SANDY DUMBROWSKI'S PERSONALITY DEVELOPMENT AS SEEN IN JIM JACOBS AND WARREN CASEY'S GREASE

AN UNDERGRADUATE THESIS

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

By

GREGORIUS LABA

Student Number : 054214032

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2012
SANDY DUMBROWSKI’S PERSONALITY DEVELOPMENT AS SEEN IN JIM JACOBS AND WARREN CASEY’S GREASE

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

Gregorius Laba
Student Number: 054214032

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2012
A Sarjana Sastra Undergraduate Thesis

SANDY DUMBROWSKI'S PERSONALITY DEVELOPMENT AS SEEN IN JIM JACOBS AND WARREN CASEY'S GREASE

By
Gregorius Laba

Student Number: 054214032

Approved by

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

Adventina Putranti S.S., M.Hum.
Co-Advisor

August 30th, 2012

August 30th, 2012
A Sarjana Sastra Undergraduate Thesis

SANDY DUMBROWSKI'S PERSONALITY DEVELOPMENT
AS SEEN IN JIM JACOBS AND WARREN CASEY'S GREASE

By

GREGORIUS LABA
Student Number: 054214032

Defended before the Board of Examiners
On August 31, 2012
And Declared Acceptable

BOARD OF EXAMINERS

Name
Chair Person: Dr. F.X. Siswadi M.A.
Secretary: Dra. A. B. Sri Mulyani M.A., Ph. D.
Member: Dra. A. B. Sri Mulyani M.A., Ph. D.
Member: Dewi Widyastuti, S.Pd., M. Hum.
Member: Adventina Putranti S.S., M.Hum.

Signature

Yogyakarta, August 31, 2012.
Faculty of Letters
Sanata Dharma University
Dean

Dr. F.X. Siswadi M.A.

iii
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Gregorius Laba
Nomor Mahasiswa : 054214032

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul:

SANDY DUMBROWSKI’S PERSONALITY DEVELOPMENT AS SEEN IN JIM JACOBS AND WARREN CASEY’S GREASE

beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada perpustakaan Universitas Sanata Dharma hak untuk, menyimpan, mengalihkan dalam bentuk lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikannya di Internet atau media lain untuk kepentingan akademis tanpa perlu meminta izin dari saya maupun memberikan royalti kepada selama tetap mencantumkan nama saya sebagai penulis

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Yogyakarta, 31 Agustus 2012
Yang menyatakan

(GREGORIUS LABA)
It does not matter how slow you go
So long as you do not stop
(Wisdom of Confusius)
Dedicated to:

My beloved father

My beloved mother
ACKNOWLEDGEMENTS

The process of writing a thesis is nothing but a journey spiced with countless obstacles and entanglements. It was a battle of my life that will be determined not only by my own skills and by will to fight, but also by the supports of those who helped and guided me. In this section, I dedicated my greatest thanks to those who have guided and supported me to finish the process of writing this undergraduate thesis.

My first thanks goes to my only Lord Jesus, the Almighty, whose great love and mercy never decline although I often forget Him; and I knew I would never succeed to finish this thesis without His blessings.

My special thanks go to Dewi Widyastuti, S.Pd., M. Hum, my advisor in writing this thesis, it is because of your endless patience and kindness I succeed to get through this thesis. Many thanks to Adventina Putranti S.S., M.Hum, my co-advisor, and all lecturers of English Letters Department of Sanata Dharma. Without their advice, guidance, and mental supports, I will never be able to finish this undergraduate thesis.

The last but not least, the deepest gratitude and my sincere love from my heart to my father Fransiscus, my mother Williana, my little brother Jhon for their endless loves and supports, and to my best friends Cita, Debby, Lita, Silvia, Fajar, Jacob, Julius and Dalton.

Gregorius Laba
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGE</td>
<td>ii</td>
</tr>
<tr>
<td>ACCEPTANCE PAGE</td>
<td>iii</td>
</tr>
<tr>
<td>PERSETUJUAN PUBLIKASI</td>
<td>iv</td>
</tr>
<tr>
<td>MOTTO PAGE</td>
<td>v</td>
</tr>
<tr>
<td>DEDICATION PAGE</td>
<td>vi</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>vii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>viii</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>x</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>xi</td>
</tr>
</tbody>
</table>

## CHAPTER I: INTRODUCTION ........................................... 1
A. Background of the Study ...................................................... 1
B. Problem Formulation ........................................................... 4
C. Objectives of the Study ....................................................... 4
D. Definition of Terms ............................................................. 4

## CHAPTER II: THEORETICAL VIEW ........................................ 6
A. Review of Related Studies ..................................................... 6
B. Review of Related Theories .................................................... 8
  1. Theory of Characters and Characterization ........................ 8
     a. The Appearance of the Character ................................... 9
     b. Asides and Soliloquies ................................................... 9
     c. Dialogues between Character ......................................... 10
     d. Hidden Narration ............................................................ 10
     e. Language ........................................................................... 10
     f. Character in Action ......................................................... 11
  2. The Relation between Literature and Psychology ................ 11
  3. Theories of Personality Development ................................ 12
     a. Physical Determinants .................................................... 13
     b. Intellectual Determinants ................................................. 14
     c. Emotional Determinants .................................................... 14
     d. Social Determinants .......................................................... 14
     e. Aspiration and Achievement .............................................. 15
     f. Sex Determinants ............................................................. 16
     g. Educational Determinants .................................................. 16
     h. Family Determinants ......................................................... 16
C. Theoretical Framework ......................................................... 17

## CHAPTER III: METHODOLOGY ........................................... 19
A. Object of the Study .............................................................. 19
B. Approach to the Study .......................................................... 20
C. Method of Study ................................................................. 21
CHAPTER IV: ANALYSIS ................................................................. 22
  A. Sandy Dumbrowski’s Character Description .......................... 22
  B. Description of Sandy Dumbrowski’s Personality Development .. 23
  C. Factors that Influenced the Personality Development of Sandy .. 32
    1. Physical Determinants ...................................................... 32
    2. Intellectual Determinants .................................................. 33
    3. Emotional Determinants .................................................. 34
    4. Social Determinants .......................................................... 39
    5. Aspiration and Achievement .............................................. 42
    6. Sex Determinants ............................................................. 43
    7. Educational Determinants ............................................... 45
    8. Family Determinants ....................................................... 47

CHAPTER V: CONCLUSION .......................................................... 49

BIBLIOGRAPHY ............................................................................. 51

APPENDIX .................................................................................. 53
ABSTRACT


This study analyses a drama entitled Grease written by Jim Jacobs and Warren Casey. The analysis focuses more on the characteristic and personality development.

There are three purposes in writing this thesis: (1) To find out how the characters in the play are described. (2) To know the description and explanation of the main character’s personality development. (3) To show the factors that affect Sandy Dumbrowski’s personality development in Grease.

This study is mainly library research helped with online data as a secondary source. The primary source is the Script of the play, Grease, a New 50’s Rock ‘n Roll Musical, written by Jim Jacobs and Warren Casey. There are also some secondary sources that include literary theories, as well as online sources that discuss Grease and a character’s traits within the play.

Three points can be concluded after analyzing the play. First, the main character, Sandy Dumbrowski, is cute, kind, pure, naïve, shy and at times a bit clumsy. Sandy Dumbrowski is the typical teenage girl struggling with her life inside Rydell High School. Her love with Danny Zuko will lead her to a love story of a teenager. In the story, she will try to fit in with the Pink Ladies, a group of popular girls at school. The second part tells us about the description of Sandy Dumbrowski’s personality development. Her personality will change from shy, kind, and a bit clumsy into a brave, straightforward, and confident girl. This personality development occurred near the end of the story. The third point gives us the description and explanations of factors that play a big part in affecting Sandy’s personality development. The first factor is from physical determinants. This is about her physical appearance and traits. Inside the play, she is finding difficulty to fit in within the Pink Ladies group because of her conservative appearance. The second factor is about her intellectual behavior. Some of her friends consider her as a clumsy girl, and this in turn displays her personality and her traits. The third factor is related to her emotional factor. This factor describes how Sandy is feeling towards Danny. The fourth factor relates to Sandy’s social factors. In this part, Sandy tries hard to fit in with the group, especially the Pink Ladies, and this changes her personality later on at the end of the play. The fifth factor is the aspiration and achievement factor, which involves her goal to get Danny’s love. The sixth factor is about the sex factor, which tells us about Sandy’s love story. The seventh factor is the educational view which relates to her school environment. This plays a big part in Sandy’s development for it also relates to all of her schoolmates. The final factor is about family factors that shape Sandy’s personality and behavior from the beginning of the play.

x
ABSTRAK


Ada tiga tujuan dalam penulisan skripsi ini, (1) Untuk mengetahui bagaimana karakter dalam drama dijelaskan. (2) Untuk mengetahui gambaran dan penjelasan dari pengembangan kepribadian karakter utama. (3) Untuk menunjukkan faktor yang mempengaruhi pengembangan kepribadian Sandy Dumbrowski di Grease.

Penelitian ini merupakan penelitian kepusukaan dan dibantu dengan data online sebagai sumber kedua. Sumber utama adalah teks drama berjudul Grease, a new 50’s rock ‘n roll musical, yang ditulis oleh Jim Jacobs dan Warren Casey. Beberapa buku teori sastra dan sumber online yang terutama membahas tentang Grease dan semua karakteristik dari karakter didalam drama tersebut.

CHAPTER I

INTRODUCTION

A. Background of the Study

There are many forms of literary work both in a written form and those that are passed orally throughout history from time to time, from one person to another. This literary work uses these forms to convey readers or listeners knowledge and pleasure and could lead the people who enjoy them to a different side of the world. Literary works have many examples, such as poems, novels and dramas. Drama is one of the literary works that is quite unique compared to the other examples. Drama or play is different in methods and characteristics, unlike poetry, fiction or movie.

According to Barranger’s book Understanding Plays, drama is a distinctive and unique example of literary work in a form of writing and applicable for the theatre. Usually this drama or play can be and having potential to be performed by actors or actresses in the theatre (1994: ix).

Some written forms of drama may remain as a text and some are published in the form of printed books with which readers can enjoy and explore more about the story inside a play by reading, understanding the dialogues spoken by the characters in the play and imagining the setting that was already provided in the text to help and guide the imagination of the readers. Plays can also be distinguished by their types of genre such as comedy, tragedy, tragic-comedy, and absurd play.
There are also improvement merged with some of the genre in the play, this improvement is in a form of adding lyrics and music to be performed and the play itself become a musical play. This kind of musical drama type was quite famous in the era where music was part of the society, especially amongst the teenagers around 1972.

Jim Jacobs and Warren Casey are examples of people working together to bring a musical play to life and performed well. They achieved this by using music, or more precisely rock and roll, which was famous and loved by many, especially teenagers in the American in the 1950s.

...the greatest innovation of 1950s popular culture and the one with which it is forever associated, was rock 'n' roll, which evolved out of a synthesis of various types of American folk music - rhythm and blues, gospel and what the British know as country and western. (http://www.greasethemusical.co.uk/history/the_1950s.php)

By imbuing their romantic-comedy story with fun and easy listening music and lyrics, *Grease* became famous and won its position in Broadway.

*Grease* had its Broadway première in 1972 and has triumphed throughout the world. In 1979 *Grease* took over the record as the longest-running show in the history of Broadway and the hit film starring John Travolta and Olivia Newton-John proved to be the highest-grossing movie musical ever. (http://www.greasethemusical.co.uk/about_grease/)

Seeing this success, Jim Jacobs and Warren Casey create and published a book called *Grease* too. It was created and adapted for the school version where we can find similarities and still using the 50’s rock and roll fun music.
The triumph of this musical play, Grease, cannot be separated from the main character contribution to the play, especially the two main characters that were famous and as we know, character is one of the most important elements in the play. Like what Abrams said in his book *A Glossary of Literary Terms*:

Characters are the person presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say—the dialogue—and by what they do—the action (Abrams, 1981: 20).

Danny Zuko and Sandy Dumbrowski are the examples of the main characters that successfully carried Grease to its peak of performance, both of them are the characters that also sing the lyrics and both of them undergo changes and development throughout the story. This character development and changes raise curiosity and the writer here trying to analyze the changes and development that occurred within one of the main characters, Sandy Dumbrowski.

The reason why the writer is analyzing the personality development of Sandy in Grease is because not many students use this topic after a throughout research. This will help the reader to understand more about what the character in the play and how they grow and change their characteristics throughout the story.

The writer is using this play as a research source because the story is easily understandable and has a clear plot and setting that is not very complex and entertaining to read. The writer also believes that this topic will be a crucial stepping stone in college career that will help to achieve their goal of graduating.
B. Problem Formulation

Based on the background of the study, there are three problems formulated as follows.

1. How is Sandy Dumbrowski described?
2. How is Sandy Dumbrowski’s personality development described?
3. What factors influence Sandy Dumbrowski’s personality development?

C. Objectives of the Studies

The first purpose of this study is to find out the description and characteristic of Sandy Dumbrowski as the main character in *Grease* so that we will know her better and make the next step of analysis easier. The second one is to see what kind of personality development occurred within Sandy Dumbrowski, and the last one is to understand how and in what way the factors influenced the main characters’ personality development, and the factors here will also be further analyzed to get a deeper understanding about the problem that affecting Sandy.

D. Definition of Terms

The term “personality development” will be included in this part. First we need to know the definition of “personality” and “development” in order to understand the meaning. There are several definitions for personality.

Woodworth, for example, defined personality as the “quality of the individual’s total behavior” (185). According to Dashiell, an individual’s personality is the “total picture of his organized behavior, especially as it can be characterized by his fellow men in a consistent way (45). Munn gave a more comprehensive analysis, pointing out that personality is the “most characteristic integration of an individual’s structures and activities.
“it is characteristic in a dual sense because (1) it is unique, thus differentiating the individual from all others, and (2) it is fairly consistent, representing the customary integration of a particular individual’s structures and activities (126) (Hurlock, 1974: 6).

Next, we will see the definition of the word “development.” According to Barnhart, development is “a result of certain process that causes to change through successive periods” (Barhart, 1982: 572). So, when we try to combine both terms, we will see that personality development is a process of change of an individual’s behaviors and thought.
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

Grease, a new fifties rock ‘n’ roll created by Jim Jacobs and Warren Casey, is a successful play and one of the popular show in Broadway as well. The play is able to maintain the likeness with the real situation of teenager’s life in that era as stated in one of the introduction of literary criticism.

…its success stems primarily from its authentic depiction of high school kids interacting naturally without adult interference. It is based on the standard boy-meets-girl theme, such as in the clichéd teen romance movies of Troy Donahue and Sandra Dee, but the several original twists it applies to this theme give it a lively and unhackneyed approach. (http://www.enotes.com/jim-jacobs-criticism/jacobs-jim/introduction).

As stated in the criticism, Grease’s big success comes from the ability of the play to describe the likeness to the era of the fifties within their original story. The play describes the situation and atmosphere of the era so well and even including element of fifties such as the famous movie stars, which brings nostalgic feeling to many of the readers and viewers of the play.

Grease emphasizes the value of a feeling of friendship and trust among the characters that spend a lot of time together inside of the story. It is slowly revealing the acceptance of the group and how each of them grows within the fun story.

The play itself depicting the fifties as an era of fun and this is also based on the author’s own experience. Jim Jacobs and warren Casey grew up in that era and they are applying their fun memories for creating Grease.
Both of its authors grew up during the fifties, and recall and recapture it without sentimentality. Jacobs is an actor, writer, and musician who used his own experiences as a high school greaser as the basis for much of the play's plot and dialogue. Casey is a songwriter and actor whose theatre company, The Kingston Mines, staged the original production of Grease in Chicago. Their lyrics and dialogue are clever and full of double entendres, sexual raunchiness, and many fifties' allusions. Their songs reflect both teenage trauma and celebration, and are done tongue-in-cheek in the styles of performers such as Elvis Presley, the Everly Brothers, and the Teen Queens. (http://www.enotes.com/jim-jacobs-criticism/jacobs-jim/introduction).

Here, we can see that the play itself was really influenced by the author’s real experience when they were young. The experience was reflected very well in the story and we can see most of it from the elements, such as how the characters speak to each other, words that they use back then in the fifties, their lifestyle and culture, and even the music.

Another source that the writer found related to Grease is a criticism of the play by Tom Williams about the original Grease. In the criticism, it is stated that the original Grease was more into comedy than musical play and some part of it was not as good as the movie. Grease the movie was one of the major causes why it is so booming in Broadway (http://chicagocritic.com/the-original-grease/).

Overall, Grease has been criticized for the lack of seriousness. Some critics considered that this play is thin in story line as well and not really giving any references toward the important events at that era. It is also considered lack in giving any resolves towards the characters until the end of the story.

Considering all the reviews and criticism about Grease, the writer will try to discover something new as a contribution for the studies by analyzing further and deeper related to character development of the main character, Sandy.
Dumbrowsky. Hopefully this will help the reader see the difference and the standing point of this study, considering most of the related criticism or studies related to this topic are lack of deep explanation about the character itself.

B. Review of Related Theories

1. Theories of Character and Characterization

As stated by M.H Abrams in *A Glossary of Literary Terms*, characters are a person interpreted by the reader, presented in the story with an action and dialogue. “The grounds in in a character’s temperament and moral nature for his speech and actions constitute his motivation” (Abrams, 1981: 20). We can simply say that a character is a person that appears in literary work. This character will have personality, characteristic and some can undergoes a change, while some remain as a flat character.

Abrams also mentioned another way or recognizing a character. He said in his book that

A character may remain essentially “stable,” or unchanged in his outlook and dispositions, from beginning to end of a work (Prospero in *The Tempest*, Micawber in Dicken’s *David Copperfield*), or he may undergo a radical change, either through a gradual development or as a result of and extreme crisis (Shakespeare’s *King Lear*, Pip in Dicken’s *Great Expectations*). Whether a character remains stable or changes, the reader of a traditional, realistic works requires “consistency” –the character should not suddenly break off and act in a way not plausibly grounded in his temperament as we have already come to know it (Abrams, 1981: 20).

E.M. Forster also gives us another way to distinguish a character. They are flat and round characters. The first one is a flat character. It is a simple character that will stay stagnant and did not undergo any changes in the story.
In *Aspects of the Novels*, Forster says, “is built around “a single idea or quality” and is presented without much individualizing detail” (Forster, 1974: 48). Therefore, a flat character is easy to describe. On the contrary, round character is developing and undergoes many changes. “A **round character** is complex in the temperament and motivation and is represented with subtle particularity” (Forster, 1974: 48). Therefore, the character may have various characteristics and difficult to describe with just a simple phrase or words. Round characters might surprise us as well whether it is in the end or in some part of the story.

According to Christopher Russel Reaske in his book, *How to Analyze Drama*, there are six ways that we can possibly use to identify and recognize personality of the character. They are called, Devices of Characterization.

**a. The Appearance of the Character**

Here, we try to see directly and give an understanding toward the personality of a character through his appearance. This involve the way he dresses, because we can see whether that person is attractive or unattractive, old or young, small or big. Usually we can see this from the prologue or from the stage directions provided by the playwright within the script of the play (Reaske, 1966:46).

**b. Asides and Soliloquies**

Another way for us to understand a character’s personality is by reading the asides and soliloquies. It will help us a lot, because from what they say and speak within their own mind or when they are alone, we can understand their characteristics, such as an evil or a good person. We can also learn about what
they feel from it, such as love, hate, sadness, loneliness, happiness, and so on (Reaske, 1966:46).

c. Dialogue between Characters

We can also identify the characteristics of the character by reading and understanding the dialogue between the characters in the play. Here, we can try to see whether a character talk differently or not within a dialogue with another character, for example, a man who speaks formally with a woman, but speaks normal or informally with another man. From this alone, we can already understand much about him (Reaske, 1966:47).

d. Hidden Narration

Here, hidden narration means that it is not a description of the character directly given by the playwright, but from what the other character said in the play. We try to see and assume the characterization of a person by analyzing the description or narration used by other character to describe him (Reaske, 1966:47).

e. Language

No doubt that this is the most important aspect of a character. We must pay attention to the way a character uses words and how the character speaks, whether he is using flowery language, or direct to the point? Speaking with slow pace or rapidly? This will also reveal the characteristic of a character in the play (Reaske, 1966:47-48).
f. Character in Action

Action in the play will lead us to understand more about the character. We can see this action by reading and following the story of the play. The playwright usually instruct a character to behave and act differently in some points of the play, the more a character is involved in the action and story, the more we will understand that character because a character’s motivation also translates into action or behavior. From here, we can make a conclusion as why a character decided to do something, or why a character change behavior all of a sudden (Reaske, 1966:48).

2. The Relation between Literature and Psychology

In many study related to literature, a lot of people using the psychological way, whether it is approach or theories. A psychological theory often used by students or by other people as an interpretive tool. Readers may use this to help their interpretation toward a literary work, thus helping them to understand more and appreciate literature.


Psychological interpretation can afford many profound clues toward solving a work’s thematic and symbolic mysteries, but it can seldom account for the beautiful symmetry of a well-wrought poem or of a fictional masterpiece (Guerin, 2011: 201).

We can also see three stages in literary work in related to the application of psychological approach or theories. They are the author, the characters, and the readers. We may select one of them in the work, and then apply what we call as Psychoanalysis in order to see the other possible motives behind a literary work,
enabling us to reveal and read the implied or hidden meaning behind the work and we can also read the author’s and character’s psychological conflicts (Guerin, 2011: 222).

3. Theories of Personality Development

First of all, we will talk about what is personality. According to Hurlock in her book, *Personality Development*.

The term “personality” is derived from the Latin word *persona*, which means “mask.” Among the Greeks, actors used a mask to hide their identity on stage. This dramatic technique was later adopted by the Romans to whom *persona* denoted “as one appears to others,” not as one actually is (Hurlock, 1974: 6).

This definition is popular and is a personality concept held by many people which is unscientific. In a scientific concept of personality in this modern time, motivational and behavioral aspect of personality is more emphasized. This includes an individual’s speech, behavior and appearance (Hurlock, 1974: 18).

We can also see another definition of personality that was stated by the late Gordon W. Allpost of Harvard University. He proposed a short but all-inclusive definition which was the most widely accepted by a lot people in the world. "Personality is the dynamic organization within the individual of those psychophysical system that determine his characteristic behavior and thought” (Hurlock, 1974: 7). We may also say that personality in human is what makes us different from one another, and it may define and describe who we really are. Each person on the world will have their own personality and it will work as an individual identity for human.
Because we are going to discuss about personality development, it is also necessary to explain the factors affecting the changes in the personality of a person and when will it happen. The meaning of the word change is “to alter” or “to vary”, it may turn something into somewhat better or worse and there are various aspects that may cause it (Hurlock, 1974: 108).

It is stated that, changes in personality usually develops in the late childhood period. The child starts to aware of what people say about him and try to adjust his behavior because there is dissatisfaction feeling in his own personality. This will later on continue until adolescence period and that dissatisfaction may lead into a stronger motivation to improve the person’s personality and also self-concept.

This will lead us to the factors that may cause changes in personality. According to Personality Development book created by Elizabeth B. Hurlock, there are eight determinants that will affect the development and changes in a person’s personality.

a. Physical Determinants

This includes the self-evaluation and self-concept toward a person’s body or appearance. It will have a direct and indirect influence toward quantity and quality of a person’s behavior. Physical attractiveness, body build, how a person manage to maintain his gesture and his internal environment, body control and health, they were all included in the physical determinants (Hurlock, 1974: 172)
b. Intellectual Determinants

Intellectual capacities will surely affecting personality, it will affect the life adjustment of a person directly, and judgments from other people toward that person’s intellectual behavior will indirectly affecting the self-evaluation (Hurlock, 1974: 200-201).

c. Emotional Determinants

Emotions are truly an important aspects because they affecting personal and social adjustment. Judgments from other will directly affect the personality based upon how that person handles his own emotion and his emotional relationship with other person. Emotional deprivation will also affect greatly in this personality development.

Deprivation of love has such a devastating effect on personality, it is commonly believed that the more love the person receives, the happier and better adjusted he will be (Hurlock, 1974: 230).

People will also have to learn how to adjust the balance between deprivation and excess of love for a greater happiness in their life. Other determinants that are included in this section are: Control over emotional expression, moods, emotional stress and anxiety (Hurlock, 1974: 230-231).

d. Social Determinants

This is where a person judged based upon the social group acceptance and expectation and that person’s ability to adjust himself in the social life. Early social experience in home and outside will determine whether a person will be social, unsocial or antisocial. Mostly the group outside usually will put someone in to a category of popular and unpopular based on the attitude and behavior. Here
also explained that lack of social acceptance has a great impact in deciding a personality changes.

Because lack of social acceptance has such a damaging effect on personality and because most people fall below the average in acceptance, many methods to help people improve their acceptance have been tried. The most promising methods to date are those which help the person change his characteristic patterns of behavior so that he will conform more closely to the group’s ideal and help him bury an unfavorable reputation, by geographic mobility if necessary (Hurlock, 1974: 262).

Here explained that a person have to make necessary changes to be able to adjust himself in the social group and be accepted. Status and role of that person will also affecting his personality development (Hurlock, 1974: 262-263).

e. Aspiration and Achievement

Good achievement in quality and quantity will lead to favorable self-evaluations, but whether it will affect the person or not depends on that person’s aspiration. Aspiration here are goals that a person sets, and the more important that goal, the more ego involved and the greater will be their influence on that person’s personality.

There is several kind of aspiration, they are: positive (involves success), negative (avoiding failure), immediate (trying to achieve the goal in the near future), remote (trying to achieve the goal in near future), realistic (still within that person capability), and unrealistic (beyond the capability of that person).

Aspiration also affected by these factors: Intelligence, sex, personal interest and values, family pressures, group expectations, cultural traditions, competition with others, past experience, the mass media, and personal characteristic (Hurlock, 1974: 289-291).
f. Sex Determinants

There are two effects of sexuality on personality; they are direct and indirect effect. Direct effect involves hormone in the body and indirect involves their roles based on their sexes which affected by three important things: cultural influence, significant people and social pressure (Hurlock, 1974: 292-293).

g. Educational Determinants

This determinant involved a person’s role as a student and related to school environment. A person’s personality will pretty much affected by the educational environment such as from teachers and classmates. An educational institution provides young people with a chance for a people to reach their dream and goal by realistically teaching people to know their own weaknesses and strengths (Hurlock, 1974:349).

h. Family Determinants

Family education and early life experience in the home is greatly affecting the personality development as well. Here most people learn behavior from their parents, how they treat, their attitude, language used and way they doing things which will mostly influence the behavior and personality pattern of someone (Hurlock, 1974:177).

Next, we will move on to another theories of personality and theories of personality development. As stated in Larry A.Hjelle and Daniel J Zielger’s book *Personality Theories*, there is a conclusion that can help us in understanding better about what is a personality theories.

A theory of personality should consist of a set of assumptions concerning human behavior together with rules for relating these assumptions and
definitions to permit their interaction with empirical or observable events (Hjelle & Zielger, 1981: 17-18).

This theory is related to human behavior. We can use this theory to analyze and describe human behavior under any circumstances or in any particular significant events.

The last part is about Theories of personality development. According to Sullivan, one of the psychological behavior researchers mentioned in the book, we can see human development from six stages. They are infancy, childhood, the juvenile era, preadolescence, early adolescence and late adolescence (Hjelle & Zielger, 1981: 143). There, we can read all description about each stages and how each of them influencing a personality development of a character. The one that the writer will use the most will be from Juvenile era until early adolescence stages because of the relation with the school life period within the story.

C. Theoretical Framework

Theories of characters and characterization will be applied in order to describe the personality and characteristic of Sandy Dumbrowski, so we will be able to understand what kind of person Sandy is. This will also applied to help answering the first problem presented in the previous chapter.

The relationship between literature and psychology also included in this chapter so we can understand how will psychology helps us in doing analysis toward a character in literary work. It will serve as an interpretative tool toward a literary work, which will help in revealing more aspects in the characters and the factors related to the personality development.
The last one is theories of personality development. It will tremendously help in revealing the factors which affecting the personality development of the main character and with that theory, we will be able to explain why the factors able to change Sandy and thus answering the last problem presented in the previous chapter.
CHAPTER III

METHODOLOGY

A. Object of the study

The object of the writer's study is a book of play called *Grease*. A new 50’s Rock ‘n Roll musical play created by Jim Jacobs and Warren Casey which was published in 2004 by Samuel French, Inc, New York. It was a revision version done by Jim Jacobs himself. *Grease* had its premiere performance on February 14, 1972 at the Eden Theatre, New York city which was presented by Kenneth Waissman and Maxine Fox.

The play divided into two parts, Act I and Act II. Act I made of 7 scenes and act II made of 6 Scenes, including the final scene. Later, the play performed in Broadway in 1972 and become famous throughout the world. In 1979, *Grease* was created as a movie, starring John Travolta and Olivia Newton John. It was a success and proved to be one of the highest in record for musical movie in the world (www.greasethemuscical.co.uk/history.php).

Generally this play tells us about a musical story of teens in love. A greaser called Danny Zuko and an Australian girl called Sandy Dumbrowsky meet each other in the beach and they fall in love to each other. They spend their time in the beach for a while and go back to the school time after that. They did not know that actually they are going to the same school, Rydell High. Danny hangs out with the Greasers while Sandy hangs with the Pink Ladies. When they finally meet each other in Rydell High school, Danny is not really the same like what
Sandy knows before. Thus, the story begins where they are trying to find a way to be like each other so they can be together again.

**B. Approach of the Study**

This study attempts to analyze and reveal the reason behind the main character’s development within the story. The first step is to expose and describe the characteristics of the main characters and then followed by the description of other characters that have possibilities affecting changes and take part in the development of the main character.

*Psychological Approaches:* Provide insight into the thematic and symbolic mysteries of a work of literature and enhance other readings. These critics seek the possible motives behind the literary work, reading “between the lines” for author’s and character’s psychological conflicts. (Guerin, 2011:222).

From the quotation, we can say that psychological approach is a method of study that we can use and apply to help us in analyzing a literary work. By using it, we will be able to make an assumption and reveal the implied meaning of a text or dialogue, and we can also use it analyze a person’s behaviors, characteristics and motivation as well.

It is necessary to use this psychological approach because the research will involve analyzing interaction between the main character and others character, analyzing the situation and other factors. This will be very useful in helping the writer in developing assumption in order to move forward with the research.
C. Method of the Study

The writer studies the play with data collection from the library research as the method of the study. The main data that will be analyzed was taken from the book of the play, *Grease* and secondary sources to help analyzing the problems was taken from various supporting books and Internet research.

The writer analyzed the play by reading thoroughly the book and developing an understanding in order to reveal the story line and main problem within it. This method was leading the writer to another step of interpretation of factors causing the problems within the play.

The next step was reviewing the play and deciding the main topic. Here, the writer decided to use character’s development of the main character as the main topic. Next step was deciding the problems to be discussed and then providing theories and approaches to help analyzing the problems. Theories and approaches were also taken from various sources such as books and internet.

The writer used all the data for analyzing and answering all the problems in the next step. The first step was reading all the script of the play and describing the main character’s personality and characteristic and then leading it toward the analysis of why and how the personality changed or developed which involving analyzing several factors related to the main characters, which leading to various answers of the problems, thus resolving the questions in the problem formulation and leading to chapter of conclusion.
CHAPTER IV
ANALYSIS

This chapter will be divided into three parts. The first part will discuss about the characteristics and descriptions of Sandy Dumbrowski as the main character in Grease. The second part will discuss more of how her personality development occurred in the play. The final part of this chapter will discuss about factors that influenced the personality development of Sandy Dumbrowski.

A. Sandy Dumbrowski’s Character Description

First, we will try to see who Sandy Dumbrowski is by finding information about her characteristics within the play itself by reading the description given by the writer inside the text. There, we can see all of her characteristic and later on, figuring out her personality and how will it changes.

In order for us to be able to describe her correctly, we will also use the theories provided by Christopher Russel Reaske who stated about six ways that can be used to identify and recognize personality of the characters. They are: the appearance of the character, asides and soliloquies, dialogue between characters, hidden narration, language and character in action (Reaske, 1966:46-48).

Sandy Dumbrowski is a newcomer in the town as it was stated in the beginning of the first act of the play. She was going to go to another school, but she later ended up in Rydell High school, which brought her own personality
development and characteristics’ changes because she met groups in the story called the “Pink Ladies” and the “Greasers”.

Sandy Dumbrowski is described as a cute, kind, pure, naïve, shy, and at times, a bit clumsy. Here, Sandy is also described as “Miss Goody-goody,” because she does not smoke, drink, swear, or rat her hair. Within the story, the other Pink Ladies often joke with her and compare her to Sandra Dee.

Sandy is also considered naïve because she falls in love with Danny Zuko, who in the story, turns out to be the leader of the “Greasers,” and he also tells lies about their relationship—the relation between Sandy and Danny—to other boys in the “Summer Nights” lyrics. She at first didn’t get many friends in the school and would hang out with only several people including Eugene, who was considered the nerd of the school.

According to Reaske, we can try to see some characteristics by using the appearance of the character, in which we can often see the description provided by the playwright in the prologue or in the stage directions. Another way is by using hidden narration as a method to see the description of a character given by the other characters (Reaske, 1966:46-47). As stated directly by Jim Jacobs and Warren Casey as the playwright of Grease, Sandy Dumbrowski’s characteristics were the same as Sandra Dee’s characteristics.

SANDY: Danny’s love interest. Sweet, wholesome, naïve, cute, like Sandra Dee of the “Gidget” movies (Jacobs, 2004:7)
Sandra Dee was an iconic person in the early 1960s. She was a famous and well-known Hollywood actress and was born gifted with blue eyes, blonde hair, and a beautiful face. Along with other idols during that time period, she was considered to be symbolic of a proper American teenager after playing several series of movies including “Gidget,” in 1959 where she played the role of a cute and glamorous girl.

According to the hidden narration theory, where we use another character description to get the picture of another character, we can see the comparison between Sandra Dee and Sandy Dumbrowski, and say that Sandra Dee is Sandy’s persona because her image and characteristics are the same. According to the theories of the appearance of the characters, we can also view her characteristic from the way she dressed. It is stated that in almost all scenes of the play, she was wearing a skirt, blouse, and a ribbon in her hair. In some scenes, she was wearing a quilted robe fully buttoned up to the neck while the other girls were wearing straight tight skirts and a Pink Ladies jacket. The way she dressed was considered as something innocent and cute as well as shy.

Additionally, we can see other evidences supporting the characteristics of Sandy Dumbrowski, who is cute, naïve, pure, kind, shy and a bit clumsy. They will be quoted directly from the script of the play.

SANDY. I spent most of the summer down at the beach.
JAN. What for? We got a brand new pool right in the neighborhood. It’s real nice.
RIZZO. Yeah, if you like swimmin’ in Clorox.
SANDY. Well—actually, I met a boy there.
MARTY. You hauled your cookies all the way to the beach for some guy?
SANDY. This was sort of a special boy.
RIZZO. Are you kiddin’? There are no such thing (Jacobs and Cassey, 2004:15).

According to Reaske, we can also use dialogue between characters to see and reveal the characteristics of a person (Reaske, 1966:47). We can see from the dialogue above that instead of spending time hanging out with friends in the pool during Summer, Sandy chose to spend her time at the beach.

From her conversation with Rizzo, we can see that Sandy saying something about meeting a special boy on the beach was considered naïve by Rizzo. We can also see this from the fourth scene, where Sandy went through the process of having her ears pierced.

JAN. Hey, Sandy, you ever wear earrings? I think they’d keep your face from lookin’ so skinny.
MARTY. Hey! Yeah! I got some big round ones made out of real mink. They’d look great on you.
FRENCHY. Wouldja like me to pierce you ears for ya, Sandy? I’m gonna be a beautician, y’know.
JAN. Yeah, she’s real good. She did mine for me.
FRENCHY. Hey, Marty, you got a needle around?
MARTY. Hey, how about my circle pin?
SANDY. Uh… maybe…uh…
(MARTY reaches for her Pink Ladies jacket, takes off “circle pin” and hands it to FRENCHY.)
FRENCHY. Hey, would ya hold still!
(FRENCHY begins to pierce SANDY’s ears. SANDY yelps.)
MARTY. Hey French… why don’t you take Sandy in the john? My old lady’d kill me if we got blood all over the rug.
SANDY. Huh?
FRENCHY. It only bleeds for a second. Come on.
JAN. Aaawww! We miss all the fun!
SANDY. Listen, I’m sorry, but I’m not feeling too well, and I…....
RIZZO. Look, Sandy, if you think you’re gonna be hangin’ around with the Pink Ladies- you gotta get with it! Otherwise, forget it…and go back to your hot cocoa and Girl Scout cookies!

SANDY. Okay, come one ……….Frenchy. (Jacobs and Cassey, 2004:21-22)

Here we can see that Sandy has never pierced her ears before. The scene shows that she is hesitant in the action of piercings because she is both afraid and unwilling to accept the Pink Ladies’ rules. This was a scene where we can see evidence about Sandy’s naïve and pure characteristic. The scene showed her innocent side and her purity. We can also see this from the song lyrics of “Look at Me, I’m Sandra Dee” which was sung by Rizzo.

RIZZO.
LOOK AT ME, I’M SANDRA DEE
GODDESS OF ALL PURITY
WONT BE MISLED
TRUST MY HEART, USE MY HEAD
I MUST, I’M SANDRA DEE
I DON’T LIE OR SWEAR
I DON’T RAT MY HAIR
I GET ILL AT THE SIGHT OF BLOOD (Jacobs and Casey, 2004:34).

The song sang by Rizzo is a satirical form for Sandy, considering her as Sandra Dee, making fun of her. We can see from the lyrics that she is considered pure, good mannered and innocent because even Sandy gets ill by the sight of the blood. Other evidence about her characteristics can be seen through a conversation between Patty and Danny on the second act.
PATTY. *(still dancing with DANNY.)* I can’t imagine you ever having danced with Sandy like this.
DANNY. Whattaya mean?
PATTY. I mean her being so clumsy and all. She can’t even twirl a baton right. In fact, I’ve been thinking of having a little talk with the coach about her.
DANNY. Why? Whatta you care?
PATTY. Well, I mean…even you have to admit she’s a bit of a drip. I mean…isn’t that why you broke up with her?
DANNY. Hey, listen ….. y’know she used to be a half-way decent chick before she got mixed up with you and your brown nose friends *(Jacobs and Cassey, 2004:41)*.

From the conversation, we can see another of Sandy’s characteristics being revealed. Patty considers Sandy as a clumsy person by observing the way she cheers and has trouble with the baton. From that dialogue we can see that Danny also supporting the fact that Sandy is a nice and kind girl.

**B. Description of Sandy Dumbrowski’s Personality Development**

The second part of this analysis will describe the changes of Sandy Dumbroski’s personality. Sandy Dumbrowski is categorized as a round character. According to the theory related to the character by E.M Forster in his book, round character is developing and will have several changes in his or her personality and characteristics *(Forster, 1974: 48)*. Sandy Dumbrowski’s characteristics will also develop and change by the end of the story.

From the first part of analysis, we can see that Sandy’s personality is at first kind, shy and naïve, but then it changes to brave, straightforward or blunt and more confident by the end of the story. Now we will see the supporting facts of her personality development.
According to Christopher Russell Reaske in his book, *How to Analyze Drama*, we can see that one way to recognize the personality of a character is by seeing the appearance of the character. From the way a character wears their clothes, we can tell their personality as well. We can usually see this description from the prologue or from the stage direction (Reaske 1966: 46). In the last scene of the play, we can read the stage direction and the whole description about Sandy and her new appearance.

(Guys start to leave. MARTY, FRENCHY, RIZZO and JAN in Pink Ladies jackets enter silently, gesturing the guys to “be cool” as they take up defiant positions. SANDY enters, now a Greaser’s “Dream Girl.” A wild new hair style, black leather motorcycle jacket with silver studs on the back that spell “BIG D,” Skin-tight slacks, gold hoop earrings. Yet, she actually looks prettier and more alive than she ever has.) (Jacobs and Casey, 2004: 56-57).

From the stage direction of the last scene, we can see that the way Sandy wears her clothes that it is totally different from the beginning of the story. In the beginning of the play, she is described as a naïve, cute and shy girl wearing a conservative dress such as a skirt and a bright colored ribbon on her hair. Now she wears a completely different costume with a wilder look, which make her seems livelier as well. This part shows us the supporting evidence for her confident personality and her effort in shifting her appearance to match that of Danny Zuko.

The next part is to show more about her new personality. According to the characterization theories, another way to see the characteristic of the person is by reading and understanding the dialogue between the character and what the other character describe about the main character and also from the action of the character.
We can find the evidence from the last scene as well, where she suddenly decided to punch Patty’s face.

RIZZO. Remember, play it cool.
DANNY. Hey Sandy! Wow, what a total! Wick-ed!
SANDY. What’s it to ya, Zuko?
DANNY. Hey, we were just goin’ to check out “the Mouseketeers.” How would you like to come along?
PATTY. Danny, what’s gotten into you? You couldn’t possibly be interested in that … that floozy.

(SANDY looks to RIZZO for her next move. Then she strolls over to PATTY. Studies her calmly, and punches her in the eyes. PATTY falls.)

PINK LADIES. YAA-AAY!
PATTY. Oh, my God, I’m going to have a black eye!
FRENCHY. (Opening her purse.) Don’t sweat it, Patty. I’ll fix it up. I just got a new job, demonstrating this miracle make up at Woolsworth’s (Jacobs and Casey, 2004: 57).

We can see that she surprised Danny with her new cool looking appearance from Danny’s impressed reaction in the dialogue. We can also see from the stage direction that Sandy suddenly decided to punch Patty in the eyes after Patty told Danny that she was a floozy. If she was still the same shy girl like she was before, she would have never punched anyone in the face. This part is showing us Sandy’s bravery and bluntness as well.

The next part is from the continuation of the previous dialogue. According to the characterization theories, we can use the language from a character to reveal about his or her personality. The way a character speaks and the expressions that character uses should be the main concern (Reaske, 1966: 47-48).

DANNY. Hey Sandy, you’re somethin’ else!
SANDY. Oh, so ya’ noticed. Huh? Tell me about it … Big Boy! (Jacobs and Casey, 2004: 57).

Here, we can see that the way Sandy talks is different from her way of speaking in the beginning of the story. She is now using a language that is more blunt language to express her own feeling to Danny. Part of her dialogue here feels more like a seduction to make Danny do what she wants, and she is expressing it in a braver and obvious way. The next part is still related to her straightforward and blunt personality. This will be taken from the lyrics of “All Choked Up,” a song from the play.

SANDY.
SO YOU’RE SPINNIN’ ROUND IN A DIZZY SPELL
IT’S A SITUATION I KNOW PRETTY WELL
YEAH, I’VE BEEN THERE TOO
SO I FEEL FOR YOU
UH-HUH! I’M ALL CHOKED UP!

OH BABY, TAKE IT SLOW AND DON’T COMPLAIN
MY POOR HEART JUST CAN’T STAND THE STRAIN
HEY, I CAN CURE YOUR DISEASE
LET’S HEAR YOU SAY PRETTY PLEASE
AND TAKE YOUR MEDICINE DOWN ON YOUR KNEES!
(Jacobs and Casey, 2004: 58).

From the lyrics, we can see that Sandy is expressing her emotion in a more blunt and straightforward way. The last line where she said “Let’s hear you say pretty please and take your medicine down on your knees!” Suggests that she is now more to the point in expressing her thoughts and is actually trying to make Danny do what she said. We can also see another part of her new personality from the next part of the dialogue after the song.
DANNY. Hey, Sandy, I still got my ring! I guess you’re still kinda mad at me, huh?
SANDY. Nah. Forget about it! Gimme that thing!
(they hug quickly.) (Jacobs and Casey, 2004: 59).

The dialogue from this part showing us how straightforward she is in expressing her own feelings and thoughts, and she is also showing her confident side when talking to Danny about the ring. Finally, from all the evidences and explanations discussed about previously, we can now see Sandy’s personality development. Sandy is changing from a kind, shy and naïve girl to a brave, straightforward and more confident girl.

C. Factors that Influence the Personality Development of Sandy Dumbrowski.

In this final part of analysis, we will try to understand all of the factors that influenced Sandy’s personality development from the beginning until near end of the story. In this part, we will also try to apply the theories of personality developments from a book called Personality Development which is created by Elizabeth B. Hurlock. According to Hurlock, there are eight determinants that will affect the development and changes in a person’s personality. The determinants are: physical determinants, intellectual determinants, emotional determinants, social determinants, aspiration and achievement, sex determinants, educational determinants, and family determinants.

Here, the writer will try to divide the factors and categorized them based on the determinants. The determinants that will be used and related to the story are
physical, intellectual, emotional, social, aspiration and achievement, sex, educational and family.

1. Physical Determinants

In this determinant, we can see that the factor that will affect a personality change will be anything related to a person’s body. This includes self-concept, other’s thoughts about his or her appearance and also about physical attractiveness (Hurlock, 1974: 172).

In the play, we can see a part of the story where Sandy Dumbrowski hesitates about the idea of getting her ears pierced. This is related to the physical attractiveness factor.

(FRENCHY begins to pierce SANDY’s ears. SANDY yelps.)
MARTY. Hey French...why don’t you take Sandy in the john? My old lady’d kill me if we got blood all over the rug.
SANDY. Huh?
FRENCHY. It only bleeds for a second. Come on.
JAN. Aaawww! We miss all the fun!
SANDY. Listen, I’m sorry, but I’m not feeling too well, and I........

RIZZO. Look, Sandy, if you think you’re gonna be hangin’ around with the Pink Ladies- you gotta get with it! Otherwise, forget it...and go back to your hot cocoa and Girl Scout cookies!
SANDY. Okay, come one ........Frenchy. (Jacobs and Cassey, 2004: 22).

The Pink Ladies group considers ear piercings as something attractive, and now Sandy knows that she will not be accepted inside the Pink Ladies group unless her ears are pierced. This is one of the factors that will influence Sandy’s personality development. Indirectly, this factor affecting her feeling and will lead to one of her
personality change in the end of the story, which is brave and confident. Near the end of the story, her appearance will change drastically thanks to the effect of her confidence and bravery.

2. Intellectual Determinants

An intellectual determinant will affect the personality development of a person based on their intellectual behavior. The judgment from other people based on their intellectual behavior will also affect that person as well (Hurlock, 1974: 200-201). In the play, we can see a part where Patty the cheerleader is telling a bad joke about Sandy.

PATTY. (still dancing with DANNY.) I can’t imagine you ever having danced with Sandy like this.
DANNY. Whataya mean?
PATTY. I mean her being so clumsy and all. She can’t even twirl a baton right. In fact, I’ve been thinking of having a little talk with the coach about her.
DANNY. Why? Whatta you care?
PATTY. Well, I mean…even you have to admit she’s a bit of a drip. I mean…isn’t that why you broke up with her?
DANNY. Hey, listen ….. y’know she used to be a half-way decent chick before she got mixed up with you and your brown nose friends (Jacobs and Cassey, 2004: 41).

From the dialogues, based on Patty’s observation toward Sandy’s behavior in the cheerleader practice, we can see that Patty judges her as someone who is clumsy and can’t even twirl a baton in a right way. This is indirectly affecting Patty’s perception and thus leads into a bad judgment toward Sandy’s personality as a clumsy girl. This will also make Sandy feels annoyed towards Patty near the end of
the story and sparks her bravery side and her bluntness. This is supported by the fact that Sandy punch Patty’s face without holding near the end of the story.

3. Emotional Determinants

Emotions are truly an important aspects because they affecting personal and social adjustment. Judgments from other will directly affect the personality based upon how that person handles his own emotion and his emotional relationship with other person. Emotional deprivation will also affect greatly in this personality development.

Deprivation of love has such a devastating effect on personality, it is commonly believed that the more love the person receives, the happier and better adjusted he will be (Hurlock, 1974: 230).

People will also have to learn how to adjust the balance between deprivation and excess of love for a greater happiness in their life. Other determinants that are included in this section are: Control over emotional expression, moods, emotional stress and anxiety (Hurlock, 1974: 230-231).

In the story, we can find many factors that can be included in this emotional determinant. These factors will influence Sandy’s personality greatly. The early emotional factor can be seen from the “Summer Night” song from the beginning of second scene in the play. There, we can see that Sandy tells us a story about how she met a boy and fall in love with him and telling the other girl about her sweet love memory with him (Jacobs and Casey, 2004: 15-17). In that part of the song, we can also see that Danny Zuko actually telling lies about Sandy to the other members of
Greasers while Sandy actually telling Pink Ladies about her honest feeling toward Danny. This will lead to another emotional factor.

(PINK LADIES shove SANDY toward DANNY)
SANDY. (Nervous.) Hello, Danny!
DANNY. (Uptight.) Oh, hi, How are ya?
SANDY. Fine.
DANNY. Oh yeah … I … ugh … thought you were goin’ to Immaculata.
SANDY. I changed my plans.
DANNY. Yeah! Well, that’s cool. I’ll see ya around, let’s go you guys!
(He pushes GUYS out.)
JAN. (Picking up DANNY’s brown paper lunch bag.) Gee, he was so glad to see ya, he dropped his lunch.
SANDY. I don’t get it. He was so nice this summer.
FRENCHY. Don’t worry about it, Sandy (Jacobs and Casey, 2004: 18).

From the dialogues, we can see that Sandy is surprised with sudden behavior change from Danny. She thinks that Danny will still act the same like when the first time they met each other in that summer time, but unfortunately he is acting different. This becomes one of emotional factors for Sandy. This factor will slowly change her shy personality into more straightforward person. Later on, her expectation toward the loved one also becomes another emotional factor.

DANNY. Hiya, Sandy. (SANDY gives him a startled look.) Hey, what happened to your ear?
SANDY. (She turns her head downstage so that the audience sees the big white Band-Aid on her ear.) Huh? (She covers her ear with her hand, answer coldly.) Oh, nothing. Just an accident.
DANNY. Hey look, uh, I hope you’re not bugged about that first day at school. I mean, couldn’t ya tell I was glad to see ya?
SANDY. Well, you’ve could’ve been a little nicer to me in front of your friends (Jacobs and Casey, 2004: 28).
Here, we can see that she is acting a bit cold toward Danny as the effect from the previous emotional determinant. She is expecting Danny to act nicer toward her in front of the other friends. This is also included in another one of emotional factors.

SANDY. All right, Danny, as long as you’re with me. Let’s not let anyone come between us again, okay?
PATTY. (rushing onstage with two batons and wearing cheerleader outfit.) HIIIIiiiii, DANNY! Oh, don’t let me interrupt. (Gives SANDY baton.) Here, why don’t you twir this for a while. (Taking DANNY aside.) I’ve been dying to tell you something. You know what I found out after you left my house the other night? My mother thinks you’re cute. (to SANDY.) He’s such a lady killer.
SANDY. Isn’t he though! What were you doing in at her house?
DANNY. Ah, I was just copying down some homework.
PATTY. Come on, Sandy, let’s practice.
SANDY. Yeah, let’s! I’m just dying to make a good impression on all those cute lettermen.
DANNY. Oh, that’s why you’re wearing that thing—getting’ ready to show off in front of a lame brain jocks?
SANDY. Don’t tell me you’re jealous, Danny. (Jacobs and Casey, 2004:28).

The dialogues above show us another emotional factor, where at first, Sandy felt relieved and assured that Danny will keep his promise so that no one will come between them again, but the thing that Patty said to her become another bad emotional factor and leading her to jealousy. The next part will also showing us several bad emotional factors that will eventually lead her to her personality change in the story, from shy and naïve to a more straightforward person. Straightforward here is related to her way in expressing her feeling and the way she communicate with other character. Next part is a scene after Rizzo sang the satirical song about Sandy and compares her with Sandra Dee.

SONNY. Hey Sandy, wait a minute. Hey…. 
SANDY. (To RIZZO.) Listen, just who do you think you are? I saw you making fun of me. (SANDY leaps on RIZZO and the two girls start fighting. DANNY pulls SANDY off.) LET GO OF ME! YOU DIRTY LIAR! DON’T TOUCH ME!

RIZZO. Aaahh, let me go, I ain’t gonna do nothin’ to her. That chick’s flip her lid!

(SONNY and ROGER hold RIZZO.)

SANDY. You tell the right now that all those things you’ve been saying about me were lies. Go on, tell’em.

DANNY. Whattaya talkin’ about? I never said anything about you.

SANDY. You creep! You think you’re such a big man don’t ya? Trying to make me look cheap in front of your friends. I don’t know why I ever liked you, Danny Zuko! (Jacobs and Casey, 2004: 34-35).

The dialogue is telling us about another bad emotional factor. This factor led to a sad emotion of betrayal and this seriously affected her which brought her closer to the personality change. The next part is from scene one, act two of the story.

YES, IT’S RAINING ON PROM NIGHT
OH, WHAT I CAN DO? I MISS YOU
IT'S RAINING RAIN FROM THE SKIES
IT'S RAINING TEARS FROM MY EYES OVER YOU.

Dear God, let him feel the same way as I do right now. Make him want to see me again! (Jacobs and Casey, 2004: 38).

From the lyrics of “It’s Raining on Prom Night” and from Sandy’s word quoted above, we can see her sad emotion because of the condition and also her desire and expectation toward Danny, so that Danny might change and back loving her again like in the past. This is emotionally affecting her after she knew that Danny was playing with her feeling in the previous scene. The next part of emotional factor is from scene three. A scene where Sandy and Danny spend the night together at the drive-in theatre.
DANNY. (*Removing his glasses.*) Why don’tcha move over a little closer?
SANDY. This is all right.
DANNY. Well, can’t ya at least smile or somethin’? Look Sandy, I practically had to bust Kenickie’s arm to get his car for tonight. The guys are really P.O.ed at me. I mean, I thought we were gonna forget that scene in the park with Sonny and Rizzo and everything. I told ya on the phone I was sorry.
SANDY. I know you did.
DANNY. Well? (Pause.) Hey, you ain’t goin’ with another guy, are ya?
SANDY. No. Why?
DANNY. Err … oh, ah … nothin’ … Well, yeah…. (*DANNY tries to take off his ring.*) I was gonna ask ya to take my ring.
SANDY. Oh, Danny … I don’t know what to say.
DANNY. Well, don’t cha want it?
SANDY. Uh-huh.
(*He puts it on her finger. She kisses him on the Cheek.*)
(Jacobs and Casey, 2004: 51).

The dialogues above showing us another good emotional factor that affecting Sandy’s feeling towards her loved one, Danny Zuko. Here, we can see that Danny apologizes to her for the mistake in the past scene and she forgives him.

The part where Danny gives her his ring and when Sandy kisses him on the cheek can be a sign of a good emotional factor for Sandy dumbrowski. It is a proof that her loved one still loves her just like her early expectation.

The last part that will become the peak of emotional factor can be seen before scene five started. The song called “Look at Me, I’m Sandra Dee (reprised)” is the peak of this emotional factors.

SANDY.
LOOK AT ME, THERE HAS TO BE
SOMETHING MORE THAN WHAT THEY SEE
WHOLESOME AND PURE, ALSO SCARED AND UNSURE
A POOR MAN’S SANDRA DEE
WHEN THEY CRITICIZE AND MAKE FUN OF ME
CAN’T THEY SEE THE TEARS IN MY SMILE?
DON’T THEY REALIZE THERE’S JUST ONE OF ME
AND IT HAS TO LAST ME A WHILE

(FRENCHY enters light.)
Hey French? Can you come over to my house for awhile? And bring your makeup case, O.K.?
(Lights down on FRENCHY.)

SANDY, YOU MUST START ANEW
DON’T YOU KNOW WHAT YOU MUST DO?
HOLD YOUR HEAD HIGH
TAKE A DEEP BREATH AND CRY
GOODBYE TO SANDRA DEE (Jacobs and Casey, 2004: 55).

This part of the last lyrics from the song tells us that after all the emotional struggle that she has been through, finally she decides to change. This is the last emotional determinants that will affect Sandy’s personality development. From a shy, kind and naïve girl to a brave and more straightforward one.

4. Social Determinants

This is where a person judged based upon the social group acceptance and expectation and that person’s ability to adjust himself in the social life. Early social experience in home and outside will determine whether a person will be social, unsocial or antisocial. Mostly the group outside usually will put someone in to a category of popular and unpopular based on the attitude and behavior. Here also explained that lack of social acceptance has a great impact in deciding a personality change.

Because lack of social acceptance has such a damaging effect on personality and because most people fall below the average in acceptance, many methods to help people improve their acceptance have been tried. The most promising
methods to date are those which help the person change his characteristic patterns of behavior so that he will conform more closely to the group’s ideal and help him bury an unfavorable reputation, by geographic mobility if necessary (Hurlock, 1974: 262).

Here explained that a person needs to make a necessary change to be able to adjust himself in the social group and be accepted. Status and role of that person will also affecting his personality development (Hurlock, 1974: 262-263). We will now list all of the factors that can be found in the play, and try to explain them one by one.

The first part is from scene 4.

(FRENCHY begins to pierce SANDY’s ears. SANDY yelp.)

MARTY. Hey French…why don’t you take Sandy in the john? My old lady’d kill me if we got blood all over the rug.

SANDY. Huh?

FRENCHY. It only bleeds for a second. Come on.

JAN. Aaawww! We miss all the fun!

SANDY. Listen, I’m sorry, but I’m not feeling too well, and I……..

RIZZO. Look, Sandy, if you think you’re gonna be hangin’ around with the Pink Ladies- you gotta get with it! Otherwise, forget it…and go back to your hot cocoa and Girl Scout cookies!

SANDY. Okay, come one ………..Frenchy. (Jacobs and Cassey, 2004: 22).

From that dialogue, we can see that to be able to be accepted and fit in the Pink Ladies group, Sandy must follow their rules. Her ears have to be pierced in order to get acceptance from Rizzo and other girls. This factor indirectly affecting her shy and naïve personality little by little and eventually changing them to confident and brave. The next factor is from the first act, scene six.

DANNY. Are you kiddin’!? You don’t know those guys! I mean …. (Awkward pause) Listen, if it was up to me. I’d never even look at any other chick but you. Hey, tell ya what. We’re throwin’ a party in the park tomorrow night for Frenchy. She’s gonna quit school before she
flunks again and go to beauty school. How’ dja like to make it on down there with me?
SANDY. I’d really like too, but I’m not so sure those girls want me around anymore. (Jacobs and Casey, 2004: 28).

From the dialogues, we can see a hint from Sandy’s line that she has a doubt of not fitting in the groups. Her self-doubts lead to one of the social factors. We can see another one from Danny’s line.

DANNY. Hey, listen ..... y’know she used to be a half-way decent chick before she got mixed up with you and your brown nose friends (Jacobs and Cassey, 2004:41).

There is a hint on Danny’s line, because the other cast members are noticing that she is changing to the social norm. We can also say that Sandy is changing after she hangs out with the pink Ladies. Before that, she is a nicer girl just like what Danny said in the dialogues.

Next part is from a party in scene four, act two.

SCENE: A party in JAN’s basement. ROGER and DOODY sitting on barstools singing “Rock and Roll Party Queen” accompanied by DOODY’s guitar. KENICKIE and RIZZO are dancing. SONNY and MARTY are on the couch tapping feet and drinking Cokes. FRENCHY is sitting on the floor next to record player keeping time to the music. JAN is swaying to the music. SANDY sits alone on stairs to fit in and enjoy herself. DANNY is not present (Jacobs and Casey, 2004: 53).

From the stage direction, we can see that Sandy socially feels as though she can't fit in with the situation of the party, and doesn't want to join in. This can be one indication of social factors that also affect her personality change, from a shy girl, to a more confident girl. The last part of this social determinant is on the last scene.

(Guys start to leave. MARTY, FRENCHY, RIZZO and JAN in Pink Ladies jackets enter silently, gesturing the guys to “be cool” as they take up defiant positions. SANDY enters, now a Greaser’s “Dream Girl.” A wild new hair style, black leather motorcycle jacket with silver studs on the back that spell
“BIG D,” Skin-tight slacks, gold hoop earrings. Yet, she actually looks prettier and more alive than she ever has.) (Jacobs and Casey, 2004: 56-57).

From the stage direction above, we can see that Sandy socially changed her appearance, attitude, and style to fit in with the crowds. She is now more confident with herself and brave because she is using a more wild costume. This is the results of the effect of the socials determinants.

5. Aspiration and Achievement Determinants

Good achievement in quality and quantity will lead to favorable self-evaluations, but whether it will affect the person or not depends on that person’s aspiration. Aspiration here are goals that a person sets, and the more important that goal, the more ego involved and the greater will be their influence on that person’s personality.

There is several kind of aspiration, they are: positive (involves success), negative (avoiding failure), immediate (trying to achieve the goal in the near future), remote (trying to achieve the goal in near future), realistic (still within that person capability), and unrealistic (beyond the capability of that person).

Aspiration also affected by these factors: Intelligence, sex, personal interest and values, family pressures, group expectations, cultural traditions, competition with others, past experience, the mass media, and personal characteristic (Hurlock, 1974: 289-291). Now, the writer will try to list all the Aspiration and Achievement factors that can be found in the story.

SANDY. Isn’t he though! What were you doing at her house?
DANNY. Ah, I was just copying down some homework.  
PATTY. Come on, Sandy, let’s practice.  
SANDY. Yeah, let’s, I’m just dying to make a good impression on all those cute lettermen.  
DANNY. Oh, that’s why you’re wearing that thing-getting’ ready to show off in front of a bunch of lame brain jocks?  
SANDY. Don’t tell me you’re jealous, Danny. (Jacobs and Casey, 2004: 28).

Here, we can see that Sandy have a motivation to make Danny jealous because of her own jealousy feeling. This can be included in negative aspiration because her goal is to make Danny Jealous. Next part is from second act, first scene.

Dear God, let him feel the same way I do right now. Make him want to see me again! (SANDY resumes singing the lead.) (Jacobs and Casey, 2004: 38).

From Sandy’s line, we can see that her goal is to make Danny feel the same as what her feel, and she wants Danny to see her again. Her love and expectation to him can be included in one of the aspiration and achievement factor. This factor is the one affecting her shy personality and will slowly change it to a more straightforward. This new personality will give her more courage in expressing her feeling toward Danny in the end of the story.

6. Sex Determinants

There are two effect of sexuality on personality; they are direct and indirect effect. Direct effect involves hormone in the body and indirect involves their roles based on their sexes which affected by three important things: cultural influence, significant people and social pressure (Hurlock, 1974: 292-293). Now the writer will begin to list the factors in related with sex determinants.
JAN. Hey, Sandy, you ever wear earrings? I think they’d keep your face from lookin’ so skinny.

MARTY. Hey! Yeah! I got some big round ones made out of real mink. They’d look great on you.

FRENCHY. Wouldja like me to pierce you ears for ya, Sandy? I’m gonna be a beautician, y’know.

JAN. Yeah, she’s real good. She did mine for me.

FRENCHY. Hey, Marty, you got a needle around?

MARTY. Hey, how about my circle pin?

SANDY. Uh… maybe…uh…

(MARTY reaches for her Pink Ladies jacket, takes off “circle pin” and hands it to FRENCHY.)

FRENCHY. Hey, would ya hold still!

(FRENCHY begins to pierce SANDY’s ears. SANDY yelps.)

MARTY. Hey French... why don’t you take Sandy in the john? My old lady’d kill me if we got blood all over the rug.

SANDY. Huh?

FRENCHY. It only bleeds for a second. Come on.

JAN. Aawww! We miss all the fun!

SANDY. Listen, I’m sorry, but I’m not feeling too well, and I……..

RIZZO. Look, Sandy, if you think you’re gonna be hangin’ around with the Pink Ladies- you gotta get with it! Otherwise, forget it...and go back to your hot cocoa and Girl Scout cookies!

SANDY. Okay, come one ………Frenchy. (Jacobs and Cassey, 2004:21-22)

From this part, we can see that her role as a woman plays a part. From the cultural point of view, Pink Ladies group are all pierced on their ears and they consider that all girl that want to fit in with their group must also follow their rules. This is socially affecting Sandy as well, because she is trying to fit in while realizing her role as a woman. This factors will change her naïve side into a more confident person.

DANNY. All right! (Beeps car horn.) I shoulda gave it to ya’a long time ago. I really like you, Sandy.

(He attempts to kiss her on the lips.)

SANDY. Danny, take it easy! What are you trying to do?
DANNY. Whattsa’ matter?
SANDY. Well, I mean …I thought we were just gonna—you know—be steadies.
DANNY. Well, whattaya’ think going steady is, anyway? C’mon Sandy!
SANDY. Stop it! I’ve never seen you like this.
DANNY. Whattaya getting’ so shook up about? I thought I meant somethin’ to ya.
SANDY. You do. But I’m still the same girl I was last summer. Just because you give me your ring doesn’t mean you can do whatever you want (Jacobs and Casey, 2004: 51-52).

From this dialogue, we can see that the direct effect of the sex determinants is affecting Danny, his hormones are directly affecting the way he is treating Sandy. This is causing Sandy to see an entirely different side to the man she spent the summer with, and because of that, she also feels a bit intimidated by Danny’s behavior. Near the end, she realizes that in order to fit into Danny’s expectation and standard, she needs to make a change to herself. This factor is the one that will change her whole personality into a new one, from shy, kind and naïve to a brave, more straightforward and confident person.

7. Educational Determinant

This determinant involved a person’s role as a student and related to school environment. A person’s personality will pretty much affected by the educational environment, such as from teachers and classmates. An educational institution provides young people with a chance for a people to reach their dream and goal by realistically teaching people to know their own weaknesses and strengths (Hurlock, 1974:349).
Sandy's position of going to school is based upon the educational determinant. The educational determinant means that a person is affected by the role as a student and related to the school environment her personality is changed in this sense due to her classmates’ lives and activity inside the play. The Pink Ladies with their rules and behavior, Danny Zuko and the Greasers that also play a big part. This in turn affects her decisions and actions throughout the rest of the play which results in her change of personality.

The environment that is portrayed in the play is one of a high school atmosphere, but that is not the only factor in which the educational determinant acts upon Sandy. She also experiences the culture and the lifestyles from different sections of the high school life. More specifically, these include the events and groups that are present within the play - Jocks, Geeks, Punks (The Greasers being a fine example), and other relative groups. These play a large role in determining the personality Sandy develops, for she decides to follow in the same footsteps as Danny Zuko and join a more rough-house group of people rather than her old personality would have. The pressure she had to deal with was to choose a group that fit inside the educational society. This factor playing a big part in her personality changes because almost all factors can be found in this determinant. Interaction with her friends is the most important part in this determinant. It will eventually change her personality, from a shy, naïve, kind and a bit clumsy girl to a brave, more straightforward and confident girl.
8. Family Determinants

Family education and early life experience in the home is greatly affecting the personality development as well. Here, most people learn behavior from their parents, how they treat, their attitude, language used and way they doing things which will mostly influence the behavior and personality pattern of someone (Hurlock, 1974:177).

In this part, we can see how Sandy was raised by her clothing and the way she dressed. In almost the entire scene, she is wearing a conservative dress. This can tell us that she was raised in a more conservational way by her family and thought how to behave nicely and properly as a girl. Another proof for this family determinant is from a scene in the play about ear piercing.

JAN. Hey, Sandy, you ever wear earrings? I think they’d keep your face from lookin’ so skinny.
MARTY. Hey! Yeah! I got some big round ones made out of real mink. They’d look great on you.
FRENCHY. Wouldja like me to pierce you ears for ya, Sandy? I’m gonna be a beautician, y’know.
JAN. Yeah, she’s real good. She did mine for me.
FRENCHY. Hey, Marty, you got a needle around?
MARTY. Hey, how about my circle pin?
SANDY. Uh… maybe…uh…
(MARTY reaches for her Pink Ladies jacket, takes off”circle pin”and hands it to FRENCHY.)
FRENCHY. Hey,would ya hold still!
(FRENCHY begins to pierce SANDY’s ears. SANDY yelps.)
MARTY. Hey French…why don’t you take Sandy in the john? My old lady’d kill me if we got blood all over the rug.
SANDY. Huh?
FRENCHY. It only bleeds for a second. Come on.
JAN. Aaawww! We miss all the fun!
SANDY. Listen, I’m sorry, but I’m not feeling too well, and I…….
RIZZO. Look, Sandy, if you think you’re gonna be hangin’ around with the Pink Ladies- you gotta get with it! Otherwise, forget it…and go back to your hot cocoa and Girl Scout cookies!

SANDY. Okay, come one ……….Frenchy. (Jacobs and Cassey, 2004:21-22)

We can also see that Sandy does not have ear piercings, and this shows how she was raised by her family. Ever since she was small, ear piercings have never been customary in her family. This whole part serves as an indication of her original behavior and personality. This will eventually leading Sandy into a realization that in order to fit in with the society and a group, she needs to make a necessary change of her old habit and personality.
CHAPTER V
CONCLUSION

In this thesis, the writer focused on Sandy’s personality development of the main character in Grease, a musical play written and arranged by Jim Jacobs and Warren Casey. After reading the play, the writer formulated three problem formulations which will discuss about the characteristic of Sandy, describing the personality development and as well as all of the factors affecting her personality development.

The first part of the analysis is discussing about Sandy Dumbrowski’s characteristics. By using theories applied in the second chapter, we can finally see that Sandy’s characteristics are mostly shy, kind, pure, innocent, and a bit clumsy. This is supported by her conservative appearance, her polite behavior, and the description given by the stage direction inside the play. We can also see her characteristic from how the other characters describe and interact with her.

The second part of the analysis describes about her personality changes. In this section, we can see her personality changing from a shy, pure, kind, innocent, and a bit clumsy to a brave, straightforward, and confident girl. These changes of personality can be seen in the last part of the play where she acts differently than she did in the beginning. Here, the way Sandy talks is more straightforward, and the way she expresses her feelings also becomes braver and blunter. And the way she dresses herself can also show us about her bravery and bluntness.
The last part of the analysis is showing us about the factors that are affecting Sandy’s personality development. In this part, there are eight factors that are affecting the personality development of her character. They are listed as physical, intellectual, emotional, social, aspiration and achievement, sex, educational, and family factors. The physical factors are related to her appearances as a high school girl. Intellectual factors relate to the way she behaves intellectually in the group. Emotional factors relate to her own emotional level and development, and this in turn plays a big part in her personality development. Social factors relate to her struggle for acceptance toward the group and in her social life in the story. The Sex factor is related to her love and role as a woman and love towards Danny Zuko. Educational factors also play a big part in her personality development, because they relate to all of the factors and elements inside of the school environment, her friends, and schoolmates. The educational factor also sets the setting of the story to make it a school environment. The last factor is the family factor, which relates to the way Sandy’s family raised her and how she displayed her behavior in the group.
BIBLIOGRAPHY


An Online Reference

<http://www.greasethemusical.co.uk/history/the_1950s.php> (1 September 2010)

<http://www.greasethemusical.co.uk/history.php> (1 September 2010)

<http://www.greasethemusical.co.uk/about_grease/> (1 September 2010)
