THE PUREST AND UNCONDITIONAL LOVE FROM A MOTHER TO HER CHILD AS THE THEME IN WAKAKO YAMAUCHI'S THE MUSIC LESSONS

AN UNDERGRADUATE THESIS

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

By

FINDY TIARA SARI
Student Number: 104214100

ENGLISH LETTERS STUDY PROGRAM
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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FINDY TIARA SARI
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Approved by

Drs. Hirmawan Wijanarka, M.Hum
Advisor

April 6, 2017

Dewi Widyastuti, S.Pd., M.Hum
Co-Advisor

April 6, 2017
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FINDY TIARA SARI
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Defended before the Board of Examiners
On May 29th 2017
and Declared Acceptable

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Name  Signature
Chairperson  : Drs. Hirmawan Wijanarka, M.Hum.
Secretary  : Dewi Widyastuti, S.Pd., M.Hum.
Member 1  : Tatang Iskarna, S.S., M.Hum.
Member 2  : Drs. Hirmawan Wijanarka, M.Hum.
Member 3  : Dewi Widyastuti, S.Pd., M.Hum.

Yogyakarta, May 31 2017
Faculty of Letters
Sanata Dharma University
Dean

Dr. P. Ari Subagyo, M.Hum.
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Yogyakarta, April 6, 2017

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Findy Tiara Sari
“I think, therefore I am. (Cogito, ergo sum.)”

—René Descartes
I dedicate this undergraduate thesis to My Beloved Parents for their patience and love

and also

to Myself, for the strength and effort in finishing this study.
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ABSTRACT

SARI, FINDY TIARA. The Purest and Unconditional Love from a Mother to her Child as the Theme in Wakako Yamauchi’s The Music Lessons. Yogyakarta: Department of English Letters, Faculty of Letter, Sanata Dharma University, 2017.

The focus of this undergraduate thesis is to reveal the theme in Wakako Yamauchi’s The Music Lessons through the analysis of the main characters and plot. The writer chooses this topic because by studying the theme, the writer hopes to understand the main point of the story that the author tries to deliver.

There are three problems formulated in this undergraduate thesis. The first is the description of the main characters, which are Chizuko Sakata, Aki Sakata dan Kaoru Kawaguchi. The second is the description of the plot in the play. The last is how the main characters and plot analysis reveal the theme of the play.

The theories used are the theories of characters and characterization, theories of plot, theories of theme and the relation between the character, plot and theme. The approach applied is new criticism approach. The method used in this study is a library research method. The main data were taken from the play script The Music Lessons itself, and the secondary data were taken from several books, online sources, and some research related to the topic.

Based on the analysis, characters and plot have contribution to reveal the theme in the play. The analysis of the main characters finds that Chizuko, as a mother, is a caring and hardworking person. Her daughter, Aki Sakata, is an ungrateful and rebellious person. The last main character, Kaoru Kawaguchi, is a kind and caring man. Chizuko, a mother of three children, has to struggle in her life to support her family. Moreover, she has to pay the debts that her husband left. She works hard in earning money so that she and her family will survive. In the hardship time of life, as a mother, she puts her children as priority. Aki as the youngest child cannot see the sacrifice of her mother in struggling. She misunderstands Kaoru’s kindness and care into something about love. She fights against her mother to be with Kaoru. The analysis of plot is used to find the structure of the story. The plot of the story explains how hard the main characters’ life from the beginning until the end of the story. By analyzing the main characters and the plot, the writer finds the theme of the story is “the purest and unconditional love of human being is the love from a mother to her child.”
ABSTRAK

SARI, FINDY TIARA. The Purest and Unconditional Love from a Mother to her Child as the Theme in Wakako Yamauchi’s The Music Lessons. Yogyakarta: Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2017.

Skripsi ini bertujuan untuk menemukan tema dalam drama berjudul The Music Lessons karya Wakako Yamauchi melalui analisis karakter utama dan alur ceritanya. Peneliti tertarik untuk memilih topik ini karena dengan mempelajari tema, peneliti dapat mengerti maksud utama dari cerita yang penulis ingin sampaikan.


Teori yang digunakan adalah teori tokoh dan penokohan, teori alur cerita, dan teori tema yang disertai dengan penjelasan mengenai hubungan antara karakter, alur cerita dan tema. Metode yang digunakan adalah studi pustaka. Studi ini menggunakan data utama dari naskah drama The Music Lessons itu sendiri dan menggunakan data sumber tertulis dari buku, sumber dari internet, dan penelitian yang berhubungan dengan penelitian ini.

CHAPTER I
INTRODUCTION

A. Background of the Study

Literary work is a portrait of human’s life. What is pictured there is generally based on the fact and experience, which happened in the past or the dreams about future. The mixture of experience and imagination is expressed through the medium of written language called literary work. As Hudson states,

Literary is the expression of life through the medium of language. It can be regarded as something essential since it contains about real life, people, thought, and their feeling about life (1958: 10).

A literary work takes the source from life experiences. The life experiences can be the life of the author himself or another person. Rene Wellek and Austin Warren explain that the work of literature represents life as a reality. They stated that literary works contain the reality of human situations, problems, feelings and relationships (1956: 96).

Since literature brings the reality of human life to the reader, it might contain an essential idea about life that can be learned. Therefore, every literary work has a meaning, no matter what the form is. For this reason, Edgar V. Roberts and Henry F. Jacobs state that literature might give a special role to our life, especially toward our self-development. According to them, literature could be a mean to improve ourselves, both personality and intellectuality, that helps the reader to be more human. In this case, literary works provide a story of human struggles in their own certain time and place that might be different from ours.
today. The facts may give us new experiences and perspectives of life. It also may develop our mature sensibility and compassion for the condition of all living things around us (1987: 2).

Drama as one of the kinds of literary works deals with the expression of human being through dialogues and actions. Otto Reinert examines that drama is one of the most vital forms of literary expression, because its medium are the dialogues and actions of living people on the stage. He also adds that a performance of drama is much more than just an art of words, but it is a join product of many arts such as stage design, acting, and also direction are the chief (1964: 11).

Knowing the importance of literary work, especially drama, the writer decides to make an analysis on its script. It has a certain impression, and meaning. A work of literature that would be analyzed in this thesis is Wakako Yamauchi’s drama entitled *The Music Lessons*. This play script is chosen because the story in this play represents the reality of human relation in a society, which consists of people with different characteristics.

In doing the analysis, the writer focuses the study on the main characters and the plot in order to convey the theme of the story. Through the main characters, Chizuko, Aki, and Kaoru, who take significant roles of the story, and the plot as the organized events developed attractively, the writer tries to reveal the theme. Those intrinsic elements support each other and become important elements in order to find out the theme. The theme of the story is important to be
discussed because by studying the theme, the writer hopes to understand the main idea of the story that the author wants to deliver to the audience.

B. Problem Formulation

In this study, the writer would like to focus on these three problems:

1. How are the main characters described in the play?
2. How is the plot described in the play?
3. How do the characters and plot reveal the theme of the play?

C. Objectives of the Study

The objective of this study is to answer those questions mentioned in problem formulation before. The first objective of the study is to find out the main characters’ characteristics through their action toward other characters or the way they react toward certain condition. The second objective of the study is to identify the plot of the play in order to see the pattern of the story and to comprehend the role each character in building the story. On the third or the last objective of the study, the writer relates the analysis of main characters and plot to reveal the theme of the play.

D. Definition of Terms

In order to avoid misunderstanding, there are some important terms that need to be explained in this study. The important terms that need to be explained are character, plot and theme. M.H. Abrams states that
Character is the person presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what the dialogue they say and by what the action they do (1985: 23).

The writer interprets character as the person who has a task to play a role in dramatic or narrative work.

According to Abrams, “plot in dramatic or narrative work is constituted by its events and actions as these are rendered and ordered toward achieving particular emotional and artistic effects” (1985: 159). In short he states that plot in dramatic or narrative work is the structure that is formed in purpose to achieve particular effects.

CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

The Music Lessons by Wakako Yamauchi is considered as a great play script. It was first published as a short story then Yamauchi adapted it into a play script with the same title. The play script brings interesting combination of simple plot, characters, and story. Although it is one of Yamauchi’s great works, it is not as popular as the other one she writes, entitled The Soul Shall Dance. Like The Music Lessons, it was first published as a short story then adapted into a play with the same title as well. It was first performed in Los Angeles and won Los Angeles Critics’ Circle Award for best new play of 1977.

In the beginning of review of related studies, the writer found some studies that are related to this study. The first of related study uses the same literary works, The Music Lessons, as the source of study. It is Prisca Armilda Nugrahanti from Sanata Dharma University uses The Music Lessons in her undergraduate thesis; the title of her thesis is “The Struggle of Chizuko Sakata as An Issei Widow in Wakako Yamauchi’s The Music Lessons.” Her thesis discusses about the struggle of Chizuko Sakata as a Japanese immigrant woman, who is also a Issei widow, in surviving in the USA. Nugrahanti conducted her thesis through feminist postcolonial perspective. Nugrahanti states on her undergraduate thesis,

Chizuko refuses to spoil her children in the hope that they will learn life is about struggle and will not go easy on them. She breaks the cultural stereotypes that women can only exist in domestic spheres. She shows that
a woman is able to do man’s roles, to be a breadwinner and decision maker (Nugrahanti, 2014: 50).

It can be inferred from the quotation above that Chizuko does what her culture forbids women to do. She becomes a breadwinner or decision maker in her family instead of taking care only about the domestic task that her culture allows. The struggle she faces as seen in quotation follows,

As a breadwinner, Chizuko is depicted as a hard-working woman. She does plowing and irrigating alone, she refuses to procrastinate since she realizes that she has to survive no matter what, she knows that she has to feed her children, Ichiro, Aki and Tomu. Furthermore, she strives to earn enough money for her family and to pay all debts that her dead husband left, therefore she does not owe anybody (Nugrahanti 2014: 48).

Nugrahanti emphasizes that Chizuko really faces the struggle. She has to work as farmer to earn money. Money that she uses to feed her family and pay the debts her husband left. Her struggle really shows when she decides to survive no matter what. And her independency strongly shows when she tries to pay all the debts so she will not owe from anybody.

The second related study is taken from a review. It is from a Times Theatre Critic, Dan Sullivan, who states,

And “The Soul Shall Dance" showed us a woman broken by the valley. "The Music Lessons" concerns a woman who will not be broken by it. She came here a "picture bride"--sent for by a man whom she didn't know and whom she never grew to love. When he died, leaving her with three children, she became the farmer (articles.latimes.com, 1985/03/16).

His statement shows about the struggle that Chizuko Sakata experiences. It is started from the arranged-marriage with a man she did not know, then she had to move to a really new place outside her country with no one she knows beside
her, and her attempt to survive in life after her husband died, leaving her with three children.

The writer uses another review to this related study which comes from Brandon Watts, as seen from his statement follows,

The music lessons in a play in which a mother and daughter fight for their relationship the newly arrived worker. A popular interpretation of the play is that it is a heavy feminist play. Chizuko is a strong female protagonist that holds a major role. She casts out a man while also deciding to choose a relationship with her daughter over one with him (prezi.com, 2015/04/03).

He sees the majority pictures that he gets from *The Music Lessons* is about feminism. According Watts, Chizuko as a mother, after her husband died, she would rather to drive a man away to keep protecting her relationship with daughter than be with that man.

This study analyses topic that differ with the previous studies. Unlike the previous studies, which discuss about the struggle of Chizuko Sakata as an Issei Widow seen through the postcolonial feminist perspective and the struggle of Chizuko from feminist perspective, this study would like to focus on revealing of the theme through the analysis of characters and plot in the play.

**B. Review of Related Theories**

1. **Theories of Character and Characterization**

   Character and characterization are two things different but they are related to each other. According to Abrams,

   Characters are the persons presented in dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional,
and emotional qualities that are expressed in what they say—the dialogue—and by what do—the action (1985: 23).

From the quotation above character can be defined as the person who has a task to play a role in dramatic or narrative work. The reader is capable to have an understanding about the story that is delivered by character through what they say and the action they do. The writer supports this statement according to Rohrberger and Woods state that,

Characters play an important role in a story, as they help the reader to participate vicariously in the experience of the story by sharing imaginatively the feeling or the activities of the characters in the story (1971: 19)

Talking about characters, Abram states that character can be divided into categories, major and minor character, based on the importance. Major character holds the most important role of the story. He becomes the focus of the story but it does not mean major or main character can work by themselves. Minor character existence is to support the development of the major character. Thus, they are often said as supporting character (1982: 20).

Meanwhile, characterization can be defined as the process of the author in creating the character to be presented in their literary work. As what Rohrberger and Woods suggest, characterization is the process by which the author creates a character (1971: 20). They also mention two methods of characterization. There are direct method and dramatic method. Describing the character through the appearance is called direct method. Describing the character through the personal qualities they have is called dramatic method.
Beside Rohrberger and Woods, Perrine also mentions that the author can present the character through indirect presentation and direct presentation. (2009: 162) In direct presentation, the author either simply describes the character in the story clearly or uses another character in the story to describe. In indirect presentation characterization in a story, the author lets the reader determine the character in the story based on the action and dialogue that the author puts.

Christopher Russel Reaske mentions that in a play, characterization of the characters is not delivered through the narration or description. They are presented through the dialogue, actions, small asides; emotions help the audience to understand (1966: 40). Reaske also mentions that there are six devices of characterization, which are:

a. The Appearance of the Character
The audience is expected to have understanding about characteristic of the character through the visual aspect. Shortly, it is about physical sense that the playwright tries to describe. It can be found in the prologue or in the stage directions (1966: 46).

b. Asides and Soliloquies
Another way to learn about the characters is when they speak. In this case, specifically it is when the character speaks in short asides or in longer soliloquies. The character may has time to think loud. Through that way the audience can start to capture characteristic belongs to the characters (1966: 46).
c. Dialogue between Characters

After having the character speaks alone as in asides and soliloquies, the audience also can characterize the characteristic of the character through their dialogue to others (1966: 47).

d. Hidden Narration

Hidden narration can be used to characterize character in the play. It is hidden because the narration is not delivered directly from the playwright but using other character in the play (1966: 47).

e. Language

Language can be the main thing that audience should focus with. From the words the character uses, the way they speak and the expression they create, these all become centre of audience attention. The audience can learn much from this aspect (1966: 47).

f. Character in Action

Before an action is done, usually there is a motivation behind it. The action that is performed in a play gives more clues to the audience about the characteristic of the character. Then the audience may thinks and digests the entire clue they have and then finally can conclude characteristic of certain character (1966: 48).

Thus, analysing characters is really needed step to get deeper understanding of the literary work. It is because a character has function to build up the story by the role they play.
2. Theories of Plot

Plot can be determined as the structure of the story. It controls how the story goes. This arguments is supported by Abrams, he states “plot is the structure of the narrative work action, which is ordered and rendered toward achieving particular emotional and artistic effect.” (1981: 159)

According to Otto Reinert, he states that “plot is the way the playwright has chosen to tell his story, the detailed arrangement of incidents for maximum meaning or beauty or suspense (1964: xix)” It can be interpreted that plot is set by playwright to relate each event or incident in well organization in order reach aesthetic value and some goals. The goals can be like to invite the audience to participate by providing some emotion through the dialogue, actions, that they can see in the performance.

Roberts and Jacobs mention that there is a set of major structure that is needed. They are:

a. Exposition

Exposition gives brief information about the backgrounds, the characters, background of character, and purpose. This part is such an introduction part.

b. Rising Action

Rising action or also called as the complication, is a part when the main conflict manages to appear. As Robert and Jacobs stated that this part is the beginning of the conflict to come up. The character as the participant represents their true value and their identity. In rising action, the conflict is set to get tenser until its climax.
c. Climax

On this stage, conflict of the story is in the highest point. This can be crucial part because of the huge tension that exists. Climax means when the conflict reaches its highest point, it leads into unavoidable events. There is no way back. There is only decision that needs to be made or action that needs to be taken to bring this climax into conclusion. In other words, solution needs to be made to solve the conflict.

d. Falling Action

Falling action is a process of the problem solving. The situation is getting less tense than before.

e. Resolution

The entire problems are solved in this part. All of events come up to one conclusion. According to Vena and Nouryeh, the effects of the decision are supposed to be felt to the audience (1996: x).

3. Theories of Theme

Theme tells the reader what the story is about. Theme may contain ideas that the author tries to raise inside the story. It also can be issue that the author wants to express. The writer supports this statement by underlying Arp and Johnson statement’s “it’s controlling ideas or central insight. It is unifying generalization about life stated or implied by the story” (2009: 191).

Since it is controlling ideas, theme can be the boundary of the story to not exceed from it has to be.
According to Arp and Johnson, there are some principles to understand the theme of the story:

1. Theme should be explained in a form of a subject and a predicate
2. Theme suppose to be delivered as a generalization about life
3. The generalization should not to be exaggerated so it would not become too broad. The usage of terms like some and sometimes are more suitable than terms like every, all and always.
4. Since theme is the central of idea, so it is necessary that theme has relation to something that exists in the story.
5. There could be more than one way to reveal the theme of a story
6. The theme may very different with some familiar expression that already existed. It is very necessary to keep the theme as true as what it tells to convey the real meaning (2009: 195–197).

Those principles are really useful to find out the theme. Theme is essential thing to be revealed in a literary work. Abrams states that theme is general concept of doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader (1981: 205). It can be interfered that through theme, the reader or audience, if its in a play, capable to understand the purpose of its story and what the author tries to deliver.

4. The Relation between the Character, Plot and Theme

According to Arp and Johnson, theme is “it’s controlling ideas or central insight (2009: 191). Based on that quotation, theme as the central idea has the
capability to merge the elements of the story. Character and plot are some elements of the story that related each to other. Murphy states,

What is meant by a ‘plot’ is a carefully thought-out plan in which all the events, all the actions and reactions of the characters, contribute towards the forward movement of the story (1972: 134).

Statement above can be interpreted as what characters say, do through the action that take place within the story can be called as plot. It shows that how plot and characters are so related to each other. To create plot, it requires character and plot is needed in characterization. They contribute to each other to build a story. This writer statement is underlying by Holman and Harmon’s statement that the function of plot is to translate character into action (1986: 337).

William Kenney says theme is what the author makes from the total experience rendered (1966: 91-97). In other words, the writer concludes that theme is expressed implicitly through what the character say and through their action in the story, in which character is needed to set a plot. It follows plot is needed in process of characterization.

C. Theoretical Framework

There are several theories needed in finishing this study. Theories are used to answer the questions in problem formulation mentioned in previous chapter. Those theories are the theories of character and characterization, theories of plot, theories of theme and the relation between character, plot and theme.

The theories of character and characterization are applied to answer the first problem formulation. It is used to find out the characteristic of the main
characters in the play. By knowing the how of the main characters react in certain circumstances, it gives the writer clues to clarify their characteristics.

The second question is answered by using the theories of plot. These theories are used to define the particular order of the story. Therefore, these are very helpful to get understanding and later on, analysis of the theme.

Basically, Theories of theme and the relation between characters, plot and theme are used to answer the third question in problem formulation. After knowing the analysis of the characteristics of characters and the plot of the story, the writer needs to put theories of theme to have deeper understanding about theme. It is needed before go on to the final analysis, which is the analysis of relation between character, plot and theme. All these theories are needed as the strong guidance in finishing this study.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is the play script by Wakako Yamauchi entitled *The Music Lessons*. The play script is compiled of 46 pages. There are two acts and ten scenes inside. This play is taken from Shawn Wong’s *Asian American Literature: A Brief Introduction and Anthology* published in 1996 by Addison-Wesley Educational Publishers Inc. It was first published as a short story entitled *In Heaven and Earth* in 1977. Then Yamauchi adapted it into a play script. The play script brings interesting combination of simple plot, characters, and story. Although it is one of Yamauchi’s great works, it is not as popular as the other one she writes, entitled *The Soul Shall Dance*. Like *The Music Lessons*, it was first published as a short story then adapted into a play with the same title. It was first performed in Los Angeles and won Los Angeles Critics’ Circle Award for best new play of 1977.

There is one common thing that can be found in Yamauchi’s literary works. Many of her stories and plays shows up the hardships of Japanese Americans faced during the early 1900s. In this case especially, Yamauchi’s first play and *The Music Lessons* specifically examines the struggle of Issei women. These two plays are set in same dusty isolated settings. *The Music Lessons* itself tells about the hardship that an Issei widow, first generation of Japanese American, woman faces. Her name is Chizuko Sakata. Chizuko works as farmer,
as well as her husband when he still alive. Her husband died left Chizuko with three children and debts. Chizuko works even harder to survive and pay all the debts. She runs a piece of land for farming. As Japanese American, she faces many restriction and discrimination during that time. It complicates their life more.

B. Approach of the Study

In analyzing Wakako Yamauchi’s *The Music Lessons*, the writer used an approach, which is appropriate to the focus of the study. Since the focus of this study is to reveal the theme in the play script, the writer chose new criticism as the approach applied to analyze the problems in this study. This approach is found suitable to be used because this study focuses on intrinsic elements, particularly about the character, plot and the relation between them in order to reveal the theme of the play.

As stated by Guerin,

The New Critics sought precision and structural tightness in the literary work; they favoured a style and tone that tended toward irony; they insisted on the presence within the work of everything necessary for its analysis; and they called for an end to a concern by critics and teachers of English with matters outside the work itself—the life of author, the history of his or her times, or the social and economic implications of the literary work (2005: 101).

The quotation means that this approach focuses only on the text as the main source of the analysis without paying attention to the author background of life or anything outside the text. This approach tells the reader when analyzing literary works that they should ignore the extrinsic elements, such as social
conditions at certain period of time, biography of the author and where the story takes place.

It can be inferred that this approach points out the examination of the literary work based on the literary work itself. The play script that is used in this study functions as the complete object of analysis. The writer focuses on the intrinsic elements in the literary work as the keys to find the theme.

C. Method of the Study

This study uses the library research method to support the study analysis. There are two sources of data that are essential in this study. They are primary source of data and secondary source of data. The primary source is the play script itself, entitled *The Music Lessons*. The secondary sources are some studies, which related with this study that have been done before by others and some books as the references.

There were some steps taken in finishing this study. The first step was the writer read and reread the play script for several times to gain better understanding of the story. After reading the play script for several times, the writer determined the topic for the study and created the problem formulation, which was going to be analysed. Finding theories and approach that has relation to the study and suitable to support the writer’s analysis was the next step taken. After that, the writer started to answer each problem in problem formulation.

To answer the first problem, the writer used theories of character and characterization. The second problem was answered by using theories of plot.
And the last problem was answered by using two theories. They are theories of theme and the relation between character, plot, and theme. As the entire problem was answered, the writer took the last step in this study, which created the conclusion based on the answer of three problems and the analysis that had been drawn.
A. The Analysis of the Main Characters

In *The Music Lessons* there are many characters involved. There are three characters that considered as the major or main characters in the play, in which will be the focus of the writer in this study. The main characters are Chizuko Sakata, Aki Sakata and Kaoru Kawaguchi.

1. Chizuko Sakata

Chizuko is a mother. She is an immigrant from Japan. She left Japan alone when she had to move to the US. In the US, she had an arrange marriage to a man she did not know. She married to her husband. Her family makes a living by running a piece of land. Then Chizuko character is described in the beginning of the play through Nakamura’s conversation with Kaoru.

NAKAMURA. Well I’m not sure. You said you’re looking for work and I thought, well, maybe Chizuko. She runs this farm all by herself and… Chizuko-san! One thing you ought to know about farming; there’s always work to be done; the problem is money. There’s not a lot of it around these days. (*he opens the door and peers in*) I guess she went out. Depression’s still here for us farmers, you know.

(Yamauchi, 1996: 404)

NAKAMURA. (ha-ha) I got two grown sons to help me. Now Chizuko, her boys are still young, and well, it’s hard for her. It’s hard for me; it’s gotta rough for her. You wait here. She’ll be back soon. (*Kaoru puts down his violin and wipes his brow.*) Not used to the heat, eh? N’other thing: I’d hide the violin if I was you. (*he almost takes the case from Kaoru*) No good to look too … You gotta look like you can work. You know what I mean?

(Yamauchi, 1996: 404)
From what Nakamura says above, it can be learnt that Chizuko is a mother. She has children. She runs the farm by herself. Since her children are still young, they can’t give her help as much as she needs it.

NAKAMURA. Yeah, me too. Come on, we’ll get some more wine. (he moves to the door, lowering his voice) you know, Chizuko doesn’t like drinking. Her old man used to (ha-ha) drink a little. Like me. He drowned in a canal, you know. Fell off a cat-walk.

KAORU. (putting on his coat) Is that right?
NAKAMURA. Yeah, six …almost seven years ago. (Yamauchi, 1996: 413)

It is mentioned that her husband died almost seven years ago. After her husband died, she takes over her husband’s duty on farm. She does all the work on the farm alone. She does her task as parent in the house alone as well. She works in the farm to make money for living, as if she’s the breadwinner in the house.

The characteristic of Chizuko then is shown from the conversation between the characters in the play.

a. Caring

Chizuko is a mother of three children, namely Ichiro, Tomu and Aki. Her husband died, left her some debts. She takes over her husband job as farmer. She also organizes other things in her home very well and detail. In her hardship time, she still pays attention to her children’s lives particularly, their education.

CHIZUKO. (to Kaoru) Looks like an act of Providence. We start planting tomorrow. If we get through in a week, the boys can start school together this year. I don’t want them to get behind. (Yamauchi, 1996: 411)

She really pays attention to her children lives, their education included. She wants her children get educated well even in the financially hardship her family
faces. She organizes everything neatly. She has to organize the time when the children can help her in planting. After that, she can manage them to go to school with the money she gets after the harvest.

AKI. It was good.
TOMU. Too bad Kaoru-san couldn’t eat with us.
CHIZUKO. (worried) Maybe something happened.
(Yamauchi, 1996: 417)

Since Kaoru works in Chizuko’s farm, Kaoru lives with Chizuko and her family as well. Kaoru, Chizuko and Chizuko’s children have activity together in daily life. They work together in farm. They have meal together. One day Kaoru goes to town and can’t have dinner together in house. Chizuko worries about him because it is rare to happen.

KAORU. (he steps back to look at the family) Hello-hello. What a nice picture.
CHIZUKO. (dispassionately) Did you eat?
KAORU. Oh-yeah. Ate, drank, and (ha-ha)... Got a ride back with Nakamura-san. Very friendly, nice man. Spent most of the day with him.

Chizuko gets the glass for Kaoru and plants it firmly in front of him.
KAORU. (elaborately) Thank you, Chizuko-san.
CHIZUKO. (clearing away Kaoru’s dishes) You sure you don’t want something to eat?
(Yamauchi, 1996: 419-420)

Chizuko gets used to have dinner together with her children and Kaoru in house. One day, when Kaoru gets home from the town, he misses the dinnertime in house. Chizuko asks him whether he wants some food to eat or not. She even asks about it twice. She asks it twice to make sure that Kaoru really already have dinner outside. It shows Chizuko’s care.

KAORU. (has a terrible hangover) I’m not so good today. Don’t feel so good.
CHIZUKO. Maybe too much wine last night.
Kaoru laughs weakly. Chizuko grows self-conscious and smooths her hair. She looks better these days.

CHIZUKO. (continuing) Well, we’ll stop for today. You want something to eat?

KAORU. No-no. I’m not hungry.

Kaoru starts toward his shed. Chizuko follows him.

CHIZUKO. How about coffee?

KAORU. That sounds good. I could use that.

(Yamauchi, 1966: 424)

In the following day when they work together in farm, Kaoru feels a bit unwell. He tells Chizuko about it. Hearing it, Chizuko decides to stop the work of that day immediately. She offers him food to eat in order to make him better but he rejects it. Chizuko does not stop there. She changes the offer. She offers him a cup of coffee. Kaoru agrees about coffee. Chizuko goes to kitchen to make coffee for Kaoru without hesitation. This shows that care of Chizuko is real.

Kaoru exits to the right. The boys and Chizuko enter the house.

ICHIRO. God, she’s a big girl now. I can’t watch her all the time.

CHIZUKO. I want you to walk together. I told you that. Anything can happen.

(Yamauchi, 1996: 430)

When it comes about her family, particularly her children, Chizuko shows her care much more than it seems. Conversation above shows a bit about her care about the safety of her children. When Ichiro, Tomu and Aki go home after school, Chizuko wants them to walk together. Chizuko wants her boys, Ichiro and Tomu, her daughter Aki, to walk home together, so they can watch each other. At that time, Aki gets home first. Chizuko feels a bit disappointed about her boys because they let her only one daughter, Aki, walk home by herself. She asks her boys how they can let their little sister walk alone. Chizuko concerns about any bad thing can happen along the way to their home.
CHIZUKO. I have lots to worry about. I got to see you have enough to eat, give you an education, see you’re depressed decent—so people won’t say. “Those kids don’t have a father;” See you’re not left with debts, like what happened to me. See you don’t make a mess (of) …

AKI. I know you work hard. I’m grateful. But I can’t … you can’t tell me how to feel, how to live …

CHIZUKO. Aki, I don’t want you to get hurt.

AKI. It’s my life!

CHIZUKO. Your life is my life. We’re one.

(Yamauchi, 1996: 439)

At the end of the story, there is one moment that Chizuko and Aki argue each other pretty intense. There is an incident that Aki and Kaoru do that makes Chizuko get mad. In Chizuko’s argument, she tells Aki that she has been fighting for her. She fights for her children lives, children’s education. She does not want others underestimate her children just because they do not have father. About Aki’s choice to leave the house with Kaoru, Chizuko tries to hold her. Chizuko thinks Kaoru does not feel the same way like Aki does. Aki keep saying that her mother cannot decide what she wants. Conversation above shows that Aki refuses her mother. She chooses someone else over her mother who has already been fighting for her. Although Aki gives her rejection, Chizuko still shows her care toward Aki. Aki’s life is Chizuko’s life too. Her happiness matters to Chizuko.

CHIZUKO. Do you really believe this … this old man loves you? (Aki looks at Kaoru. He avoids her eyes.) He doesn’t know the meaning of the word. I know his kind. Where do you think he goes on his days off? To women! He goes to women, Aki.

AKI. I don’t care. I love him.

CHIZUKO. (contemptuously) Where is your pride, Aki?

AKI. If you send him away, I’ll go with him.

CHIZUKO. You don’t know what you’re saying, Aki.

(Yamauchi, 1996: 443)

Aki still stands on her opinion to follow Kaoru. Aki tells her mother that she loves Kaoru. That’s the reason that she follows Kaoru. Chizuko keep persuades
Aki to rethink again about what she is saying. Chizuko cannot just accept what Aki’s saying easily. Chizuko can’t believe what Aki’s saying. Chizuko abandons Aki’s rejection toward her. She convinces Aki very hard not to go with Kaoru.

Chizuko does not want Aki get into the wrong choice.

CHIZUKO. We can’t stay here anymore. It will be too hard for us.
ICHIRO. Don’t worry, Ma. We can make it. I’ll quit school and …
CHIZUKO. No, It’s no good. We have to move.
TOMU. Ma …
CHIZUKO. You can’t quit school.
(Yamauchi, 1996: 447)

Aki insists to go with Kaoru. Chizuko fails to hold her stay at home. Chizuko runs out of word to make her stay. Chizuko lets her go. In letting Aki go, Chizuko thinks that she cannot just continue her life at home and farm like before. She thinks it will be hard for her family to stay at the same place with one member of her family gone. Continuing life at the same place but minus one member of family is not good. She cannot let it happen anymore. Chizuko shares about it to her boys and asks the boys to move. Ichiro tells her that he can quit school to make their movement easier. Chizuko disagrees about that. She cannot let her children quit school. She cares about them. Even in the middle of hard time, she still concerns about her children education.

CHIZUKO. We sell everything. Maybe just keep the truck and the beds … some furniture. Rent an apartment … How much should we give them?
ICHIRO. Just enough to get out of town.
CHIZUKO. Aki will need too. Poor Aki …
ICHIRO. Don’t waste any sympathy, Ma. She asked for it. She’s no good.
CHIZUKO. She’s a good girl, Ichiro. She’s not to blame.
TOMU. She’s a good girl.
ICHIRO. She’s a selfish brat. (*he finishes counting the money*) This should be enough. (*Chizuko adds the rest of the bills.*) That doesn’t leave us much.

CHIZUKO. That’s all right. We can get credit at the store. Ishi-san will give us credit.

(Yamauchi, 1996: 447)

Chizuko starts to think what they need to do first about their plan to move. Chizuko and her boys think to sell some goods they have to collect the money. In the middle of their conversation, Chizuko asks her boys about how much money they should give to Aki and Kaoru. The boys’ answers are different with Chizuko’s. Although Aki already hurts her mother about her leaving with Kaoru, her mother, Chizuko, still thinks of her. She thinks what a pity of Aki that has to leave. She still thinks Aki is good girl after what she did to her.

b. Hardworking

Chizuko Sakata really uses her time very much on work. She runs the farm by herself. Sometimes she asks her children’s help in the farm when the harvest is ready. Her husband left her with some debts. She has to pay it. Farming is the only thing she can do to make money and stay alive with her children. Hardship time on her family is really seen when her husband died. He died with some debts left. The only thing she can do is just paying it with her work. She does anything to get money. After her husband funeral, Nakamura saw her working right away. He tries to speak to her that she could just use sometime to take a rest. She looks sad but she uses that time to work as hard as she can, instead of crying it out loud. “NAKAMURA. (*looking around and lowering his voice*) That woman never lets up. Works like a man. Maybe better eh?” (Yamauchi, 1996: 411) From
Nakamura impression’s Chizuko is a hardworking woman. She seems never get some rest. She can work like a man or even better.

NAKAMURA. Yeah. She got lucky with tomatoes a couple of years ago and paid back all her old man’s debts. People never expected to see their money again, but she did it. She paid them back. Now she never borrows—lives close to the belly—stingy, tight. That’s the way she stays ahead. Not much ahead, but …
(Yamauchi, 1996: 413)

Another proof that Chizuko is hardworking woman that after her husband died and left some debts to the family. Chizuko does not have any choice except pay it. She works in farm very hard. Her husband debts are very unlikely to be paid. That’s how people see her family. Chizuko’s hardwork does not betray the result. She can pay all of her husband’s debts very well. “NAKAMURA. And the day after he was buried, she’s out there plowing the field. (he addresses the waitress rudely) Oi!” (Yamauchi, 1966: 413) She can’t see her time wasted. She needs to move her body to work as much as she can in order to make money and pay the debts.

NAKAMURA. So I tell her, “Chizuko-san, you got a right to cry. Take time out to cry.” She says no. So I say, “I’ll do your plowing. Stay home for a while.” And you know what she said?
KAORU. What’d she say?
NAKAMURA. She says that’s the way she cries … by working. (he calls for the waitress) Oi!
(Yamauchi, 1996: 414)

Chizuko’s spirit of fighting is unquestionable. It is shown after the burial of her husband, she takes her time to work immediately. She cannot let her sadness takes over her time to work. Nakamura offers her help to do the farm while she can take her time to stay at home to get some rest and to cry out her
sadness but Chizuko refuses it. She considers that working is the way she expresses her sadness.

2. Aki Sakata

The second main character in this story is Aki Sakata. She is daughter of Chizuko Sakata. Aki is the only daughter that Chizuko has. Aki is the youngest child in Chizuko’s family. Aki has two older brothers, Tomu and Ichiro. In daily life, Aki often complains about anything in her house. She is still too young to understand the situation in her family very well.

a. Rebellious

When Kaoru starts giving Aki music lesson, they often practice it at night in Kaoru’s shed. It becomes one of the reasons of the argumentation between Aki and her mother. Her mother thinks that a girl should not be with a man in a room alone because it is bad if people know about it. People will talk bad about it. However, Aki in contrast thinks that it is alright. She doesn’t see anything wrong with that. Aki shows more her rebellion when she confesses to her mother that she is in love with Kaoru. She confesses it after her mother finds them kissing in the shed during the music lesson. Chizuko is very disappointed about what Kaoru did to her child. Chizuko expels him immediately. Aki and her mother engage in an argumentation about Kaoru leaving. She wants her mother to choose whether she lets Kaoru to stay or Aki will be leaving with Kaoru as well. Chizuko is too disappointed to let Kaoru stays. Chizuko tries to protect Aki from Kaoru. However, Aki resists her mother command or wishes to stay at home.
She runs to Kaoru’s side and holds his arm. Kaoru reacts, drawing away from her.

CHIZUKO. (pulling Aki away) You know what you’re asking for? From town to town … no roots … no home … nothing. Maybe one day, he’ll get tired of you … throw you out … leave you in some dirty hotel for another woman. Think, Aki. And you’ll come crawling (home) …

AKI. I’ll never come home! I’ll never come back to you! You’re not a mother. You’re a witch!

Kaoru goes back to his quarters and starts packing.

CHIZUKO. Witch? Who you calling witch? Someone who sacrificed a life for you?

AKI. You didn’t sacrifice for me.

CHIZUKO. No? No? You think I like this life? You think I like grubbing in dirt and manure (and) …

AKI. That’s the only way you know how to live. You don’t want to change your life.

(Yamauchi, 1996: 444)

As a mother, Chizuko tries to protect Aki to not leave the house with Kaoru. Chizuko tries to convince Aki that bad thing might happen if she goes with Kaoru. Chizuko explains to Aki how she has sacrificed her life to her children in order to make Aki rethinks again about her decision to leave with Kaoru. Chizuko expects Aki’s sympathy by saying that. By saying that Chizuko hopes that Aki would rather consider her mother more than Kaoru. However, instead of sympathy, Chizuko receives betrayal from Aki. Aki speaks rude words that she addresses to her mother.

b. Ungrateful

Living in a financial hardship condition makes Chizuko family has to really organize their need very well. They have to survive with the little money they have. It shows from the beginning of the story. Chizuko family buys the same stuff when they go to grocery store. Aki is found as the one who complains a lot
about it. “AKI. Its no fun shopping: shoyu, rice, miso … Always the same old stuff. ICHIRO. Stop complaining. Next time don’t go.” (Yamauchi, 1996: 405)

Aki shows her frustration when she sees the stuff they buy to eat in daily life is the same old stuff. Chizuko has to manage the money very tight so that it will be enough to feed her family. Unlike Tomu and Ichiro, Aki seems the only member in family that cannot adapt well with the current condition of her family.

AKI. But Mama, a quarter …
CHIZUKO. A quarter buys two pounds of meat.
TOMU. We ought to be able to spend for something else besides just keeping alive.
ICHIRO. Quit complaining, will you?
CHIZUKO. After harvest you can have treats.
AKI. I won’t want it then.
TOMU. She only wanted a quarter, Ma.
ICHIRO. I told you we don’t spend right now.
TOMU. Yeah, Ma.
AKI. It was different when Papa was here.
(Yamauchi, 1996: 406)

Aki tries to compare the condition when her father around. She seems regretting the absence of her father. She finds that her life is hard when her father not around. When she wants something for herself, she cannot just ask and get it immediately. Her mother cannot give anything that she wants right away. Chizuko tells that they cannot buy anything besides food they need. It keeps them alive. Even when Aki wants little money, Aki has to wait until the harvest. Chizuko teaches them have needs to buy to survive, so they have to spend their money wisely.

The children are in the shed putting putting hoes, rakes, etc, out and making the bed.
CHIZUKO. I’ll call you when supper’s ready.
KAORU. (taking this cue to leave) Yes, thank you.
He follows the children’s voices to the shed. Chizuko begins chopping vegetables. Aki returns to the kitchen.

AKI. (peering over Chizuko’s shoulder) Oh, don’t make that again, Mama (Yamauchi, 1996: 410)

Conversation above shows that Aki seems desperately bored to see what her mother cooks in the kitchen. She sees that her mother cooks is always the same menu because the limited money they have. Aki cannot hide her intention to not complain about the food that her mother cooks. It implies that Aki

3. Kaoru Kawaguchi

The third main character in this play is Kaoru Kawaguchi. He is a city man that just moves out of the city. He moves out because he thinks he needs a change. He wants something new, a change in his life. He chooses to live out of the city because he feels tired of city life. He used to work as a cook and bookkeeping. He also can play a violin well. Kaoru comes to Chizuko by Nakamura’s help. Kaoru comes to Chizuko for asking a job. He offers Chizuko help in running her farm. He also offers to teach Chizuko’s children about school stuff.

a. Kind

Kaoru is a kind man. When he asks for a job to Chizuko but Chizuko tells him that she doesn’t have money to pay him, Kaoru replies that she can pay him after the harvest. He has no problem about it. When Chizuko tells him about sometimes bad times coming that may causes that he get no money at all, he replies that Chizuko can pay him with anything as much as Chizuko can. Here, Kaoru shows his kindness to compromise with the condition that Chizuko has, in order to get the job.
When Chizuko accepts him to work in her farm, Chizuko allows him to stay in the house as well. He stays in the shed in the house. Living with the family makes him try to get to know them. One night Kaoru plays his violin in his shed. It attracts Aki’s attention. Noticing it, Kaoru offers Aki to teach how to play it. Aki accepts his offer. Kaoru starts teaching Aki how to play it. He gives Aki the music lesson. Another thing that shows his kindness is when Kaoru goes to town. He buys some things for the children.

CHIZUKO. Kaoru-san. Thank you for all the gifts last night. You did too much.
KAORU. No-no. It’s nothing. Unless you don’t want me to.
CHIZUKO. It’s not that. I didn’t give you much money and it’s not right for you to spend it all on the children.
KAORU. Just cheap presents.
Chizuko tentatively takes a step into Kaoru’s room.
CHIZUKO. You left this bag last night.
Puzzled, Kaoru looks into the bag. He sees the scarf he’d bought for someone else. He pushes the bag back to Chizuko.
KAORU. Oh. You can have it.
CHIZUKO. (not accepting the bag) Didn’t you buy it for someone?
KAORU. No. No one. It’s for you. (he takes the scarf out and hands it to her)
CHIZUKO. But it’s too …
KAORU. It’s yours.
CHIZUKO. Too nice for me.
KAORU. Not at all. Please keep it. Wear it. (he hangs it on Chizuko’s neck)
(Yamauchi, 1996: 425)

He buys some gifts for children and for Chizuko. By doing it, it shows his attempt to please them. His willingness to buy presents for the family is another proof of his kindness to the family. Even, when Chizuko questions about the gift that he gives, he makes sure that it is nice for her to wear it. He asks Chizuko to keep it.
When Kaoru and Chizuko work together in farm, they often have conversation. Once in the middle of work, they take a coffee break. Chizuko tells him how thankful she is to Kaoru. She impresses by the way he helps the children in school and in the music lesson that he teaches to Aki. Also, she impresses by the gifts that he gives. Then Chizuko continues that the absence of father figure in the house affects children’s happiness. She tries to say that Kaoru’s presence somehow improves her children’s happiness.

b. Caring

Kaoru is not only a kind man but he is also a caring person. He pays attention to the children life. He starts giving the music lesson because he sees that Aki is interested in the violin he plays. He teaches Aki without hesitation. He helps the children for their school.

NAKAMURA. (looks for a place to sit and picks up the paper bag) Been to town already, eh? Been shopping.
KAORU. Just some things for the kids. They don’t have much fun.
NAKAMURA. You’re good man, Kawa. (he looks inside the bag)
KAORU. For the girl. She likes to read.
(Yamauchi, 1996: 411)

Conversation above implies that Kaoru cares to the children. He decides to buy some things to entertain them. He is doing it based on his observation that the children use most of the time for work and school. They never have some fun. As children, naturally, they still need it but situation tells them differently. Kaoru takes initiative to buy them gifts. He even observes more to Aki. He knows that Aki loves to read so he buys poems book for her. Kaoru’s caring to the children
impresses Nakamura as his friend. Nakamura compliments him for what his initiative.

**B. The Plot of The Music Lesson**

Plot and character therefore independent critical concepts –as Henry James has said, “What is character but the determination of incident? What is incident but illustration of character?” Notice also that there is difference between the plot and the “story” –that is, a mere synopsis of the temporal order of events incorporated in a work of literature.

Thus, the writer takes into consideration that the analysis of plot is essential part to be discussed in this study.

1. **Exposition**

In the beginning of the story of *The Music Lessons*, the reader is introduced to the character of Chizuko Sakata, Nakamura, and Kaoru Kawaguchi. In this exposition part, it begins with the appearance of Nakamura who brings Kaoru to Chizuko’s place. He brings Kaoru, a friend of him, in order to help him find a work in Chizuko’s place. Kaoru just moves out of the city. He is looking for new place to work. Nakamura thinks that Chizuko may needs a man’s help in running her farm.

NAKAMURA. I don’t see the truck. Maybe she’s not home.
KAORU. You’re sure she’ll hire me?
NAKAMURA. Well, I’m not sure. You said you’re looking for work and I thought, well, maybe Chizuko. She runs this farm all by herself and … Chizuko-san! One thing you ought to know about farming; there’s always work to be done; the problem is money. There’s not a lot of it around these days. *(he opens the door and peers in)* I guess she went out. Depression’s still here for us farmers, you know.
KAORU. Yes, I know.
NAKAMURA. (looking at his pocket watch) Well, I gotta be going. (Kaoru picks up his violin case, continuing stopping him from following) You ought to wait her. She’ll be back (soon)…

KAORU. (quickly) You do all your own work? I’d like to … you know, you don’t have to pay me right (away) …

NAKAMURA. (ha-ha) I got two grown sons to help me. Now Chizuko, her boys are still young, and well, it’s hard for her. She’ll be back soon. (Kaoru puts down his violin and wipes his brow.) Not used to the heat, eh? N’ other thing: I’d hide the violin if I was you. (he almost takes the case from Kaoru) No good to look too… You gotta look like you can work. You know what I mean?

(Yamauchi, 1996: 404)

The above quotation tells the reader that Nakamura and Chizuko are farmers. They run their farm for living. Conversation above also relays some information about Chizuko, who has children but still young. It is giving the information to the reader that Chizuko runs her farm by herself. That is the reason why Nakamura takes Kaoru to Chizuko. Nakamura thinks that Kaoru can help her. Nakamura does not want Kaoru works for him because Nakamura believes Chizuko is the one who needs more help than him. After her husband died, she has no adult to help her. Nakamura knows that Chizuko’s children still cannot give her enough help.

KAORU. Oh, hello
ICHIRO. Hello
CHIZUKO. Who is it, Ichiro? (She comes to the yard)
KAORU. Oh. You are … Sakata-san?
CHIZUKO. Yes
KAORU. Ah! I am Kawaguchi.
Kaoru extends a hand and Chizuko reluctantly takes it. It’s not a Japanese custom to shake hands.
CHIZUKO. Kawaguchi-san?
KAORU. Kaoru. I was … a … with Nakamura-san a little while ago. He brought me here. He said you might be needing help and I…
Aki and Tomu come out. Visitors are few and they are very interested.
CHIZUKO. Nakamura-san brought you? (she feels obligated to invite Kaoru in) Sah, dozo …
Chizuko opens the door and everyone enters the house. Ichiro pulls out a chair for Kaoru.

KAORU. Yes yes, I was looking for work and he thought you might be able to use me.

CHIZUKO. I don’t know why he’d do that. He knows I don’t have money to hire. There’s plenty of work here, but I just don’t have the money right now.

KAORU. We can talk about that later … when the crop (is harvested) …

CHIZUKO. Well, we never know how it turns out. Sometimes it’s good; sometimes, bad. A lot depends on weather, prices … things like that. Besides … (She looks him over shamelessly.) I need a man who can work like a horse.

(Yamauchi, 1996: 407)

The above quotation shows that Chizuko actually does not really want to hire Kaoru to help her in farm because she does not have money to pay him. Even though she really needs help, especially a man who can work really hard, she still considers doing it by herself. Kaoru makes a bargain to Chizuko. He can understand Chizuko’s financial condition. He does not have problem about getting paid after the harvest. He just sees a chance for him to work in Chizuko’s farm, so he chases to get it.

The exposition mainly gives a brief description about how struggle of Chizuko’s life is. After her husband died, she has to run the farm by herself to make a living for her family. She has no one to help her in farm, although in fact she needs help. She cannot afford anyone to help her. Also, she cannot ask for help from her children because they are still too young and they have to go to school as well. The appearance of Kaoru at Chizuko’s house because Kaoru needs a job, which he sees the opportunity at Chizuko’s farm. Kaoru understands the financial situation that Chizuko has. His kindness offers Chizuko help without getting paid before the harvest.
2. Rising Action

In this rising action part, the story grows forward from the exposition. In this part the story continues with when Kaoru is succeeded in persuading Chizuko to give him a job by offering payment after the harvest. After he receives the job, Kaoru gets along with Chizuko and her family well. One day Kaoru buys some things in town for Chizuko’s children in order to please them.

NAKAMURA. (looks for a place to sit and picks up the paper bag) Been to town already, eh? Been shopping.
KAORU. Just some things for the kids. They don’t have much fun.
(Yamauchi, 1996: 411)

KAORU. (ha-ha) Got some things here.
ICHIRO. What for? What’s this for?
KAORU. They’re presents.
TOMU. Gee, thanks
ICHIRO. Thanks a lot
KAORU. And... for Aki-chan!
AKI. Oh! Thank you!
CHIZUKO. You sure you don’t want something to eat?
KAORU. No-no, nothing. (he pours his wine and lifts the glass as though to make a toast. The family stares at him—Chizuko with disapproval. There is an uncomfortable silence) Well, I’d better go.
AKI. (holding her book to her breast) Thank you, Kaoru-san.
KAORU. Goodnight.
ICHIRO AND TOMU. Yeah, thanks.
(Yamauchi, 1996: 420)

Kaoru grows his care toward the kids. Kaoru buys some gifts for the kids in purpose to make them happy. The quotation above shows that kids love the gifts so much by saying thank to him twice. Kaoru knows that the kids do not have fun in their daily life so he decides to buy them some things. Kaoru gets acceptance from the family. He becomes as if he is one of the member the family. He helps children in their schoolwork. Aki seems interested in the violin that Kaoru plays. Kaoru offers her to teach how to play it. Aki accepts it immediately. Kaoru starts
giving the music lesson routinely. They practice it in Kaoru’s shed almost every night, when they finish work and school.

Like Kaoru who grows his care toward the kids, Chizuko starts to care to Kaoru as well.

KAORU. (*he steps back to look at the family*) Hello-hello. What a nice picture.

CHIZUKO. (*dispassionately*) Did you eat?

KAORU. Oh-yeah. Ate, drank, and (ha-ha)… got a ride back with Nakamura-san. Very friendly, nice man. Spent most of the day with him.

CHIZUKO. With a family waiting supper for him.

Chizuko gets the glass for Kaoru and plants it firmly in front of him.

KAORU. Thank you, Chizuko-san.

CHIZUKO. (*clearing away Kaoru’s dishes*) You sure you don’t want something to eat?

KAORU. No-no, nothing. (*he pours his wine and lifts the glass as though to make a toast. The family stares at him—Chizuko with disapproval. There is an uncomfortable silence*) Well, I’d better go.

(Yamauchi, 1996: 420)

Quotation above tells that Chizuko’s attention to Kaoru starts to appear. Chizuko shows her disappointment when Kaoru spent his day outside with Nakamura until they miss dinnertime. Chizuko implicitly says that they should have not spent much time outside because Nakamura has his family that maybe waiting for him to have dinner together at his house.

On the next day after Kaoru and Nakamura have drink together, Kaoru and Chizuko do the work on the farm.

KAORU. (has a terrible hangover) I’m not so good today. Don’t feel so good.

CHIZUKO. Maybe too much wine last night.

Kaoru laughs weakly. Chizuko grows self-conscious and smooths her hair.

She looks better these days.

CHIZUKO. (*continuing*) Well, we’ll stop for today. You want something to eat?

KAORU. No-no. I’m not hungry.
Kaoru starts toward his shed. Chizuko follows him.
CHIZUKO. How about coffee?
KAORU. That sounds good. I could use that.
(Yamauchi, 1996: 424)

CHIZUKO. We’ll stop for today.
KAORU. There’re three good hours of daylight left.
CHIZUKO. Please Kaoru-san, … I (she swatches him drink) Thank you for the scarf
(Yamauchi, 1996: 425)

Kaoru tells Chizuko that he does not feel good after drinking last night. When Kaoru tells it to Chizuko in the middle of working, Chizuko decides to end the work of that day. The quotation above shows that Chizuko, as a caring person, worries about Kaoru’s condition. Chizuko offers him food but he rejects it. The rejection does not stop her. She still offers him another thing to make him feel good. She cares about Kaoru. Even though, there is still time to work, Chizuko rather stop the work. Kaoru tries to convince her that there is still time to work but she insists to stop the work because she knows that Kaoru does not feel well.

Kaoru already gets acceptance from the family. He is succeeded in getting along with them. Family is happier after Kaoru’s coming. Kaoru helps children with the school and give the music lesson. He initiates giving them presents to please them. Kaoru helps Chizuko in farm. The work in farm becomes easier by the help of Kaoru. Chizuko is very thankful for what Kaoru have done to her and her family. Chizuko grows her respect to Kaoru presence in her house.

There is one night Chizuko does not hear much music outside the shed when they are practicing. She starts to worry when their togetherness is not about to teach and learn music anymore. She interrogates Aki with so many questions. She wonders why she does not hear Aki play much that night. Aki responds her
that they do not practice a lot that night. Aki says to Chizuko that they have conversation. Chizuko asks her what kind of conversation they have that last a bit late at night. Aki answers Chizuko’s questions with not really satisfying answers. Aki feels intimidated by her mom’s questions. Aki defends herself. She does not see anything wrong with what she has done. Chizuko tells Aki that she worries about what she has done with Kaoru. Chizuko worries that Aki staying up late just to have conversation with an older man, like Kaoru, privately in his shed.

CHIZUKO. I mean other people! How do you think it looks: you all the time in a man’s room?
AKI. I don’t care how it looks.
CHIZUKO. (lowering her voice) I’m not saying you’re doing anything wrong. I’m saying (that) …
AKI. You’re saying you don’t like it. No one else cares. You’re saying…
CHIZUKO. Aki-chan. It’s not like that, you don’t understand. Kaoru-san is a grown man.
AKI. I just told you that
CHIZUKO. Kaoru-san is twice your age.
AKI. He is not!
CHIZUKO. If you want a friend to talk to, find someone at your age who can understand you (Yamauchi, 1996: 438)

Quotation above shows that Aki feels right about what she has done. She may know that other people will think badly about it but she ignores that impression. She accuses her mother who just does not like what she has done for no reason. She feels that nothing is wrong talking to Kaoru at his shed privately. She thinks nothing is wrong talking to Kaoru, who is an older man twice her age until late at night.

At that night they keep arguing. Their debate even gets more tense. Aki keeps saying bad opinions about her mom. Chizuko tries to explain to her but Aki
keeps countering her back. At last, Aki says something that surprises her mother really bad.

AKI. God, you never give up.
CHIZUKO. Someone more your new age
AKI. (it dawns on her) You’re jealous!
CHIZUKO. Jealous?
AKI. Yes, because he …
CHIZUKO. What’re you talking about?
AKI. Yes, because he pays attention to me
CHIZUKO. That’s ridiculous! He likes all of us. He told me!
AKI. It’s more!
CHIZUKO. No! No more!
Ichiro enters from the bedroom door. Both women stop talking.
ICHIRO. (commanding) Go to bed, Aki!
(Yamauchi, 1996: 439-440)

Through the quotation above, it shows Aki grows the wrong impression along the music lessons they have. Aki finally express what she feels about Kaoru to her mother. It really makes Chizuko shocked.

In rising action, the conflict starts to appear when Kaoru’s care towards the kids and Kaoru’s kindness to all family members, particularly his offer to teach Aki the music lesson, are misunderstood by Aki as something about love. Aki considers the music lessons as special treatment from Kaoru to her. In this chapter, Chizuko as a mother seems to have discomfort about what Aki does. Chizuko disagrees about Aki’s visit into Kaoru’s shed privately every night in which it lasts until late night. Chizuko argues about what her daughter does. This becomes one of the points when the conflict starts to appear.

3. Climax

One day, Kaoru gives the music lesson to Aki when he is under influence of alcohol. He feels a bit tipsy during that time. Aki who has the wrong impression
of Kaoru begins to kiss him at that moment. They start kissing. At the same time, Chizuko starts curious why there is no sound from the violin itself. Chizuko decides to enter the shed. She caught Aki and Kaoru are kissing. Chizuko is so furious seeing it. Chizuko asks Kaoru to leave from her house right away.

4. Falling Action

Chizuko gets so mad about what she sees in the shed that night. She cannot hold herself anymore to not get mad. Kaoru tries to explain to Chizuko but Chizuko refuses to listen to it. She expels Kaoru to leave immediately. Hearing it, Aki cannot accept that. She begs her mother not to do so.

AKI. Mama… (she starts to cry)
KAORU. Chizuko-san please let me explain. Please…
CHIZUKO. “Please-please-please.” Don’t beg now! Pack your things and get out! (she pulls shirts and things off the pegs and throws them on the bed)
KAORU. Chizuko-san!
AKI. (overlapping) Mama! Don’t!
KAORU. Chizuko finds the violin case on the floor and picks it up. Kaoru holds her to prevent her from throwing it.
KAORU. Chizuko(ko-san)
CHIZUKO. Don’t touch me! Don’t call my name!
KAORU. Calm down; please calm down.
CHIZUKO. You thought you could fool me… You … You violated my trust. You violated my daughter!
(Yamauchi, 1996: 443)

Chizuko is so furious about it. She loses all of her respect to Kaoru. She cannot stand any more to listen Kaoru’s explanation or even to see him in her house anymore. Although Kaoru keeps begging her to listen to his explanation, Chizuko insists that he should get out from her house. She feels betrayed by
Kaoru. She is really upset about that. While Chizuko expels Kaoru from her house, Aki keeps begging her to let him stay.

AKI. I’m sorry Mama. It was my fault. All of it. I did it. I started it. It was me, Mama. Blame me …

AKI. Don’t! Don’t, Mama, I love him!

CHIZUKO. (the word “love” stops her) Don’t say that. Don’t say that word! You’re confusing it with something else.

AKI. I do. I love him.

CHIZUKO. Do you really believe this … this old-man loves you? (Aki looks at Kaoru. He avoids her eyes) He doesn’t know the meaning of the word. I know his kind. Where do you think he goes on his days off? To women! He goes to women, Aki!

AKI. I don’t care. I love him.

CHIZUKO. (contemptuously) Where is your pride, Aki?

AKI. If you send him away, I’ll go with him.

CHIZUKO. You don’t know what you’re saying, Aki.

AKI. I will. I’ll go with him

(Yamauchi, 1996: 444)

Aki fails to persuade her mother not to draw Kaoru away. She confesses her feeling about Kaoru to her mother in front of Kaoru. This feeling is the reason that she does not want Kaoru to leave. She thinks she can prevent him to leave but her mother ignores it. Her mother still expels him from her house. Aki cannot accept that. She decides to go with Kaoru. She decides to follow Kaoru leaving the house.

Chizuko does not want her daughter to leave. She tries to make Aki thinks more about her decision.

CHIZUKO. (pulling Aki away) You know what you’re asking for? From town to town … no roots … no home … nothing. Maybe one day he’ll get tired of you … throw you out … leave you in some dirty hotel for another fool woman. Think, Aki. And you’ll come crawling (home) …

AKI. I’ll never come home! I’ll never come home back to you! You’re not a mother. You’re a witch!

Kaoru goes back to his quarters and starts packing.
CHIZUKO. Witch? Who you calling witch? Someone who sacrificed a life for you?
AKI. You didn’t sacrifice for me.
CHIZUKO. No? No? You think I like this life? You think I like grubbing in dirt and manure (and) …
AKI. That’s the only way you know to live. You don’t want to change your life.
(Yamauchi, 1996: 444)

Chizuko as a mother tries to convince her daughter to think more about her decision. She shows her caring by convincing her more. She wants to protect her daughter. Instead of good feedback, Chizuko receives rude response from her daughter, Aki. They are arguing each other again. Chizuko tries more to make Aki stays, even though her heart is hurt. She feels more betrayed. This betrayal comes from her daughter, which makes her devastated. After whirlwind of emotion and debate, Chizuko cannot handle it anymore. Aki persists to leave with Kaoru. Chizuko gives her up. She lets Aki goes with Kaoru.

5. Resolution

Kaoru does not want Aki to come with him. He asks Aki to stay. Kaoru leaves without hesitation because he has no choice anymore except leaving. Kaoru tells Aki that he cannot take her with him. He instructs her to return back to her house, her mother.

After Kaoru rejects her to come with him. Aki seems in the middle of confusion. Kaoru, the one and only reason she leaves the house, refuses to take her. She has no destination to go. She relies on him.

KAORU. (gently detaining her) I cant take you with me; you can’t come with me, Aki-chan. You know that, don’t you?
AKI. But I have to! I can’t stay here.
(Yamauchi, 1996: 448)
Those lines shows that the reason Aki leaves the house, not only because she wants to come with Kaoru, but also because she cannot stay after all what she said. She feels embarrassed if at the end she still stays.

KAORU. You understand why don’t you?
AKI. But what will I do here all by myself? You got to take me. Please take me with you …
KAORU. (gently) I can’t.
AKI. Please take me … take me with you … (ishe tries to embrace him but he will not permit it) I’m going to die, Kaoru-san.
KAORU. (firmly) No, you won’t.
AKI. Take me …
KAORU. Now go inside and apologize to your mother. Try to explain …
AKI. She won’t understand; she won’t take me back. Please, Kaoru-san … please …
(Yamauchi, 1996: 448)

The quotation above shows that Aki cannot get back to her house because she feels guilty about what she said to her mom. She realizes that she has hurt her mother. She is afraid that her mother will not accept her anymore after what she said. She thinks that an apology does not work to make her mother accept her. She has to leave and forget but Kaoru rejects her. She has no place to go. She does not have any plan at all. She begs Kaoru to take her but he cannot. She does not have choice at all. Aki decides to return back to her house, her family, more importantly to her mother. Aki enters her house. Chizuko looks at her when she enters the house. Chizuko accepts her immediately without hesitation. Chizuko tells Aki that it is better this way.

C. The Contribution of Main Characters and Plot Analysis to Reveal the Theme

After analyzing the characters and plot of the play, the writer tries to find the theme based on those analyses in the previous chapter. In this part, the writer
needs to relate the significance of those two intrinsic elements in revealing the theme of the play. Theme holds the important role about the idea of the story of literary work. Theme is the abstract concept that made concrete through its representation in person, action, and image in the work. Based on that, theme cannot be separated from characters and plot. The theme is delivered through the representation of character in the story. The story itself is built structurally in plot. Thus, the writer uses the characters and the plot to reveal the theme.

In the character analysis, the writer focuses only on three characters who are considered as main characters of the story. They are Chizuko Sakata, Aki Sakata and Kaoru. They live together in one house. They share their routine in daily life. It encourages them to have communication, which helps the writer to describe their characteristics and then help the writer to draw the theme.

Chizuko Sakata, who is a widow and mother of three children, has to work alone running a piece of land as a farmer to support her family. She takes over her husband job after her husband death. She becomes the breadwinner and the housewife as well. She is pictured as a hard working person. She refuses to waste her time to not work. She has no one to rely but herself. She realizes that she has to work even harder to support her family and to pay her husband’s debt that he left. Since she has double job in house, she has to manage the time very well. She still manages her children life when she is not working the farm. She is caring to pay attention about her children education. Even in her financial hard time, she still manages her children to go to school. She prepares everything well that she is be able to give her children education.
Aki Sakata is the youngest child in the house. She is the only daughter that Chizuko has. She is portrayed as an ungrateful person. Aki often complains about anything in her house. She complains about the food that her mother provides everyday with the little money they have. She complains that she cannot buy anything that she wants. She feels unsatisfied with the condition belongs to her family. Moreover, after the death of her father, she feels that her life becomes uneasy. Aki often involves in quarrelling with her mother. She does not like her mother when her mother tells her not to come to Kaoru’s shed. She doesn’t see it is wrong to do it. She is portrayed as rebellious when she counters her mother back when her mother suggests her not to do what is bad for her. She expresses her anger and telling rude words to her mother when her mother tries to protect her from Kaoru, the man that has harassed her. Instead of following her mother suggestion to stay, she insists to leave the house with Kaoru, the man she has fallen for.

Kaoru Kawaguchi is a kind man who comes to Chizuko’s place to find a job. Chizuko agrees to employ him because she sees the kindness that Kaoru shows from the first meeting. Kaoru helps the farm and children school stuff very well. Kaoru brings the good vibe to the Chizuko family. He also shows his caring toward Chizuko’s children. He helps the children having improvement in school. He also starts giving Aki the music lesson. Kaoru succeeds in impressing Chizuko’s family. However, at the end of the play, Kaoru ruins all the respect that Chizuko has toward him. Chizuko finds Kaoru and Aki kissing in his shed during
the music lesson. He violates Chizuko’s daughter. Kaoru is asked to go away from Chizuko’s house.

The plot of the story in this play becomes one of the two intrinsic elements that the writer uses to reveal the theme. Plot of *The Music Lessons* is divided into five parts. The first is exposition. It is when the author introduces the character of Chizuko Sakata, Nakamura and Kaoru. The author tries to give description about Chizuko through the conversation between Nakamura and Kaoru. In this part, Kaoru meets to Chizuko for the first time. He comes to Chizuko to look for a job. After the discussion they have, Chizuko agrees to employ Kaoru on her farm. The second is rising action. It is when Kaoru starts to work in Chizuko’s place and he succeeds in getting along with Chizuko’s family. Kaoru buys some gifts as entertainment for the children. It shows his kindness to the children. In this part also Kaoru starts giving the music lesson to Aki. Aki often visits Kaoru’s shed to practice the music lesson. It triggers her mother to talk to Aki. She tells Aki that she should not come to a man’s room. People will talk bad about it. Aki and her mother, who often involve in argumentation, argue about their each opinion a bit tense that night. Climax part is when Chizuko finds Aki and Kaoru kissing in his shed during the music lesson. Chizuko expels Kaoru right away for harassed her daughter. She protects her daughter from him by expelling him. Instead of feeling protective by her mother, Aki feels that her mother doesn’t have any clue about what she feels to Kaoru. Aki decides to follow Kaoru to leave. Chizuko gets betrayal from her daughter that she tries to protect. She still tries to make her stay. Aki insists to leave. Resolution part is when Chizuko welcomes Aki back right
away, when Aki decides to go back home. Chizuko welcomes her back without any doubt after what Aki does to her mother. Aki comes back to house because Kaoru refuses Aki to go with him.

Up to this point the writer needs to put the relation between the findings of characteristics of the main characters and the plot to reveal the theme of the story. Kaoru Kawaguchi’s characteristics as a kind and caring person are misunderstood by Aki as something about love. In point of fact, Kaoru is kind to every members of the family. He cares and tries to please the kids because he knows that the kids do not have some fun often. Aki’s characteristics as rebellious and ungrateful person leads into conflict at the plot when she misinterprets Kaoru’s kindness and care. Chizuko Sakata as a mother is portrayed as caring and hardworking person. When she sees Kaoru and Aki kissing, she tries to protect Aki by expelling Kaoru right away but Aki disagrees with it. Aki chooses to go with Kaoru. It hurts her when she sees her daughter rather choose someone else than her who already sacrifices anything for her children. She allows Aki to have her own choice. As a mother who always cares to her children, she accepts Aki back without hesitation when Aki gets back home.

The findings of characteristics of Kaoru and Aki does not relate directly to the theme of the story. Their characteristics contribute to the conflict that appears through the plot in the story. Thus, the analysis of the characteristics of the main characters becomes as an essential ingredients before continue to the analysis of the plot in order to reveal the theme at the end.
Holman and Harmon state that, “theme in a fiction is its controlling idea or its central insight” (2009: 191). According to that definition, the theme of the story that the writer finds revealed is **the purest and unconditional love of human being is the love from a mother to her child**. In this case, Aki did hurt her mother feeling. Aki betrays her mother’s attempt in protecting her from the man that has harassed her. She chooses to run with the man that has harassed her instead of following her mother wish to just stay at home. Her mother wants to protect her but Aki insists on her choice to go because she has fallen for him. She feels that her family does not have any right to hold her back in the house. Despite all the terrible things that her daughter did to her before, Chizuko accepts and welcomes her back genuinely when her daughter tries to come back. Even without an apology for her, she apologize her indirectly by letting her in the house right away.
CHAPTER V
CONCLUSION

In this chapter the writer wants to conclude the analysis that covers the three problem formulations. The first problem formulation is how the main characters are described in the play. The second problem formulation is how the plot is described in the play. The last problem formulation is how the characters and plot reveal the theme of the play. The answers of those questions are discussed on the previous analysis.

The main characters in the play that have been discussed in the previous chapter are Chizuko Sakata, Aki Sakata, and Kaoru Kawaguchi. Based on the analysis, Chizuko Sakata is described as a caring and hardworking person. Aki Sakata, the daughter of Chizuko Sakata, is described as an ungrateful and rebellious person. And the last main character, Kaoru Kawaguchi, is described as a kind and caring young man in the play.

The plot is divided into five parts. The first part is exposition. This part introduces the main characters, Chizuko and Kaoru. In this part Nakamura, neighbor and friend’s of Chizuko, brings Kaoru to Chizuko’s place to help him find a job in Chizuko’s farm. The second part is rising action. The rising action begins with the acceptance of Kaoru working in Chizuko’s farm. Kaoru succeeds getting along with the family well, including the children of Chizuko. Kaoru is expert in playing violin. His skill attracts Aki to learn how to play it. Kaoru starts giving the music lesson to Aki. The next part is climax. The climax is when Aki
gets the wrong impression of Kaoru and begins to kiss him during their music lessons. Chizuko, Aki’s mother, enters the room finding them. Chizuko is so furious seeing it. She cannot take that her daughter being harassed by Kaoru. She expels Kaoru right away from her house. Aki, who has feeling toward Kaoru, cannot let it happen. Chizuko and Aki start arguing each other. She begs her mother to not send Kaoru away. Chizuko cannot fulfill Aki’s wish. Chizuko tries to protect her daughter from the man that tries to disrupt her family. Aki insists that she will follow Kaoru if he is leaving. The following part is falling action. This part tells that after the arguing happen between Chizuko and Aki, Chizuko lets Aki go with Kaoru. Aki does not want to listen to her mother. Chizuko fails convincing Aki to stay. The last part is resolution. Indication of this part is when Aki gets rejection from Kaoru to leave the house together. Aki does not have any destination at all. She feels that she cannot take her words what she has said to her mother back. She thinks that her words are rude, thus, going back home is not a choice. She thinks that her family particularly her mother will not accept her anymore after what she has said and done to them. At the end, Aki decides to get back in her house because she has no destination to go. Her mother welcomes her back immediately without hesitation.

In conclusion, the analysis of the main characters of Chizuko, Aki and Kaoru and the plot of the play helps the writer to reveal the theme of the play. As hardworking and caring person, Chizuko Sakata, who is a parent of Aki, always try to solve any problem in her family by put her children in priority. She works harder to keep them survive. She protects her daughter from the man that harassed
her. Aki misunderstands Kaoru’s kindness and care into something more about love and feeling. Aki gets more sure about her feeling toward Kaoru when they both kissing. By that incident, Aki believes that they both have mutual feeling. She does not realize that Kaoru does it because he is under influence of alcohol. That incident makes Aki’s confidence grows more. She believes she is right about the feeling. She wants to fight for it, even though it against what her mother wants. It shows Aki’s rebellion when Aki refuses her mother being protective to her. Aki does not feel it as protection from her mother, instead she feels that her mother just want her children to be obedient. Aki’s expression of anger hurts her mother feeling. Chizuko lets Aki go as she wishes to but Aki gets rejection from the man she strives for. Aki decides to get back to home, to her mother. Chizuko, her mother, can accept her daughter no matter what happen before. How rebellious Aki is, she is still her daughter that she should care about.

Based on the explanation above, the theme of The Music Lessons that can be revealed from the analysis of main characters and plot is the purest and unconditional love of human being is the love from a mother to her child.
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APPENDIX

Summary of Wakako Yamauchi’s *The Music Lesson*

*The Music Lessons* is a play about Japanese family and consists of Chizuko Sakata as a widowed mother and her three children. Her husband died and left her with the children. Her children are Ichiro, Tomu and Aki Sakata. Chizuko Sakata is the first generation of Japanese immigrant. She moves to the US because of the arranged marriage she experiences. She comes to the US with no mother, no sister, and no brother. She is all by herself. Chizuko’s family runs a piece of land of farming. After the death of her husband, Chizuko has to take over her husband job as the breadwinner. She even works harder to feed her family and to pay the debts that her husband left. Not only is Chizuko as a breadwinner, but Chizuko also has to handle her domestic job in her house as a mother.

The story of the play begins when Nakamura, who is Chizuko’s neighbor, brings a man named Kaoru Kawaguchi to Chizuko’s place. Kaoru is looking for a job. Since Chizuko works in the farm alone, Nakamura believes that she may need Kaoru’s help. Chizuko and Kaoru talk about the job that is available. They talk about the financial condition of Chizuko as well. They reach a deal that Chizuko agrees to hire Kaoru, and she can pay him after the harvest.

The presence of Kaoru improves the situation in family. Kaoru brings the exact favor that family needs. He can help Chizuko in farm. He can help the children with the their school homework as well. Besides, he starts to give Aki, the daughter of Chizuko, the music lesson. He teaches Aki how to play violin.
Chizuko grows her respect toward Kaoru for the spirit of improvement in her house that Kaoru brings. The conflict of the story starts with Chizuko and Aki. In the process of the music lesson, Aki visits Kaoru in his shed to practice. It bothers Chizuko. She tries to forbid her daughter not to do so. In Chizuko’s opinion, it is wrong for her daughter to be with man alone in one place or room. Chizuko tells her that it will cause people to talk bad thing about it. Aki cannot take what her mother says. Aki insists that there is nothing wrong about that. She ignores about what people say. They involve in an argumentation about it. After the argumentation that night, Aki and Kaoru still practice the music lesson.

One night, Aki practices the music lesson in Kaoru’s shed. Kaoru is under influence of alcohol from the wine he drinks. Chizuko does not listen any sound of violin from inside. It is suspicious for her. She decides to get into the shed. She finds that Aki and Kaoru kissing. She is so furious about it. It makes Chizuko expels Kaoru immediately. Aki argues about it. She cannot let it happen. She tries to make her mother change her mind but she cannot. Her mother sticks on her decision to expel Kaoru. Aki, who has already fallen for Kaoru, is upset about her mother decision. She tells rude words to her mother to express how angry she is when her mother cannot let Kaoru to stay. Then Aki decides to follow Kaoru. Chizuko cannot let her daughter go away with the man that has already harassed her daughter. Chizuko tries to persuade Aki to just stay with her, but she declines it. Aki insists on following Kaoru leaving the house because she has fallen for him. Kaoru refuses to take her with him. He tells Aki to stay at home with her family. Aki is in dilemma situation. The man that she relies on is refusing her. She
has no destination. Back to home is not a choice because after what she has said to her mother, she is very doubtful her mother will welcome her back. She comes back. Her mother let her in with no doubt.