THE MISFORTUNE OF LAVINIA IN EUGENE O’NEILL’S
MOURNING BECOMES ELECTRA

A THESIS

Presented in Partial Fulfillment of the Requirements
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In English Letters

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For what is a man advantaged, if he gain the whole world, and lose himself, or be cast away?
(LUKE 9: 25)

This thesis is dedicated to:
My beloved father and mother
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ABSTRACT


This thesis analyzes the misfortune of Lavinia in one of Eugene O’Neill’s works Mourning Becomes Electra. It examines the bad fates of Lavinia, her efforts to overcome them, and the effects of her efforts. The approach used is the Formalistic Approach. The theories applied are the meaning of fate in general, the theory on character and the theory on dramatic structure.

The results of the study are presented in Chapter IV with the following order:
A. The Characteristics of Lavinia
B. The Dramatic Structure of Mourning Becomes Electra
C. The Bad Fates of Lavinia
D. How does Lavinia Overcome Her Bad Fates
E. The Effects of Lavinia’s Anger and Violent Act

The findings seem to show Eugene O’Neill’s work in his plays in general. Firstly, he likes to present a theme that fate is very dominant in someone’s life and the effect of the unwelcome fate depends on how to overcome it. Secondly, he is able to present the characterization in the play very well which is very complex. Thirdly, in the dramatic structure, he is able to present the story of Lavinia completely and clearly and the components of dramatic structure continuously that are started from exposition, rising action, climax, falling action until catastrophe. This study also gives a message that uncontrolled ways such as anger and violent act are not the right ways to overcome bad fate because the effects can result in more tragic life.
ABSTRAK


Hasil-hasil dari studi ini ditunjukan dalam Bab IV dengan susunan sebagai berikut:
A. Sifat-Sifat Lavinia
B. Struktur Drama *Mourning Becomes Electra*
C. Kemalangan Nasib-Nasib Lavinia
D. Bagaimana Lavinia Menghadapi Kemalangan Nasib-Nasibnya
E. Akibat-Akibat dari Kemarahan dan Tindakan Brutalnya

Penemuan dari studi ini nampaknya menunjukan karya Eugene O’Neill dalam drama-dramanya secara umum. Pertama, dia menampilkan tema bahwa nasib itu sangat dominan dalam kehidupan dan akibat dari nasib yang tidak diinginkan tergantung dari bagaimana cara mengatasinya. Kedua, dia dapat menampilkan penokohan yang sangat komplek dengan baik. Ketiga, dalam struktur drama, dia cakap dalam menampilkan cerita tentang Lavinia secara lengkap dan jelas dan menampilkan komponen-komponen struktur drama secara berkelanjutan yang mana mulai dari eksposisi, perbuatan yang membangkitkan, klimak, kegiatan yang menunrung sampai bencana. Studi ini juga memberi pesan bahwa cara-cara yang tidak terkontrol seperti kemarahan dan tindakan brutal bukan cara yang tepat untuk mengatasi kemalangan nasib karena dapat mengakibatkan kehidupan yang lebih tragis.
Chapter I
INTRODUCTION

A. Background of the Study

Talking about fate is still fresh to discuss now. It is something fatal in the life which means everyone can not choose or avoid it before. It has been determined since someone was born. One example, someone was born in the poor family while whether he likes or not, accepts or not, he has to face his fate that he is from a poor family. The result, whether he will get failure or success, depends on how he overcomes his fate by the wrong way or the right way. By the wrong way, he might not only overcome it quickly but also he loses it quickly, because there will be a punishment from the wrong way. By the right way, he might get success but it takes a long time.

The example above is only one example among thousand examples. Those may be learned from experiences in the life or reading books especially literary works. Because, the works of literature are imitations of life which are expressed by the author such as the realities of human situations, problems, feelings, and relationships. Barnet said this belief in his Imitative and Expressive Theory.

"Imitative Theory states that literature is an imitation of life in which words are used to imitate life, while Expressive Theory defines that literature is the expression of an author's feeling" (1963:3-5).

The explanation above proves it is wrong to say reading the works of literature is only wasting time and money. Actually, reading the works of literature can benefit the readers in that as normal people, they themselves can not experience
every moment or problem that exists in this life, while those literary works will help
the readers to learn more deeply about the truth of life. Wellek also pointed out in the
quotation below.

"In reading a work of literature we will get not only pleasure but also
utility, we can read one's direct experience which takes the place of
many things, various and vicarious life, and also a social document
which contains history" (1963:31).

That speech can be interpreted as reading literary works will give pleasure and
utility. The readers will know and find something new which is useful. They can
understand other people from other countries, whether it is in present time or in the
past, and this knowledge will enlarge their viewpoint and open their mind to realize
there are other people with backgrounds, views, languages, and experiences different
from theirs.

This study will examine drama text. The reason is that it has own difference
beside other literary works. Poem and fiction are designed to be read while almost all
plays is designed to be performed. As a result, there is a difference between reading
and watching a play. For them who watch a play can understand the plot easily
because they watch the plot on the stage directly. For the readers, it is more difficult
to understand, because they have to imagine the plot on the stage from the lines
written. As McMahan noted that

"The major difference between reading and watching a play is that, as
reader, you do not have the actors voices and gestures to interpret the
lines and establish the characters for you. Because playwrights rely
almost entirely on speeches or conversations (called dialogues) to
define character, develop plot, and convey theme..." (1986:557).

That quotation can be interpreted as there is a difference between reading and
watching a play. If people watch a play, they would hear the character's voices and
see the character’s action and gesture also the whole view on the stage directly, so that they would understand more to what the author wants to convey in his play. If they only read the play, they would not see and hear everything on the stage directly, so that they have to listen to the lines in their mind by reading the conversations as they will expect to hear it spoken. They also have to imagine the descriptions of the character and the whole view on the stage from the lines in their mind by reading the lines as they will expect to see it described (McMahan, 1986: 557).

The title of drama text analyzed is *Mourning Becomes Electra*. It is one of Eugene O’Neill’s works written in 1929-1931 (—, 1995:735). He was an American playwright who won the Nobel Prize in 1932 and was awarded Pulitzer Prizes for his works which are *Beyond the Horizon, Anna Christie, Strange Interlude*, and *Long Day’s Journey Into Night*.

“He won the Nobel Prize and was awarded Pulitzer Prizes for *Beyond the Horizon* (written in 1918), *Anna Christie* (1920), *Strange Interlude* (1926-1927), and *Long Day’s Journey Into Night* (1940-1941)*. (—, 1995:734)

In *Mourning Becomes Electra*, a trilogy consists of *Homecoming, The Hunted*, and *The Haunted*, O’Neill adapts “the greatest of Aeschylus’ trilogies, the Oresteia. Although set at the end of American Civil War, he dramatizes his conviction that the Greek concept of fate could be replaced by the modern notion of psychological - especially Freudian - determination” (Williams, 1971:222-223). But in this discussion, the attention is not on extrinsic references such as the facts of the author’s life, the genre of the literary piece or to its place in the development of the genre or in literary history, and its social milieu. This study is focused on the play itself in order not to neglect its basic aspects: the play itself as a work of art, and its
artistic, aesthetic aspect. It would like to examine the fate of the main character, Lavinia Mannon.

*Mourning Becomes Electra* tells that Lavinia is the daughter of Christine and Ezra Mannon. Lavinia loves Adam Brant, but then she knows Adam Brant is her mother's lover since her father is fighting in the Civil War. Unconscious desire to have Adam Brant for herself leads Lavinia to demand that her mother gives up Brant or faces a scandal which will ruin the family name. The mother does not care of Lavinia's demand. She even plans to poison her husband when he returns home from the war because she can not go on living with the husband she hates. Ezra is murdered and Lavinia discovers her mother's guilt. When her brother Orin returns from the war, Lavinia tries to enlist his aid in avenging their father's death. Firstly, Orin does not believe her because he really loves his mother. But, after Lavinia proves the mother's guilt, Orin believes it. Blaming Adam for the murder, Orin goes to Adam's ship and shoots him. Then, Christine kills herself after Orin says to her what he has done to Adam. Orin and Lavinia then close the Mannon house and travel to the South Seas. Their travelling changes Lavinia to be happy. She plans to marry and to start a new life. But, Orin is different. He feels guilty and becomes mad. He threatens to reveal the Mannon's misdeeds and tries to extort Lavinia that she must promise never to leave him. Lavinia agrees but drives Orin to suicide. Then, Lavinia realizes that the punishment for her and her family's sins will always rule her life. The other has chosen committing suicide to avoid the punishment. She will live, but isolates herself in her old house by meeting nobody else to spend the rest of her life.
Here, the plot rises when Lavinia gets bad fate that he loves Adam Brant who has an affair with her mother. So that, the conflict between Lavinia and her mother are started and it becomes stronger by the situation of bad relationship in the family.

By finding how hard Lavinia tries to overcome her bad fate, *Mourning Becomes Electra* is chosen for three reasons. The first, the curiosity of what Lavinia’s bad fates. The second, the curiosity of how Lavinia overcomes her bad fates. The third, the curiosity of the results of her efforts to overcome her bad fates.

**B. Problem Formulation**

Basing on the curiosity in Lavinia’s bad fates, her acts to overcome her bad fates and the effects, there are three problems formulated. They are:

1. What are Lavinia’s bad fates?
2. How does Lavinia overcome her bad fates?
3. What are the effects of Lavinia’s efforts in overcoming her bad fates?

**C. Objective of the Study**

Based on the questions above, the objectives can be formulated more elaborately as follows:

1. To find Lavinia’s bad fates, it will examine all of her speech and behavior in the dramatic structure to arrange her bad fates.

2. To find Lavinia’s efforts to overcome her bad fates, the discussion will examine all of her actions in the dramatic structure.
3. To show the effects, the discussion will examine to what happen in Lavinia’s efforts in overcoming her bad fates in the dramatic structure.

**D. Benefit of the Study**

There are at least two benefits from this study. First is the knowledge about Eugene O’Neill especially in connection with his work: a). The theme that he likes; b). the way he presents character; c). the way he handles dramatic structure.

Second is the message that he wants to convey to the readers, so the readers can broaden their knowledge about humanity.

**E. Definition of the Terms**

There are some definitions of some difficult terms in order to avoid misunderstanding and to make a better understanding of this study. They are:

*Character* is “a personage in a narrative or dramatic work; also a kind of prose sketch briefly describing some recognizable type of person” (Baldick, 1990:33). According to Abrams, it is “a person presented in dramatic or narrative work who is interpreted by reader as being endowed with moral and dispositional qualities that are expressed in what they say -the dialogue, and what they do -the action” (1970:2).

*Dramatic Structure* is “the plan that creates and resolves conflict in a piece of literature. Ideally it is made up of five parts: (1) the introduction, (2) the rising action, (3) the climax, (4) the falling action, (5) the catastrophe (Simms, 1989:89).
The meaning of *Bad* is various, but this study will use one of its meaning which is unpleasant, disagreeable, or unwelcome (Hornby, 1989: 75). *Fate* means "power believed to control all events in a way that cannot be resisted, destiny" (Hornby, 1989: 442). So that, *The Bad Fate* means a power believed to control all events in a way that cannot be resisted or destiny which is unpleasant, disagreeable or unwelcome.
Chapter II

THEORETICAL REVIEW

In this part, some theories will be discussed to analyze Eugene O’Neill’s work *Mourning Becomes Electra* by the purpose that the analysis is not only meaningless words, but they can be believed and proved. Those theories are the meaning of fate, character and dramatic structure. Theory on the meaning of fate is for getting the truth of its understanding as the topic in this study. Theory on character is applied to examine Lavinia’s characteristics as the focus in this study. Dramatic structure is applied to find Lavinia’s bad fates, the way she overcomes her bad fates and the results of her efforts.

The explanation above is only in general, and further explanation of those theories will be discussed in two sub-headings below:

**A. Review on Related Theories**

**A.1. Fate**

Since this study focused on the play itself without related to the extrinsic references, the fate is applied from its general meaning.

According to Oxford Dictionary, fate is “a power regarded as predetermining events unalterably, the future regarded as determined by such a power, an individual’s appointed lot, the ultimate condition or end of a person or thing” (American Edition, 1996: p. 529).
In Greek and Roman mythology, there was one of goddesses of fate or destiny. She supposed to determine the course of human life and in particular the span of a person’s life and allotment of misery and suffering. It is also called Moira or Parca. (Merriam Webster, 1995: P. 405)

In classical mythology, the meaning of fate in plural, means a trio of goddesses who were believed to determine at a man’s birth the span or limit of his life (International Edition, 1995: p. 46)

Since this study analyzes the drama text, it needs the meaning of fate drama. Fate drama is also called fate tragedy. It is a type of play especially popular in early 19th-century Germany in which a malignant destiny drives the protagonist to commit a horrible crime, often unsuspectingly (Merriam Webster, 1995: p. 405)

Those explanation above can be concluded that fate is a power which is outside of man’s power. It determines man’s life where the man does not know before and he can not choose or avoid it. While, in a play, the fate can create the protagonist to do a horrible crime.

A.2. Character

A.2.1. Character

Characters are “the persons 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). Therefore, the term of character is commonly used in two ways; the first, character designates the individuals who appear in the story, as the amount
of characters involved in the story and the second refers to the personality of persons in the story such as the mixture of interests, desires, emotions, and moral principles.

"The term "character" is commonly used in two ways: it designates the individuals who appear in the story, as in "How many characters are there?" and it refers to the mixture of interests, desires, emotions, and moral principles that makes up each of these individuals, as in "How would you describe this character?" (Stanton, 1965:17).

The point is that the character is the description of his qualities, his likes and dislikes, the way he lives and what he does that are shown by the author (Blair and Gerber, 1948:52). Besides, in saying and doing, characters have reason behind them which is called motivation (Stanton, 1965:17). Reaske pointed most plays have central motives and in general these central motives are the giant human emotions which motivate most people in real life; a few of the most common are hope for reward, love, fear of failure, religious feelings, revenge, and jealousy (1966:41-42).

A.2.2. Characterization

Basically, characterization is the author’s technique to make the character’s qualities is known by the reader (Blair and Gerber, 1948:52). Those characters are created by the author’s ability through imaginary persons that could be caught by the reader as real people.

"... in FICTION (the DRAMA, the NOVEL, the SHORT STORY, and the NARRATIVE POEM, the author reveals characters of imaginary persons. The creation of these imaginary persons so that they exist for the reader as lifelike is called characterization" (Holman and Harmon, 1986:81)

Since there is no narration or description in a drama, "all characterization must be presented through dialogue: characters speak about each other and characters speak about their central emotions, such as love and hate" (Reaske, 1966:40).
A.2.3. **Method of Characterization**

Method of characterization is fundamentally divided into three. Firstly, the author presents the characters clearly through direct exposition that means illustrating characters by action which shows their characters one by one or directly as a whole (Holman and Harmon, 1986:81). Secondly, the author presents the characters in action with little or even without comment because he wishes the reader would have ability to deduce the attributes of the characters from their actions (Holman and Harmon, 1986:81). Thirdly, the author also does not give comment to the character, but he represents from within a character, so that he expects the reader would understand the character from the impact of actions and emotions on the character's inner self (Holman and Harmon, 1986:81).

Abrams also noted the alternative methods for characterizing the persons in a narrative by showing and telling. In showing, which is also called “the dramatic method”, the author merely presents his characters talking and acting and leaves the reader to infer what motives and dispositions lie behind what they say and do; and in telling, the author himself intervenes authoritatively in order to describe and often to evaluate the motives and dispositional qualities of his characters (1981:21).

Since the play is the work of literature expected by the author to be performed, the actions of character are absolutely needed in the dramatic method (Holman and Harmon, 1986:82). It is “the traditional of establishing character in the DRAMA; so much so, in fact, that only by changing some of the DRAMATIC CONVENTIONS, as in the use of CHORUS, or EXPRESSIONISM” (Holman and Harmon, 1986:82). According to Little, the dramatic method is “more vivid and
lively, but it is relatively difficult for the reader too, at least in extreme forms” (1981:90), because the character created in the presentation of a single dominant trait which is carried to an extreme, causes unbelievable character, a caricature (Holman and Harmon, 1986:82).

A.2.4. Types of Characterization

Little noted conflict and contrast of character are essential to any well-written fiction, drama or narrative poem, and those conflict and contrast happen when characters have different ideas about another character or false about themselves (1981:90). Further explanation, Little added “Among the most generally interesting relationships are of love, in all its aspects, and of power-leader and follower, influence and influenced” (1981:90). There are some types of characterization because “A human personality is a complex of many traits or qualities of character, many motives and desires, some in conflict with one another” (Little, 1981:91).

In the book of Aspect of the Novel, E.M. Forster introduced the difference between flat and round characters. A flat character is also called a type or two dimensional. It is built around a single idea or quality and is presented without much individualising detail, so that can be fairly adequately described in a single phrase or sentence; while a round character is complex in temperament and motivation and is represented with subtle particularity; thus he is as difficult to describe with any adequacy as a person in real life, and like most people, he is capable of surprising us (Abrams, 1981:20-21).

Holman and Harmon pointed about static and dynamic characters. A static character is a person who only changes his personality little. There are events around
him but there is no happening within his character; but sometimes in a static character, the reader's view about him steadily changes because the reader's picture of him is revealed bit by bit, but actually there is no change in that character (1986:83). A dynamic character, functions as protagonist in dramas and novel, is "one who is modified by actions and experiences, and one objective of the work in which the character appears is to reveal the consequences of these actions" (Holman and Harmon, 1986:83). The protagonist is "the chief character in a play or story, who may also be opposed by an antagonist" (Baldick, 1990:180). This character is often preferable as the main character called hero or heroine (McMahan, 1986:562). The antagonist is "the most prominent of the characters who oppose the 'protagonist' or hero (ine) in a dramatic or narrative work" (Baldick, 1990:10-11). This antagonist character is "often a villain seeking to frustrate a heroine or hero; but in those works in which the protagonist is represented as evil, the antagonist will often be a virtuous or sympathetic character" (Baldick, 1990:10-11). That means the term antagonist does not always refer to the quality of bad or good, but to the character who acts as a foil to one on whom the plot's main attention is focused; thus, if the hero of secondary importance opposes a villain who is the chief characters, the hero is the antagonist and the villain is protagonist (Simms, 1989:16-17).

A.3. Dramatic Structure

Dramatic structure is "The plan that creates and resolves conflict in a piece of literature" (Simms, 1985:89). It developed from 19C because of Ibsen's influence that the components of drama does not always consist of rising action, climax,
falling action and catastrophe. But, most of plays still consist of those structures with a different. The difference, plays are performed to the audience by flashback way which means a presentation of happening in the past, therefore it can follow flexible time scheme. As Reaske pointed in the quotation below.

“In the nineteenth century, largely because of the influence of Ibsen, drama ceased to adhere to any formal presentation of rising action, climax, falling action, and catastrophe; however almost all plays still contain these various stages of development, the main difference being that parts of the structural development are presented to the audience by way of “flashback” and in general may follow a less rigid time scheme” (Reaske, 1966:37)

It means the components of dramatic structure such as rising action, climax, falling action, and catastrophe are still used in nineteenth century but in different way. Therefore, *Mourning Becomes Electra* which is the piece of literature produced in that century, can be examined by those components of dramatic structure. For getting deeper understanding, those components will be discussed one by one in the explanation below.

**A.3.1. Exposition**

Exposition is “the revelation of facts, circumstances, and past events. Establishing the essential facts about the characters and the conflict can be accomplished in a number of ways: from having minor characters reveal information through conversation to plunging the audience right into the action” (McMahan, 1986:562). It means exposition introduces the certain facts to the audience which usually will have relation with past events before the time of play started. Reaske also noted in the quotation below.

“exposition”, a short section directly in the beginning in which we are made acquainted with certain facts, usually pertaining to events which
have occurred before the beginning of the time of the play” (Reaske, 1966:27).

In this element, the dramatist introduces the facts of characters who will act in the play and the facts of conflict description. The purpose is that those characters with their conflicts will give information to the audience through dialogue or conversation.

The exposition is called good if it is “brief, yet long enough to stimulate curiosity and interest in what is to develop out of the situation presented, and to set a mood or atmosphere appropriate to the tale as a whole” (Little, 1981:83).

A.3.2. Rising Action

Rising action is “the building of interest through complication of the conflict. In this stage, the protagonist and antagonist move steadily toward a confrontation” (McMahan, 1986:562). In this part, the dramatist prepares some disasters from how he describes and widens the conflict among the characters in the play. That conflict, basically the challenges that are found the character toward other power continuously (Reaske, 1966:36). The conflict can be “one of man against nature, man against man, or, in the mind of the chief character, man against himself” (Little, 1981:83). It can be complex or simple depends on the difficulty of facing and solving the challenges and the result of them (Little, 1981:81). The author often chooses the morality in life as the main conflict. It sometimes a clear conflict which is about right and wrong in life, sometimes more tangled one between irreconcilable views that each right is in its own way (Little, 1981:84). These can be concluded the conflict is very various. It depends on the author to present what he wants to convey.
In this event, the dramatist prepares some disasters from the conflict among characters. It is generally called the exciting action. It is the event which excites the play into motion. Reaske also added this event usually “carries the hero through a series of events which enlarge and intensify his conflict” (1966:28).

A.3.3. Climax

Climax is “the play’s high point, the decisive show down between protagonist and antagonist. The climax -the play’s turning point can be a single moment or a series of events, but once reached, it becomes a point of no return” (McMahan, 1986:562).

In other words, the occurrence of climax is signified by the hero’s decision to solve his problem in the conflict between antagonist and protagonist. But, it can be what the hero decides to find anything which is important for either himself or other character in the play.

“The first major pause in the play occurs when the hero makes a decision or makes some all important discovery about either himself or someone else in the play” (Reaske, 1966:28).

A.3.4. Falling Action

Falling action is “the unravelling of the plot, where events fall into place and the conflict moves toward final resolution” (McMahan, 1986:562).

In the falling action, the playwright presents the events which describes the decent of the hero’s power because he is defeated by other bigger powers. The consequence, the hero will increasingly helpless (Reaske, 1966:28). The hero does not have any power to lead because he is bound up by a fate. This creates a primary emotion that can not be avoided, so that the events in the following action do not
usually last as long as the rising action, and because of these events, the dramatist often gives a kind of medicinal (Reaske, 1966:28).

Here, the hero is very miserable, he loses his power because of the other power which he can not run away from it.

A.3.5. Catastrophe

The catastrophe is “the one event in the play toward which everything else has been working, either directly or indirectly” (Reaske, 1966:28).

The catastrophe is always depresses but satisfies, because it fulfils the audience’s expectations. The result of rational idea from rising and falling action is what happen in the catastrophe. It is a death which is wished by the audience.

“The catastrophe, though depressing and usually unpleasant, satisfies because it fulfils the audience’s expectations. The catastrophe is almost always the logical result of the rising and falling action; the catastrophe is the death which the audience has expected for a long time” (Reaske, 1966:28).

But, the death does not always happen in the catastrophe so far there is a conclusion. Therefore, the catastrophe is also called denouement (a French word) which means the drama’s conclusion or literary means an untying. This term may be applied to both comedy and tragedy. The dramatist presents the explanation or outcome of the action in the denouement.

“Denouement— the play’s conclusion; the explanation or outcome of the action. The term denouement (literally an “untying” may be applied to both comedy and tragedy,...” (McMahan, 1986:562).

For a tragic denouement, the Greeks used the term catastrophe, probably, the reason is that in tragic play, the playwright creates the hero or heroine to die at the end
(McMahan, 1986:562). Little used the word *resolution* as the catastrophe. It means "the rounding-off of the action, the conclusion, one way or the other, of the conflict" (1981:85).

The conclusion, whatever it is called, the denouement and resolution are the end of play, whether there is a death or not. But, the ending is not only the end of the story, there must be a conclusion or resolution.

**B. Theoretical Framework**

In examining Lavinia's bad fates, her efforts to overcome her bad fates, and the effects, this study uses some theories to support the analysis. Before examining them, the characteristics of Lavinia should be analyzed because she is as the focus in this study. Therefore, the theory on character which consist of character, characterization, method of characterization, and types of characterization are used to analyze her characteristics detailly. Character is for finding the description of her qualities, her likes and dislikes, the way she lives and does, and also the motivation why she says and do. Characterization is for getting her characteristics through the author's technique, and method of characterization for getting deeper understanding about her. Besides, types of characterization is also used to find her character types that she is involved as a round or flat character, a static or dynamic character, a protagonist or antagonist character from her conflict and contrast with other characters in the play.

The theory on dramatic structure is used for examining the dramatic structure in the play which is focused on Lavinia by explaining the events part to part. These
parts are exposition, rising action, climax, falling action and catastrophe. Exposition contains the identity of Lavinia, her problem, with whom she has a conflict, and the reason why she has a conflict. Rising action contains Lavinia’s efforts to oppose the other character with whom she has a conflict. Climax includes Lavinia’s decision to solve her problem in conflict with the other character. Falling action includes the decent of Lavinia’s power. Catastrophe contains Lavinia’s solution to solve her problem.

The theory of fate is used to know the meaning of fate as the topic in this study. For finding Lavinia’s bad fates, her efforts in overcoming her bad fates, and the effects of her efforts, it will examine all of parts in the dramatic structure of the play.

Since this study uses Formalistic Approach, all of the analysis is only in the play itself.
Chapter III

METHODOLOGY

A. Object of the Study

*Mourning Becomes Electra* is one of among Eugene O'Neil’s important works which was written in 1931. The source of this play is from *Three Plays of Eugene O’Neill – Desire Under the Elms, Strange Interlude, and Mourning Becomes Electra*, which was published by Alfred A. Knopf, Inc. and Random House, Inc. in 1959. This play consists of 154 pages and is a trilogy of *Homecoming, The Hunted, The Haunted*. *Homecoming* is divided into four acts, *The Hunted* into five acts, and *The Haunted* into four acts. This play is about a daughter, Lavinia, who plots to kill her own mother’s lover because of some reasons. However, she has to face her fate which brings her family and herself into destruction.

B. Approach

The approach used was Formalistic Approach. This approach was applied to examine the play without neglecting its artistic, aesthetic aspect. According to Guerin, this approach means to discuss the work of literature itself.

"The heart of the matter for the formalistic critic is quite simply: what is the literary work, what are its shape and effect, and how are these achieved? All relevant answers to these questions ought to come from the text itself" (Guerin, 1979:70).

That means analyzing the work of literature itself without reference to the biography of the author, the genre of the literary piece or to its place in the development of the genre or in literary history, and social milieu. There were two reasons why this study
used formalistic approach. Firstly, literature was not a mere substitute for sociology, philosophy, psychology, history, but also "it has its own justification and aim" (Wellek and Warren, 1963:109). Secondly, by applying the formalistic approach, the interesting points in analyzing Lavinia's bad fates, her efforts to overcome her bad fates and the effects of her efforts by using dramatic structure helped to comprehend deeper to what the author wanted to convey.

**C. Method of the Study**

For analyzing Lavinia's bad fates, her efforts to overcome her bad fates and the effects of her efforts in *Mourning Becomes Electra*, this study applied some information and knowledge in order to help and support the analysis. Therefore library or desk research which meant gathering information from many sources—"from personal experiences, site inspections, questionaries, interviews, letters of inquiry, experiments, and libraries" (Pearsal and Cuningham, 1994:393), was used as the method of this study, because writers who studied by using library research, would discover the facts of new kinds of documents and publications and develop the ideas of their correspondence and reports that could add their knowledge to support their analysis.

"... something happens to the writers who begin to learn their way around libraries. After finding the informations they were seeking, they begin to regard libraries as a natural extension of their study or office and to acquire the knowledge required to use libraries efficiently. They are able to keep abreast of new kinds of documents and publications. And they are recognized by their colleagues as informed professionals" (Pearsall and Cuningham, 1994:394).
For organizing the data, there were two kinds of sources in this study. The first source as the primary source was the play itself, *Mourning Becomes Electra* from the book *Three Plays of Eugene O'Neill* (1959) for applying the story of Lavinia’s fate. The secondary sources were *A Glossary of Literary Terms* (Abrams, 1981) for applying the definition of character also its theory, *The Concise Oxford Dictionary of Literary Terms* (Baldick, 1990) for applying the definition of character also protagonist and antagonist; *A Handbook of Critical Approaches to Literature* (Guerin, 1979) for applying the formalistic approach; *A Handbook to Literature* (Holman and Harmon, 1986) for applying the theory on character; *Approach to Literature, An Introduction to Critical Study of Content and Method in Writing* (Little, 1981) for applying the theory on character and dramatic structure; *Literature and the Writing Process* (McMahan, 1986) for applying the theory on character and dramatic structure; *How to Analyze Drama* (Reaske, 1966) for applying the theory on character and dramatic structure, *The Longman Dictionary of Poetic Terms* (Simms, 1989) for applying the definition of dramatic structure; *An Introduction to Fiction* (Stanton, 1965) for applying the theory on character; and others.

In studying the drama text, some steps that were efficient and correct in order to get the best result, had to be determined. The first step, reading the play carefully and using the formalistic approach to find the characteristics of Lavinia and the dramatic structure. The second, analyzing the dramatic structure to find Lavinia’s bad fates, her efforts to overcome her bad fates and the effects of her efforts. The third, drawing a conclusion.
Chapter IV

ANALYSIS

In this chapter, Lavinia’s characteristics is analyzed before because she is as the focus in this study. Then, the dramatic structure of *Mourning Becomes Electra* pointed on Lavinia is examined in order to find Lavinia’s bad fates, her efforts in overcoming her bad fates and the effects of her efforts.

A. The Characteristics of Lavinia

Lavinia Mann is the main character who is twenty years old but looks older. She is actually as pretty as her mother but she does not look attractive and feminine because her movements are angular and stiff. Her attitude is like a soldier. She has the same pallor and dark violet-blue eyes, the black eyebrows meeting in a straight line above her nose, the same sensual mouth, and the same heavy jaw as her mother, while she brushes her hair pulled tightly back, as if for hiding her curly hair. She is tall but thin and flat breasted while she used to wear black dress, so that she looks more thin and unattractive. She has a flat dry voice and a habit of snapping her words like an officer giving orders which seem she is not a charming girl.

(... *LAVINIA comes out to the top of the steps where her mother had stood. She is twenty-three but looks considerably older. Tall like her mother, her body is thin, flat-breasted and angular, and its unattractiveness is accentuated by her plain black dress. Her movements are stiff and she carries herself with a wooden, square-shouldered, military bearing. She has a flat dry voice and a habit of snapping out her words like an officer giving orders. But in spite of these dissimilarities, one is immediately struck by her facial resemblance to her mother. She has the same peculiar shade of copper-gold hair, the same pallor and dark violet-blue eyes, the black*
eyebrows meeting in a straight line above her nose, the same sensual mouth, the same heavy jaw. Above all, one is struck by the same strange, life-like mask impression her face gives in repose. But it is evident LAVINIA does all in her power to emphasize the dissimilarity rather than the resemblance to her parent. She wears her hair pulled tightly back, as if to conceal its natural curliness, and there is not a touch of feminine allurement to her severely plain get up.... (Homecoming, Act 1: p. 231).

Lavinia is not an emotional girl. That means she does not want to show her feeling whether sad or happy to the others. It can be seen from her cold and calm attitudes. For example, since Lavinia really loves her father, she is very sad when her father died, but she does not show her feeling to the visitors of her father's funeral. So that, the others can not read her feeling directly.

MRS. BORDEN: Well, it only goes to show how you can misjudge a person without meaning to-especially when that person is a Mannon. They're not easy to make head or tail of. Queer, the difference in her and Lavinia-the way they take his death. Lavinia is cold and calm as an icicle.

MRS. HILLS: Yes. She doesn't seem to feel as much sorrow as she ought.

MRS. BORDEN: That's where you're wrong. She feels it as much as her mother. Only she's too Mannon to let anyone see what she feels. But did you notice the look in her eyes?

(The Hunted, Act 1: p. 282)

Besides, she likes to pretend to be calm although she is surprised or to be friendly although she does not like. It can be seen from when Seth knows about the truth of Captain Adam Brant that he is Lavinia's mother's lover, she pretends to be calm, or when Hazel and Peter come, she pretends to receive them friendly although she truly does not want to meet them.
SETH: Mebbe it's nothin'-and then again mebbe I'm right, and if I'm right, then you ought t'be warned. It's to do with that Captain Brant.

LAVINIA: *(Starts again but keeps her tone cold and collected)* What about him?

SETH: Somethin' I calc'late no one'd notice'specially cep'tin'me, because-(Then hastily as he sees someone coming up the drive) Here's Peter and Hazel comin'. I'll tell you later, Vinnie. I ain't got time now anyways. Those folks are waitin' for me.

LAVINIA: ...Oh, Why do Peter and Hazel have to come now? I don't want to see anyone! *(She starts as if go into the house)*

SETH: You run in. I'll get rid of'em for you.

LAVINIA: *(recovering herself-curly)* No, I'll see them... *(with forced cordiality)* Good afternoon. How are you? *(She and HAZEL kiss and she shakes hands with PETER).*

*(Homecoming, Act 1: p. 232-233)*

Lavinia is an arrogant girl. She is rightfully proud of her family's generation name, Mannon, because her family is famous, rich and important in the town. Arrogantly, Lavinia says that Brant will use Mannon name, and he will be too proud of it.

LAVINIA: *(agitately, fighting against a growing conviction)* But-don't be stupid, Seth-his name would be Mannon and He'd be only too proud of it.

*(Homecoming, Act 1:p. 239)*

She even insults Adam Brant conceitedly that Adam Brant boasts with vile, tricky and coward ways as a way of a servant's son. However, a servant's son is not always identical with these bad acts although Adam Brant is true the son of the nurse in Mannon family, Marie Brantome, with David Mannon who is Abe's brother.

LAVINIA: *(with cold deadly intensity)* And suppose you boast that now you've done so, don't you?-in the vilest, most cowardly way-like the son of a servant you are!

*(Homecoming, Act 1: p. 245)*

Lavinia is easy to feel jealous. Her mother, Christine, does not love her but her brother. She is very jealous with her brother why Christine loves him not her.
LAVINIA: Stop saying that! How can you be so! (Then suddenly-with a strange jealous bitterness) You've loved Orin! Why didn't you hate him, too?

(Homecoming, Act 2: p. 250)

Her father, Ezra, loves Christine. Of course, it is a normal thing because they are husband and wife, but Lavinia also feels jealous to Christine so that when she finds her parents is so close, she will try to get Ezra's notice.

CHRISTINE: (forcing a light tone) Compliments from one's husband! How gallant you've become, Ezra! (Then solicitously) You must be terribly tired. Wouldn't you like to sit here on the steps for a while? The moonlight is so beautiful.

LAVINIA: (who has been hovering about jealousy, now manages to worm herself between them-sharply) No. It's too damp out here. And Father must be hungry. (Taking his arms) Come inside with me and I'll get you something to eat. You poor dear! You must be starved.

(Homecoming, Act 3 : p. 263-264)

Moreover, she finds the man she loves, is Christine's lover, so that she is very jealous to Christine.

CHRISTINE: (turning away-her voice still trembling) I'm a fool to let you make me lose my temper-over your jealous spite! (A pause. LAVINIA stares at her. CHRISTINE seems considering something. A sinister expression comes to her face. Then she turns back to LAVINIA-coldly)

(Homecoming, Act 2: p. 252)

Lavinia is a hypocrite person. She likes to deny the truth of her fact. For example, she says to Peter she hates love and she does not know anything about it. The truth, she needs a love but she denies it because she finds the man she loves, Adam Brant, does not love her. It can be seen from how she tries to cover her feeling when Peter asks her about Adam Brant.

PETER: (grumpily) He seems to have had plenty of romantic experience, if you can believe him!
LAVINIA: (bitterly) That's his trade-being romantic! (Then agitatedly) But I don't want to talk any more about him. (She gets up and walks toward right to conceal her agitation, keeping her back turned to PETER)

(Homecoming, Act 1, p. 236)

The other example, she says to Peter that she regards him as a brother, so that she refuses his offer of marriage. Then, she wants him. She even wants to marry him.

LAVINIA: (Suddenly filled with grateful love for him, lets herself go and throws her arms around him) Oh, Peter, hold me close to you! I want to feel love! Love is all beautiful! I never used to know that! I was fool! (She kisses him passionately. He returns it, aroused and at the same time a little shocked by her boldness. She goes on longingly) We'll be married soon, won't we, and settle out in the country away from folks and their evil talk...

(The Haunted, Act 1: p. 348-349)

B. The Dramatic Structure of *Mourning Becomes Electra*

The dramatic structure of *Mourning Becomes Electra* is divided into five parts. They are exposition, rising action, climax, falling action, and catastrophe which will be discussed in the explanation below.

B.1. Exposition

In this part, the dramatist introduces the facts of Lavinia that her mother is Christine, her father is Ezra Mannon and her brother is Orin.

Ezra who is cold and not much to talk that shows the Mannon's way, is a famous and important man in the town. It is not only him, his ancestors were also important in their town for near two hundred years.

SETH: (boastfully expanding) He's able, Ezra is! Folks think he's cold-blooded and uppish, 'cause he's never got much to say to 'em.
But that's only the Mannon' way. They've been top dog around here for near on two hundred years and don't Folks fergit it.

(Homecoming, Act 1: p. 229)

He has been working hard almost all of his life. Besides, he always gets success that brings him to be richer and more honour. Before, he was a soldier. He even studied law and be a judge. Then, he played in politics that made him elected as a mayor. But, when the war was broken in his country, he came back to be a soldier and leaved his work as a mayor. Now, he has been a general.

SETH: Oh, he'd been a soldier afore this war. His paw made him go to West P'int. He went to the Mexican war and come out a major. Abe died that same year and Ezra give up the army and took holt of shippin' business here. But he didn't stop there. He learned law on the side and got made a judge. Went in fur politics and got'lected mayor. He was mayor when this war broke out but he resigned to once and jined the army again. And now he's riz to be General. Oh, he's able. Ezra is!

(Homecoming, Act 1: p. 229)

Christine has the same face and body with Lavinia's but different in attitude and performance. Christine likes to wear colours and feminine, so that she looks prettier than Lavinia.

LOUISA: (in a quick whisper to MINNIE) That's Lavinia!
MINNIE: She looks like her mother in face-queer lookin'—but she ain't purty like her.
(Homecoming, Act 1: p. 232)

Orin Mannon is a soldier. He is loved by Hazel Niles, the cousin. In the other side, Hazel's brother, Peter Niles, loves Lavinia. But, Lavinia does not receive his love because she hates love and wants to take care of her father.

LAVINIA: (stiffening-brusquely) I don't know anything about love! I don't want to know anything! (Intensely) I hate love...
(slowly) I can't marry anyone, Peter. I've got to stay home. Father needs me. (Homecoming, Act 1: p. 234-235)

Beside introducing the facts of Lavinia, the playwright also presents Lavinia's problems that create her to have conflicts with Christine, and the reason why she has conflicts with Christine.

It is presented Lavinia has several problems which make her to feel miserable and disappointed. The first, the most problem that makes Lavinia feel miserable and disappointed is that she actually loves Adam Brant—the man introduced by Christine, from the first meeting.

BRANT: ... I wouldn't have bad feeling come between us for the world. I may only be flattering myself, but I thought you liked me. Have you forgotten that night walking along the shore?
LAVINIA: (in a cold, hard voice) I haven't forgotten. Did Mother tell you you could kiss me?
(Homecoming, Act 1: p. 242)

But, she denies her feeling of loving him by telling that she does not want to know anything about it. She hates this feeling

LAVINIA: (stiffening-brusquely) I don't know anything about love! I don't want to know anything! (Intensely) I hate love!
(Homecoming, Act 1: p. 234)

It is because she finds the truth that Adam Brant is Christine's lover. Christine introduces him only to flirt Lavinia in order that Christine can hide her adultery. She even can be close with him when he comes to meet Lavinia.

LAVINIA: (still suspiciously-with a touch of scorn) If I loved anyone-!
CHRISTINE: (tauntingly) If? I think you do love him as much as you can love! (With a sudden flurry of jealousy) You little fool! Don't you know I made him flirt you, so you wouldn’t be suspicious! (Homecoming, Act 2: p. 252)
The second, she is not loved by Christine since she was born. When she was a child, she had guessed that Christine did not love her. Because, if she came to Christine with love, she was always pushed away. At that time, she did not understand why Christine hated her. But, after she has been a girl around twenty-three, she knows Christine hates her since she was born. The reason, Christine got the first pregnancy—then will born Lavinia, in the feeling of disgusted her husband, Ezra.

LAVINIA: (wincing again-stammers harshly) So I was born of your disgust! I've always guessed that, Mother-ever since I was little-when I used to come to you-with love-but you would always push me away! I've felt it ever since I can remember-your disgust!...

CHRISTINE: (shaken-defensively) I tried to love you. I told myself it wasn't human not to love my own child, born of my body. But I never could make myself feel you were born of anybody but his! You were always my wedding night to me-and my honeymoon!

(Homecoming, Act 2: p. 249-250)

Lavinia is only the victim of her parent’s bad relationship. Christine hates Ezra because he is not gentle and romantic like before married. He does not care of his wife but his works for his pride. So that, Christine is so depressed to give her body for over twenty years to a man she hates.

CHRISTINE: (bitterly) No, I loved him once-before I married him-incredible as that seems now! He was handsome in his lieutenant’s uniform! He was silent and mysterious and romantic! But marriage soon turned his romance into disgust!

(Homecoming, Act2:p. 249)

The third, Lavinia really loves Ezra but he has been betrayed and killed by Christine. Lavinia is closer to Ezra and loves him because Christine hates her. At the same,
Ezra also loves Lavinia. Therefore, Lavinia will always follow all of Ezra’s commands and do anything to take care of him.

MANNON: It must be your bedtime, Vinnie.
LAVINIA: Yes, Father. *(she comes and kisses him excitedly)* Oh, I’m so happy you’re here! Don’t let Mother make you believe I- You’re the only man I’ll ever love! I’m going to stay with you!

MANNON: *(patting her hair-with gruff tenderness)* I hope so. I want you to remain my little girl—for a while longer, at least. *(Then suddenly catching CHRISTINE’s scornful glance-pushes LAVINIA away-brusquely)* March now!

LAVINIA: Yes, Father. *(She goes up the steps past her mother without a look. Behind her mother, in the portico, she stops and turns)* Don’t let anything worry you, Father. I’ll always take care of you…

*(Homecoming, Act 3: p. 266)*

But, then, Lavinia finds Christine is not a good wife for Ezra. When Christine goes to New York by the reason for seeing her father’s sick, Lavinia follows her. Then, Lavinia finds that seeing her grandfather’s sick is not only the one reason. The other, Christine wants to meet her lover, Adam Brant, and she did.

LAVINIA: Stop lying, I tell you! I went upstairs! I heard you telling him—"I love you, Adam"—and kissing him! *(with a cold bitter fury)* You vile! You’re shameless and evil! Even if you are my mother, I say it!

*(Homecoming, Act 2: p. 249)*

In this case, Lavinia feels hurt. She can not understand that behind all of her performance as a dutiful wife, Christine can betray Ezra by making adultery. While, according to Lavinia, Ezra is a good father and husband. He has worked hard for the family. He even trusts his wife when he has to leave home for a long time such as taking ship business or going to join the war.
CHRISTINE: I-I knew you hated me, Vinnie—but not as bitterly as that! (Then with a return of her defiant coolness) Very well! I love Adam Brant. What are you going to do?
LAVINIA: How you say that—without any shame! You don’t give one thought to Father—who is so good—who trusts you! Oh, how could you?
(Homecoming, Act 2: p. 249)

Lavinia will not tell Ezra about it. It is as her duty to keep him from being hurt because he is not well lately—having a heart attack. Besides, she will not give this problem to the law. It is as her duty to save her family’s pride from getting mockery and gossip from the society, also reopening the old scandal in her family because Adam Brant is the son of David Mannon and Marie Brantome. But, she demands Christine to break up with Adam Brant.

LAVINIA: And I’d like to see you punished for your wickedness! So please understand this isn’t for your sake. It’s for Father’s. He hasn’t been well lately. I’m not going to have him hurt! It’s my first duty to protect him from you!
CHRISTINE: I know better than to expect any generosity on my account
LAVINIA: I won’t tell him, provided you give up Brant and never see him again—and promise to be a dutiful wife to Father and make up for the wrong you’ve done him!
(Homecoming, Act 2: p. 251)

The fourth, Lavinia has promised that she will not tell Christine’s adultery to Ezra if Christine promises to leave Adam Brant. But, Christine breaks her promise of leaving Adam Brant. Christine plots to kill Ezra by poison which seems as a heart failure. She asks her lover to send some poisons and then kills her husband when he returns from the war.

MANNON: (gaspingly) Quick-medicine!
CHRISTINE: (turned away from him, takes a pellet from the box, asking tensely as she does so) Where is your medicine?
MANNON: On the stand! Hurry!
CHRISTINE: Wait, I have it now. (she pretends to take something from the stand by the head of the bed-then holds out the pellet and a glass of water which is on the stand) Here. (He turns to her groaning and opens his mouth. She puts the pellet on his tongue and presses the glass of water to his lips) Now drink.
MANNON: (takes a swallow of water-then suddenly a wild look of terror comes over his face. He gasps) That’s not my medicine!...Help! Vinnie!...
LAVINIA: Father! (Frightenedly. She feels for his pulse, puts her ear against his chest to listen for a heartbeat)
CHRISTINE: Let him alone-He’s asleep.
LAVINIA: He’s dead!
(Homecoming, Act 4: p. 276-277)

Of course, this creates Lavinia to be more and more sad because she loses Ezra whom she loves much forever.

Her misery and disappointment grows more when it is added by the next problems. Therefore, from the first until the fourth problems, Lavinia thinks those happened because of Christine. As a daughter, she should get a love from her own mother but she does not. Christine makes her hurt because Christine hurts Ezra by making adultery, while Lavinia loves Ezra. Christine makes her lose Ezra’s love by killing him. Although she denies, it seems she loves Adam Brant but he is Christine’s lover and Christine introduces him in order to hide her adultery. Those create Lavinia have conflicts with Christine.

The reason why Lavinia has conflicts with Christine, is her hatred and jealousy. Christine hates her so that she also hates Christine. She thinks she can not get the love should be got by her because of Christine. She is also jealous with Christine why Ezra loves Christine.
LAVINIA: *(in an anguish of jealous hatred)* I hate you! You steal even
Father's love from me again! You stole all love from me
when I was born! *(Then almost with a sob, hiding her
face, in her hands)* Oh, Mother! Why have you done this
to me! What harm had I done you?...

*(Homecoming, Act 3: p. 271)*

Besides, it seems she also feels jealous with Christine because Adam Brant loves
Christine, while it seems Lavinia loves Adam Brant too but she denies it. Therefore,
she wants to punish Christine because of her jealousy. She is not strong enough to
face Christine and Adam Brant being together even if she does not admit it. It seems
she wants Adam Brant for herself.

CHRISTINE: *(stares at her daughter-a pause-then she laughs dryly)*
What a fraud you are, with your talk of your father and your
duty! Oh, I'm not denying you want to save his pride- and I
know how anxious you are to keep the family from more
scandal! But all the same, that's not your real reason for sparing
me!

LAVINIA: *(confused-guiltily)* It is!
CHRISTINE: You wanted Adam Brant yourself!
LAVINIA: That's a lie!
CHRISTINE: And now you know can't have him, you're determined
that at least you'll take him from me!

LAVINIA: No!
CHRISTINE: But if you told to your father, I'd have to go away with
Adam. He'd be mine still. You can't bear that thought
even at the price of my disgrace, can you?

LAVINIA: It's your evil mind!
*(Homecoming, Act 2: p. 251)*

**B.2. Rising Action**

Here, the dramatist enlarges and widens the conflicts between Lavinia and
Christine. They react a counterattack to what they do to each other.

Lavinia decides to find a way for punishing Christine. She will never let
Christine to marry Adam Brant freely as long as she is still alive. Her decision is
stronger when she finds the box of poison on the rug as the proof that Christine has killed Ezra by poison.

LAVINIA: (does not notice this. Startled by CHRISTINE's collapse, she automatically bends on one knee beside her and hastily feels for her pulse. Then satisfied she has only fainted, her anguished hatred immediately returns and she speaks with strident denunciation) You murdered him just the same-by telling him! I suppose you think you'll be free to marry Adam now! But you pay for your crime! I'll find a way to punish you! (She is starting to her feet when her eyes fall on the little box on the rug. Immediately she snatches it up and stares at it, the look of suspicion changing to a dreadful, horrified certainty. Then with a shuddering cry she shrinks back along the side of the bed, the box clutched in her hand, and sinks on her knees by the head of the bed, and flings her arms around the dead man. With anguished beseeching) Father! Don't leave me alone! Come back to me! Tell me what to do! (Homecoming, Act 4: P. 278)

Lavinia realizes she has to get Orin trust to help her to punish Christine. It is because Orin is closer with Christine than Ezra. Therefore, if Lavinia can not get his trust, he will help Christine to oppose her. Then, Lavinia tries to create suspicion against Christine. In the other side, Christine also tries to get his trust by attempting to regain her son close affection, and she gets his trust at the first. Christine says that Lavinia is out of her mind when Orin went to the war. Lavinia becomes a strange girl because of her hatred toward Christine. She feels in love with Adam Brant but she discovers that he does not love her, so she accuses Christine that she has an affair with Adam Brant.

ORIN: I saw she'd changed a lot. She seemed strange. But-
CHRISTINE: And her craziness all works out in hatred for me! Take this captain Brant affair, for example-
ORIN: Ah!
CHRISTINE: A stupid ship captain I happened to meet at your grandfather’s who took it into his silly head to call here a few times without being asked. Vinnie thought he was coming to court her. I honestly believe she fell in love with him, Orin. But she soon discovered that he wasn’t after her at all!

(The Hunted, Act 2: p. 297)

Christine convinces Orin that Lavinia’s insane increases more when Lavinia spies on Christine to New York. Christine says the man she saw is Mr. Lamar, Christine’s father’s old friend, not Adam Brant like Lavinia said. Christine only went to New York to see her father sick, then she met Mr. Lamar who has known her since she was a baby. She met him because he asked her to call on his daughter.

CHRISTINE: I told you she’d gone crazy! She even followed me to New York, when I went to see your sick grandfather, to spy on me. She saw me meet a man—and immediately to her crazy brain the man was Brant. Oh, it’s too revolting, Orin! You don’t know what I’ve had to put up with from Vinnie, or you’d pity me!

ORIN: Good God! Did she tell Father that? No wonder he’s dead! (Then harshly) Who was this man you met in New York?

CHRISTINE: It was Mr. Lamar, your grandfather’s old friend who has known me ever since I was a baby! I happened to meet him and he asked me to go with him to call on his daughter...

(The Hunted, Act 2: p. 298)

She even says Lavinia is true becomes crazy because of the shock of Ezra’s death. Lavinia suspects that Christine has poisoned Ezra because Lavinia found some medicines. Christine says those medicines are only for taking her to sleep not poisons. Orin believes her. He will always love Christine.

CHRISTINE: I haven’t told you the most horrible thing of all! Vinnie suspects me of having poisoned your father!

ORIN: (horrified) What! No, by God, that’s too much! If that’s true, she ought to be put in an asylum!
CHRISTINE: She found some medicine I take to make me sleep, but she is so crazy I know she thinks—...
ORIN: No! For God’s sake! I only meant that no matter what you ever did, I love you better than anything in the world and...
(The Hunted, Act 2: p. 299)

After Lavinia gets a chance to be with Orin, she gets Orin trust if there is a proof. She says what Christine said about her insane, is a lie. The truth, Christine has killed Ezra in order to be free to marry Adam Brant. She asks Orin to give her a chance to prove that. Orin will believe her if she can prove that. He even will help her to punish Christine by killing Adam Brant.

ORIN: (in anguish) You lie, damn you! (Threateningly) You dare say that about Mother! Now you've got to prove it or else! You're not insane! You know what you're saying! So you prove it—or by God, I'll—!
LAVINIA: (taking his hands off her shoulders and rising) I ask is a chance to prove it! (Then intensely) But when I do, will you help me punish Father's murderers?
ORIN: (in a burst of murderous rage) I'll kill that bastard! (In anguished uncertainty again) But you haven't proved anything yet! It's only your word against hers! I don't believe you! You say Brant is her lover! If that's true, I'll hate her! I'll know she murdered Father then! I'll help you punish her! But you've got to prove it!
(The Hunted, Act 3: p. 308)

For proving that, Lavinia plans to give a chance for Christine to meet Adam Brant after Ezra's funeral. Lavinia and Orin tell Christine that they will go to their cousins, the Bradfords, at Blackridge. Orin says his cousin has invited him and Lavinia to visit them overnight. He takes Lavinia with him because he makes Christine to believe that he trusts Christine's words about Lavinia's insane if she accuses Christine for the murder of Ezra.

CHRISTINE: No. It's all right. This morning Orin said his cousins, the Bradfords, had invited him and Vinnie to visit them overnight at Blackridge and he was taking Vinnie with
him because he thought a change would bring her back to her senses. I've made him think she's out of her head with grief—so he wouldn't listen to her-

(The Hunted, Act 4: p. 316)

In fact, Lavinia and Orin follow Christine to get the proof. It is true, Christine goes to meet Adam Brant, so that Orin can see Christine and Adam Brant are a couple of lover and Christine has killed Ezra for being together with Adam Brant.

B.3. Climax

In this part the playwright presents the play's high point by the death of Adam Brant which creates Christine to commit a suicide. It shows the win of Lavinia Mannon as the main character in the play.

Having known the fact of Christine that she has murdered Ezra only for getting free to marry Adam Brant, Orin feels jealous and hates Adam Brant. The result, he kills Adam Brant.

BRANT: (hustily) So it's good-bye to you "Flying Trades"! And You're right! I wasn't man enough for you! (ORIN steps through the door and with the pistol almost against BRANT's body fires twice. BRANT pitches forward to the floor by the table, rolls over, twicher a moment on his back and lies still. ORIN springs forward and stands over the body, his pistol aimed down at it, ready to fire again).

LAVINIA: (stares fascinatedly at BRANT's still face) If he dead!

ORIN: Yes.

(The Hunted, Act 4: p. 321)

When Orin and Lavinia come back home, Orin tells Christine that he has killed Adam Brant. He even shows the news of Adam Brant murder in order to torture her. Having heard that news, Christine is really sad and miserable. She even can not face the fact that Adam Brant is dead. This heartbreak creates her lose the
power. Then, she chooses to commit a suicide than goes on living without a lover who has been struggled hard by her for being together.

ORIN: Vinnie! *(He grabs her arm and stammers distractedly)* Mother-shot herself-Father's pistol-get a doctor-*Then with hopeless anguish* No-it's too late- she's dead! *(Then wildly)* Why-why did she, Vinnie? *(With tortured self-accusation)* I drove her to it! I wanted to torture her! She couldn't forgive me! Why did I have to boast about killing him? Why-?

(The Hunted, Act 5: p. 328)

Therefore, Lavinia gets the win in conflict with Christine. She reaches her highest power although she loses Christine forever. She regards that she has done the justice for Christine’s sin and at the same for Ezra who has been a good father and husband but betrayed by Christine. She also saves the family’s pride from more scandal.

LAVINIA: *(finally speaks sternly)* He paid the just penalty for his crime. You know it was justice. It was the only way true justice could be done... *(implacably to herself)* It is justice!... it is justice! It is your justice, Father!

(The Hunted, Act 5: p. 377-378)

Moreover, however Orin feels guilty of Christine’s death then because he regards himself as creating Christine to commit a suicide,

ORIN: *(tears her hand away-violently)* Why didn't I let her believe burglars killed him? She wouldn't have hated me then! She would have forgotten him! She would have turned to me! *(In a final frenzy of self-denunciation)* I murdered her!

(The Hunted, Act 5: p. 328)

Lavinia can solve this problem. She realizes she can not tell the truth to the cause of Christine's death because it would endanger her family's pride. Then, she gets the
idea for hiding that problem. She says that Christine has killed herself in a fit of
insane grief over Ezra’s death.

LAVINIA: (sharply) I want you to go for the Doctor Blake. Tell him
Mother has killed herself in a fit of insane grief over
Father’s death. (Then as he stares, dumbfounded and
wondering, but keeping his face expressionless—more
sharply) Will you remember to tell him that?

SETH: (slowly) Ayeh. I’ll tell him, Vinnie—anything you say.
(The Hunted, Act 5: p. 329)

Lavinia also realizes she has to help Orin to forget his feeling guilty of Christine’s
death. The reason, she is afraid as if Orin will tell the crime of Adam Brant
unconsciously to the others because it will endanger herself and her family’s name.
Afterwards, Lavinia decides to take Orin a long voyage by the purpose it will help
him to forget his misery of Christine’s death.

HAZEL: ... Poor Orin! I'll never forget to my dying day the way he
looked when we saw him at the funeral. I hardly recognized
him, did you?
PETER: No. He certainly was broken up.
HAZEL: And the way he acted—like someone in a trance! I don't believe
when Vinnie rushed him off on this trip to the East he knew
what he was doing or where he was going or anything.
PETER: Along voyage like that was the best thing to help them both
forget.
(The Haunted, Act 1: p. 339)

B.4. Falling Action

In falling action, the playwright describes the decent of Lavinia’s power because she
is defeated by her realization of her fact. It is created by the change of her soul and
performance to be like Christine which are hated by her before, Orin’s power to
oppose her, her feeling guilty, Hazel’s suggestion to shake her principle and her
unconscious words which prove her true feeling toward Adam Brant.
Returning home from the trip, there is a change on Lavinia's character and performance. She performs like Christine who likes to wear colours and feminine. Her character changes to be a romantic girl -full of love.

LAVINIA: (laughing softly) Yes. You're the same old Peter! You're still afraid of me. But you mustn't be now. I know I used to be an awful old stick, but-

PETER: Who said so? You were not! (Then with enthusiasm) Gosh, you look so pretty-and healthy. Your trip certainly did you good! (Staring at her again, drinking her in) I can't get over seeing you dressed in color. You always used to wear black.

LAVINIA: (with a strange smile) I was dead then.

PETER: You ought always to wear color.

LAVINIA: (immensely pleased) Do you think so?

(The Haunted, Act 2:p. 345)

She also changes her opinion about love. Before, she regards love is a dirty feeling, now she admits love is the most important for her life. By affection, she can begin a new life as a normal person and forget the misery of her past. Therefore, Lavinia who did not like Christine's acts before, now she becomes like Christine. It seems Christine's death makes Lavinia free to become like Christine unconsciously.

LAVINIA: A lot. What we need is to get back to simple normal things and begin a new life. And their friendship and love will help us more than anything to forget.

ORIN: (with sudden harshness) Forget? I thought you'd forgotten long ago-if you ever remembered, which you never seemed to! (Then with somber bitterness) Love! What right have I-or you-to love?

LAVINIA: (defiantly) Every right!

ORIN: (grimly Mother felt the same about- (Then with a strange, searching glance at her) You don't know now like Mother you've become, Vinnie. I don't mean only how pretty you've gotten-

LAVINIA: (with a strange shy eagerness) Do you really think I'm as pretty as she was, Orin?

ORIN: (as if she hadn't interrupted) I mean the change in your soul, too. I've watched it ever since we sailed for the East. Little by
little it grew like Mother's soul-as if you were stealing hers-as if
her death had set you free-to become her!
(The Haunted, Act 1: p. 343)

Before, Lavinia does not accept Peter's love. Later, she expresses her feeling of love
by willing to receive him. She even wants to marry him and then leaves Orin also the
town immediately as her struggle to be free from the past. Therefore, Lavinia who at
the first hard to deny her need of love from a man, now she is changed unconsciously
by her own desire after taking a long voyage.

Firstly, Lavinia takes Orin to a long voyage in order to help him to forget his
misery of Christine's death. It is only Lavinia who can forget the misery in the past.
Orin does not change. He still feels guilty of Christine's death, so that Lavinia has to
overcome and confirm that Orin will not tell about the sin in their past to the others.
She convinces Peter to believe that what Orin's speeches are only the mad things of
his nonsense feeling. She also asks Peter to tell Hazel about it. Lavinia hopes Hazel
will not believe any crazy thing Orin may say.

PETER: What's Orin got to do with us marrying?
LAVINIA: I can't leave him-until he's all well again. I'd be afraid-
PETER: Let him live with us.
LAVINIA: *(with sudden intensity)* No! I want to be rid of the past
*(Then after a quick look at him-in a confiding tone)* I want
to tell you what's wrong with Orin-so you and Hazel can
help me. He feels guilty about Mother killing herself. You
see, he'd had a quarrel with her that last night. He was
jealous and mad and said things he was sorry for after and
it preyed on his mind until he blames himself for her
death.
PETER: But that's crazy!
LAVINIA: I know it is, Peter, but you can't do anything with him
when he gets his morbid spells. Oh, I don't mean he's the
way he is tonight-most of the time. Usually he's like
himself, only quiet and sad-so sad it breaks my heart to see
him-like a little boy who's been punished for something he
didn't do. Please tell Hazel what I've told you, so she'll make allowances for any crazy thing he might say.
(The Haunted, Act 1: p. 349)

That means Lavinia tries to convince that Orin's feeling guilty is because of the crazy things he didn't do. The truth, he feels guilty of murdering Adam Brant. Orin always reminds Lavinia about the past sins. He urges Lavinia to confess and atone for paying the sins in their family also theirs.

ORIN: (harshly) Were you hoping could escape retribution? You can't! Confess and atone to the full extent of the law! That's the only way to wash the guilt of our mother's blood from our souls!
(The Haunted, Act 2: p. 353)

He even writes about a true history of all the family's crimes from grandfather Abe's until his and Lavinia's crimes. Most of he has written is about Lavinia because he found that behind all her pretense about Christine's murder being an act of justice was her jealous hatred toward Christine. It is because she also wants Adam Brant for herself. So that, Lavinia hates Adam Brant because she finds he is Christine's lover.

ORIN: Most of what I've written is about you! I found you the most interesting criminal of us all!... You wanted Wilkins just as you'd wanted Brant!
LAVINIA: That's a lie!
ORIN: You're doing the lying! You know damned well that behind all your pretense about Mother's murder being an act of justice was your jealous hatred! She warned me of that and I see it clearly now! You wanted Brant for yourself!
LAVINIA: (fiercely) It's a lie! I hated him!
ORIN: Yes, after you knew he was her lover! (He chuckles with a sinister mockery) But we'll let that pass for the present-I know it's the last thing you could ever admit to yourself!-and come to on my last islands. Or should I say, Adam Brant's islands! He had been there too, if you'll remember! Probably he'd lived with one of the native women! He was that kind! Were you thinking of that when we were there?
(The Haunted, Act 2: p. 355)
Of course, that makes Lavinia so depressed and afraid of her position. She does not want to listen everything he said.

LAVINIA: (frantically grabbing his arm and shaking him fiercely) Stop having such thoughts! Stop making me have them! You're like a devil torturing me! I won't listen!(The Haunted, Act 2: p. 357)

Moreover, Orin demands her to leave Peter by threatening if she marries Peter, Orin will give the book he has written about all of the family's crimes to the law. The reason, Orin does not want Lavinia run away for paying the sins by marrying Peter. She has to punish herself. It is like Orin would also leaves Hazel. Besides, he wants her to feel guilty as him so that they can go together to the law and confess also pay the penalty for Christine's sin, because only with that they can get the peace.

ORIN: How else can be sure you won't leave me? You would never dare leave me-then! You would feel as guilty as I am! (Then with sudden anger as he sees the growing horrified repulsion on her face) Damn you, don't you see I must find some certainty some way or go mad? You don't want me to go mad, do you? I would talk too much! I would confess! (Then as if the word stirred something within him his tone instantly changes to one of passionate pleading) Vinnie! For the love of God, let's go now and confess and pay the penalty for Mother's murder, and find peace together! (The Haunted, Act 3: p. 365)

Lavinia is not influenced by him. She still strong enough to endure her principle that everything she has done, is a justice. It is her right to love and get peace. Later, she drives Orin to kill himself by mocking him that he is a coward to live so it is better to kill himself.

LAVINIA: (her control snapping-turning on him now in a burst of frantic hatred and rage) I hate you! I wish you were dead!
You're too vile to live! You'd kill yourself if you weren't a coward!
(The Haunted, Act 3: p. 365)

After Orin shots himself, Lavinia regrets his death. Her feeling guilty toward Orin's death comes to her. It is so strong so that she feels sorry of him. However, she still tries to cover her guilty feeling because it influences her fear as if she can not marry Peter and get the freedom. So that, she has to ask Peter about their marriage to convince herself that freedom and happiness will come to her.

LAVINIA: (holding him tighter-volubly) Oh, won't it be wonderful, Peter-once we're married and have a home with a garden and trees! We'll be so happy! I love everything that grows simply-up toward the sun-everything that's straight and strong! I hate what's warped and twists and eats into itself and dies for a lifetime in shadow. (Then her voice rising as if it were about to break hysterically-again with instinctive movement to cover her ears) I can't bear waiting-waiting and waiting and waiting! (There is a muffled shot from the study across the hall)

PETER: (rushing from her and running from the door) Good God! What's that? (He rushes into the hall).

LAVINIA: (sags weakly and supports herself against the table-in a faint, trembling voice) Orin! Forgive me! (She controls herself with a terrible effort of will. Her mouth congeals into a frozen line. Mechanically she hides the sealed envelope in a drawer of the table and locks the drawer)...

(The Haunted, Act 3: p. 366-367)

Lavinia still tries hard to awake her power that she still has a hope to live by marrying Peter and going away with him. But Hazel who is broken heart because of Orin's death, feels there is something wrong in Lavinia which creates Orin to commit a suicide. Therefore, she asks Lavinia to leave Peter if she really loves him in order that Peter will not share to something wrong in Lavinia's.
HAZEL: I won't! You're not going to marry Peter and ruin his life!
(Pleading now) You can't! Don't you see he could never be
happy with you, that you'll only drag him into this terrible
thing-whatever it is—and make him share it?
LAVINIA: There is no terrible thing!
HAZEL: I know Peter can't believe evil of anyone, but living alone with
you, married, you couldn't hide it, he'd get to feel what it
would come between you! (Pleading again) Oh, Vinnie,
you've got to be fair to Peter! You've got to consider his
happiness—if you really love him!
(The Haunted, Act 4: p. 371)

Although Lavinia does not care of what Hazel said, it influences her to be
more afraid, so that she asks Peter to marry her immediately. She is very afraid if
there will come other thing that may prevent her marriage. But, unconsciously, she
calls Peter with the name Adam. However she tries to cover her wrong calling him
by telling that she never knows the name of Adam except in the Bible, it proves that
she is truly loves Adam Brant and she still loves him.

LAVINIA: (desperately) No-nothing! (Then suddenly throwing her
arms around him) No! Don't think of that—not yet! I want a
little while of happiness—in spite of all dead! I've done
enough! (Growing more desperate-pleading wildly) Listen,
Peter! Why must we wait for marriage? I want a moment of
joy-of love-to make up for what's coming! I want it now!
Can't you be strong, Peter? Can't you be simple and pure?
Can't you forget sin and see that all love is beautiful? (She
kisses him with desperate passion) Kiss me! Hold me close!
Want me! Want me so much you'd murder anyone to have
me! I did that—for you! Take me in this house of the dead
and love me! Our love will drive the dead away! It will
shame them back into death! (At the topmost pitch of
desperate, frantic abandonment) Want me! Take me,
Adam! (She is brought back to herself with a start by this
name escaping her-bewilderedly, laughing idiotically)
Adam? Why did I call you Adam? I never even heard that
name before-outside of the Bible!
(The Haunted, Act 4:p. 374)
Therefore, Christine and Orin are right about their suspicion toward Lavinia that behind all of Lavinia’s acts by the reason for justice, is not true reason. The truth is Lavinia’s hatred and jealousy toward Christine because Lavinia also loves Adam Brant, but she realizes she can not get him. He loves Christine not her.

In the last of her power, Lavinia realizes the facts that she can not run away from the punishment of sins in hers also her family’s. She asks Peter to leave her forever. She realizes she will not get peace and happiness if she has not paid the sins of crime in her family.

LAVINIA: (in a dead voice) I can’t marry you, Peter. You mustn’t ever see me again (He stares at her, stunned and stupid) Go home. Make it up with your mother and Hazel. Marry someone else. Love isn’t permitted to me. The dead are too strong!
(From The Haunted, Act 4: p. 374)

B.5. Catastrophe

In this part, the dramatist describes the solution of the play by presenting Lavinie’s decision to punish herself. It is for paying the sins that she and the family committes. She decides to isolate herself without meeting anybody until the death comes to her. She does not choose the way Orin and Christine have done by committing suicide, because she thinks killing herself is the same as running away from the punishment. Besides, she thinks by isolating herself is the worst punishment than death or prison to make her free from the sins.

LAVINIA: (without looking at him, picking up the words of the chanty—
with a grim written smile) I’m not bound away—not now, Seth. I’m bound here— to the Mannon dead! (She gives a dry little cackle of laughter and turns as if to enter the house).
SETH: (frightened by the look on her face, grabs her by the arm) Don’t go in there, Vinnie!
LA VINIA: (grimly) Don’t be afraid, I’m not going the way Mother and Orin went. That’s escaping punishment. And there’s no one left to punish me. I’m the last Mannon. I’ve got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I’ll never go out or see anyone! I’ll have the shutters nailed closed so no sunlight can ever get in. I’ll alone with the dead, and keep their secrets, and let them bound me, until the curse is paid out and the Mannon is let die! (With a strange cruel smile of gloating over the years of self-torture) I know they will see to it I live for a long time! It takes the Mannons to punish themselves for being born!

(The Haunted, Act 4: p. 376)

It has been concluded in the Theoretical Review that the meaning of fate is a power which is outside of man’s power. This fate determines man’s life where the man does not know before and he can not avoid it. While in the play, the fate can create the protagonist to do a horrible crime. Therefore, this study tries to find the fate of Lavinia which means a power outside of hers that determines her life where she does not know before and can not avoid it. The first problem, this study tries to find the bad fate of Lavinia. Why it is called the bad fate because it only tries to find Lavinia’s fate that makes her in misery and disappointed, so that this fate create her to do a horrible crime. The second, this study tries to find what she does after she gets bad fate. The last problem is the result of her efforts. All of those problems will be looked for in the dramatic structure of Mourning Becomes Electra from part to part.
C. The Bad Fates of Lavinia

From the exposition, Lavinia acquires the first problem that creates her in misery and disappointment. It grows more when it is added by the other problems. Therefore, the first problem is the point of her problem, then the other problems add her to be more and more miserable and disappointed. Those first and the next problems are that she actually loves Adam Brant but he is Christine’s lover, she is not loved by Christine since she was born, she really loves Ezra but he is betrayed by Christine in a way of cheating with Adam Brant, and Ezra is killed by Christine in order to marry Adam Brant. All of those will be discussed one by one.

The first problem, Lavinia loves Adam Brant but he is Christine’s lover. It is Lavinia’s bad fate. The reason is that Lavinia does not know before that Adam Brant is her mother’s lover. She also can not avoid her love feeling to him from the first meeting. He is introduced by Christine and he looks a good man with his romance at the first meeting, so that Lavinia is not suspicious. But, thereafter Lavinia finds the fact he is Christine’s lover. Besides, Christine introduces him to flirt Lavinia in order to hide Christine’s adultery. Christine wishes Lavinia will not be suspicious about the close relationship between Christine and Adam Brant. Christine also wishes to be able to be close with him when he comes to meet Lavinia. Besides, Adam Brant also does not love Lavinia but Christine, he only flirts Lavinia in order to help Christine to keep their adultery and being close. Of course, those hurt Lavinia. She is very sad why she loves Christine’s lover and disappointed why Adam Brant does not loves her but Christine.

LAVINIA: (still suspiciously-with a touch of scorn) If I loved anyone-!
CHRISTINE: (*tauntingly*) If? I think you do love him—as much as you can love! (*With a sudden flurry of jealousy*) You little fool! Don’t you know I made him flirt you, so you wouldn’t be suspicious?

(*Homecoming, Act 2: p. 252*)

The second problem, Lavinia is not loved by Christine since she was born. It is Lavinia’s bad fate because she does not know before she was born that she will not be loved by Christine. She also can not avoid that she is hated by Christine since she was in Christine’s womb untill then. Lavinia is very sad after she hears the cause why Christine hates her. The cause is that Lavinia is only the victim of Christine’s hatred to Ezra. Lavinia is also disappointed with Christine’s treatment because she can not understand how Christine can hate her own daughter while Lavinia does not know anything about Christine’s bad relationship with Ezra.

CHRISTINE: (*shaken-defensively*) I tried to love you. I told myself it wasn’t human not to love my own child, born of my body. But I never make myself feel you were born of anybody but his! You were always my wedding night to me—and my honeymoon!

LAVINIA: Stop saying that! How can you be so—!

(*Homecoming, Act 2: p. 250*)

The third problem, Lavinia really loves Ezra but he is betrayed by Christine. It is Lavinia’s bad fate, because she does not know before and can not avoid the reality that behind all of Christine’s acts as a good mother and wife, she can betray her husband. Lavinia is very sad why Christine can do such bad thing to Ezra while according to Lavinia, Ezra is a good and a dutiful husband and father. Furthermore, Christine has known the true identity of Adam Brant but she does not care about it, she even enjoys her adultery with him. The truth of Adam Brant’s identity is that he is actually the son of David Mannon (Abe’s brother, Abe is Ezra’s father) with Marie
Brantome (the nurse in Mannon Family). It is the secret scandal in Mannons and they have kept it for a long time to save their pride. So that, by making adultery with Adam Brant, Christine will make her husband more hurt, because all of Mannon family wants to forget that bad old scandal. Lavinia is very disappointed when she says Christine about the identity of Adam Brant in order to make Christine not believe him. Christine says that she has known before. It is from Adam Brant himself when he told her that he loved her.

LAVINIA: (with taunting scorn) He doesn’t love you! You’re only his revenge on Father! Do you know who he is? He’s the son of that low nurse girl Grandfather put out of our house!
CHRISTINE: (concealing a start-coolly) So you’ve found that out? Were you hoping it would be a crushing surprise to me? I’ve known it all long. He told me when he said he loved me.

(Homecoming, Act 2: p. 250)

The last problem, Lavinia gets the proof that Christine has killed Ezra by poison. Having known Christine’s adultery, Lavinia has reminded Christine to be a dutiful wife by promising to leave Adam Brant. Christine accepts that but she plans to break her promise. Christine even plans to kill Ezra by poison in order to marry Adam Brant, and she did. Lavinia does not know before that Christine can kill Ezra. She also can not avoid the reality that she loses Ezra forever because he has died.

LAVINIA: ... (She is starting to her feet when her eyes fall on the little box on the rug. Immediately she snatches it up and stares at it, the look of suspicion changing to a dreadful, horrified certainty. Then with a shuddering cry she shrinks back along the side of the bed, the box clutched in her hand, and sinks on her knees by the head of the bed, and flings her arms around the dead man—With anguished beseeching) Father! Don’t leave me alone! Come back to me! Tell me what to do!

(Homecoming, Act 4: p. 278)
D. How does Lavinia Overcome Her Bad Fates

Having got the bad fates, Lavinia tries to overcome them. In the exposition, Lavinia has tried to overcome her bad fates of loving Christine’s lover, being hated by Christine, finding Ezra betrayed by Christine, but only in little efforts. It means that she has not come to do a horrible crime. Those little efforts are pretending to hate affection between man and woman, deciding not to pursue her love to Adam Brant, deciding to decline Peter’s offer of marriage, making steady her hatred feeling to Christine, and demanding Christine to break up with Adam Brant. But, when she finds her bad fate of knowing her father killed by Christine, Lavinia makes a resolution to punish the killer of Ezra. Her efforts are more cruel which are presented by the playwright from the rising action to climax. All of her efforts in the rising action is planned to create her to do a horrible crime which comes to the high point of her effort in climax by killing Adam Brant. But, she does not kill him by her hand, by Orin’s hand.

Although Lavinia does those efforts above because of her misery and disappointment, they show that Lavinia overcomes her bad fate by anger and violent act. She is very angry when she finds Adam Brant is Christine’s lover while she also loves him. So that, she pretends to hate affection between man and woman, decides not to pursue her love with Adam Brant, decides to decline Peter’s offer of marriage, makes steady her hatred to Christine, and demands Christine to give up Adam Brant. Then, she does violent act by planning to kill Adam Brant after getting the proof that Christine killed Ezra. Further explanation will be discussed in the explanation below.
In the exposition, Lavinia has tried to overcome her bad fates by doing little efforts, not coming to do a horrible crime. But, those efforts have showed that she is very angry to the reality of her fates. Firstly, Lavinia pretends to hate affection between man and woman as the result of her anger toward her bad fate in love experience. This bad fate in love experience is that Lavinia loves Adam Brant who is then she finds he is actually Christine’s lover. Besides, Christine asks Adam Brant to flirt Lavinia in order to hide Christine’s adultery with him. Of course, Lavinia is very angry because she can be lied by Christine and Adam Brant, so that she can be truly fall in love with him. She is angry to her affection feeling to him. The result, Lavinia hates affection which means a love between man and woman. She regards love can be a sin because it is an evil thing that creates someone to dream dirty things, just like Christine. Christine has made adultery with Adam Brant because she loves him, but she does not care that she has married with Ezra Mannon. Moreover, Christine also older than Adam Brant, so it is not suitable with Adam Brant that he is better to be her son not her lover. But, Christine tries to save her adultery with him. she even asks Adam Brant to flirt Lavinia in order to save their adultery also to be close without there is no suspicion from Lavinia or anybody else. Of course, that experience create Lavinia not to agree that love can make someone to be happy, because she becomes miserable and disappointed after she falls in love with Adam Brant.

LAVINIA: (in a dry, brittle tone) I remember your admiration for the naked native woman. You said they had found the secret of happiness because they had never heard that love can be a sin. ... And their dirty dreams—of love?

(Homecoming, Act 1: p. 243)
Secondly, Lavinia’s anger comes to Adam Brant. She overcomes it by deciding not to pursue her love with Adam Brant. Adam Brant has flirted with her as if he really loves her. In fact, he does not love her but Christine. He only pretends to love Lavinia. He thinks by making a love relationship with Lavinia, Lavinia and anybody else will not be suspicious if he actually has an adultery with Christine. Besides, he can come to see Christine by the reason to meet Lavinia. At the first, he can deceive Lavinia. He can get her interest until he can kiss her. But, afterwards, Lavinia knows about Christine’s adultery with him when she follows Christine to New York where Christine and Adam Brant used to meet.

LAVINIA: I asked the woman in the basement. He had hired the room under an other name, but she recognized his description. And yours too. She said you had come there often in the past year.

CHRISTINE: (desperately) It was the first time I had ever been there. He insisted on my going. He said he had to talk to me about you. He wanted my help to approach your father-

LAVINIA: (furiously) How can you lie like that? How can you be so vile as to try to use me to hide your adultery?

CHRISTINE: (springing up-with weak indignation) Vinnie!

LAVINIA: Your adultery, I said!

CHRISTINE: No!

LAVINIA: Stop lying, I tell you! I went upstairs! I heard you telling him—"I love you, Adam"—and kissing him! (with a cold bitter fury) You vile—! You’re shameless and evil! Even if you are my mother, I say it!...

(Homecoming, Act 2: p. 248-249)

The result, Lavinia’s love to Adam Brant becomes hatred and feeling of loathing. She is very shy to admit her feeling of love to Adam Brant because she feels she has been deceived by Adam Brant. Therefore, she tries hard to cover her feeling to him. It can be seen from how she talks about him enthusiastically. After she returns to be
aware of herself, she covers her feeling quickly by telling that she does not like to talk about him anymore.

PETER: (grumpily) He seems to have had plenty of romantic experience, if you can believe him!

LAVINIA: (bitterly) That’s his trade-being romantic! (then agitatedly)
But I don’t won’t to talk anymore about him (She gets up and walks toward right to conceal her agitation, keeping her back turned to PETER)

(Homecoming, Act 1: p. 236)

Thirdly, Lavinia decides to decline Peter’s offer of marriage because she has to take care of Ezra. Besides, Ezra also needs her, so that she has to stay at home and not to marry with anyone.

PETER: (crushed by this trying bravely to joke) Gosh, then, if that’s the mood you’re in, I guess I better not ask-something I’d made up my mind to ask you today.

LAVINIA: It’s what you asked me a year a go when you were home on leave, isn’t it?

PETER: And you said wait till the war was over. Well, it’s over now.

LAVINIA: (slowly) I can’t marry anyone, Peter. I’ve got to stay home. Father needs me.

(Homecoming, Act 1: p. 234-235)

Exactly, Lavinia is angry to the reality that Adam Brant does not love her but Christine. She does not receive Peter because she does not love him but Adam Brant. So, it is true that she wants to take care of Ezra because she does not want Ezra is hurt by Christine. But, at the same, she also wants to cover her feeling of loving Adam Brant.

Fourthly, Lavinia makes steady her hatred toward Christine. Lavinia has hated Christine since she was a child, because if she came to Christine with love, Christine always pushed her away as if Christine hated her. Having found Christine
has made adultery with Adam Brant, Lavinia is very angry. The consequence, her hatred to Christine grows stronger. Furthermore, she makes steady her hatred to Christine when Christine says that she has hated Lavinia since Lavinia in her womb. Christine even says she has tried to love Lavinia but she can not because Christine feels Lavinia is not her daughter but Ezra’s. She was in disgust of Ezra when she was pregnant Lavinia. Hearing that, Lavinia is angry to Christine. Therefore, Lavinia feels it is true if she hates Christine. She thinks she should hate Christine as strong as Christine hates her.

LAVINIA: *(wincing again-stammers harshly)* So I was born of your disgust! I’ve always guessed that, Mother-ever since I was little-when I used to come to you with love-but you would always push me away! I’ve felt it ever since I can remember-your disgust! *(Then with a flare-up of bitter hatred)* Oh, I hate you! It’s only right I should hate you!

*(Homecoming, Act 2: p. 249)*

Fifthly, Lavinia demands Christine to break up with Adam Brant if Christine does not want Ezra knows about her adultery. Her decision is for saving Ezra and the family’s pride. The meaning of saving Ezra is that he is not well lately. He has a heart failure therefore Lavinia is afraid as if he may get heart attack if he knows about Christine’s adultery with Adam Brant. The meaning of saving the family’s pride is that Lavinia prevents her family’s name from the scandal between Christine and Adam Brant. Because, if the society knows about it, they will gossip about that scandal that can make Lavinia’s family gets bad name. Those reasons are true but not the real reason. In fact, Lavinia is angry with Christine why Christine can get Adam Brant’s love. Because of it, demanding Christine to break up with Adam Brant is the most good decision for Lavinia. The reason is that if Lavinia tells about Christine’s
adultery to Ezra, he may be able to divorce Christine. Then, Christine can go with Adam Brant freely although in disgrace of her name. While, Lavinia realizes she will not be able to get Adam Brant. But, she is not strong enough to face Adam Brant and Christine together. Lavinia is very jealous with Christine. Therefore, Lavinia determines that at least she can take Adam Brant from Christine than Lavinia sees them happy together over her misery. Nevertheless, she tries to deny it.

LAVINIA: I won’t tell him, provided you give up Brant and never see him again—and promise to be a dutiful wife to Father and make up for the wrong you’ve done him!
CHRISTINE: (stares at her daughter—a pause—then she laughs dryly) What a fraud you are, with your talk of your father and you duty! Oh, I’m not denying you want to save his ride—and I know how anxious you are to keep the family from more scandal! But all the same, that’s not your real reason for sparing me!
LAVINIA: (confused-guiltily) It is!
CHRISTINE: You wanted Adam Brant yourself!
LAVINIA: That’s a lie!
CHRISTINE: And now you know you know you can’t have him, you’re determine that at least you’ll take him from me!
LAVINIA: No!
CHRISTINE: But if you told your father, I’d have to go away with Adam. He’d be mine still. You can’t bear that thought, even at the price of my disgrace, can you?
(Homecoming, Act 2: p. 251)

Sixthly, having found Ezra dies and the box of poison, Lavinia makes a resolution to punish the killer of her father. When Lavinia forces Christine to give up Adam Brant, Christine accepts and promises that she will never break her promise. But behind her promise, Christine plans to break her promise. She asks Adam Brant to buy some poisons and then mails them to Christine. This poisons is for killing Ezra by the way as if as a heart failure. This plan is done by the purpose to get freedom to marry Adam Brant.
CHRISTINE: Get this at some druggist’s down by the waterfront the minute you reach there. You can make up some story about a sick dog on your ship. As soon as you get it, mail it to me here. I’ll be on the look out, so Vinnie will never know it come. Then you must wait on the “Flying Trades” until you hear from me or I come to you—afterward!

BRANT: (dully) But how can you do it—so no one will suspect?
CHRISTINE: He’s taking medicine. I’ll give him his medicine. Oh, I’ve planned it carefully.
BRANT: But—if he dies suddenly, won’t Vinnie—
CHRISTINE: There’ll no reason for her to suspect. She’s worried already about his heart. Besides, she may hate me, but she would never think—

(Homecoming, Act 2: p. 257-258)

Here, Lavinia is angry to Christine why Christine can kill her own husband. Lavinia will never let Christine free. She will kill Adam Brant as the punishment of Christine’s crime to Ezra. It is starting from the rising action that Lavinia tries to find a way to do her plan. It is done in climax when Adam Brant is killed.

In the rising action, Lavinia realizes she can not do her plan by her self because it is very dangerous for her position if it is known by the others. Besides, she is not fool enough to face the impact of the crime of killing Adam Brant. Therefore, she decides to get Orin’s trust and help. If not, Christine is easier to get his help to oppose Lavinia because Orin is closer with Christine than Ezra. The first, Lavinia has sent a letter to Orin about the coming of Adam Brant to see Christine by the purpose to create Orin’s suspicion toward Christine. Then, she warns him to be careful with Christine before he has a chance to talk with Lavinia.

ORIN: What was that stuff you wrote about some Captain Brant coming to see Mother? Do you mean to tell me there’s actually been gossip started about her? (Then without waiting for reply, bursting into jealous range) By God, if he dares come here again, I’ll make him damned sorry he did!
LAVINIA: *(grimly)* I'm glad you feel that way about him. But there's no time to talk now. All I want to do is warn you to be on your guard—Don't let her baby you the way she used to and get you under her thumb again. Don't believe the lies she'll tell you! Wait until you've talked to me! Will you promise me?
*(The Hunted, Act 1: p. 288)*

Thereafter, Lavinia tries to influence Orin to help her by telling that she will prove about their mother's adultery. The aim is for creating Orin to feel jealous and hate Adam Brant. The result, he will do anything to punish Adam Brant even if to kill him with a requisite that Lavinia has to prove her words about Christine. Then, Lavinia can prove it after Ezra's funeral. The way, Lavinia and Orin follow Christine hiddenly when Christine tries to go to see Adam Brant. Besides, Orin sees the reality of Christine that it is true she has a love affair with Adam Brant. He is very angry and jealous to Adam Brant so that he really wants to kill Adam Brant.

ORIN: *(impatiently)* You've said all that before! Do you think I'm a fool? I'm anxious to be hanged-for that skunk! *(then with bitter anguish)* I heard her asking him to kiss her! I heard her warn him against me! *(He gives a horrible chuckle)* And my island I told her about-which was she and I-she wants to go there-with him! *(Then furiously)* Damn you! Why did you stop me? I'd have shot his guts out in front of her!
*(The Hunted, Act 4: p. 320)*

In climax, Orin does what he wants. He kills Adam Brant by shooting him when Christine has gone. It means Lavinia has done her plan successfully. Although she creates Christine to commit a suicide as the result of killing Adam Brant, Lavinia sees it is a justice to punish Christine for the crime of killing Ezra. It means Lavinia is satisfied with her efforts. She has done her duty as the daughter of Ezra Mannon.
Lavinia also has done the justice for a crime although Orin feels guilty of Christine’s death. He thinks he has created the mother to kill herself.

LAVINIA: (implacably to herself) It is justice!... *(There is the sharp report of a pistol from the left ground floor of the house where EZRA MANNON’s study is. LAVINIA gives a shuddering gasp, turns back to steps, starts to go up them, stops again and stammers shakenly)* It is justice! It is your justice, Father! *(ORIN’s voice is heard calling from the sitting-room at right “What’s that”)*! A door slams. Then ORIN is horrified cry comes from the study as he finds his mother’s body, and a moment later he rushes out frantically to LAVINIA)

ORIN: Vinnie! *(He grabs her arm and stammers distractedly)* Mother-shot herself-Father’s pistol-get a doctor- *(Then with hopeless anguish)* No – it’s too late- she’s dead! *(Then wildly)* Why-why did she, Vinnie? *(With tortured self accusation)* I drove her to it! I wanted to torture her! She couldn’t forgive me! Why did I have to boast about killing him? Why-?

(The Hunted, Act 5: p. 328)

But, Lavinia’s conviction is not loosed. She is in the highest of her power, because she has defeated and can lose Christine’s power. So that, she still can save herself although Christine committed suicide. She can cover it by saying that Christine killing herself because Christine is in a fit of insane grief over Ezra’s death.

SETH: (approaching) Say, Vinnie, did you hear a shot-?
LAVINIA: (sharply) I want you to go for Doctor Blake. Tell him Mother has killed herself in a fit of insane grief over Father’s death. *(Then as he stares, dumbfounded and wondering, but keeping his face expression less-more sharply)* Will you remember to tell him that?

(The Hunted, Act 5: p. 329)

Lavinia can bring Orin to take a long voyage in order to help him to forget his misery of Christine’s death.
HAZEL: And the way he acted-like someone in a trance! I don’t believe when Vinnie rushed him off on this trip to the East he knew what he was doing or where he was going or anything.

PETER: A long voyage like that was the best thing to help them both forget.

(The Haunted, Act 1: p. 339)

E. The Effects of Lavinia’s Anger and Violent Act

However Lavinia regards what she has done is good and justice, she can not avoid the reality that anger and violent act do not solve all of her problems. It is because then she has to face the impact of her efforts. It is shown in the falling action that she starts to lose her power little by little because of the other powers to oppose her. It means her anger and violent act are not fulfilled because then she needs a love, marriage, being like Christine, and freedom to love unconsciously while before she hates them all. But, her reality does not support her such as Orin (quarrel with him), Hazel (quarrel with her), the coming of serious guilt feeling and the fact of her feeling of love that Adam Brant is the only man she can love. The result of all is that she leads a life full of dishonesty although in a way she feels everything is released. That dishonesty means her dishonesty to herself and to the other people. Everything released is released from her misery. However, she will be suffering with the misery of future life that will be full of loneliness. More explanations of those will be discussed in the statements below.

E.1. Lavinia’s Unconscious Changes after the Long Voyage

In the long voyage, Lavinia learns something new in the islands that love is mysterious and beautiful. It is a good spirit to make someone free and happy. It is
also a holy thing not a sin. Those places with their beauty of love make Lavinia free
from all of her problems in the past.

LAVINIA: (dreamily) I loved those Islands. They finished setting me
free. There was something there mysterious and beautiful –
a good spirit – of love – coming out of the land and sea. It
made me forget death. There was no hereafter. There was
only this world – the warm earth in the moonlight – the
trade wind in the coco palms – surf on the reef – the fires at
night and the drum throbbing in my heart – the natives
dancing naked and innocent – without knowledge of sin! (She checks herself abruptly and frigthened) But what in
the world! I’m grabbing on like a regular chatterbox. You
must think I’ve become awfully scatter-brained!

(The Haunted, Act I: p. 348)

Therefore, she changes unconsciously to her opinion about love, marriage, being like
her mother, and freedom to love.

In love, before Lavinia really hates affection between man and woman
because she thinks it is a sin that makes someone to dreams dirty things. Now, she
feels love is all beauty. It will help her free and happy so that she wants to feel and
get it.

LAVINIA: (suddenly filled with grateful love for him, lets herself go
and throws her arms around him) Oh, Peter, hold me close
to you! I want to feel love! Love is all beautiful! I never
used to know that! I was a fool! ...

(The Haunted, Act I: p. 348)

In marriage, before Lavinia does not accept Peter’s offer of marriage because
she does not want to marry anyone. She wants to stay home and to take care of Ezra.
Returning from the voyage, Lavinia wishes by marrying him, she will be free from
all of her suffer in the past. She will live in the full of love and happiness, not in
hatred and death.
LAVINIA: ... We’ll be married soon, won’t we, and settle out in the country away from folks and their evil talk. We’ll make an island for ourselves on land, and we’ll have children and love them and teach them to love life so that they can never be possessed by hate and death! ...

(The Haunted, Act 1: p. 349)

In being like Christine, at the first Lavinia hates Christine’s personality, so that although she is the same a lot as Christine, she wants to be different. Afterwards, she likes to be like Christine that is feminine, romantic and fresh (like to wear colours).

PETER: You bet I remember! But say, hasn’t she changed, though? I didn’t know her, she’s grown so fat! And I was just telling her how well she looked in color. Don’t you agree?

ORIN: (in a sudden strange tone of jeering malice) Did you ask her why she stole Mother’s colors? I can’t see why—yet—and I don’t think she knows herself. But it will prove a strange reason, I’m certain of that, when I do discover it!

LAVINIA: (making a warning sign to PETER not to take this seriously-forcing a smile) Don’t mind him, Peter.

ORIN: (his tone becoming sly, insinuating and mocking) And she’s become romantic! Imagine that! Influence of the “dark and deep blue ocean” — and of the Islands, eh, Vinnie?

(The Haunted, Act 1: p. 346)

In freedom to love, Lavinia thinks before that loving someone is not the freedom of one’s right because there are some duties of man that should be done such as one’s duties to husband or wife, to the children, to the family, to the people and others. For example, Christine has made an adultery with Adam Brant because she loves him, while she has married and had children. Lavinia regards that Christine has ignored her duty as mother and wife, so that Christine does not have any right to love any man except her husband. But, after the voyage, Lavinia’s opinion about
freedom to love is changed. She says that loving someone is free because it is everybody's right.

ORIN: *(dully now)* You're kept talking about them all the voyage. Why? What can they have to do with us-now?
LA VINIA: A lot. What we need most is to get back to simple normal things and begin a new life. And their friendship and love will help us more than anything to forget.
ORIN: *(with sudden harshness)* Forget? I thought you'd forgotten long ago-if you ever remembered, which you never seemed to! *(Then with somber bitterness)* Love! What right have I-or you-to love?
LA VINIA: *(defiantly)* Every right!
(The Haunted, Act 1: p. 343)

E.2. Lavinia’s Reality which Disagrees with Her Needs

The reality of Lavinia which disagrees with Lavinia's needs to acquire affection, married, freedom to love and to be like Christine, is Orin, Hazel, serious guilt feeling and the fact that Adam Brant is the only man she can love.

Orin never gives her the same opinion to what she wants. She even always quarrels with him when they meet, and ending in Orin's death. The first, Lavinia wants to get a love to start a new life as a normal person. Orin mocks her that it is not her right to get love because she has a sin (the murder of Adam Brant which creates Christine to commit a suicide). He even says Lavinia has been stealing Christine's soul which means Christine's death has made Lavinia to be free to be like Christine.

ORIN: *(with sudden harshness)* Forget? I thought you'd forgotten long ago-if you ever remembered, which you never seemed to! *(Then with somber bitterness)* Love! What right have I-or you-to love?
LA VINIA: *(defiantly)* Every right!
ORIN: *(grimly)* Mother felt the same about- *(Then with a strange, searching glance at her)* You don't know how like Mother you've become, Vinnie. I don't mean only how pretty you've gotten-
LA VINIA: *(with a strange shy eagerness)* Do you really think I'm as pretty now as she was, Orin?
ORIN: (as if she hadn’t interrupted) I mean the change in your soul, too. I’ve watched it ever since we sailed for the East. Little by little it grow like Mother’s soul-as if you were stealing hers-as if her death had set you free-to become her!

LAVINIA: (uneasily) Now don’t begin talking nonsense again, please!
(The Haunted, Act 1: p. 342-343)

The second, Orin always gives a terror to Lavinia that he always reminds her about the murder of Adam Brant. It creates Lavinia to be afraid as if he will say to the others.

LAVINIA: (whirling him-distractedly) How can you so insinuate such horrible! (Again controlling herself with a great effort, forcing a smile) But you’re only trying to rile me-and I’m not going to let you. I’m so glad you’re feeling better. You are a good supper tonight-for you. The long walk we took with Hazel did you good.

ORIN: (dully) Yes. (He slumps down in his chair at left of table) Why is it you never leave me alone with her more than a minute? You approved my asking her to marry me-and now we’re engaged you never leave us alone! (Then with a bitter smile) But I know the reason well enough. You’re afraid I’ll let something slip.

LAVINIA: (sits in the chair opposite him-wearily) Can you blame me, the way you’ve been acting?
(The Haunted, Act 2: p. 353)

The third, Orin always reminds her to confess and atone if she wants to get freedom from the sins in the past and happiness. Orin even warns her not to marry Peter. If she does, he will write about the true history of all the family’s crimes to Hazel. Then, Lavinia surrenders and promises she will leave Peter and give all of her life to Orin, but she mocks Orin that creates him to kill himself. However, it gives a shock to her.

LAVINIA: (rags weakly and supports herself against the table-in a faint, trembling voice) Orin! Forgive me! (she controls herself with a terrible effort of will. Her mouth congeals
into a frozen line. Mechanically she hides the sealed envelope in a drawer of the table and locks the drawer.)

I've got to go in--...

(The Haunted, Act 3: p. 367)

After Orin's funeral, the serious guilt feeling comes to Lavinia. She is lifeless and hopeless to start a new life. The feeling of sinful toward the murder of Adam Brant and Orin's killing himself haunt her minds. Although she still waits Peter, her optimistic to get peace and happiness with him is not as strong as before.

LAVINIA: Take these, Seth, and give them to Hannah. Tell her to set them around inside. I want the house to be full of flowers. Peter is coming, and I want everything to be pretty and cheerful. (She goes and sits at the top of the steps, bolt upright, her arms held stiffly to her sides, her legs and feet pressed together, and stares back into the sun-glare with unblinking, frozen, defiant eyes).

SETH: (stands holding the flowers and regarding her worriedly). I seed you settin'out here on the steps when I got up at five this mornin' - and every mornin' since Orin-Ain't you been gittin'no sleep?...

(The Haunted, Act 4: p. 369)

Lavinia's serious guilt feeling is stronger when it is added by quarrel with Hazel. Lavinia still wants to marry Peter but Hazel warns Lavinia not to marry him. Because, Lavinia will make Peter into trouble as the result of something terrible Hazel feels in Lavinia's family that will bring Peter to share it. Hazel says if Lavinia really loves him, she has to care about his happiness by leaving him. It is because, before married, Peter has been unhappy by the cause of Lavinia. He has quarrel with Hazel and mother about his willing to marry Lavinia and ending by leaving Hazel and his mother to sleep in a hotel also never wants to talk to them again. It is not his
personality because before he is a good son and brother. That quarrel is the first time he does.

HAZEL: I know Peter can’t believe evil of anyone, but living alone with you, married, you couldn’t hide it, he’d get to feel what I feel. You could never be happy because it would come between you! (Pleading again) Oh, Vinnie, you’ve got to be fair to Peter! You’ve got to consider his happiness—if you really love him!

LAVINIA: (hoarsely) I do love him!

HAZEL: It has started already—his being made unhappy through you!

LAVINIA: You’re lying!

HAZEL: He fought with Mother last night when she tried to talk to him—the first time he ever did such a thing! It isn’t like Peter. You’ve changed him. He left home and went to the hotel to stay. He said he’d never speak to Mother or me again. He’s always been such a wonderful son before—and brother. We there have been so happy. It’s broken Mother’s heart. All she does is sit and cry. (Desperately) Oh, Vinnie, you can’t do it! You will be punished if you do! Peter would get to hate you in the end!

(The Haunted, Act 4: p. 371)

The last reality disagrees with Lavinia’s needs is that she calls Peter with the name Adam. However she tries to cover her wrong calling, it proves she does not love Peter but Adam Brant. She is ready to receive Peter because of her needs to get love and married also forget all of her misery and disappointment in the past. Therefore, Peter is only her love fugitive to Adam Brant.

LAVINIA: ... Listen, Peter! Why must we wait for marriage? I want a moment of joy—of love—to make up for what’s coming! I want it now! Can’t you be strong, Peter? Can’t you be simple and pure? Can’t you forget sin and see that all love is beautiful? (She kisses him with desperate passion) Kiss me! Hold me close! Want me! Want me so much you’d murder anyone to have me! I did that—for you! Take me in this house of the dead and love me! Our love will drive the dead away! It will shame them back into death! (At the topmost pitch of desperate, frantic abandonment) Want me, Adam! (She is brought back to herself with a start by
this name escaping her-bewilderedly, laughing idiotically)
Adam? Why did I call you Adam? I never even heard that
name before-outside of the Bible! (Then suddenly with a
hopeless, dead finality) Always the dead between! It’s no
good trying any more!
(The Haunted, Act 4: p. 374)

Because of those realities above, she becomes to realize that however she
tries to run away from the guilty in the past, she can not. Because, the other powers
outside of her needs are stronger. Besides, she has done a crime in the past which
means she has done a sin which has to be punished. Therefore, however she tries to
escape from the punishment, the feeling guilty will always in her mind.

LAVINIA: (in a dead voice) I can’t marry you, Peter. You mustn’t ever
see me again. (He stares at her, stunned and stupid) Go home. Make it up with your mother and Hazel. Marry
someone else. Love isn’t permitted to me. The dead are too
strong!
(The Haunted, Act 4: p. 374)

E.3. The Result of All

The result of all after her realization to the reality is that Lavinia leads a life
full of dishonesty although in a way she feels everything is released.

Lavinia thinks being released from the sins in the past is that she has to be
punished. She chooses to punish herself by living alone, keeping the secret sins in
hers also her family, and never meeting anybody. She regards it is the worse
punishment than death or prison so that she is not like Christine and Orin who
escaped from the punishment. It means she is satisfied with herself because she is not
a coward. Everything is released because then she will get peace and happiness after
the curse is paid out and the normal death comes to her.
LAVINIA: (grimly) Don’t be afraid. I’m not going the way Mother and Orin went. That’s escaping punishment. And there’s no one left to punish me. I’m the last Mannon. I’ve got to punish myself! Living alone here with the dead is a worse act of justice than death or prison! I’ll never go out or see anyone! I’ll have the shutters nailed closed so no sunlight can ever get in. I’ll live alone with the dead, and keep their secrets, and let them bound me, until the curse is paid out and the last Mannon is let to die!...

(The Haunted, Act 4: p. 376)

But, although she thinks everything is released after punishing herself, she can not disavow herself that she is still suffered. Because, she will face her future life which is full of loneliness as the result of living alone and never meeting anyone. Besides, the way she chooses to punish herself shows that she leads her life full of dishonesty to herself and to the other people. Dishonesty to herself means that she is not honest with herself if she says it is better to punish herself than escape. It is because she actually really wants to be as a normal person who gets married, free to see anybody, happy with the love she gets and others. Dishonesty to the other people is that she is not honest with the people because the people know her is still in the great pride as the decent of the rich and famous Mannon family. In fact, there are some secret sins in hers and her family’s from Abe Mannon, Christine, Orin until herself. Her misery is showed from her smiles with strange cruel of gloating over the years of self-torture at the last although she says with full of victory that she can live alone for a long time. Because, the punishment is the thing she should be done and it is a usual for her as a Mannon to punish herself for being born.

LAVINIA: ... (With a strange cruel smile of gloating over the years of self-torture) I know they will see to it. I live for a long time! It takes the Mannons to punish themselves for being born!

(The Haunted, Act 4: p. 376)
Besides, why she ascends to the portico and then turns and stands for a while, stiff and square-shouldered because she will be life in death (lifeless and hopeless), not in the beauty of love. It is like her feeling before when she was disappointed and miserable after knowing Adam Brant, the man she loves, is Christine's lover. She stares the sunlight with frozen eyes not with cheerful eyes because she will live into sorrow and vagueness, not into happiness as the brightness of the sunlight.

LAVINIA: And tell Hannah to throw out all the flowers.
SETH: Ayeh. *(He goes past her up the steps and into the house. She ascends to the portico and then turns and stands for a while, stiff and square-shouldered, staring into the sunlight with frozen eyes. SETH leans out of the window at the right of the door and pulls the shutters closed with a decisive bang. As if this were a word of command, LAVINIA pivots sharply on her heel and marches woodenly into the house, closing the door behind her).*

(The Haunted, Act 4: p. 376)
Chapter V

CONCLUSION

Having analyzed the fate in *Mourning Becomes Electra*, this study shows the knowledge about Eugene O’Neill especially in his work. Those knowledge are the theme that he likes, the way he presents character and the way he handles dramatic structure in general. This study also shows the message that he wants to convey.

Eugene O’Neill likes to dramatizes the theme that fate is very dominant in someone’s life because it determines someone’s life before he was born. Whether he likes or not, he can not choose or avoid it before he was born. This fate is various that it can be good or bad. But, it is good or bad, depends on how someone regards it. Generally, someone regards it as a good fate if it is suitable with his needs and as bad fate if it is different with his needs. When someone does not receive his unpleasant fate and regards this fate as his problem, the effect depends on how that one overcomes it. Therefore, it is very important for someone to be careful in choosing the ways he overcomes his bad fate, because his future depends on his own effort. It is by the right or the wrong way.

In the way he presents character, O’Neill is able to present the complexity of one’s characteristics in life that someone always has two sides of different characteristics. Those sides are bad and good. He is even able to present those different characteristics with complicated ways, but those can be learned clearly. Because, those two characteristics always exist in one life whether that one realizes it or not. For example in Lavinia’s characteristics. She is from a famous, rich and well
known family, so that the people know her as a good person. But, she also has bad characteristic that is very difficult to be seen. It is because she can keep her emotional and pretend to be calm or friendly. She is also a hypocrite and an arrogant person. Therefore, it is very difficult for the other people to know her true personality if they do not know her closely, while she can do anything even if doing a horrible crime. Those Lavinia’s characteristics show that everyone, although that one is known as a good person, can do bad things because there is no man who only has a good characteristics.

In the dramatic structure, O’Neill is able to present the story of Lavinia completely and clearly. So that, the data of Lavinia’s bad fates, her efforts to overcome her bad fates and the effects of her efforts, can be exposed in this study. Besides, he is able to present the components of dramatic structure continuously that are started from exposition, rising action, climax, falling action until catastrophe or resolution.

Having examined the bad fates of Lavinia, her efforts in overcoming her bad fates and the effect of her anger and violent act, they show the failure of Lavinia in overcoming her bad fates. It is because she uses uncontrolled ways that are anger and violent act. Lavinia gets some bad fates of loving Christine’s lover, being hated by Christine, finding Ezra betrayed and killed by Christine. But, Lavinia overcomes those bad fates by anger. Then, she satisfies her anger by pretending to hate affection between man and woman, deciding not to pursue her love with Adam Brant, deciding to decline Peter’s offer of marriage, making steady her hatred to Christine, and demanding Christine to leave Adam Brant. Afterwards, she does violent act by
killing Adam Brant. But, her efforts do not solve all of her problems because then she changes unconsciously to needs a love from a man, marriage, being like Christine, and freedom to love that are hated by her before. While, her reality does not support her needs such as quarrel with Orin and Hazel, the coming of serious guilt feeling, and the fact that Adam Brant is the only man she can love. The result, she brings herself into the tragic life when she decides to isolate herself without meeting anybody else. Therefore, her last decision shows that she leads her life full of dishonesty although in a way she feels everything is released. Dishonesty to herself because what she chooses, is different with her needs. Dishonesty to the other people is that she is not as great as the people know, because there are some sins in her family.

Finally, the discussion about the bad fates of Lavinia, her efforts in overcoming her bad fates and the effects, give a message of how to overcome bad fate. Someday, everyone will face his unwelcome fate because there is no one that will always acquire the fortune in all of his life. If that one wants to overcome his bad fate, it is wished that he will not use uncontrolled ways because the effects can be disappointing. It is like Lavinia who overcome her bad fates by anger and violent act. The result is not the same with her hope. She even destroy herself when she chooses to isolate herself for the punishment of her crime. Therefore, Lavinia’s ways are not true because anger and violent act bring her into the tragic life, not into the peaceful and happy life like she wants.
BIBLIOGRAPHY


Summary of the Story

The Mannons were descended from old New England Stock. They had their family disgrace secret that Dave Mannon, Ezra's uncle, had married with an Indian woman. She was the nurse in Mannons named Marie Brantome. Seth, Mannon's gardener, saw the antagonism between Lavinia and her mother. He disclosed to Lavinia that Captain Adam Brant was the son of Marie Brantome and Dave Mannon.

Having found that Adam Brant was the son of Marie and Dave Mannon and the adultery between her mother and Adam Brant, Lavinia was jealous. She decided to force her mother to break up with Brant. But, Christine plotted to break her promise. Christine asked Adam Brant to send some poisons for killing her husband when he returned.

When he returned from the war, that night in the bed room, Ezra had a heart attack because he and Christine quarrelled over their failing marriage. When he gasped for his medicine, Christine gave him the poison instead. As he laid dying in Lavinia's arms, Ezra accused Christine of guilt in his murder. Lavinia had no proof, but she did suspect her mother's part in Ezra's death. For a moment after that, Christine was fainted and Lavinia found the box of poisons.

Peter and Hazel Niles, cousins of the Mannons, came to the funeral of Ezra's death. Peter was rejected suitor of Lavinia and Hazel was in love with Orin, Lavinia's brother. When Orin came home, Lavinia and her mother tried to get his trust. Lavinia tried to create suspicion against her mother and Christine attempted to
regain her son’s close affection. Able to get Orin alone before Lavinia could speak to him, Christine told her son about Lavinia’s suspicion because Lavinia was out of her mind after Ezra’s death. At the first, Orin believed her because he loves her. But, after Lavinia convinced him that their mother had killed their father by the reason for being free to marry Adam Brant, Orin would believe it if there was a proof. He even would kill Adam Brant.

Shortly after Ezra’s funeral, Christine did go to Brant. Orin and Lavinia had pretended to be paying a call on their cousins, the Bradfords at Blackridge. In fact, they followed their mother to Brant’s ship where they overheard Christine and Adam Brant planning to run off together. Having got the proof, Orin was in jealousy and hatred of Brant. He went in the cabin and shot Adam Brant after Christine went. Then, Orin and Lavinia rifled the ship’s cabin and Brant’s pockets to make the death appear to have been a robbery and murder.

Having returned to the house, Orin told Christine about the death of Adam Brant in order to torture her. Christine could not accept that, she shot herself. Afterwards, Orin felt guilty, he accused himself as the cause of Cristine’s death. By the purpose to help Orin to forget his feeling guilty, Lavinia took him on a long voyage.

Coming home from the long voyage, there was a change on Lavinia. She performed like her mother that she liked to wear colours and to be feminine. She also wanted to forget her past by marrying Peter Niles. But, Orin was different. He still felt guilty of his mother’s death. He decided to obscure Lavinia’s marriage with Peter, because he thought Lavinia did not have a right to be free from the sin in their
past. Therefore, they had to confess and pay the past sin if they wanted to be peace. Lavinia agreed to leave Peter but she said something drove Orin to commit a suicide. Then, Lavinia asked Peter to marry her immediately. But, she also said something drove Peter to leave her.

The last, Lavinia realized that the sin had to be paid by punishing herself. She chose to live alone, to isolate herself, and not to meet anybody else. The reason is that it was the worst act of justice than death or prison.