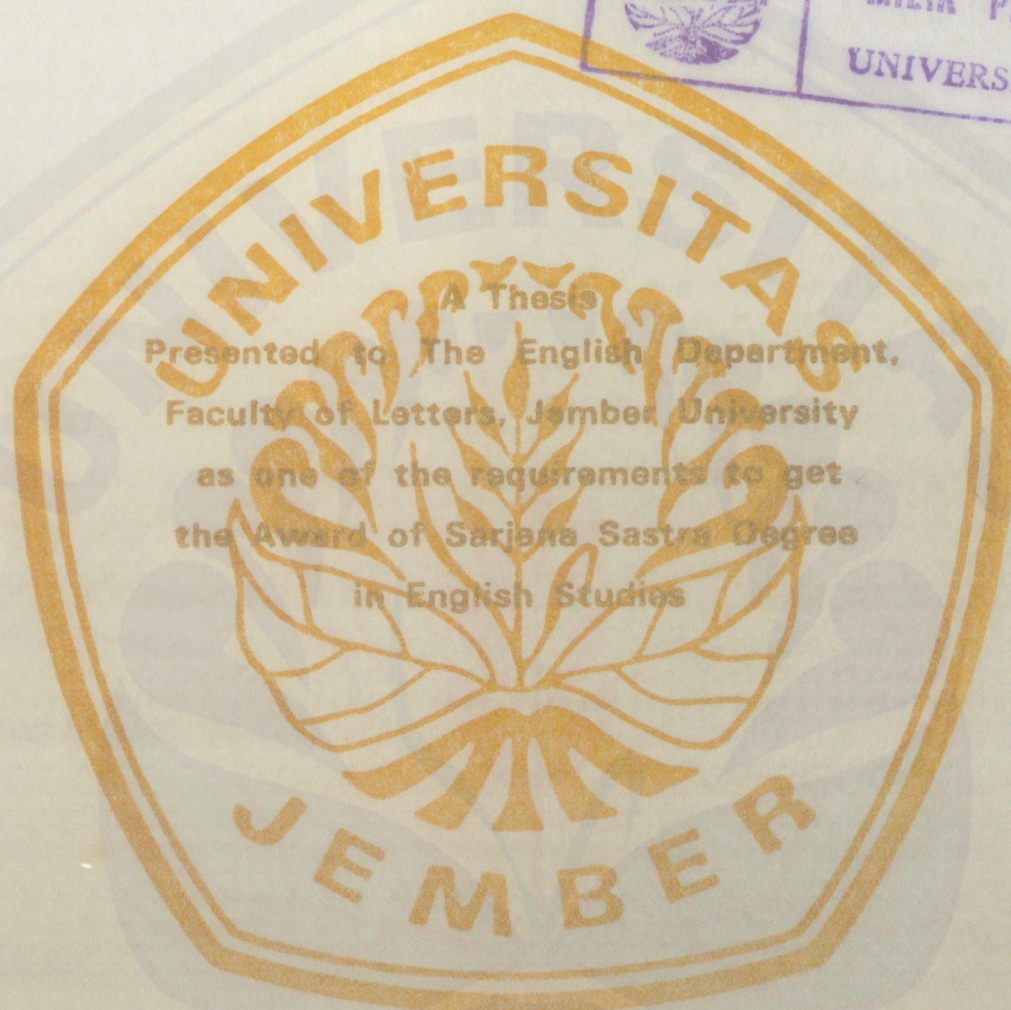


TIDAK DIPINJAMKAN KELUAR

THE CAUSES AND THE EFFECTS OF THE MAIN
CHARACTER'S CONFLICTS IN HENRIK IBSEN'S
THE MASTER BUILDER



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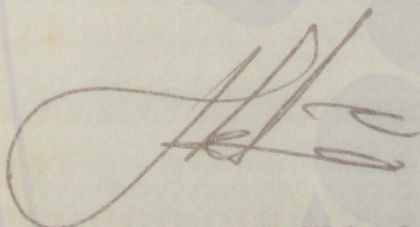
JEMBER UNIVERSITY
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ENGLISH DEPARTMENT
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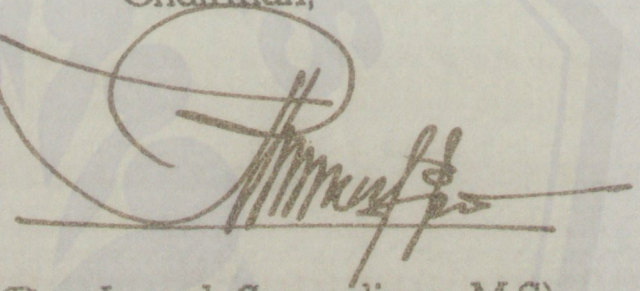
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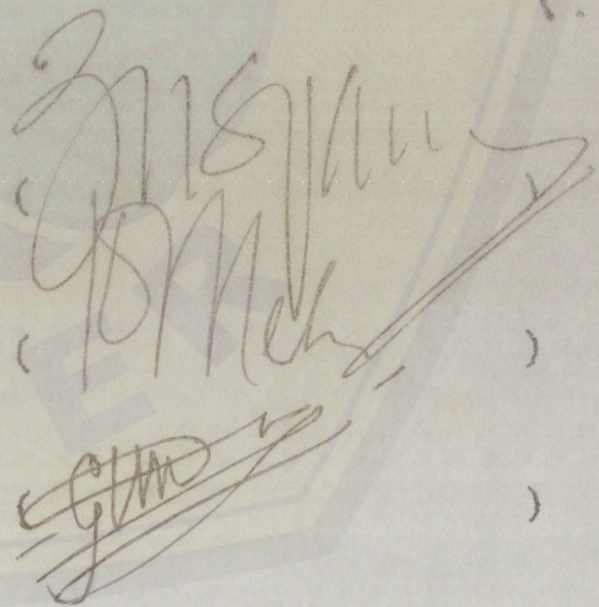
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Dedicated to:

- My beloved father, Drs. Sudarman who has contributed and supported me to finish this thesis.*
- My beloved mother, Liniati who always encourages and prays for my success*
- My beloved younger sister, Rini Endrasti who always cheers me up*
- Fauzi Rahman who always shares with me in the ups and downs*
- My Alma Mater*

Motto:

All of the causes must be followed by effects and all of the destiny that befalls upon someone must be run to him.

(Imam Ali R. A.)

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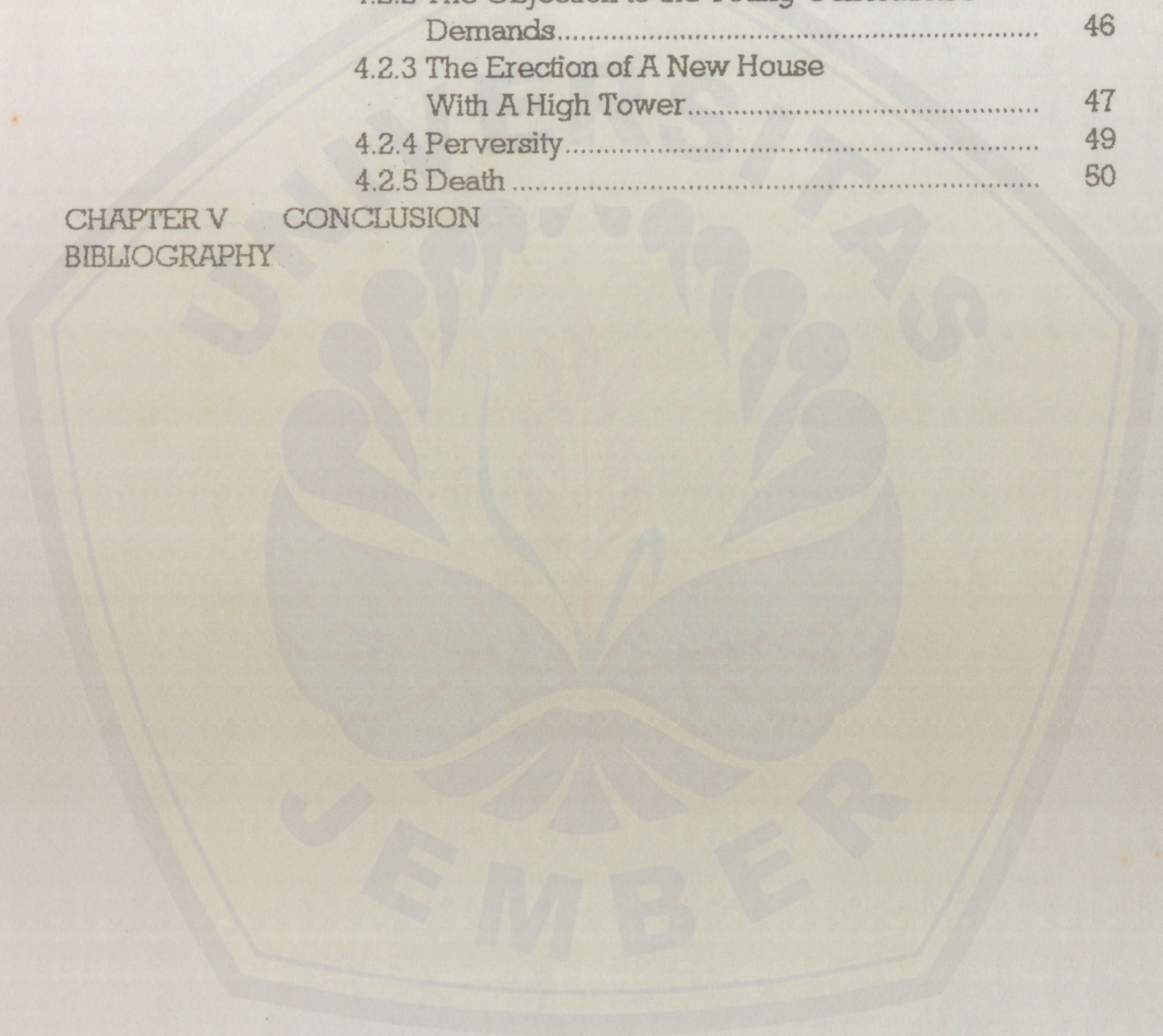
Ira Diah Hapsari

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CHAPTER I

INTRODUCTION

1.1 Rationale

Literature is a literary art. In literature it imitates or represents human beings and their daily life through imagination as literature itself based on social life. In order to communicate or transmit the message in literature, it uses language as its means. Literature, like other art is essentially an imaginative act, that is, an act of writer's imagination in selecting, ordering, and interpreting life experience. Words are the medium of expression in literature. In literary work, it reflects the author's experience which is expressed by the complex structure or words that he or she creates (Taylor, 1919:1). Whether Jones affirms that literature is simply another way we can experience the world around us through our imagination (1968:1). Those explanations prove that literature is a real reflection of human beings' life. It is as a means to present information or to teach people. It also created as a means of entertainment.

Drama or a play is one of literary works besides novel and poetry. As a literary work drama portrays life and human activities by means of various actions and dialogues among a group of characters that are presented on the stage. Reaske states that drama or a play deals with life and human activity by means of presenting various actions of a group of character. Unlike any other forms of literature, only in drama where the story is designed to be acted on the stage (1965:5). Whereas Hubenka and Garcia argue that drama is the action performing by a group of actors, and the script is the blueprint for the actors (1973:3). According to Abrams drama is the literary form designed for

the theater, in which actors take the role of the characters, perform the indicated action and utter the written dialogue (1970:45).

Reading a play well is often more difficult than seeing it performed, as we must exercise our imagination in order to experience the full imagination of the playwright. However, reading a play is not very different from reading a novel, a short story, or a poem because like a short story or a novel, a play or a drama tells us a story. In drama, it offers some problems even conflicts of life which often happen in daily life. The problems or the conflicts must concern with the human beings and their activities in life, which alternate between happiness and suffering such as joy, sorrow, death, success, and failure.

In drama in order to recognize each character especially the main character, it can be seen through the dialogues, that represent his speech, the action, and the thought of the character. Certainly from the dialogues we can distinguish between the good and the bad message, the virtue and the villain. Moreover in order to understand well and to achieve the main conception of the story form that includes the dialogues and the actions of the character, we have to read the play in several times carefully, study its illustration, and attempt to exercise our imagination. In reading a play we shall not only have greater understanding but also greater enjoyment of the play.

A conflict is one of the aspects in drama that builds the story of the drama and stimulates the story to become alive and attractive. When we read the play we expect that the playwright shows us something as it is happening. We want to involve ourselves in what is going on rather than hear about what is going on. Therefore, the story must appeal to the emotions of the reader and to his sense; feeling of joy and sorrow, pity, fear, anger etc. Each person has a desire to live life as fully as possible to do and see many things

or hear and read many things. Such as life is filled with conflicts, struggles, and dilemmas (Jones, 1968 : 30).

The Master Builder, is one of modern plays written by a well-known playwright, Henrik Ibsen. The play which is discussed in this thesis is presenting the male main character Halvard Solness who has complex conflicts in him, both external and internal conflicts. This drama is classified into tragedy, since drama is classified into two major divisions; tragedy and comedy. Tragedy usually deals with death, sorrow, fear and pity. The story ends in a sadness as the hero of the play often comes to his death, while comedy usually deals with joyful, glad, happy that ended in happiness or amusement. Aristotle affirms that tragedy is usually found in a serious drama, it is a work of art created by man. The play of tragedy deals with pity and fear that affects the emotions the characters of the play, it is presented by actors or actresses through some actions on the stage and not in a narrative form (Macgowan and Melnitz, 1955: 27). Bergman and Epstein argue that tragedy is a play that shows the change in protagonist's fortune from good to bad (1988: 1027).

Tragedy is divided into two parts, classical and modern tragedies. The differences between them are, that classical tragedy requires a hero of political and social status as well as of moral distinction, who is placed in a situation which acts upon an undiscovered flaw in his character's and diminishes his moral stature. Modern tragedy requires that the heroic qualities of the character are inevitably defeated by the society and the predominance of surrounding environment (Taylor, 1919 :111-112). In *The Master Builder*, Halvard Solness, as a hero of the play is defeated by the young generations and the temptation of Hilde Wangel to climb on a high tower. Unfortunately he falls and comes to his death. Therefore, this play is classified into modern

tragedy besides that, this play is written by a modern playwright in a modern period.

Therefore, I am interested in discussing *The Master Builder* especially about conflicts, since conflict is one of the aspects in a drama that builds the story of the play and stimulates the story of the play to become alive and attractive. Besides that, I choose the play for it focuses in the main character's conflicts as life itself is full of conflicts. Finally, I choose this play not only because it is written by a well known playwright, Henrik Ibsen, who he is considered to be the father of modern drama but also the way he presents the conflicts in this play is interesting.

1.2 The Problems to Discuss

The play, *The Master Builder* is one of Ibsen's late plays. This play is about psychological criticism. In this play, Ibsen tells us about a well-known master builder named Halvard Solness, who is anxious about losing his title as a "master builder."

Halvard Solness is an aging house builder who has climbed recklessly to the top of his career as he has achieved the title as "master builder" in his town. However, in the process of his attempt to achieve the title he is crushing his rivals and sacrificing his wife's happiness. In his old age he feels the pressure of the new rising generations, certainly making Halvard uncomfortable and upset. Ragnar Brovik, the symbol of the rising young generations, wants to resign as a draftsman. Ragnar is an employee of Halvard who will not be allowed to undertake his original design. Therefore, it makes Ragnar bored and wants to resign from Halvard. Hilde Wangel, a young woman who has idolized Halvard ever since she has been a little girl. She has ever watched him climbs the tower of the great church he has built in her

town, Lysanger. At the moment he is erecting himself a new house with the highest tower but he feels he is too old to climb it, besides his sickness of height.

However, Hilde Wangel urges him intensely to do so that makes him tempted to climb to the tower of his new house. He reaches the summit and then falls to his death tragically. It is the climax of the play that leads him to his tragic life. Indeed it is important to analyze Halvard's desire, ambition, dissatisfaction, and reckless, as those aspects build the conflicts not only his conflict with other people or external conflict but also his internal conflict. In short, the problem to discuss in this thesis is about the conflicts, both external and internal conflicts.

1.3 The Scope of the Study

The scope of the study is essential to restrict from complicated discussion as well as to prevent the possible diversion from the topic.

The conflicts both external and internal conflicts happen in the characters of the play, in this case the conflicts happen in the main character of the play Halvard Solness. The discussion of this thesis is limited to the causes and effects of the main character's conflicts. There are some discussions about the conflicts of Halvard Solness. Conflict itself classified into three types namely: elemental, social, and psychological conflict. Halvard's problems are emphasized on social and psychological conflicts. The causes of the conflicts are caused by his anxiety of losing a "master builder" title. The conflict becomes more complicated as Halvard has conflict with his wife, young generation, and Hilde Wangel. Besides his feeling of guilt toward his wife, his feeling of loneliness, and his disappointment with the Almighty create his separation from his wife, perversity leading to his tragic death at last.

1.4 Hypothesis

In his play, Henrik Ibsen describes and portrays Halvard Solness as a figure who is ambitious but selfish person clearly, and the way he gets his title as master builder. He justifies all means to get the title by sacrificing his wife's happiness and crushing other people ruthlessly. Even he is disappointed with the Almighty. As he has conflicts with his wife, Hilde Wangel, and Ragnar Brovik who represents the young generation. Both of his internal and external conflicts create the effects to Halvard. He separates from his wife, perversity, and refuses to erect churches or churches' towers anymore. The hypothesis in this thesis is about whether or not the main character's conflicts has causes and effects covering external and internal conflicts.

1.5 The Approach to Use

Based on the scope of the study and to clarify the discussion of this thesis, the psychological and sociological approach are properly used. The psychological approach guides to analyze the condition of the main character especially his inner condition. According to Scott, Psychological Approach has some applications. First, the application of psychological knowledge to art provides a more precise language with which to discuss the creative process. A second application goes back to the study of life of the author as a means of understanding their arts. Third application, psychology can be used to explain fictitious characters (1962:71).

Furthermore the third application is important to use in this thesis, because in *The Master Builder*, Ibsen describes Halvard's conflicts toward the other characters and his inner conflicts too. Besides this play also discusses the effects of his conflicts that befall upon him.

Sociological Approach guides us to analyze the main character's attitude toward other people in his social environment. Scott argues that Sociological Approach is the relationship of work of art in the social atmosphere (1962:123). In this thesis, Halvard Solness is pressed by his social atmosphere to resign from his job and to give a chance to the young generation to take "master builder" title. Unfortunately Halvard is againsts the pressure, therefore, it creates the conflicts with other people.

1.6 The Method of Analysis

In writing this thesis, a library research is used. It is a way of collecting data and information by taking them from some references dealing with the topic of the thesis including the theory of literature written by some experts. The method that the writer applies is deductive method. Deductive method is a way of drawing conclusion from general case to particular one (Hadi, 1984: 42). In this thesis deductive method is applied to describe Halvard as a famous architect that he can achieve "master builder" title. Then his anxiety of losing the title causes the internal and external conflicts in his life and other conflicts with other characters.

1.7 The Goals of the Study

The goals of writing this thesis are to discuss about conflict fairly. It is intended to provide and to give a clear description about the causes and the effects of Solness' conflicts. In this case the meaning of the conflict is described in general, literary, and psychological terms. In addition to get worthwhile experience of studying literature, especially in drama that tells us about the causes and the effects of the main character's conflicts in The Master Builder. Furthermore appreciating about literary works, especially drama it is also

intended to apply theories that I have obtained during my study in the Faculty of Letters, English Department.

Finally, this thesis is hoped to be more encouraging for me about Henrik Ibsen's works as he has been considered as the founder of modern drama, and to give contribution to whoever wants to know more about this play *The Master Builder*.

1.8 The Organization of the Thesis

This thesis is divided into five chapters. In chapter one it discusses about rationale, problem to discuss, the scope of the study, hypothesis, the approach to use, the method of analysis, the goals of the study, and the organization of the thesis. The first chapter is commonly called introduction. Chapter two is about the biography of the author and the synopsis of the play. Chapter three discusses about the meaning of the terms that concerns with the title of the thesis. Whereas in chapter four discusses about the analysis of the problem and the solution of the problem. Finally chapter five is about the conclusion of the previous chapters.

CHAPTER II

THE BIOGRAPHY OF THE AUTHOR AND THE SYNOPSIS OF THE PLAY

2.1 The Biography of The Author

Henrik Johan Ibsen, was a Norwegian poet and playwright, but he was more famous as a dramatist than a poet. As he wrote a lot of plays than a poem, besides he was only published his plays than his poems. Ibsen was considered as the founder of the Norwegian drama and the father of modern drama. Since in Ibsen's hands Norwegian drama developed well which famous throughout Europe. Most of his dramas were discussed about social and psychological problems as the theme of the plays such as *Pillars Of Society*, *The Wild Duck*, *Hedda Gabler*, *The Master Builder* etc. The theme of the plays were the newest matter at that time especially in drama. Ibsen's dramas seemed againsts aristocracy and monarchies that remained in Europe until 1848. He was a true liberal as he has ideas that a person has a right to pursuits his chance and happiness in his life. Therefore, he was considered as the founder of the Norwegian drama and the father of modern drama.

He was born on March 20, 1828 in Skien, a small seacoast town near Christiania, called Oslo at that time. Henrik Ibsen's parents are Knud and Marichen Ibsen. His father, Knud Ibsen formerly was a prosperous merchant. Though prosperous Knud Ibsen was also extravagant that it increases financial failure. Because of his bankruptcy, seven years after Henrik Ibsen's birth, his father brings the family to move to a small farm outside Skien named Venstop. Most of the memories through his childhood influenced the plays such as Skien provided the small town background of *The League Of Youth*, the attic

at Venstop suggested the Ekdal's attic in *The Wild Duck* and the members of the family became the character in his works (Encyclopedia Americana: 1974: vol. 14:694).

He wants to gain admittance to the university as a medical student. Nevertheless in his spare time for study his entrance examination, he also began to try writing various poems. His early attempts at drama is *Catiline* (1850), the play could be reflected his characters as Ibsen was stubborn, selfish, introvert and rebellious, as he was always attacking the narrow-mindedness of the times. *Catiline* told us about the failure of the conspiracy against Rome, it shows the moral and social rebellion against the stagnation of his contemporary world that first stimulated him to write it is also presenting the reflection of his temporary interest in politics at that time.

At the age of twenty-two, Ibsen left for Christiania to prepare the entrance examination at the university. On the other hand, he alternates his way of life as he more took serious in study journalism and theater. Then by accident he met Ole Bull, he was not only a violinist but also a resident of playwright, stage manager, and the instructor of drama at the Bergen National Theater. Bull was seeking a dramatist-apprentice and he was thinking that Ibsen has ability in such position. During working at Bergen National Theater Ibsen has staged more than 150 plays, including works by Shakespeare and the French dramatist, Scribe, he gained much practical experience in the stage craft. The plays that he wrote during the period of his career in Bergen are *Midsummer Eve* (1853), *The Warrior's Barrow* (1854), *Lady Inger of Ostraat* (1855), *The Feast at Solhaug* (1856), *Olaf Liljekrans* (1857), none was successful, and only *Lady Inger of Ostraat* was published.

In September 1857, Ibsen had returned to Christiania as an artistic director of the Norwegian Theater, but his hopes were not fulfilled as the

theatre is in weak financial, as an effect of economic circumstances which gave little space for artist, and then the theater went bankrupt in 1862. Therefore, the theater enables him to produce there the *Vikings as Helgeland* (1858).

Ibsen, then decides to work as a journalist as he collected folktales and wrote in rhymed verse, he also wrote a play *Love Comedy* (1862). The fortune of Ibsen was changed when he produced his following play *The Pretender* (1863), it is a historical play which gained enthusiastic and response from both the audiences and viewers. The government awarded him a traveling scholarship and it brought him left Norway for Rome (1864), and then he visited Dresden and Munich. Ibsen's life in Rome (1865) was so terrible as he trapped in a deep despair, in this condition he wrote his first great play *Brand* that published at (1867), the play got a great success that changed Ibsen's life. His success established his reputation as a major Norwegian dramatists. After *Brand*, Ibsen wrote *Peer Gynt*, this play was considered as antithesis of *Brand*, it is written to be read than to be staged. They were followed by *The Emperor and Galilean* (1871), this play was about the conflict between secular power and divine power (Drabble; 1995:497).

While he was living in Dresden in 1868, Ibsen turned his interest from realistic drama to the social problems drama. In this period he wrote *The League of Youth* (1869) and *Pillars of Society* (1877). Since then Ibsen's plays were no longer poetic in language, but the plays showed conversations and actions in the daily life. Realistic characterization, stage settings, costumes, and dialogues were used as a means to express his drama on the stage. *A Doll's House* (1879), and *An Enemy of The People* (1882) were considered as the master piece of Ibsen's realistic drama. As those plays represent Ibsen's idea was not only concerned with social life but also individuals or inner problem.

At that time Ibsen was a successful dramatist and playwright. Moreover Ibsen inserted two elements in his plays they are compassion and symbolism. Therefore his late works were most symbolic and often concerned with the conflict between the idealist and the society around him it was, *The Wild Duck* (1884) performed at Bergen, Christiania, and Stockholm. The analysis of idealism is carried further in his following plays; *Risnerholm* (1886), *The Lady from The Sea* (1886), and *Hedda Gabler* (1890). *Hedda Gabler* is perhaps Ibsen's finest acting play and interest the audiences because this play dealing with inner conflict or psychological conflict.

Then Ibsen's common themes of his late plays are remorse, a guilty conscience, success too late to be enjoyed and failure that sometimes ended in tragic way. Death and regret could become a solution of the problems. His late plays such as *The Master Builder* (1892), *Little Eryolf* (1894), *John Gabriel Borkman* (1896) and *When We Dead Awaken* (1899) it is Ibsen's final work that restates again the theme of *Brand*, though presented with other symbols.

In 1900, Ibsen suffered from paralysis that causes him almost invalid. It makes Ibsen cannot work and produce anymore. Although Ibsen lived in rich, honor and rewarded, but with his almost total paralysis causing his mind unsettled that the author became weaker. On May 23, 1906, the author died at Christiania (Encyclopedia Americana; 1974; vol. 14: 696).

2.2 The Synopsis of The Play

The play begins in a working room in Solness' house. There are Knut Brovik, a shrunken old man with white hair and beard; Ragnar Brovik, his son, is a thirty years old, well-dressed, fair-haired, with a slight stoop; Kaja Fosli, a slenderly built girl a little over twenty, neatly dressed, with a delicate look. They work for a time in silence. Knut Brovik, getting suddenly from the drawing table, takes a breath heavily that he cannot finish his work. It seems he is in a bad condition, therefore, Ragnar and Miss Fosli suggest him to take a little sleep at home. He refuses as he wants to talk to Soess, the chief of the office.

Then Halvard Solness comes into the room. He is a man getting on years, strong and vigorous. Solness asks Miss Fosli whether Brovik has gone or not while he is entering the room. After that he goes into the drawing room where Ragnar and Knut Brovik work in there. Ragnar informs him about the coming of the young people in the office an hour ago. They want to build villa out of Lovstrand. They want to have the design soon because they are longing to move into their own place. On the other hand, Solness refuses to give them the design of the villa. Certainly it makes Brovik disappointed because Ragnar has made the design and calculated the cost of the building. Old Brovik proposes Ragnar to erect the villa, he begs Solness' permission to let his son build the villa. Unfortunately Solness refuses his proposal, as he thinks his son is not capable building the villa.

Certainly it makes them quarrel and finally Knut Brovik becomes so shocked. Solness asks Ragnar to take his father home. Then Aline Solness, his wife comes into the room. She informs Solness about the coming of Dr. Herdall, a doctor's family. Solness meets DR Herdall in his study, and then Solness tells DR Herdall all of his problems. As he has problem with his wife,

Ragnar Brovik, and his anxiety to the young generation 's demands. Solness does not want his title taken by the young generation.

Suddenly they hear a knock at the door, and then Hilde Wangel comes into the room. She is a middle height, agile, and slenderly built. She greets Solness and DR Herdall cheerfully. Solness is surprised as he does not recognize her, but DR Herdall has met her on the mountain that he calls Hilde as Miss Wangel. Suddenly Solness remembers her by the name. Hilde is a daughter of DR Wangel a local doctor at Lysanger. Solness met Hilde ten years ago at Lysanger when he built the tower on the old church. Then Dr. Herdall goes out and Solness calls Aline, his wife because he wants to introduce Aline to Hilde. He is surprised as Aline has known her as they met once each other at Hydro mountain a few days ago. Solness and Aline invite her to stay at their house, and then Aline goes out of the room. While being together with Solness, Hilde reminds him the event ten years ago at that time at Lysanger. At that time people celebrated his success to build the tower of the church by inviting him to a great dinner at the club. Afterwards Hilde's family invited him for supper. It is the first time Hilde met Solness that he praised Hilde as a princess and promised a kingdom for Hilde. Their conversation was stopped when Dr. Herdall and Aline came into the room and she informed them that the supper was ready.

Solness and his wife are in the sitting room. Suddenly Miss Fosli silently comes into the room. She informs Solness that Ragnar is absent from his work as his father is ill, and then she goes out. Afterwards Solness asks his wife about his plan to move into their new house. The new house is a gift for Aline and the late twin boys. On the other hand, Aline is not enthusiastic with his plan and they quarrel. Then Hilde comes to the room, and Aline goes out after greeting her. Solness shows to Hilde his new house which has a high tower in

the garden. The new house replaces the old one, the inheritance of Aline's parents which was burnt down. Because of the fire he lost his boys and his wife's happiness though on the other hand the fire put Solness on his feet as a "master builder". Later the fire creates conflicts, the feeling of guilt, loneliness, separation from his wife, and anxiety about losing his title.

Then Aline comes into the room bringing Hilde's parcel, and then Solness asks Hilde to give a folder for the Broviks and Miss Fosli as he has decided to dismiss them. Solness tells his wife that they will move to the new house as soon as possible. In addition, she also tells his wife that he will put the wreath of flower with a silk ribbon on the top of the tower. Solness will do that by himself as he wants to celebrate his success to build a new house. Certainly it makes Aline worried as he is too old to climb besides he has sickness of height. Solness intends to climb to the tower of his new house because Hilde urges Solness intensely. Hilde reminds Solness the event ten years ago at Lysanger that he climbed up to the top of the church tower. Solness brings the wreath and puts it on top of the tower. People cheer him up and he waves his hands to them from the top of the tower. Therefore, it stimulates Solness to climb and feels brave to climb to the top of the tower. Although Hilde convinces Aline that Solness is brave enough to climb the tower but Aline is still worrying him.

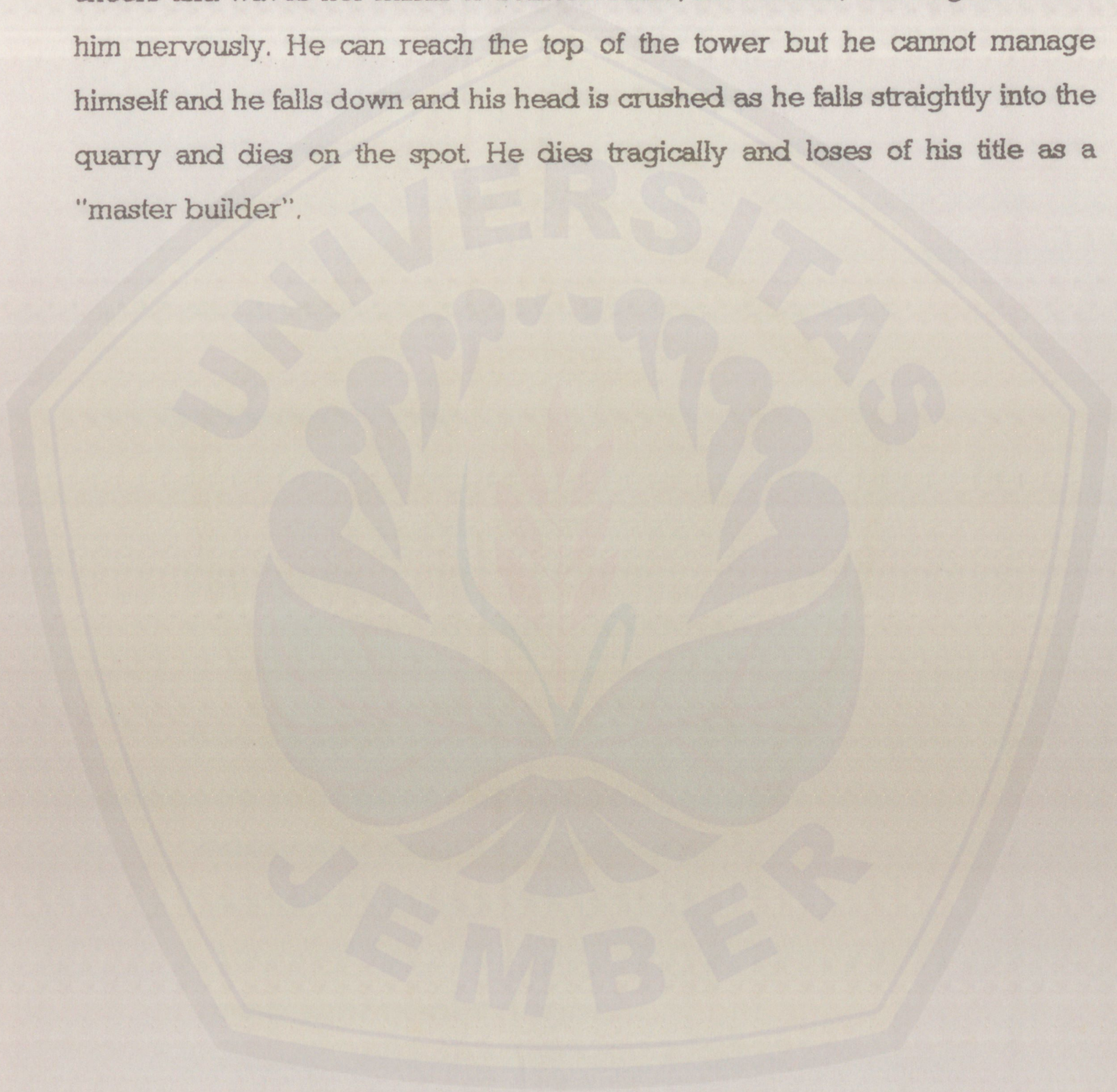
Aline and Hilde are talking at the verandah. Hilde is surprised as Aline tells her that she rarely goes to the garden. Since Solness cut down all of the trees and built the houses for the strangers, she feels the situation does not like in her father's and mother's time. Aline feels people can look at her straightly from their windows. Then Hilde asks Aline about her desire to move into the new house. Actually it is hard for Aline to move but she is only doing her duty as a wife. Actually Aline cannot throw away all of her memories.

toward the old house. Since the fire burns all of old portraits, old silk dresses, laces, and jewels, but the hardest that she lost her twin boys and nine dolls. The dolls belong to her since she was a little girl. Then DR Herdall comes and greets them. As Solness comes to the verandah Aline asks DR Herdall to go inside the room. Her attitude disappoints Solness that Aline always avoids him. Then Solness tells Aline about the finished house. Hilde is still reminding him about the kingdom with the balcony on it. She urges Solness to build the castle in the air and he climbs up to the tower's castle by bringing the wreath.

Ragnar comes by bringing the wreath. He has promised Solness to put the wreath on the top of the tower. On the other hand Solness asks him to go home as his father is in bad condition. Solness also tells Ragnar that he will put the wreath on the top of the tower by himself. Then Solness goes out. It surprises Ragnar as he knows that Solness has sickness of height. Afterwards Aline and DR Herdall come into the verandah, they ask Ragnar to help Solness to put the wreath on the top of the tower. They also beg Hilde to prevent Solness from climbing the tower. Then they go out.

Solness meets Hilde at the same verandah. He tells Hilde about his afraidness of retribution. Actually he comes from a pious family at the country. He thinks to build the church is the finest thing to choose. Unfortunately his house burnt down while he was building the church tower at Lysanger. He is disappointed with the Almighty as the Almighty does not protect his family well. Afterwards he refuses to build churches or churches' towers anymore. He is close to the white devils and becomes perverse. Then he turns his job by building houses for the society than building churches or churches' towers. He wants to prove to the Almighty that he can build the most beautiful building except church. Therefore, he wants to climb to the tower of his new house and celebrate his success.

At last, Solness climbs up to the tower. He invites the people, band, and Association of The Builder in order to watch him climbing up to the tower. Hilde supports him to climb higher and higher till the top of the tower. She cheers and waves her hands to Solness. Aline, DR Herdall, and Ragnar notice him nervously. He can reach the top of the tower but he cannot manage himself and he falls down and his head is crushed as he falls straightly into the quarry and dies on the spot. He dies tragically and loses of his title as a "master builder".



CHAPTER III

THE MEANING OF THE TERMS

Before discussing the main point of this thesis, it is necessary to explain the exact meaning of the terms briefly. This is actually a kind of defining or limiting of the subject matter. Besides that, it is also intended to avoid a broad understanding and to lead the readers to know what it really means. This chapter, therefore, discusses the meanings of the cause, effect, main character, and conflict in detail since they are in active used in this thesis.

3.1 The Meaning of Cause

1. (c,u) that which produces an effect, thing, effect, event, person, etc., that makes something happen;
2. (u) reason;
3. (c) purpose for which efforts are being made.

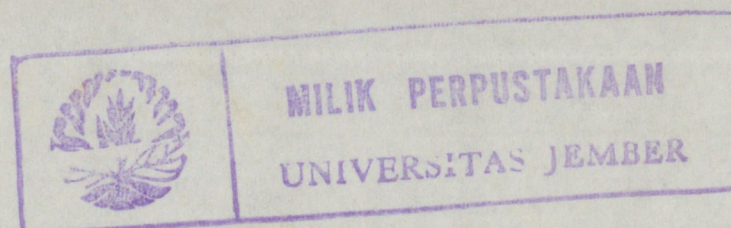
(Hornby; 1974:134).

Shaw argues the definition of cause is that which produces an effect, the person, idea, or force from which something results (1972:68).

Webster gives some definitions of cause:

1. anything producing an effect or result;
2. a person or thing acting voluntarily or involuntarily as the agent that brings about an effect or result;
3. a reason, motive, or ground for some actions, feelings, etc.

(1986:223).



Those explanations above can be concluded that cause is anything that produces an effect or result, including thing, event, person, idea, or force from which some actions or something results.

3.2 The Meaning of Effect

Webster states the definitions of effect:

1. anything brought about a cause or agent; result;
2. the power or ability to bring about results;
3. influence or action on something.

(1986:432).

While Shaw defines that effect is the mental, emotional, and spiritual impression an author attempts to create in and upon his reader's minds and hearts (1972:129).

The English-Language Institute of America, Inc. states the definitions of effect:

1. that which is produced by some agency or cause;
2. a result;
3. a consequence;
4. power to produce results.

(1974:314).

Based on those definitions it can be concluded that effect is a result or consequence which is produced by some agency or cause. The cause could be the impression of an author in the mental, emotional, and spiritual to create his reader's minds and hearts.

3.3 The Meaning of Main Character

The term is a combination between main and character. Firstly it will state the definition of main and character, and then combine the definition of main and character. There following are some definitions of main. *The English-Language Institute of America, Inc.* defines main;

1. principal, chief, or most eminent;
2. foremost in importance, rank, or size;
3. pertaining to a vast .

(1974:575).

According to Hornby main is chief or most important (1974: 512).

Webster defines main:

1. the chief or principal part;
2. strong or powerful.

(1986: 815).

According to Abrams character means:

1. the character is a literary genre: a short, and usually witty, sketch in prose of distinctive type of person;
2. characters are the persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say-dialogue-and what they do-the action.

(1970:20-21).

Encyclopedia Americana defines:

1. character, in literature is a personage in a novel, short story, drama, or poem;

2. the essential qualities and personality traits of a fictional or real individual.

(1974:290)

The *English-Language Institute of America, Inc.* states that character:

1. an account of the qualities or peculiarities of a person or a thing;
2. a person considered as exhibiting certain qualities;
3. one of the person represented in a drama or novel

(1974: 169)

Based on the quotations above it is clearly understood that main is the chief or the most important of something. Whether character is a person described in a literary works such as; novel, play, poetry, which is interpreted by the readers through what he says, the dialogues, and what he does the action. Besides, the character refers to the moral qualities and ethical principal of life which distinguish the personalities of people. Character has its total sum of traits and features are represented in the qualities of a certain person. From the conclusion above it is understood that the combination of main character is a chief person whose action, thought, expression, and attitudes are particular and appropriate to his personality. Besides, character can be said as a copy of human being.

Main character is, therefore, refers to the most important person represented in a story whose presence is more dominant than the other characters. He is the centra of the action and well-known, so that he is also named central-character. In a drama the most dominant, most motivating, and most important character is usually called a protagonist. It is stated in the

Encyclopedia Americana, the chief character or a hero of a piece of drama is usually three-dimensional and is known as the protagonist (1974:290).

3.4 The Meaning of Conflict

3.4.1 Conflict in General

Many people may have undergone conflicts in their life, but they do not know the exact meaning of the conflict. Therefore, this thesis explains briefly some definitions of conflict based on general term.

According to Hornby conflict:

1. (c) fight; struggle; quarrel;
2. (c,u) opposition; difference.

(1974:178)

Webster defines conflict:

1. to fight, battle, contend;
2. to be antagonistic, incompatible, or contradictory, be in opposition; clash.

(1986:229).

From the definitions above it can be concluded that conflict in general is a fight or quarrel that create an opposition at last.

3.4.2 Conflict in Literary Term

This thesis is about literary study, thereby, it is important to explain the definition of conflict that belongs to literary term. Besides, in literary study conflict has characteristic explicitly appearing in the miscellanies or in literary genre presented in poetry, drama, novel, or short story.

According to Shaw conflict is the opposition of person or forces upon which the action depends in drama and action. Dramatic conflict is the struggle which grows out of the interplay of opposing forces (liberals, will, interest) in a plot; conflict may be termed the material from which plot is constructed (1972: 91). Jones in his book argues that conflict is what gets the reader involved emotionally in what is happening (1968:30). Furthermore Jones says that conflict can be categorized into three types: elemental or physical conflict, is a conflict that occurs between man and nature, social or external conflict is a conflict that occurs between one person against another, and internal or psychological conflict is a conflict that occurs of a man struggling himself, his conscience, his guilt, or simply trying to decide what he is going to do (1968: 30-31). According to Sudjiman conflict is a fight or struggle between two powers that occurs in fiction or drama. The conflict could happen in desire within a character, between two characters, between a character with his society or his environment, and between a character with his nature (1984: 42).

Based on those definitions above it can be concluded that conflict is the struggle or opposition of a person covering his will, interest, liberals and emotional condition. Those aspects influence the reader's mind and emotion. Hence conflict not only occur between a person with a person, but also between persons with nature and conflict in himself.

3.4.3 Conflict in Psychological Term

In psychological study a conflict is closely related with mental and emotional disturbances that result from the individual desires, especially if the individual is unable to gain his goals. In short, a conflict concerns with

psychological condition of a person. Therefore, it is important to clarify the definition of conflict belongs to psychological term in this thesis.

According to Crow and Crow conflict is opposing desires that sometimes set up tensions that are often incompatible with a repressed, unsatisfied condition or need (1963: 181). Whereas Moskowitz and Orgel argue that the essence of conflict is that an individual is unable to obtain the goals of his motives in his life, then it leads into unsatisfied (1969: 311). While Corsini states that conflict is the incompatible actions that occurs simultaneously in a given situation (1994:295). According to Budiardjo conflict is a situation when two powers are opposing each other (1987: 101).

Based on those quotations above it is clearly understood that conflict in psychological term is an opposition of power, desire of someone who is unable to obtain the goal and it will cause incompatible and unsatisfied condition of individual.

CHAPTER IV

THE CAUSES AND THE EFFECTS OF THE MAIN CHARACTER'S CONFLICTS

The study of this chapter is focused on the main character's conflicts, their causes and effects leading him into his tragic death. As Taylor states that tragedy presents sadness and pitiness because of his sin and failure. Then he comes to his downfall or death at last (1919:10). *The Master Builder* is classified into tragedy because the play ends with the death of Halvard Solness, the main character of the play.

The main problem of this chapter is about conflicts, both external and internal conflicts that the story of the play progresses from cause to effect. Therefore, it is important to obtain clear understanding about conflict. As it has been described in the foregoing chapter, conflict is the opposing force which comes into collision. A collision of opposing forces can create controversy, clash, or struggle. A character in tragedy who experiences conflict might cause either himself or other characters to be in despair, anxiety, chagrin, or death. A conflict can happen to a character against another, a character against environment if he undergoes a handicap in his fulfillment of desire or goals such as an impossible situation or gratification. As Budiarjo says that conflict is a situation when two powers are opposing to each other (1987:101).

4.1 The Causes of The Main Character's Conflicts

The Master Builder is a play that tells us about the famous master builder Halvard Solness. Although he is a famous master builder, he undergoes many conflicts. Like other Ibsen's dramas, this play displays a

undergoes many conflicts. Like other Ibsen's dramas, this play displays a virtual catalogue of failure- in daily life, in the professions, in the arts, in marriage, in friendship, and in communication between the generations (Lowenthal, 1986:159). Solness' conflicts are affected by his attitude indeed. Edward denotes an attitude is a tendency toward certain behavior patterns, which have an effective component, that is feelings along with cognitions(1972:265). In addition he argues that attitude is influenced by social group around him and his background of life. The attitude does not exist in his isolation. The attitudes interact and support one another, and this organization of attitudes reflects the personality of the individual (1972:265). Solness was a poor boy who lives in the country. Although Solness is poor but he has a strong desire to realize his obsession, he also wants to get a success in his life. Solness works hard and justifies all the means to reach the achievement and to realize the obsession. It is reflected in his personality that Solness is a stubborn, selfish, and vigorous person.

Solness is a really stubborn and selfish old man. The very important things in his life are his career and his master builder title. Solness sacrifices his twin boys who died when they were still babies and ignores his wife's happiness. Hence it makes Solness trapped to the feeling of guilt, as a result they separate each other and Solness lives in loneliness and solitude. He also crushes all of his rivals and justifies all ways to achieve the title. Therefore, Solness defends his title by obstructing the rising of young generation, who is symbolized by Ragnar Brovik, to replace his position.

The coming of Hilde Wangel is as a tempter for him. Hilde reminds a memory at Lysanger, Hilde's town, when people praise Solness as a great master builder for his success to build a high tower. Hilde urges Solness to

climb up to the tower to prove to the Almighty that he is a great master builder. The burnt down of Solness' inherited house causes his disappointment with the Almighty, because the Almighty does not protect his house from the fire. Therefore he turns to perversity that he gets close to the devils.

All of those aspects create the causes of the main character's conflict. This subchapter describes clearly the causes of the main character's conflicts.

4.1.1 Halvard's External Conflict

This subchapter discusses about Halvard's external conflict. As Jones states external conflict is a conflict which a person against another (1968:30). In this case, Solness faces three persons around him who has conflicts with him. They are his wife, Ragnar Brovik, and Hilde Wangel. The subchapters below present some explanations in detail and denote the quotations in order to get clear understanding about Halvard's external conflict.

4.1.1.1 The Conflict With His Wife

Solness' marriage is not happy, because there is no harmony between Solness and Aline. They always have different arguments and opposes each other, as both of them have different view of life. Lowenthal argues Ibsen's dramas, however, do not stop on the threshold of family life on the contrary, it is precisely there that they begin. Ibsen's dramas pointed out that in the married life there could be happened conflicts between husband and wife. If they cannot find solution of their conflicts their marriage could be drive into distraction. (1986:160). In Solness' opinion all of his dreams are laying on his future as Solness has ambition and obsession in his life. Solness thinks that life in the future will be more comfortable and easier than life in the past time.

Therefore, Solness loves of new things because they symbolize the future time. On the other hand, Aline's opinion is on the contrary with Solness' opinion. Aline thinks that all of her life are in the past time. In the past time life is more comfortable and pleasant than in the future. As life in the future are dreadful and strange for her. Aline often dreams all of her memories in the past time. Thereby, Aline loves of old things that makes her life bright and pleasant. The explanations above are presented in the quotations below:

Solness: You just see, Aline-in future things will be better with us.
For more comfortable. Life will be easier -especially for you.

Mrs Solness [*looking at him*]: In future?

Solness: Yes, believe me, Aline

(Act II, 158).

Mrs Solness : Its grown so strange to me, all of it. I'm almost afraid to see it again.

Hilde : Your own garden !

Mrs Solness : I don't feel it's mine any longer

Hilde : What do you mean ?

Mrs Solness : No, no, it isn't. It's not like it was in mother's and father's time. They've taken such a dreadful lot of the garden away, Miss Wangel. Just think they've cut it up in lost and built houses for strangers. People I don't know. And they can sit and looking at me from their windows.

(Act III, 188)

Solness [*checking himself*] : I mean, of course when we've once moved into the new house

Mrs. Solness [*taking her out door coat*] : Oh, do you think so, Halvard ? That it will better then ?

Solness : I can't believe it won't . And surely you think so too ?

Mrs Solness : I don't think about the new house at all.

(Act II, 159)

Mrs Solness : As I say. Only little things. All the old portraits on the walls were burnt. And so were all the old silkdresses.

They'd been in the family for generations. And all Mother's and Father's lace-that was burnt too. And just think-their jewels, too.[*Heavily.*] And then all the dolls.

(Act III,191)

Aline is a weak wife. She does everything for Solness for the sake of duty. Aline feels that she has a lot of duty through her life especially for her husband. It seems there is no love in their marriage except duty. Aline accomplishes her duties in order to submit Solness' demand and to maintain the marriage. As Lowenthal states Aline Solness' tolerance for her husband and his friend Hilde is not born of a limitless feminine capacity for love but only of the naive, dutiful desire to assist her husband's business and to maintain a conventional family life (1986:164). Some quotations below prove the illustration above:

Mrs Solness : Yes, for I had duties in two directions. Both to You and to the children. I should have hardened myself. No let the terror get such a hold on me. Nor my grief because my home was burnt down.[*Wringing her hands.*] Oh, if only I could have, Harvard !

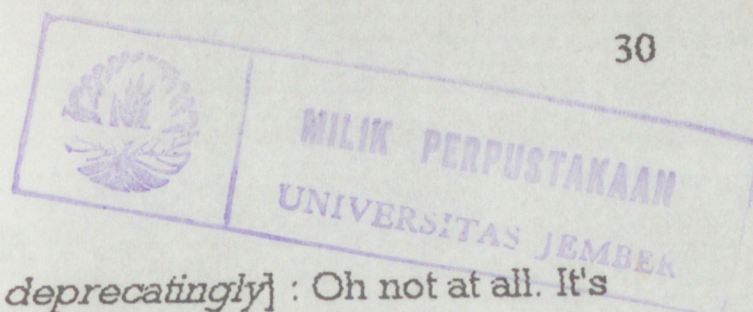
Solness [*Quietly and moved, going towards her*] : Aline, You must promise me you'll never think these thoughts any more. Promise me that, my dear !

Mrs Solness : Oh heavens, -promise ! Promise ! One can promise anything -

(Act II,160)

Mrs Solness [*Taking her parasol*] : I must go into town, now, Harvard.[*To Hilde.*] And I'll see about bringing in one or two things that you may find useful.

Hilde [*As though about to throw herself on her neck*] : Oh, dearest, kindest Mrs Solness !.That really is too good of you ! Awfully good-



Mrs Solness [*Freeing herself, deprecatingly*] : Oh not at all. It's only my duty. And so I'm very glad to do it.

(Act II, 163)

Mrs Solness : I ought to be glad, of course. Because it's what Halvard's wants-

Hilde : Oh surely not just because of that.

Mrs Solness : Yes, indeed Miss Wangel. Because that's only my duty to submit to him. But it very often comes to hard to force one's mind to obedience

Hilde : Yes, that must come very hard

Mrs Solness : You may be sure it does. When one has so many weakness as I have-

(Act III, 169).

The quotations above show evidently that Solness' marriage is unhappy because there is no harmony between Solness and his wife. As a wife Aline is only clinging to her duty. She does not love her husband indeed, as she just wants to assist Solness' job and to keep the marriage. In addition their argument and views of life are always in oppose. Therefore, it creates conflict between them.

4.1.1.2 The Conflict With Ragnar Brovik

The conflict between Solness and Ragnar Brovik is not appearing explicitly, but it occurs implicitly. As Ragnar does not face Solness to express his demands, but his father faces Solness to express Ragnar's demands. Ragnar Brovik is a draftsman of Solness. He is the son of Knut Brovik, an employee of Solness too. As a young man, nearly thirty, Ragnar wants to take a chance for his future. He wants to improve his career better than a draftsman. Therefore his father, Knut Brovik asks Solness to give a chance for his son, on the other hand Solness refuses his demand. Moreover Solness does not permit Ragnar to build the villa at Lovstrand even he underestimates Ragnar's ability to build

villa. The different arguments between Solness and Knut Brovik lead them to the serious quarrel, and at last Solness decides to fire them from their job.

Brovik [*Who has sat down with difficulty*] : Well, it's this business about Ragnar. That's what weighing on me most. What's going to become of him ?

Solness : Your son will stay on here with me, of course, just as long as he wants to.

Brovik : But that's just what he doesn't want. He doesn't feel he can any longer.

Solness : Well, he's pretty well paid, I should have thought. But if he wants more, I wouldn't mind-

Brovik : No, no ! It's not that at all. [*Impatiently.*] But he must have a chance too of working for himself someday !

(Act I,26)

Solness [*Without looking at him*] : Do you think Ragnar has the necessary ability for that ?

Brovik : No, you see, that's the dreadful part of it. I've begun to have doubts about the lad. For you've never said so much as -as an encouraging word about him. And yet I can't help feeling it must be there. He must have ability.

Solness : Yes, but he hasn't learnt anything- not thoroughly. Except draughtsmanship, of course.

(Act I,127)

Brovik : He can get a good commission this minute. A big piece of work.

Solness [*Surprised and uneasy*] : He can ?

Brovik : If you'd give your consent

Solness : What kind of work is it ?

Brovik [*With a little hesitation*] : He can get the villa out at Lovstrand

Solness: That! but I'm going to build that myself!

Brovik: oh, you're not very keen of that.

Solness [*flaring up*] : Not keen!!! Who's daring to say that?

(Act I,127)

Solness: Give it to the old man as soon as you can.

Kaja: I'll go straight home with it.

Solness: Yes, I do. Then Ragnar may be able to build for himself.

Kaja: Oh, many he come and thank you for everything-

Solness [*in a hard voice*]: I don't want any thanks! Tell him that from me.

Kaja: Yes, I will-

Solness: And tell him at the same time that I don't need him in future. Nor you either.

(Act II, 184)

The illustrations and quotations above prove that the relation between Solness and Ragnar is not so good. Ragnar who symbolizes the young generation wants to take the chance to improve his future career. On the other hand, Solness obstructs Ragnar to achieve his chance and he underestimates Ragnar's ability too. At last it causes a conflict between them.

4.1.1.3 The Conflict With Hilde Wangel

Hilde Wangel and Solness have known each other for a long time, as they have met at Lysanger Hilde's town. They separated until ten years up and then, after their long separation suddenly Hilde comes to Solness. Certainly their meeting surprises Solness, as he has forgotten Hilde. Solness remembers that Hilde is a daughter of DR Wangel a local doctor at Lysanger. Actually there are some reasons that causing Hilde comes to Solness. Firstly it concerns with Hilde's memory about Solness that she keeps well in her mind. Memory is the most important thing of man, as through memory the experiences of the past influence our present thought, plans, and action (Harlow et al, 1971:300). Hilde is impressed so much by Solness at her first meeting with Solness. She has idolized Solness since she was a little girl. Hilde admires Solness for his success to erect a high tower and his his bravery to climb up to the tower. Therefore she memories Solness as a great master builder. The following quotations justify the explanation:

lower lately Solness: Then I expect you're daughter of the local doctor up at Lysanger?

Hilde [*As before*]: Yes, who else daughter should I be/

Solness: Oh, then we've met each other up there. The summer I was there building a tower on the old church.

Hilde [*More seriously*]: Yes, of course it was then.

Solness: well, that's a long time ago

Hilde [*Looking steadily at him*]: It's exactly ten years ago.

(Act I, 142)

Hilde: Then you climbed straight up the scaffolding. Right up to the very top. And you hung that wreath away upon the weather-cock.

(Act I, 146)

Hilde: For shame, Mr master builder! You said I was to be a princess. And then you went and- well, really!

Solness [*Cautiously*]: Are you quite certain that this isn't some kind of dream, - a fancy that's got into your head?

(Act II, 186)

Another reason is asking for Solness' promise to Hilde. Solness has praised Hilde as a princess who should live in a beautiful kingdom. A great kingdom with a spire and high tower on it that is called as a kingdom of Orangia. In Hilde's thought Solness' promise about kingdom like an owe to her, therefore, she asks for Solness' promise. Hilde imagines that she stands on her kingdom's balcony with the master builder. She also wants to see the master builder climbs up to the tower and puts the wreath on the top of the kingdom's tower. The kingdom becomes a fantasy in Hilde's mind. She wants her fantasy to become true as Hilde has been waiting for ten years to realize her fantasy. Harriman denotes fantasy is the process of unconsciously where by repressed wished are gratified in directly (1963:60). Certainly Hilde's demand of kingdom surprises Solness as he forgets all of his promise to Hilde and he feels too hard to build "a kingdom" for Hilde. Solness has never built a tower lately and he also feels too old to climb up to the tower like he used to

do. On the other hand, his conscience is fulfilling Hilde's desire because she brings joy and happiness to his lonely life. The quotations below clarify the explanations above:

Hilde: You said I was lovely in my white dress. And that I looked like a little princess.

(Act I, 148).

Hilde: My castle shall stand high up. Very high, it shall stand. And free on every side. So that I can see far, far out.

Solness: And I suppose there's to be a high tower on it?

Hilde: A terribly high tower. And at the very top of the tower there shall be a balcony. And I will stand out that-

(Act III, 196-197)

Hilde [*Her eyes dancing and eager*]: Yes, surely I haven't got to remind you of that?

Solness: Well. Yes, remind me of that a little too

(Act I, 147)

Hilde: I want my kingdom

(Act II, 183)

Hilde: Don't you owe me a kingdom, may I ask?

Solness: Yes, so you say.

Hilde: Very well. You owe me this kingdom, then. And with a kingdom there goes a castle, I should think.

Solness [*becoming more and more alive*]: Why yes, that's usually so.

Hilde: Good. Then build it for me! At once!

(Act III, 196)

Solness: No. You're like a dawning day. When look at you, - it's like looking to the words the sunrise

(Act II, 180)

4.1.2 Halvard's internal conflicts

In this subchapter studies about Halvard's internal conflicts. As Jones states that internal conflict is a conflict which man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do (1968:31). In this play Solness struggles against his conscience, his feeling of guilt, and his disappointment. The clear explanations and quotations are presented in the following subchapters.

4.1.2.1 The Anxiety About Losing Master Builder Title

"Master builder" is a title given to an architect who is successful in his career. Actually Solness is not an architect, he is only an expert of building. Solness are a hard worker and gifted artist with a powerful imagination, therefore, he can achieve master builder title. Unfortunately Solness does not realize that he grows old, his position must be replaced by the young generation. In Solness' thought the title is like a prestige and pride for him because Solness never learnt well about architecture. Therefore, he is extremely anxious about losing master builder title because he does not want to lose his prestige and pride.

DR Herdall: But you, yourself, you got on in the world through it. You began as a poor boy from the country- and now here you are, the first man in your profession. Yes, indeed, Mr Solness, you've certainly had luck on your side.

Solness[*Looking at him with embarrassment*]: Yes, but it's just that I'm so dreadfully afraid of.

DR Herdall: Afraid? because you've luck on your side?

Solness: It makes me afraid- all the time- so afraid. For someday the luck must turn, you see.

DR Herdall: Oh, nonsense! what should make it turn?

Solness[*Firm and sure*]: It'll come from the younger generation.
(Act I,140)

The quotation above denotes clearly about Solness anxiety losing his master builder title. Harriman argues that anxiety is pervasive fear of being rejected unloved, unsuccessful, or endangered by overwhelming-misfortunate or more inclusive term anxiety to fear (1963:233). Moreover Harriman states that Freud distinguishes three major patterns of anxiety:

First, he states, there is objective or reality anxiety. the source of danger the individual is perceived as existsting in the external situation, not within the individual himself. This definition seems as a connotation of fear and phobia. Second, there is neurotic anxiety. It is a pervasive awareness of danger from within the individual. The instinctual drives threatened the ego or the superego, and hence the individual become anxious. Third, there is moral anxiety. It is feelings of guilt and shame which upset the individual

(Harriman,1963:138-139).

Solness' anxiety is classified into neurotic anxiety, as he has pervasive ideas that the young generation will come to him and take over his title. Solness prejudices that the young generations force him to retire from his job. He fears of losing master builder title and his luck turns, therefore, he becomes anxious. In the way to achieve master builder title Solness justifies all ways. He crushes his rivals even his friend cruelly; in short he becomes selfish to achieve master builder title. Later Solness is anxious if young generations in this case Ragnar Brovik, is more successful than him and takes over master builder title. Furthermore, Solness confides to Hilde about his anxious to the young generation. He is afraid if the young generations force him to resign from his job and then they take over his title. The following quotations describe clearly Solness' fear and anxiety to the young generation:

Solness: Stay where you are, Hilde! I was to tell a lie, you say. Oh, well, I might as well do it for his old father's sake. For I've broke him once upon a time. Trod him down.

Hilde: Him too?

Solness: I had to have room for myself. But this Ragnar he musn't on any account he allowed to get on his feet.

Hilde: Poor fellow, I don't suppose he will either. If he isn't worth anything, well-

Solness[*Coming closer, looking at her and whispering*]: if Ragnar Brovik gets on to his feet, he'll strike me to the ground. Break me- just as I did his father.

Hilde: Break you! Is he equal to that?

Solness: Yes, you can depend on it, he is equal to it! He's the younger generation, standing ready to knock at my door. And make a final riddance of Solness, the master builder.

(Act II, 181-182).

Hilde[*With a sniffs of contempt*]: Pooh! Is the younger generation anything to be afraid of?

Solness: It certainly is. That's why I've locked and bolted my self it-[*Mysteriously*]: You must know , the younger generation will come here someday, thundering at the door! break in on me!

Hilde: Then I think you ought to go out and open the door to the younger generation.

Solness: Open the door?

Hilde: Yes, so that the younger generation can come into you. On friendly terms.

Solness: No, no, no! the younger generation-its retribution, you see. It comes in the forefront of the change. Under a new banner, as it were.

(Act II, 154-155)

4.1.2.2 The Feeling of Guilt to His Wife

Halvard Solness is an ambitious man. He works hard and tries to be the best in his profession. Finally, Solness is successful in achieving master builder title. On the other hand, his conscience confesses that in the way to get a title he is not only crushing his rivals but also sacrifices his wife's happiness. The fire is the important point in this play, in one side the fire bunt down the old house which is extremely depressing Aline because the house is inherited from Aline's parents. The house burnt with all of the old things such as

portraits of generation, lace, jewels and nine dolls of Aline. All of them are Aline's happiness, hence it causes Aline sad and depressed. As a result affectes Aline's milk that she cannot feed her twin boys. Then the babies are dead. On the contrary the fire puts Solness on his feet as a master builder. Solness was building a church's tower at Lysanger when his house was burnt. Thereby in his conscience Solness feels guilty because he cannot help his wife and his twin babies from the fire.

As Roberts states that guilt is the tonal affects, the voice of conscience carries when self is deeply disturbed by its own behavior. It is mixed emotion and painful, composed of or associated with remorse, anxiety, and dread. It is more than dissatisfaction (1968:75). The following quotation justifies the illustration above:

Solness: The fright had shaken Aline so dreadfully. The alarm getting out of the house- the hurry and rush- and the freezing night air into the bargain- for they had to be carried out just as they were. Both she and the children.

Hilde: Couldn't they stand it?

Solness: Oh, yes, they stood it all right. But it turned to a fever with Aline. And that affected her milk. she insisted on feeding them herself. Because it was her duty she said. And both our little boys, they- [clenching his hands.] they-ah!

Hilde: They didn't get over that?

Solness: No, that they didn't get over. It was that took them from us.

(Act II, 168-169).

The quotation above describes Solness' conscience as he confides to Hilde. Although he is successful in achieving master builder title indeed his conscience is remorseful as Solness sacrifices his wife's happiness and his twin boys. Solness' feeling of guilt causes his dissatisfaction, as he must pay on the price for his success. It is like a terrible debt for him. Sometimes Solness

thinks that his feeling of guilt toward his wife is like an old debt. It is a terrible debt that weighing him down. As Roberts states that :

Each man has his value system, his codes of ethics, and his standards. When he breaks one of these values because of his own weakness, he himself evaluates his performance and adjudges himself as being unworthy. He feels ashamed, remorseful, and anxious in varying degrees (1968:175-176).

Furthermore Solness feels that his conscience disturbs him so much because he feels Aline blames and punishes him for the fire which burns all of her life. It is denoted in the following quotations:

Solness: That all that, I've got to make good. Pay for it. Not in money. But with human happiness. and not with my own happiness only. But with others' too. Yes, yes consider that, Hilde! That's the price my place as an artist has cost me- and others. And every single day I must go on watching that price paid for me afresh. Over again, and over again and always over again.
(Act II, 171-172).

Solness: It's this, that I'm often on the point of sinking under this appalling burden debt-

Mrs Solness: Debt, you say! But You're not in debt to anyone Halvard!

Solness [*Quietly, with emotion*]: Boundlessly in debt to you-, to you,- to you Aline.

Mrs Solness [*Getting up slowly*]: What is at the back of all this? You might as well say it at once.

Solness: But there isn't anything at the back of it. I've never done you any wrong. Not knowing and intentionally, anyway. And yet all the shame- it feels as if a crushing debt lay on me and weighed me down.

Mrs Solness: A debt to me?

Solness: Mostly to you.

(Act II, 162).

Solness [*fastening his eyes on her and nodding slowly*]: Well you see, that-that's the great, the terrible question. That's the doubt that gnaws me- night and day.

Hilde: That

Solness: Yes. Suppose now that I was to blame. In some way

Hilde: You! For the fire!

Solness: For the whole thing. For everything. And yet perhaps- quite innocent, all the same.

(Act II, 172).

The quotations above present briefly that although Solness is a great master builder but indeed in his conscience Solness evaluates and judges himself to be unworthy. As he cannot pay the most terrible debt to Aline and her blame for his responsibility for the burnt of inherited house and his guilty feeling to his wife.

4.1.2.3 The Feeling of Loneliness and Solitude

In the previous subchapters discusses that Solness marriage is unhappy as Aline and Solness are always in opposite opinion especially their views of life. Moreover Aline does not seem to love Solness except her duty to him. In addition, Solness feels of guilt to his wife, hence there is no communication even harmony in his life which causes Solness feels empty, lonely and solitary. The following quotation justifies Solness' loneliness and solitude:

Solness: No. It's not that. But now I'll tell you something.

Hilde: Well?

Solness: Here I am- incessantly- in silence and solitude- turning over that every thought.

(Act II, page 166).

Since Solness' marriage is unhappy, therefore, there is no harmony between Aline and Solness. They never communicate to each other; it seems that they communicate only if it is necessary for them. Aline and Solness never

try to unite their opinion: their views of life and desire, on the other hand, each of them defends their opposite views of life. As they never communicate to each other so that Solness prejudices that Aline judges him as an ill man. In addition, Aline does not realize that sometimes Solness needs someone to share his problems as he is fear of the young generations' threat and so much anxious about losing a master builder title. The following quotations clarify the explanations above:

Solness: Because you think I'm- [*flaring up.*] Damn it all! You think the same thing about me that Aline does.

DR Herdall: And what does she think about you then?

Solness [*regaining his control*]: She's begun to think that I'm- so to speak- that I'm ill.

DR Herdall: Ill! You! She's never said a single word to me about it. What could be the matter with you, my dear fellow?

Solness [*Leaning over the back of the chair and whispering*] : Aline's decided that I'm mad. That's what she thinks.

(Act I, 39).

Solness [*Laughing*]: Ha,ha,ha! But that's reasonable enough, Aline! When You have to deal with a sick man in the house, then-

Mrs Solness [*Full and anxiety*]: Sick! are you ill Halvard?

Solness [*Breaking out*]: A half-crazy man, then! A man who's out of his mind! Call me what you like.

Mrs Solness [*Fumbling for the chair back and sitting down*]: Halvard,- for God's sake-!

(Act II, 161).

Solness [*getting up slowly*]: It's a very good thing you've come to me now.

Hilde [*With a penetrating look*] : Is it good?

Solness: Because I have been so lonely here. And staring at it all quite helplessly [*lowering his voice*]: I must tell you- I've begun so afraid- so terribly afraid of the younger generation.

(Act II, 154).

The quotations above explain clearly that there are lacks in communication and miscommunication between Aline and Solness. It is

caused by Solness' prejudice to Aline. Precisely Solness is so much anxious about his feeling of guilt to his wife. As a result there is a gap between them and then Solness feels lonely and solitary in his life.

4.1.2.4 The Disappointment With The Almighty

Every man in the world should believe in God, the Almighty, because the Almighty is the Creator and Director of nature in which man is merely an actor. As a man, we should believe the destiny that given to us. The same as Halvard Solness he also believes in God, the Almighty, since he comes from the pious family so that he is strictly educated in his religion. Later when he is growing up in his profession he chooses to build churches or churches' towers, because he thinks that by building churches or churches' towers are the finest thing for him and the Almighty.

Solness [*Throwing his hat on the table*]: You know, of course, what I first began on was building churches.

Hilde [*nodding*]: I know that all right.

Solness: For you see, I came as a boy from a pious home out in country. And so of course I thought that this building churches was the finest thing I could choose.

(Act III, 203).

Solness thinks that his devotion to the Almighty can be implemented in many ways. One of them is by erecting churches or churches' towers, so that the Almighty will always bless and protect him throughout his life. Solness wishes that God the Almighty always gives him a power and an inspiration to build churches or churches' towers. Unfortunately the Almighty does not protect his house and his twin boys. As the Almighty lets his house burnt down when Solness builds a church's tower at Lysanger. The fire causes the house burnt down and then it shrinks and frightens Aline deeply. Furthermore it

in a tragedy The

affects her health and causes the twin boys' death. The fire brings sorrow and despair throughout their life then. It is pointed out in the following quotation:

Solness: Hard enough for me. But ten times harder for Aline.
 [*Clenching his hands in silent fury.*] Oh, that such things can be
 allowed to happen in this world! [*Shortly and firmly.*] From the
 day I lost them I Never wanted to build churches.

(Act II, 169).

Solness is extremely shocked especially Aline as they never expect that the Almighty will examine them with a terrible disaster. Solness cannot accept a bad destiny that befalls upon him. The fire is not only giving him a misery but also a chance to get a master buider title. Nevertheless Solness is disappointed with the Almighty and extremely upsets. As a result, Solness refuses to build churches or a churches' towers anymore. Then he decides to build houses for the society. It is pointed out in the following quotations:

Hilde: Was that a great misfortune for you?

Solness: Depends how you look at it. The fire put me on my feet
 as a master builder-

(Act II, 168)

Solness: No. I don't build any more church tower. And no church
 either.

Hilde: Why, what do you build now?

Solness: Homes, for human beings.

(Act I, 152).

4.2 The Effects of The Main Character's Conflicts

The foregoing subchapters illustrate the causes of the conflicts, both external and internal conflicts in The Master Builder. The conflicts are undergone by the main character of the play, Halvard Solness. At last, the conflicts result in the downfall of Solness: suffering and death. The two last terms are as the results of Solness' conflicts that usually happen to a character in a tragedy. This statement is in line with Reaske's description. It cites that a

character is led into death, despair, or misery through some sort of error, either in himself or in his action. The hero is led into suffering after which he has greater understanding of both and the world. While a defect or flaw leads into suffering (1966: 6).

The subchapters below analyze in detail the effects of the main character's conflicts in *The Master Builder*.

4.2.1 The Separation from His Wife

The main character of the play, Halvard Solness is an unhappy man indeed. Although in one side he is famous as a successful master builder but on the other side he suffers a lot. He is the best man in his profession as he can achieve the toppest achievement in his career. Unfortunately his private life is not good enough especially his married life. Solness' married life is worsen because there is no peace and harmony. Aline is trapped in the old memories since she suddenly lost her inherited house and the twin babies. Hence, it causes her to suffer and to despair because she knows that no one can return all of hers. Then Aline is an embodiment of her duty in which she does everything based on duty. It is a duty to assist Solness' profession and to maintain her married life. Because of her depression, Aline becomes introvert and black-clad person as she always denies meeting with other person. In short, Aline cannot live in public. It is in accordance with Fernor 's statement that:

Aline loved her dolls long after she was married, her old house and the garden, the pictures, the old dresses which handed down for generations, the old trinkets and jewels. Therefore the sudden loss of home and children throw her back into conservatism principles. She embodiment of duty, she turns to introvert, could not live in public and black-clad figure
(1958:19).

In addition, Aline and Solness are always in different opinion. They have opposite views of life and desires, therefore, their married life lacks in communication even miscommunication. Sometimes Solness needs someone to share but Aline does not realize it. As a result Solness to be lonely and solitary in his life. Then Hilde Wangel suddenly meets Solness ten years up after their separation. The coming of Hilde Wangel is like a surprise for Solness as Hilde brings brightness and happiness in his longing day. Solness finds a willingness in Hilde's figure as she is a good listener for Solness' problems. Hilde is willingly to listen and to care patiently all of Solness' problems, therefore, they become close. The explanations above is in line with Lowenthal's opinion that Hilde Wangel, the master builder's friend, gets close to the master builder when he feels threatened by his competitors and he needs someone to share his problems. Hilde is a good listener and an aggressive girl, so that they relate intimate friendship (1980:163). It affects Aline's behavior to Solness as she always avoids meeting and communicating with her husband. Thereby it causes a gap in their marriage that leads Aline to misery. It is justified in the quotations below:

Hilde: Can't you do that with- with *her*, too?

Solness: Not about this. Not the way I want to and need to. [*Heavily*]. And not about so many other things either.

Hilde [*in a low voice*] : Was that all you meant, when you said you needed me?

Solness: It was that most of all. Yesterday at least. For today I'm not sure any longer- [*Breaking off*]. Come here and let's sit down, Hilde. Sit here on the sofa,- so that you have the garden to look at. [*Hilde sits down in the corner of the sofa. Solness pulls a chair nearer.*] Would you like to hear about it?

Hilde: Yes, I shall love it- to sit and listen to you.

(Act II, 167)

Solness [*glancing towards the door of the house, which is closed cautiously from inside*]: Have you noticed, Hilde, that as soon as I came she goes away?

Hilde: I've noticed that as soon as you come you make her go away.

(Act III, 192)

The quotations above clarify that their married life is unhappy, and then leading to suffer and despair. Furthermore Aline always avoids meeting and communicating with her husband. Finally it creates a separation between Aline and Solness.

4.2.2 The Objection to the Young Generation's Demands

In *The Master Builder* is told that Halvard Solness is an aging builder. Halvard Solness is a successful builder because he can achieve a success in his profession by getting a master builder title. His reputation as a great master builder is undoubted as he has many experiences in building churches or churches' towers even houses for the society. A master builder title is a title that wanted by all of the architects in the town especially the young architects. The young generations think that Solness should give them a chance to take over the title. As the young generations, who is symbolized by Ragnar Brovik, they want to take their chance and to improve their career for their life in the future. They are demanding Solness to retire from his job and to allow the young generations to take over the chance for the future. As the young generations have a strong desire to possess a master builder title. Unfortunately Solness refuses all of the young generations' demands. Solness thinks that the young generations are too young to do his job because they do not have ability like him.

A master builder title is a pride and a prestige for Solness. As in the way achieving the title Solness sacrifices his wife's happiness and his twin

A master builder title is a pride and a prestige for Solness. As in the way achieving the title Solness sacrifices his wife's happiness and his twin babies. Actually it is too hard for Solness but he has a strong desire to realize his obsession. He struggles hard to achieve the title and then he is successful in achieving it. It is described in the following quotations briefly:

Solness: Oh no, there isn't so very much room to spare. Anyhow, that doesn't matter. I'll never retire! Never give way for anyone! Never of my own accord! never in this world will do that!
(Act I, 128).

Solness: I had to have room for myself. But this Ragnar he musn't on any account be allowed to get on his feet.
(Act II, 181).

The quotations above present evidently that Solness defends his title from the rise demands of the young generation. He obstructs the young generation's improvement, because he objects to the young generation's demands. A master builder title is the greatest achievement for Solness because the title is the main requirement to be a top-ranking person in such a profession. Actually Solness is not a real architect because he never learnt well about architecture. Solness is only a builder with a great talent in constructing buildings.

Hilde: Why don't you call yourself an architect like others?

Solness: I didn't have the proper training for that. What I know for the most part I've found it out for myself.

(Act II, 169).

A master builder title is a title that is wanted by the architects because the title is the symbol of the toppest achievement in such a profession. Solness is not a real architect but he is only a builder with a great talent. Therefore, the title becomes his pride and prestige as he can beat all of his rivals. As the results Solness is so much anxious about losing a master builder title and objecting to all the young generation's demands.

4.2.3 The Construction of A New House With A High Tower

In the previous subchapter it has been pointed out that Solness comes from a pious family who lives in the country. He is strictly educated in his religion. Later, when he grows up he decides to build churches or churches' towers as his profession, besides it is one of the ways to prove his loyalty to the Almighty. Solness believes that the Almighty will always bless and protect him. In fact the Almighty does not protect Solness house from the fire even the Almighty takes the life of Solness twin boys and his wife's happiness. Although in one side the Almighty gives Solness a chance to achieve master builder title but disappoints Solness. Then he refuses to build churches or churches' towers anymore as he decides to build houses for the society. Solness is only building a house for a family consists of a father, a mother, and their children who live together happily and safely. It is presented in the following quotations:

Solness: And now I shall never build that kingdom of thing never anymore! Neither church nor church towers.

(Act II, 169).

Solness: Homes for human beings, Hilde!

(Act II, 69).

Solness [*With quiet emphasis*]: It was simply and solely through that fire that I was given the chance to build homes for human beings. Cosy, comfortable, bright homes, -where the father and mother and a whole lot of children could live safely and happily feeling that it's good to be alive in the world. And most of all, to belong to each other- in big things and little.

(Act II, 170).

Solness also decides to rebuild his house, it is an evident of his refusal to the Almighty and as a payment of his terrible debt to his wife. Solness wants to return his wife's happiness and to pay his wife's sacrificing to him. The new

Solness also decides to rebuild his house, it is an evident of his refusal to the Almighty and as a payment of his terrible debt to his wife. Solness wants to return his wife's happiness and to pay his wife's sacrificing to him. The new house is his masterpiece that symbolizes his glory as a master builder. Eventually Solness has built his new house over the garden. It is a big house with a high tower, the highest tower in the town. It is clarified in a quotation below:

Solness: Do you see,- Over there in the garden-?

Hilde: Yes?

Solness [*Pointing*]: Just above the big stone quarry?

Hilde: The new house, you mean?

Solness: The one that's being built. Yes. Practically finished.

Hilde: It has a very high tower, it seems to me.

Solness: The scaffolding still up.

Hilde: Is it your new house, That?

Solness: Yes.

Hilde: The house You're soon going to move in to?

Solness: Yes.

(Act II, 166).

4.2.4 Perversity

Since his house has been burnt down, Solness undergoes many conflicts in his life. Solness is disappointed with the the Almighty and as a result Solness gets even away from the Almighty. Solness does not pray and does not wish the Almighty's blessing and protection anymore. Furthermore Solness gets closer to the devils, wishing to own the powers of the devils, fair haired and dark haired devils. Solness gets the powers from the devils, the power of damnation, Solness praises the devils as he thinks that the devils help him by giving him a new power to awake from his misery. After Solness has gotten even away from God, the Almighty, he feels that in his world is full of devils. The devils always support and protect him and they also hold

perverse as denoted by Hornby as (of persons) willfully continuing in wrong doing; wilfully choosing a wrong course (1974:628). This is in line with Williams's opinion, citing that *The Master Builder* presents a powerful realization of the experience of guilt, retribution and his conscience that he chooses the wrong way indeed (1952:66).

Solness [*Eagerly*]: Now we've got it! Now we've got it, Hilde! There's a troll in you, too. As there is in me. For it's the troll in one, you see,- it's that calls on the powers outside us. And then we must give in- whether we want to or not.

Hilde: I almost think you're right, Master Builder,

Solness [*Walking about the room*]: Ah, there are numberless devils about in the world, Hilde, that one doesn't see.

Hilde: Devils too?

Solness [*Stopping*]: Good devils and bad devils. Fair-haired devils and dark- haired devils. If only You always knew whether it's the fair of the dark that have got hold of you. [*Walking about*] Ha,ha! There wouldn't be any problem then.

(Act II, 178-179).

Solness: Too late. These powers- these -these

Hilde: -devils-

Solness: Yes, devils! and the troll in me too. They've sucked all the life- blood out of her. [*With a laugh of despair*]: They did it to make me happy! Yes, indeed! [*Heavily*]: and now she's dead- for my sake. And I'm living, chained to the dead. [*In desperate misery*]: I-I who can't live without joy.

(Act III, 194)

The illustration and quotations above present clearly that because of his disappointment to the Almighty, Solness chooses a wrong way in his life. He gets even away from the Almighty on the other hand, he gets close to the devils. Moreover Solness wishes to own the power of damnation from the devils. Finally Solness decides to deny the Almighty and hides behind the devils' protection.

devils. Finally Solness decides to deny the Almighty and hides behind the devils' protection.

4.2.5 Death

The last effect of Solness' conflict is death, it is the end of the play as the final solution to the problems. The main character of the play, Halvard Solness, succumbs to his guilt because of his conceit and Hilde's temptation. The coming of Hilde turns his life to get more freedom and more delight. Hilde is not only bringing happiness in his longing day but also urging him intensely to climb up to the tower. It is as same as the event ten years ago at Lysanger when the event people cheered him up for his success and bravery. It is pointed out in the quotations below:

Hilde: Too see you great. See you with a wreath in your hand.
High, high up on a church tower. [*Calm again.*]
(Act II, 182).

Solness: Well, well, well- it'll all settle itself, Aline. Now all you've got to think about this moving into the new how- as soon as you can. We'll put the wreath up this evening- [*Turning to Hilde*]- high up on the spire of the tower. What do you say to that, Miss Hilde?

Hilde [*gazing at him with dancing eyes*]: It'll be absolutely glorious to see you high up again.
(Act II, 185).

In the previous chapter it has been told that because of his disappointment with the Almighty, Solness refuses to build the churches or churches' towers anymore. Then he decides to build houses for the society and rebuild his house with the highest tower. In this case Solness wants to show off his masterpiece to the Almighty as he is be able to build a new house with the highest tower on it. Solness' new house symbolizes his conceit as he

can build a masterpiece without God's help. Then he climbs up to the tower, pins up the wreath and waves his hands to the people from the top of the tower. Solness declares to the Almighty his glory as a great master builder and his conquest without God's help. It is an evident that Solness is a new master builder who owns the powers from the devils. He is a new master builder that does not build churches or churches' towers anymore but he builds houses for the society. Solness does not realize that he is too frightened to mount a scaffolding, but he clambers to the top of his new house the first time he feels truly and warmly human, and jumps off (Lowenthal, 1986:165).

The definition above shows evidently in the quotations below:

Solness: I'd never before been able to climb up, free, and high in the air. But that day I could.

Hilde [*jumping up*]: Yes, yes, you could.

Solness: And when I stood right up on the top there and hung the wreath over the weather-vane, then I said to him: Hear me, now,

Thou Almighty! In future I too will be a free master builder. In my own sphere. As Thou in Thine. I will never build churches for The again. Only homes for human beings.

(Act III, 205).

Solness: I'll say to him: Hear me, Almighty Lord,- Thou must judge of me as seems good o Thee, but hereafter I will build only the most beautiful thing in the world-

(Act III, 206).

The quotations above show Solness' conceit, and then he climbs up to the tower of his house. Solness invites the surrounding people, the music band and the Builder's Association to witness his declaration of his success. He gets the top of the tower, but unfortunately he cannot manage himself, and then he falls down and dies on the spot. As Williams states that when Solness climbs up to his new house's tower, actually it is an annihilation for himself.

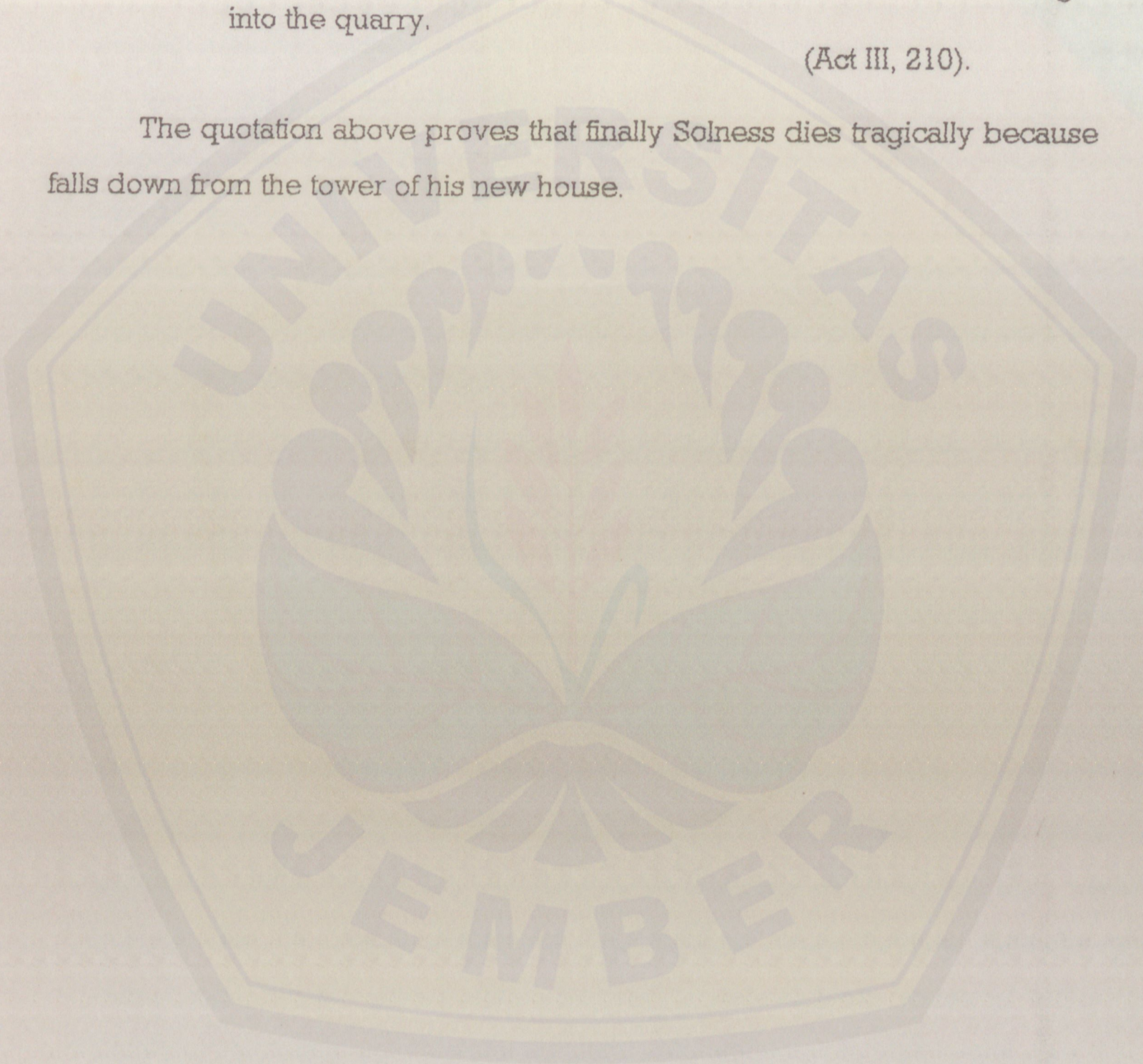
At last Solness falls down and dies caused by his own action (1968:65). This is the end of the master builder's life as he succumbs to his guilt and retribution, and finally he dies tragically. It is clarified in a quotation below:

A voice [*down in the garden*]: Mr Solness is dead.

Other voices [*nearer*]: His whole head is crushed. He fell straight into the quarry.

(Act III, 210).

The quotation above proves that finally Solness dies tragically because falls down from the tower of his new house.



CHAPTER V

CONCLUSION

Each person ever has experienced conflicts in his life. No one can escape from the conflicts. A conflict can bring about himself or other people to be in an unhappy situation such as despair, suffering, sorrow, frustration, downfall, and death. This is also found in Henrik Ibsen's play entitled The Master Builder. It is a tragedy that tells us about the downfalls of the great and famous master builder as a consequence of conflicts undergone by the main character of the play, Halvard Solness. The conflicts finally bring him to his destruction, that is tragic death.

Since the fire has burnt down the inherited house, Solness feels of guilt to his wife. As Solness feels that Aline blames him for the accident. Their married life is unhappy because they always have opposite views of life and opinion. Therefore, there is no harmony in their marriage anymore. Secondly the conflict with Ragnar Brovik, he is the son of Knut Brovik, both of them are his employees. Ragnar symbolizes the young generations who want to take over a master builder title. Unluckily Solness obstinates Ragnar, and then he fires both Knut and Ragnar Brovik as his employees. At last Solness owes a promise to Hilde Wangel, a daughter of local doctor at Lysanger. She meets Solness after ten years waiting for "a kingdom" from Solness. Actually he cannot fulfill Hilde's desire although in other side Solness wants to build "a kingdom" for Hilde as Hilde brings a joy and happiness in his longing day.

Then the conflict occurs in himself too. Solness is very anxious about losing his master builder title as he achieves his title by sacrificing his wife's happiness and his twin boys. He wants to possess his title forever and refuses

to retire from his job. His marriage brings him into despair and suffering, lack in communication gaping Solness from his wife. Therefore, he feels lonely and solitary, feeling guilty to Aline as the fire burnt down her inherited house. Solness feels that Aline blames him for the accident. In addition Solness is disappointed with the Almighty as God does not bless and protect his family. The Almighty lets the fire burn his house although Solness is loyal to the Almighty, thereby, it disappoints him deeply.

Those aspects are the causes of his conflicts which lead to the destructive effects. In consequence of his conflict he separates from his wife as there is no harmony between them anymore and their different argument causes a gap between them. Furthermore Solness refuses young generations' demands who want to take over the job and to get a master builder title. His disappointment with the Almighty leads him to erect a new house with the highest tower in town. It is a consequence of his refusal to build churches or churches' towers anymore. His disappointment turns him to perversity, that he gets closer to the devils and gets even away from the Almighty. Actually his behavior is on contrary as he comes from a pious family. Solness wants to prove to the Almighty that he can build the masterpiece though he is not given the power by the Almighty anymore but he gets the power from the devils. Finally Solness succumbs to his guilt and retribution, and then he dies tragically by falling down from his new house's tower. Therefore, it is true that Solness' conflicts has causes and effects covering external and internal conflicts.

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