mother, Mrs. Gibbs, still have to get him up for school. George has the responsibility to get up early for school, but her mother ought to make him up for not going to be late for school.

MRS. GIBBS: Calling upstairs. Children! Children! Time to get up. (Wilder, 1957: 12)

Her mother is calling for him several times to wake him up.

MRS GIBBS: George! Rebecca! (Wilder, 1957: 12)

MRS. GIBBS: No. He just whines! All he thinks about is that baseball—George! Rebecca! You’ll be late for school. (Wilder, 1957: 13)
The dialogue reflected that George still could not be responsible for himself. He was often reminded by others. It indicates that his internal locus of control is weak. He was still often inconsistent in keeping his commitments and fulfilling their responsibilities, both as a student and as a son.

From Erikson’s theory, it shows that since the stage 4 Industry and Inferiority, George is still not yet develop a sense of industry (Erikson, 1959 in Cloniner: 135). In this stage, he has not yet produce a work or task until completion achieves satisfaction and develop perseverance.

Based on Erikson’s theory, which stated that the previous development stage is the basic of the next development stage, so Thornton Wilder also describe George is having an identity crisis in stage 5, Identity versus Identity Confusion, which is related to the stage 4, Industry versus Inferiority.

Several small talks between Mr. Gibbs and Mrs. Gibbs about George’s responsibility as a man. Mrs. Gibbs feels that George is not helping her for house needs. Actually, it is his responsibility to help his mom for doing man’s job at home, such as chopping wood.

MRS. GIBBS: I declare, you got to speak to George. Seems like something's come over him lately. He's no help to me at all. I can't even get him to cut me some wood. (Wilder, 1957: 13)

Act I also tells a story about George in finding his identity as a baseball player and also his willing to be a farmer. He tells Emily and his father about his willing to be a good farmer.
GEORGE: Yeah. But, you see, I want to be a farmer, and my Uncle Luke says whenever I’m ready I can come over and work on his farm and if I'm any good I can just gradually have it. (Wilder, 1957: 29)

DR. GIBBS: What do you want to do after school's over? (Wilder, 1957:36)


But George is inconsistent in reaching his will. He often played baseball than the persevering to achieve his goals to be a farmer. Even responsibilities in cutting wood, which is actually relevant to its goal of being a farmer, is often overlooked. His father’s response to his statement that he wants to be a farmer seems like what his doing in reaching his will is not right. George wants to be a farmer but he is not helping his mother for chopping woods.

DR. GIBBS: Well, George, while I was in my office today I heard a funny sound . . . and what do you think it was? It was your mother chopping wood. There you see your mother getting up early; cooking meals all day long; washing and ironing; and still she has to go out in the back yard and chop wood. I suppose she just got tired of asking you. She just gave up and decided it was easier to do it herself. And you eat her meals, and put on the clothes she keeps nice for you, and you run off and play baseball, like she's some hired girl we keep around the house but that we don't like very much. Well, I knew all I had to do was call your attention to it. Here's a handkerchief, son. George, I've decided to raise your spending money twenty-five cents a week. Not, of course, for chopping wood for your mother, because that's a present you give her, but because you're getting older and I imagine there are lots of things you must find to do with it. (Wilder, 1957: 36)
On the other hand, although George often neglected his responsibility for playing baseball, it seems he did not seriously pursue baseball as his career. He played baseball as a hobby and a way to please himself.

Based on Erikson’s theory on these dialogues, it appears that George had not really found his identity in his stage 5 of development- Identity versus Identity Confusion. As a teenager in general, he was often centered on personal pleasures and was influenced by his mood. It seems that George impulsive tendency strongly influenced him in dealing with his identity crisis.

In Act II, if it is related by Erikson’s theory, George is described by Thornton Wilder as an individual that begin to interface the stage 6- Intimacy versus isolation. He interfaced the crisis of intimacy, and he encountered several moments in solving it.

The crisis of intimacy could be seen from one's readiness to foster mutual interaction with others. Someone who is not yet ready to enter the stage of intimacy, usually has still been trapped on the desire to be more selfish. During dating with Emily, George still often neglected their close relationship. He more often seeks personal pleasure by playing baseball. There is a flashback scene in the second act that shows George’s intimacy. Emily criticized George that only did the baseball things and ignored the other things around him.

EMILY: ..... and then you began spending all your time at baseball . . ., and you never stopped to speak to anybody any more. Not even to your own
family you didn't ... and, George, it's a fact, you’ve got awful conceited
and stuck-up, and all die girls say so. (Wilder, 1957:62-63).

In the intimacy stage, people usually become more open in accepting others
critics. Like in this case, Emily criticized George and his response is showing that he
has the willingness to be better like what Emily expected.

GEORGE: I'm celebrating because I’ve got a friend who tells me all the things
that ought to be told me. (Wilder, 1957: 66)

GEORGE: No, Emily, you stick to it. I'm glad you spoke to me like you did.
But you'll see: I'm going to change so quick you bet I'm going to change.
And, Emily, I want to ask you a favor. (Wilder, 1957: 66)

George’s response on page 69, further confirms that he has a desire to change
for the sake of someone he loves. His desire to improve himself is also driven by the fear
of losing her lover. This shows that George began to realize that in order to nurture and
maintain relationships with others, he needs to be more attentive to the needs of
others. He also realized the necessity of self-sacrifice in an intimate relationship.

GEORGE: Emily, if I do improve and make a big change . . . would you be ... I
mean: could you be ... (Wilder, 1957: 69)

Based on Erikson’s theory which previous stage of development must be
successfully accomplished in order to begin the next stage, these several dialogues in
this play shows that George is in the intimacy stage, and also makes George reminded
of finding her identity. Crisis at this stage helped George to look at his the purpose of
life more closely. George began to more seriously think about his dream. He has a
serious thought in reaching his dream for being a good farmer. He tells Emily that he
is going to catch his dream and he wants to go to Agriculture School after he graduates.

GEORGE: Y'know. Emily, whenever I meet a farmer I ask him if he thinks it's important to go to Agriculture School to be a good farmer. (Wilder, 1957: 67)

After small talks, George decided not to go the Agricultural School at a moment and he make up his mind so quick.

GEORGE: After a pause, very seriously. Emily, I'm going to make up my mind right now. I won't go. I'll tell Pa about it tonight. (Wilder, 1957: 67)

So as proposed by Erikson, that each stage of psychosocial development does not stand independently, but the crisis at every stage will be affected by the crisis in other stages. Intimacy crisis experienced by George made him back to the stage identity. He must establish his identity and purpose of life is to be able facing a stage intimacy. Erikson said that each stage is formed by a solid construction from the previous stage.

It seems that George impulsive tendency, making him difficult to remain firmly upholds his decisions or his choices. George is still confused in determining the steps to achieve his dream.

George becomes unsure about his willing to study agriculture because of his feeling to Emily. If he is going to Agriculture School, he has to leave the town and the distance separate them. His love to Emily makes him want to stay close to Emily and always be with her.
GEORGE: Listen, Emily, I'm going to tell you why I'm not going to Agriculture School. I think that once you've found a person that you're very fond of ... I mean a person who's fond of you, too, and likes you enough to be interested in your character . . . Well, I think that's just as important as college is, and even more so. That's what I think. (Wilder, 1957: 68)

This dialog also indicates that George’s character is dominated by impulsive feelings. He still makes a decision too quick based on his feelings right at the time. It shows that George is still immature.

Another example of George’s impulsive behavior is also apparent from his hesitation to marry Emily. On the one hand, he was afraid of losing Emily, but on the other hand, he was not ready to accept new responsibilities as an adult. At the church right before George wedding ceremony, he looks hesitate about his decision for marrying Emily.

GEORGE: Ma, I don't want to grow old. Why's everybody pushing me so? (Wilder, 1957: 73)

This scene is also showing the crisis of intimacy period. George habit of neglecting responsibilities and preferring to do his hobby is making him was not ready to accept a commitment to live with other people, which of course requires a lot of self-sacrifice.

In the end of the play, George is described as a good and successful farmer. He had a difficulty in encountering his identity crisis in the past. He wanted to be a good farmer but he played baseball more often. He neglected the house works such as chopping woods, washing his own clothes, but then he became a good parents. He
had a bad habit in his young age and he encounter an identity confusion, but when George encounter the intimacy stage, he has a desire to change to become a good person.

2. Personality Development of Emily

Compared with George, Emily is better prepared to handle any crisis developments in her life. Emily’s tendency to be disciplined, responsible, and worked hard greatly influenced her in facing her crisis of identity during her adolescence. Since her childhood, she has been more secure in her identity. Since childhood, she positioned herself as an intelligent and a competent person. Her success in doing any task and recognition from others around her, always confirms her identity. Therefore, in fact since the beginning, she did not experience difficulty in facing her identity crisis.

As an individual in general, in adolescent and childhood stages, Emily is also described as a girl who still needed to be reminded by their parents in working out their responsibilities. Emily also experienced a crisis of identity at her teen age. It is clearly stated in the first act that she is still searching her identity. In the morning, her mother, Mrs. Webb, ought to wake her up for school.

MRS. WEBB: Emileeee! Time to get up! Wally! Seven o’clock! (Wilder, 1957: 13)
She is also often hesitant in judging herself. Emily often asks her mother to get confirmation or affirmation from her. Some of her expression about her achievements showed that she wanted to get the recognition from others that she is indeed a clever girl. In finding her identity, Emily always discusses with her mother, Mrs. Webb.

Not only in academic aspect, Emily also looked for her identity in physical appearance. She felt proud if others recognized her as a clever and also a beautiful girl.

EMILY: I'm both, Mama: you know I am. I'm the brightest girl in school for my age. I have a wonderful memory. (Wilder, 1957: 15)

Emily is more consistent in finding her identity rather than George. She always tries to impress the others by keep telling the others her bright. Besides, she works hard in going through her crisis of identity. In this scene, she showed her goods in academics to George when they have small talks after school. She declared that she born to be good in academics.

GEORGE: You certainly do stick to it, Emily. I don't see how you can sit still that long. I guess you like school. (Wilder, 1957:28)

EMILY: Well, I always feel it's something you have to go through. (Wilder, 1957: 28)

GEORGE: Emily, you're just naturally bright, I guess. (Wilder, 1957:28)

EMILY: I figure that it's just the way a person's born. (Wilder, 1957:28)

Based on Erikson’s Theory, compared to George, Emily is described by Thornton Wilder that has the maturity of identity in stage 5- Identity versus Identity
Confusion. Even if she had a crisis, but the question about “who am I” can be answered successfully, they develop a sense of coherent identity as a smart and pretty girl. She understood who she is, accept, and appreciate herself.

In the second act, Emily is described as a teenager who encounters the crisis of intimacy in stage 6-Intimacy and isolation. During the going out with George, she felt that George is less concern about her. He prefers to play baseball and chatting with friends. Emily used to like George a lot but he is changing through days. According to Emily, George focuses only in baseball and ignores the others, even his family.

EMILY: I don't like the whole change that's come over you in the last year. I'm sorry if that hurts your feelings, but I've got to tell the truth and shame the devil (Wilder, 1957:62).


EMILY: Well, up to a year ago I used to like you a lot. And I used to watch you as you did everything . . . because we'd been friends so long . . . and then you began spending all your time at baseball . . . and you never stopped to speak to anybody any more. Not even to your own family you didn't .... . and, George, it's a fact, you've got awful conceited and stuck-up, and all die girls say so. They may not say so to your face, but that's what they say about you behind your back, and it hurts me to hear them say it, but I've got to agree with them a little. I'm sorry if it hurts your feelings . . . but I can't be sorry I said it. (Wilder, 1957: 62-63)

In this dialogue, she was very annoyed with George's behavior and she expressed her feeling to George. Her expectation to be noticed by George, not merely because she was facing an identity crisis, but actually as a person, she has a tendency to be always accepted and recognized by others.
In this intimacy stage, as a woman, Emily expected George to be perfect for her. She believes that a man should be perfect and more responsible than a woman.

EMILY: I always expect a man to be perfect and I think he should be. (Wilder, 1957: 63)

This scene reflects that Emily wanted George to change like her expectation. She thought that in intimate relationship, every person should behave according to their respective role. As a bright girl, she did not want to have a husband who is less reliable. So at this stage, intimacy crisis marked also with consideration of the role as an adult.

Her crisis at this stage of intimacy is also apparent from the scene before the wedding. Emily is just like George, she felt doubt when she had to go through her next step of life, marriage. She felt not ready to leave her family and begin a new life with George. She was still hard to leave his role as a child.

EMILY: I never felt so alone in my whole life. And George over there, looking so . . .! I hate him. I wish I were dead. Papa! Papa! (Wilder, 1957: 75)

EMILY: Don't you remember that you used to say, all the time you used to say all the rime: that I was your girl! There must be lots of places we can go to. I'll work for you. I could keep house. (Wilder, 1957: 75)

From this scene, it appears that although in general, she is more ready to face any crisis in any stages of personality development, but she remains facing the crisis when she must leave her role as a teenager. As said by Erikson that everyone will go through stages of personality development and have to face any crisis.
Act III tells a story about a person who does not reach the stage 7- integrity and despair- of psychosocial development of Erikson. Emily died while she is still in her intimacy stage, before she encounters integrity and despair stage, so in her young age she cannot accept her death.

EMILY: It seems thousands and thousands of years since I ... Papa remembered that that was my favorite hymn. Oh, I wish I'd been here a long time. I don't like being new here. -- How do you do, Mr. Stimson? (Wilder, 1957: 88)

EMILY: Well, there's a patent device on the drinking fountain so that it never overflows, Mother Gibbs, and it never sinks below a certain mark they have there. It's fine. Her voice trails off and her eyes return to the funeral group. It won't be the same to George without me, but it's a lovely farm. Suddenly she looks directly at Mrs. Gibbs. Live people don't understand, do they? (Wilder, 1957: 89)

EMILY: Look! Father Gibbs is bringing some of my flowers to you. He looks just like George, doesn't he? Oh, Mother Gibbs, I never realized before how troubled and how . . . how in the dark live persons are. Look at him. I loved him so. From morning till night, that's all they are troubled. (Wilder, 1957: 90)

Those several Emily’s statement really shows that she is still cannot accept her death. She is still thinking about the living. She also thinks how George could be without her.

Emily also turns back to the living to repeat her life, her happy day when she lives. She goes to her fourth birthday. It shows that she still wants to feel alive because she is not ready to be among the dead.

EMILY: But, Mother Gibbs, one can go back; one can go back there again . . . into living. I feel it. I know it. Why just then for a moment I was thinking
about . . . about the farm . . . and for a minute I was there, and my baby was on my lap as plain as day. (Wilder, 1957: 90)

After a scene that she goes back in her fourth birthday, what she found is only regret because actually she is dead. Her time has passed away. The more she goes back to the living, the more pain she gets. The following are several Emily’s statements that reflect her feelings of regret because she less aware of and grateful for what he had ever experienced.

EMILY: I can't. I can't go on. It goes so fast. We don't have time to look at one another. .... I didn't realize. So all that was going on and we never noticed. Take me back up the hill to my grave. But first: Wait! One more look. Good-by, Good-by, world. Good-by, Grover's Corners . . . Mama and Papa. Good-by to clocks ticking . . . and Mama's sunflowers. And food and coffee. And new-ironed dresses and hot baths . . . and sleeping and waking up. Oh, earth, you're too wonderful for anybody to realize you.

She looks toward the stage manager and asks abruptly, through her tears:

Do any human beings ever realize life while they live it? every, every minute? (Wilder, 1957: 100)

What is described by Thornton Wilder in Act III, the same as that described by Erikson in his Psychosocial Theory, that when a person cannot be through a crisis of integrity vs. despair, then she will likely regret her life. To be grateful for life and receive all the life experiences both good and bad, one must be able to look back on one’s own life and decide that it is
meaningful as it has been lived, without wishing that things had been different (Cloninger, 2004: 137).

Her flash back to her childhood, also shows that Emily has not really been through her intimacy periods. She is still attached to pleasure and dependence on her parents. She wants to repeat her childhood that full of support and attention from her parents, especially her mother.

Emily is more mature than George when she encounters the identity crisis, but in the Act III, she is described as a person who fells so regretful. She died in her young age when she is still in the stage of intimacy. Even though she was more mature in encountering her crisis, she become a regretful person.
CHAPTER V

CONCLUSION

Based on the analysis that has been discussed by the writer, all problem formulations have been answered. First, the writer describes characteristics of George and Emily. Second, the writer discussed the personality development of George and Emily.

The writer finds out that George, like most American boys, attaches his identity to the baseball players. His concern on baseball often made him put aside other things, such as academic activities, responsibilities at home, and relationships with others. Although George often behaves improperly, but he is a person who is open to feedback and new experiences. He also has motivation to improve himself. When he got criticism or advice from others, he always thanked, realized his mistake, and improved his behavior.

In contrast, with George, Emily is showing characteristics of a well-organized, disciplined, and responsible. She was always trying to get a good performance in the academic field. Therefore, except discipline, Emily is also known as an intelligent girl. Emily was proud of her brightness.

From "Our Town", the writer also finds out the personality development of George and Emily. Analysis on the plot and dynamic characters of George and Emily, showing that they are experiencing the stage of crisis of identity and intimacy. Compared with Emily, when facing a crisis of identity and intimacy, George seems to
be experiencing difficulties. His impulsive behavior, making George more inconsistent in cope of any crisis. This can be seen when he was not consistent in achieving its goal of being a farmer. His concern was often distracted by his hobby of playing baseball and feelings towards Emily.

Meanwhile, the Emily’s characters, who is well-planned and responsible, strongly helps her in dealing the personality developmental crises she experienced. Emily is more stable in through its adolescence.

At the intimacy stage, George and Emily experience the same crisis. Both feel hesitant when getting married. Although initially they were confident to get married, even George was willing to change for Emily, but before the wedding, they are not ready to leave their dependence on parents. Even, Emily is more hesitant to get married than George.

The story in "Our Town" ended until the stage of development of George and Emily are in adulthood. Therefore, the writer cannot analyze the next stage of psychosocial development, namely generativity and integrity. Nevertheless, from Act III, which is the scene after Emily’s death. The Writer concludes that Emily cannot accept her death because she died while she is still in her intimacy stage. Emily’s regret occurs because Emily has not yet reached the stage of integrity.

From George and Emily characterization in Our Town, we can learn about the personality development of a person, how an individual encounters the crisis of personality and how they solve it in every crisis of their personality development.
From both characters, we can also learn about the individual differences in solving the crisis. Emily represents a mature individual encountering her crisis of identity. While George represents an impulsive individual in searching his identity, so he shows more inconsistency in finding his identity. On the other words, George encounters the identity diffusion rather than Emily.

Since her young age, Emily shows that she could afford her crisis of Industry vs Inferiority. This Emily’s successful experience is really help her in her next stages of personality development. Her success experience since her childhood builds her feeling of competence that set them well on their way to becoming active and achieving members of society. Since her young age, Emily also always says “who am I?” in finding her identity. It shows that her awareness of identity begins before she is going through her teen age.

While George, until his marriage, he is not already get his mature of identity. He is still inconsistent in reaching his life goals and felling doubtful in making decision to leave his teenager life and build an intimacy with Emily.

George personality is develop in a good ways. From a person who had an identity confusion becomes a good person and he becomes a successful farmer after he encounter the intimacy stage. While Emily who successful in encountering each stages in her life, she becomes a regretful person in the end of the play because she died when she is still in intimacy stage.
BIBLIOGRAPHY


APPENDIX

Summary of Thornton Wilder’s *Our Town*

*Our Town* is divided into three acts in which every act represents the circle of human life: birth, life and death. The birth portrays about human in daily life, living the life is reflected by love and marriage, and death explains about the juxtaposition of life and death.

No curtain and no scenery. This is how Wilder begins his play, Our Town. Act I is called “Daily Life”, a re-creation of a whole daily activities in a small town called New Hampshire. The Stage Manager enters and opens the stage performance to the audience. The set of the play are being prepared by the crew, as the Stage Manager continues to talk. He tells where all of the main buildings of the town are located and gives pertinent facts about Grover’s Corners. Then he introduces us to the Webbs and the Gibbses, who are two of the town's main families.

After the introduction by the Stage Manager, the milkman and paper boy arrive and signal the official opening of the action of the play. Frank Gibbs arrive and have a small chat with the paper boy. Then the representative families begin to assemble for breakfast. First, the mother in each family tries to get her children up, dressed, fed, and off to school. After the children leave, the two mothers (Mrs. Webb and Mrs. Gibbs) meet for a chat.
The Stage Manager returns and states more facts about the town. By this time, the day has passed by. Emily Webb and George Gibbs come home from school. They have a small chat to get to know each other. George is struggling with schoolwork; Emily is the best student in her class. So George ask Emily to help him for the school task and Emily agreed. At that time, Emily also realized that George shows his interest to her. Mrs. Webb come out from her house and then George off to the baseball field. After that, Emily and her mother have a chat about being a good woman.

The evening come, the children are doing their homework. George ask Emily about the homework trough his window. After that Emily talks to George about the moon but George ignore her. The Stage Manager returns and tells more about the town. Mrs. Webb and Mrs. Gibbs attend weekly choir rehearsal. Afterward, they discuss the organist's drinking. That night, Mrs. Gibbs tells her husband that the organist's drinking problem is the worst she has ever seen.

Act II is called “Love and Marriage”. It happens several years later. After more comments by the Stage Manager, Mrs. Gibbs and Mrs. Webb return to the stage to prepare for a wedding. Both receivedeliveries from the milkman and invite him and his wife to the ceremony.

George Gibbs comes downstairs and tells his mother that he is going across the yard to see Emily, his girl; they are to be married later that day. When he reaches
the Webbs' house, Mrs. Webb reminds him that the groom should not see the bride on
the day of the wedding. George talks to his future father-in-law about life and
marriage until Mrs. Webb reappears and sends George home so that Emily can come
downstairs to breakfast.

The Stage Manager then turns back time to the day when George and Emily
first discover their love for each other. George stops Emily on their way home from
school. He has just been elected president of the senior class; Emily is secretary-
treasurer.

He asks her why she is mad at him. Emily admonishes George for immersing
himself in baseball and forgetting his friends. He assures Emily that he has not
forgotten her. He promises to change, and asks if she will write to him when he goes
off to college. He then tells her he might not even go to college, but start working on
his uncle’s farm right away (his Uncle Luke promised that he could take over the
farm when he died). Emily feels that she is mistaken about George and returns his
affection. They confess that they’ve been paying special attention to one another, and
George awkwardly asks Emily to be his girl. They part after having acknowledged
their mutual love.

The Stage Manager enters and explains that he will serve as minister and
makes further comments about weddings. Mrs. Webb expresses fear about losing her
daughter. Then George owns up to momentary doubts about getting married. In the
meantime, Emily relates her qualms to her father. As soon as George and Emily see each other, they overcome their fears. The ceremony takes place in the background while the audience hears the comments of Mrs. Soames, a wedding guest. Then the Stage Manager returns in his original persona to make closing remarks.

Act III took place at the graveyard near Grover’s Corners. The Stage Manager tells the audience that it is nine years past. The chairs representing the graveyard are Mrs. Gibbs, Mr. Stimson, Mrs. Soames, and Wally Webb, whose appendix burst while on a Boy Scout trip. Joe Stoddard, the undertaker, is preparing the new grave in the cemetery. The newly-dead is Emily Webb, who died while giving her second child birth. Much of the scene is taken up with conversations among the dead. They are gradually losing their memories of life on earth, and pity those who are still alive because of their constant troubles.

Emily asks the Stage Manager if it is possible to go back in time to see her past life. The others tell her that she can, but they advise her against it. She decides to choose a happy day – the day she and George first knew they loved one another. The others tell her to choose the inappropriate day instead of that, because the reliving will be too painful, knowing how everything turned out. She chooses her twelfth birthday, February 11, 1899. It turns out to be unbearably painful – seeing her parents when they were younger, seeing again those who have died, including her brother Wally. She realizes just how much life should be valued, "every, every minute." Poignantly, she asks the Stage Manager whether anyone realizes life while they live
it, and is told, "No. The saints and poets, maybe--they do some." Seeing how little people actually notice one another and enjoy the happiness that they sadly take for granted. In agony, she asks to return to the graveyard. Meanwhile, in Grover’s Corners, life goes on as usual. The Stage Manager concludes the play with a monologue and wishes the audience a good night.