

THE REVEALING OF CHARACTERS THROUGH SOLILOQUIES IN WILLIAM SHAKESPEARE'S *A MIDSUMMER NIGHT'S DREAM* DRAMA

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ABSTRACT

This research aimed to reveal the characters' personality traits by reference to Costa and McCrae (1992) through one of the characterization devices called soliloquy and knowing about the role of characters soliloquy in *A Midsummer Night's Dream* drama. The method of this research was qualitative content analysis. The data of this research were the characters' soliloquies in the drama. After analyzing, the result showed that soliloquies had important roles in *A Midsummer Night's Dream* drama. The roles were to reveal about the characters development and the drama plot; although there was no narration in the drama, but soliloquies could show and describe the characters' personality traits, each character had one till five personality traits through telling their true thoughts and intentions by using soliloquies in *A Midsummer Night's Dream* drama.

Keywords: soliloquies, character, personality traits, drama

ABSTRAK

Penelitian ini bertujuan untuk memaparkan ciri – ciri kepribadian berdasarkan teori Costa dan McCrae (1992) melalui salah satu jenis karakterisasi yaitu solilokui sekaligus untuk mengetahui peranan solilokui pada karakter dalam drama *A Midsummer Night's Dream*. Metode yang digunakan untuk penelitian ini adalah kualitatif konten analisis. Data yang digunakan berupa solilokui dari tiap - tiap karakter di dalam drama. Hasil penelitian ini menunjukkan bahwa solilokui memiliki peran penting pada drama *A Midsummer Night's Dream*. Peran penting solilokui di dalam drama tersebut adalah untuk mengungkapkan perkembangan karakter dan jalan cerita; meski tidak ada narasi namun solilokui dapat menunjukkan dan menjelaskan ciri – ciri kepribadian karakter di dalam drama. Masing – masing karakter memiliki satu hingga lima ciri – ciri kepribadian melalui penyampaian pola pikir dan tujuan mereka yang sebenarnya melalui penggunaan solilokui di drama *A Midsummer Night's Dream*.

Kata Kunci: solilokui, karakter, ciri – ciri kepribadian, drama

A. INTRODUCTION

Drama is one of literary works that is inspired from the reality of human beings. As Kadek states, "drama is nothing but actions, the continuous actions in real life." (2). It means that drama describes how human beings behave and act in lives in different contexts

and situations. As well as, one of the dramas from William Shakespeare, *A Midsummer Night's Dream*, is one of Shakespeare's comedies drama written between 1594 and 1595 in the era of Elizabethan drama that refers to the English history of Queen Elizabeth I that depicts the intriguing problem in people lives such as love. In this era, Shakespeare was well known to have a good reputation in Elizabethan stage. He and his company had been invited to perform at the court where Queen Elizabeth and King James who would watch their performances (Barker & Harrison 16). Even, *A Midsummer Night's Dream* was written for the celebration of some noble weddings.

A Midsummer Night's Dream is a drama about the struggle of love that happens in two different worlds, human beings and fairies in Athens. The action of the drama is most focused at night when Hermia and Lysander run off to the forest then Helena and Demetrius follow them. In the forest, they are watched by the fairies, Oberon and his servant, Robin.

There are two conflicts which happen in the drama. For the first, King of Fairies, Oberon, squeezes "love – in – idleness" flower juice which has the power to make somebody will fall in love for everything they see for the first time, into his wife's eyelids. Then it makes her to fall in love with one of rough workmen from Athens, Bottom, who has changed to be a monster because of Oberon's loyalty servant naughtiness, Robin, who intentionally changes Bottom's head to be a donkey head. Second, Oberon asks Robin to squeeze the flower juice into Demetrius's eyelids in order to make him falling in love to Helena, but he makes a mistake to put into Hermia's man eyelids, Lysander, who unintentionally the first thing that he sees it is Helena. Consequently, the drama becomes complicated because the characters change their actions until then Oberon and Robin solve their mistakes and to make them normal again.

Based on these conflicts, this drama shows that characters have important role to develop the plot through their actions. It is because "any plot of a dramatic work necessarily has to do with conflict" (Reaske 36). Since in drama there is no narration but rather only dialogue and monologue from the characters, it means that the role of the characters are used to be the main structure of how the authors make their works. Certainly, by analyzing the characters, it makes the analysis to be more fluently in order to portray one dominating idea or theme in a drama.

Accordingly, in order to analyze the character, the researcher uses one of characterization devices called soliloquies. It is because according to Arnold, "all the dramas of the world have contained soliloquies." (2). Reaske also states that "[it] is one of the most expert devices of characterization." (46). Therefore, the researcher analyzes the characters that do soliloquies in the drama. They are Helena, Hermia, Demetrius, Lysander, Robin, Oberon, and Bottom. Furthermore, after the characters are characterized through soliloquies, the researcher uses the theory of personality traits by Costa and McCrae in order to know about their kinds of personality traits. Since drama has the same action in a real life, it can be summed up that both characters and personality traits are two things that inextricably connected. Thus, based on the background above, the aims of this research are: (1) to understand about the characters through their soliloquies in *A Midsummer Night's Dream* drama. (2) To comprehend the personality traits of the characters viewed from the theory by Costa and McCrae. (3) To determine about the role of characters' soliloquy in *A Midsummer Night's Dream* drama.

B. REVIEW OF RELATED LITERATURE

In this case, the researcher presents about literary theories that are used to help and to do the research in the following sections:

1. Literature and Psychology

Literature and psychology are two branches that study about human experience and human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually advantageous. In order to correlate these two branches are through literary work. Literary works are the study of human beings and describe their inner world with all its aspects. The reason of using literary work is that because literary works are at the same time the products of a certain psychological conditions (Emir 49).

2. Character

According to Reaske, characters are fictitious creations and thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization (40). Abrams and Harpham state the grounds in a character's temperament and moral nature for his speech and actions constitute his motivation. A character may remain essentially "stable," or unchanged in his outlook and dispositions, from beginning to end of a work, or he may undergo a radical change, either through a gradual development or as the result of an extreme crisis (42).

3. Soliloquies

According to Hirsh, soliloquy means it is spoken by a single actor and the character portrayed by that actor does not intend the words to be heard by any other character (13). Meanwhile, according to Abrams and Harpham, soliloquy is the act of talking to oneself, whether silently or aloud. In drama it denotes the convention by which a character, alone on the stage, utters his or her thoughts aloud (335).

According to Perng, there are four basic types of soliloquies in Shakespeare's dramas. There are plain soliloquy, attended soliloquy, soliloquy with property, and soliloquy as dialogue. Plain soliloquy is the simplest, and most often run into. It involves a character speaking alone, with no other character on stage (206). Attended soliloquy is an actor sends clear signals to the audience that he is talking to them or to some other characters on stage or to himself while out of the hearing of any other characters on stage (208). Soliloquy with property is a prop directly addressed becomes an add-on character (212). Soliloquy as dialogue is the presence of letter where the writer is in a real sense "present" on stage (216).

According to Reaske, most plays have central motives and in general these are the giant human emotions which motivate people in real life. Those are hope for reward, love, fear of failure, religious feelings, revenge, and jealousy (41-42).

4. Personality Traits

Personalities are characterized in terms of traits which are relatively enduring characteristics that influence our behavior across many situations (Lally and French 278). There are Five-Factors (Big Five) Model of Personality from Robert R. McCrae and Paul T. Costa, Jr. The five dimensions are openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism.

Openness to experience is individuals who are highly open to experience and unusual ideas. Conscientiousness is the tendency to show self-discipline, act dutifully, and aim for achievement. Extraversion is the tendency to experience positive emotions and to seek out

stimulation and the company of others. Agreeableness is the tendency to be compassionate and comparative rather than suspicious and antagonistic toward others. Neuroticism is the tendency to experience negative emotions such as anger, anxiety, or depression; sometimes called “emotional stability” (Stangor 279).

C. METHOD

1. Research Design

The design of this study is qualitative content analysis. According to Vanderstoep and Johnston, “qualitative research is a study that produces narrative or textual descriptions of the phenomena under study” (7). The purpose of qualitative research is more descriptive than predictive (167). Meanwhile, according to Grbich, “content analysis is a systematic coding and categorizing approach you can use to explore large amounts of existing textual information in order to explore large amounts of existing textual information in order to ascertain the trends and patterns of words used, their frequency, their relationships and structures, contexts and discourses of communication” (Ngulube 13). Therefore, this research fits into the aforesaid qualities as it focuses on analyzing characters that are presented through their soliloquies in *A Midsummer Night’s Dream* drama.

2. Data and Source of Data

The data sources in this research consists of a drama text from Shakespeare’s *A Midsummer Night’s Dream* which is published by Wordsworth Classics in 2002. In here, the data are the dialogue from the characters that do soliloquies.

3. Data Collection

There were some steps that the researcher did to collect the data. First, the researcher read and comprehended *A Midsummer Night’s Dream* drama text carefully and repeatedly, especially to the major characters whose do soliloquies. Second, the researcher wrote important notes such as supporting dialogue from the characters’ soliloquies that related to their personality traits.

4. Validity Data

The researcher used source of data triangulation in analyzing this research. The first data was from Shakespeare’s *A Midsummer Night’s Dream* which is published by Wordsworth Classics in 2002, and the second data was from No Fear Shakespeare – *A Midsummer Night’s Dream* by SparkNotes web.

5. Data Analysis

There were three steps on analyzing data that the researcher did to analyze this research by using Miles and Huberman’s theory. First, data reduction was the researcher selected the data by reviewing the characters’ soliloquies and examined the data to answer research question. Second, data display was the researcher determined the characters soliloquies in order to depict the characters personality traits, character motives, and roles in the drama through their soliloquies. Third, conclusion drawing and verification was the researcher made the conclusion after the data analyzed based on research questions and the related theories.

D. RESULTS

There are many characters in *A Midsummer Night's Dream* drama. However, the characters that perform soliloquies are only the main characters. They are Helena, Oberon, Robin, Hermia, Lysander, Demetrius, and Bottom. Through their soliloquies, these characters show their thoughts which help the audiences or the readers to understand their characterization in the play.

1. Helena

Helena is the first character that does a soliloquy in act 1 and scene 1 of the play. Before Helena says her first soliloquy, she meets Lysander and Hermia who tell her about their plan to leave Athens. At that time, Hermia's father asks her to marry Demetrius. However, Hermia does not want to marry him because she loves Lysander. Both of them are asked Helena to do not tell anyone about their plans, but Helena tells the secret because she falls in love with Demetrius and wants to get his attention. It can be seen through her soliloquy above.

I will go tell him of fair Hermia's flight:
Then to the wood will he tomorrow night
Pursue her; and for this intelligence,
If I have thanks, it is a dear expense: (line 245 – 250)

Through Helena's first soliloquy, the researcher finds out that Helena has shown conscientiousness personality. It is seen from the way Helena makes a plan in order to get Demetrius becomes grateful to her. She lets Hermia's secret known by Demetrius. Even though she realizes if helping Demetrius makes her to be hurt, but as long as she meets Demetrius, Helena thinks that it can cure her broken heart for a while. Helena thinks since there is no another chance to make Demetrius falls in love with her. Helena chooses to become a betrayer to her own friends. Apparently, even though Helena has told Demetrius about the secret and follows him in order to find Hermia, Demetrius does not care about her. However, Helena insists herself to accompany Demetrius. Therefore, Demetrius becomes furious, he does not like the way Helena expresses her love toward him. Meanwhile, Helena is too stubborn to be stopped. It can be seen her second soliloquy in act 2 scene 1.

I'll follow thee and make a heaven of hell,
To die upon the hand I love so well. (line 243 – 244)

Through Helena's second soliloquy, the researcher finds out that Helena has shown agreeableness personality. The reason is because rather than hating Demetrius who treats her in a bad way, Helena keeps being patience and believing that her efforts for having Demetrius will be reached as long as she is patience enough to face Demetrius's treatment.

However, in Helena's third soliloquy, Helena realizes what she has done toward Demetrius can be called as a foolish chase because she cannot look pretty like Hermia in Demetrius' eyes.

No, no: I am as ugly as a bear,
For beasts that meet me run away for fear. (line 102 – 103)

Through Helena's soliloquy above, the researcher finds out that Helena has shown neuroticism trait. Helena looks like she is mad toward herself and thinks that she resembles with a creature which worse than wild animals. She thinks that she is a monster. From this, it shows how anger Helena is because she cannot look like Hermia who looks pretty with her starry eyes. Helena really wants to have it for making Demetrius to love her. Therefore, in Helena's fourth soliloquy, Helena reveals her intention to come back to Athens in act 3 scene 1.

O weary night, O long and tedious night,

Abate thy hours! Shine comforts from the east,
That I may back to Athens by daylight,
From these that my poor company detest. (line 431 – 434)

Through Helena's fourth soliloquy, the researcher finds out that Helena has shown neuroticism personality. It is because she wants to go away from Demetrius, Hermia, and Lysander who are considered as people that hate her. In here, Helena starts to self – pitying her own self by realizing that her presence between them can make her to become more pitiful. After the conflict between them, it makes her to be more care toward her own self. Therefore, it can be known that the central motive of Helena in this play is for her love feeling toward Demetrius, and also because of this motive it changes her to be jealous and makes her to be a betrayer.

2. Oberon

In *A Midsummer Night's Dream*, there are two kinds of characters which are included in the play. There are human characters and fairies characters. Oberon is one of fairies character in the play which has a role as the King of fairies. In the play, he is shown up in act 2 scene 1 as well as his first soliloquy in the play. Before he says his soliloquy, there is a conflict between Oberon and his wife, Titania. Apparently, Oberon is jealous because he cannot get the Indian boy from his wife. Therefore, Oberon wants to act slyly toward his wife to get the Indian boy by using "love – in – idleness" flower juice. This flower has a magic to make people fall in love for everything they see at the first time when they wake up from their sleeps.

Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes: (line 176 – 178)

Through Oberon's first soliloquy above, the researcher finds out that Oberon has shown conscientiousness personality. The reason is because he has made a plan in order to get an achievement for having the Indian boy.

In this scene, apparently while Oberon says his first soliloquy, he realizes that there are two Athenians who appear and argue to each other. They are Helena who follows Demetrius into the forest. At that time, Oberon watches them and overhears the conversation. However, they do not know because Oberon is unseen. Therefore, Oberon feels pity to Helena and wants to help Helena for making Demetrius to love her. It can be seen in his second soliloquy.

Fare thee well, nymph. Ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love. (line 246 – 247)

Through Robin's second soliloquy above, the researcher finds out that Oberon has shown agreeableness personality. The reason is because unintentionally he wants to help Helena secretly. Even though, Oberon is described as a king that does not want to give in for his own wife in the first soliloquy. Apparently, Oberon can also feel sympathetic, especially toward Helena. However, he does not care toward his own wife. He still decides to put "love – in – idleness" flower juice into Titania eyelids when she sleeps. Even in Oberon's third soliloquy he becomes curious about the plan that he has made for Titania in act 3 scene 3.

I wonder if Titania be awaked;
Then, what it was the next came in her eye,
Which she must dote in extremity. (line 1 – 3)

Through Robin's third soliloquy, the researcher finds out that Robin has shown openness to experience personality. The reason is because Oberon has wide interest toward

his works without considering about his wife condition. The way Oberon says in his soliloquy also looks like he feels sure that his plan can be successful. Therefore, from Oberon's soliloquies, those can be concluded that Oberon's central motive is started because of his jealousy feeling to his own wife, because of that it makes him to make some intrigues in the play especially for Titania and Helena.

3. Robin

Robin Goodfellow or Puck is a fairy character in this play. He is known as mischievous and naughty spirit, but he obeys Oberon as the King of Fairies. In act 2 scene 2, Robin shows his soliloquy for the first time when he is on duty for finding and giving "love – in – idleness" flower juice to the Athenian man. However, apparently Robin does not know how the Athenian man's appearance since Oberon only gives a clue that the person is wearing Athenian clothes and has acted so mean toward a woman who really loves him. Therefore, after Robin goes around the forest and meets Lysander who sleeps in the forest with Hermia, he thinks that Lysander is the Athenian man who Oberon has meant.

This is he, my master said,
Despised the Athenian maid;
And here the maiden, sleeping sound,
On the dank and dirty ground. (line 80 – 83)

Through Robin's first soliloquy above, the researcher finds out it has shown Robin's conscientiousness personality. The reason is because through his soliloquy reveals that Oberon has acted dutifully, it does not be surprised that Robin who is known among the fairies as the mischievous one can get such important duty from the King of Fairies, Oberon. Through his soliloquy, Robin is trustworthy and pays attention toward anything that Oberon has said to him, it makes him to think carefully before doing his action into Lysander.

After finishing his duty, in act 3 scene 1. Robin goes around the forest again. Unintentionally he meets with Athenian workers who are practicing a play for their performances in King of Athens, Theseus's wedding. Apparently Robin is interested toward them and wants to watch their rehearsal. It can be seen in his second soliloquy.

What hempen home-spuns have we swagg'ring here,
So near the cradle of the Fairy Queen?
What, a play toward? I'll be an auditor –
An actor too perhaps, if I see cause. (line 68 – 71)

According to Perng, a soliloquy does not necessarily imply the absence of other characters on stage. The presence of the latter often adds a new dimension to the drama. A typical case is the aside (208). Therefore, the soliloquy which Robin uses it is called as an attended soliloquy. It is because Robin is on stage together with Athenian men, but they do not hear and see Robin because he is a fairy. From his second soliloquy, the researcher finds out that Robin has shown extraversion personality. The reason is because his tendency to enjoy being with people. However, after watching these Athenian workers Robin looks disappointed toward one of the player named Bottom. He says that in his third soliloquy.

A stranger Pyramus than e'er played here! (line 79)

[He follows Bottom

Through this soliloquy, Robin shows that he has fluctuating mood. The reason is because he looks so interested toward the play at first, but he becomes disappointed easily only because one of actors does not fulfill his standard or interest. Therefore, from this soliloquy, the researcher finds out that Robin has shown neuroticism personality who

makes him to do something bad toward Bottom. He suddenly acts naughty and changes Bottom's head to be donkey head. Definitely, there is a chaos situation after Bottom's head is changed to be a donkey. Bottom's friends run away and become afraid to him. After that, Robin describes about himself in his fourth soliloquy when he sees these Athenian workers are gone then leave Bottom who confuses with his friends.

Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire,
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn. (line 99 – 102)

Therefore, the researcher finds out that Robin has shown his openness of experience personality. The reason is because he has unusual ideas or thought processes. He does not think about the impact through the action he has done, Robin considers as long as he can show his ideas and desire, Robin does not care enough toward the human's condition after then. Moreover, in this scene is known that Oberon's wife, Titania, is sleep near the Athenian workers rehearse their play. In the meantime, Oberon has already put "love – in – idleness" flower juice into Titania's eyelids. Definitely, Oberon's intrigue is succeeded because Titania wakes up and sees Bottom with his Donkey's head and falls in love with him. On the other hand, there is another intrigue which has not been known about the result yet. That is the intrigue to make Demetrius falls in love toward Helena. Meanwhile, at that time Robin has done a mistake to put the flower juice into Lysander.

In act 3 scene 2 as well as Robin's fifth soliloquy is uttered. There is a conflict which has been made by Oberon and Robin for helping Helena is started. The reason is because when Lysander wakes from his sleep, the one he sees it is not Hermia, but it is Helena in act 2 scene 2. Therefore, Lysander leaves Hermia alone in the forest and pursues for Helena's love. Moreover, the conflict becomes bigger when Oberon and Robin try to make the situation becomes normal again. That is when Demetrius finally loves Helena due to "love – in – idleness" flower juice power, but in here Lysander has also still influenced with this flower juice. After that, Helena, Hermia, Lysander, and Demetrius fight to each other. In here, Helena is angry and considers that Hermia has tricked and makes fun of her. Meanwhile, Hermia considers that Helena has cheated into Lysander then makes Lysander does not love her anymore. At the same time, Lysander and Demetrius also fight and plan to make a duel in order to get Helena. Since the situation gets worse, Oberon asks Robin to fix his mistake immediately before one of them is death in a duel.

Up and down, up and down.
I will lead them up and down.
I am feared in field and town.
Goblin, lead them up and down.

Here, comes one. (line 396 – 400)

In this soliloquy, Robin describes about himself again. Robin says that he is feared by people in the country and town. Through this soliloquy, Robin wants to convince toward himself if there is no things to be feared because people who should be feared with him. Through this soliloquy, the researcher finds out that it has shown Robin's openness to experience personality. It is because he tries to appreciate his own emotion and judges in unconventional terms toward his own self. After that, in Robin's sixth soliloquy, he is still on duty for making the situation comes back like before. He should gather four of them to sleep near each other before he cures the problem between them.

Yet but three? Come one more.
Two of both kinds makes up four.
Here she comes, curst and sad.

Cupid is a knavish lad,
Thus to make poor females mad. (line 437 – 441)

Through this soliloquy, the researcher finds out that apparently Robin has shown agreeableness personality. Even though he is known as a mischievous fairy, through this soliloquy, he shows his sympathetic feeling. After that, finally Robin has succeeded to do his duty. The Athenian lovers come back to Athens and marry together. Meanwhile Bottom becomes normal for having his head back again. Apparently, there is a reason why Oberon asks Robin to solve the problem immediately, the reason is told by Robin in his seventh soliloquy in act 5 scene 1.

And we fairies, that do run
By the triple Hecate's team
From the presence of the sun,
Following darkness like a dream, (line 367 – 370)

From Robin's soliloquy above, he also describes about his own self as one of fairies creature. He reveals that the fairies like him must run away when they meet with the sun. Therefore, they follow the darkness like a dream. From this soliloquy also he reveals that actually he gets antsy because of the morning can come. On the other hand, Robin keeps faithful to obey Oberon. Accordingly, through this soliloquy, the researcher finds out that Robin has shown conscientiousness personality. The reason is because until the end, though Oberon does not like with the mistake he has made toward the Athenians, Robin keeps doing his responsible greatly.

Meanwhile in Robin's eighth soliloquy, he uses attended soliloquy again. It is because Robin gives a signal to the audiences or the readers by talking and using "you" when he is alone on stage. Through this soliloquy, he says if the actors and actresses include his own self have offended toward them, they must consider what they watch as a dream. From this soliloquy, it looks like Robin wants to include the audiences or the readers become like the Athenians. He wants to manipulate their vision toward the play. Robin also says he hopes they do not get upset, because he makes a promise that one day they can meet each other again. Robin hopes them to trust him since he admits that he is a trustful fairy.

Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends, ere long; (line 414 – 419)

From this soliloquy, even though he seems like talking with the audience. Robin has given and admitted about his personality. He considers himself as a trustful fairy. However, he does not lie about this. It can be proven from the way he does every duty which Oberon has given to him in the arrangement of events in the play. Even when he is alone, he does not run away and ends the duty well. Therefore, through this soliloquy Robin has shown conscientiousness personality as reliable and responsible fairy.

All in all, Robin is a character that has most soliloquies in this play rather than other characters. From his soliloquies makes the audiences and the readers know about his character from the way he tells about himself. Conscientiousness is also the highest personality that he has. It can be seen when Robin tries his best to fix the problem he has made in order to make Oberon does not become disappointed with his work because Robin's central motive in the play is hope for reward to King of Fairies, Oberon.

4. Hermia

Hermia is a daughter of Egeus and Helena's friend. She is described as a brave woman that refuses the rule in Athens. Also, a woman who makes Helena becomes jealous with her beauty. At that time, since women have to follow and obey their father wishes to marry with a man they have been chosen, Hermia does not want to be the same. Therefore, she decides to run away from the city together with Lysander. They plan to marry at Lysander's aunt house. However, because of the night situation, they get lost in the forest. After that, they decide to continue their journey in tomorrow morning. They use their times for taking a rest. On the other hand, suddenly Lysander disappears when Hermia wakes up from her sleep.

Before Hermia says her first soliloquy, there is an incident in this scene that Hermia does not know. That is the time when Lysander has been influenced by "love – in – idleness" flower juice by Robin. Therefore, when Lysander wakes up and sees Helena for the first time from his sleep, he falls in love with Helena and pursues Helena without considering about Hermia anymore. Definitely, Hermia becomes to worry and says this in her first soliloquy in act 2 scene 2.

No? Then I well perceive you are not nigh.

Either death or you I'll find immediately. (line 163 – 164)

Through Hermia's first soliloquy, the researcher finds out that Hermia has shown neuroticism personality. The reason is because she becomes so worrying about Lysander and does not care about her own safety. She becomes brave to go around the forest alone for finding Lysander without thinking wild animals that perhaps can come anytime to haunt her at night.

After that, Hermia finally meets Lysander, Helena, and Demetrius in the forest. However, Hermia is surprised because Lysander does not love her anymore. Even Lysander and Demetrius want to fight in order to be Helena's boyfriend. Because of that, it triggers Hermia to accuse Helena has flirted toward Lysander. Meanwhile, Helena confuses why suddenly Lysander and Demetrius has changed like that. Therefore, Helena and Hermia argue because of a misunderstanding between them. Since Hermia realizes that Lysander does not love her anymore but loves Helena, she thinks that Helena has cheated on her. Otherwise, Helena considers that Hermia has made fun of her because of his bad luck in getting Demetrius's heart. This soliloquy is happened before Hermia leaves the stage. She says her second soliloquy to reveal her thought toward the situation which has happened toward her at that time.

I am amazed, and know not what to say. (line 144)

Through this soliloquy, the researcher finds out that Hermia has shown neuroticism personality because she gives her tense toward the situation she faces at that time. Hermia looks like she considers herself as a fool who has spent her time with the wrong person in her life. In Hermia's opinion, Helena has betrayed their friendship by flirting to Lysander secretly. Meanwhile, she also feels disappointed to Lysander who hurts her feeling by loving her own friend, Helena.

Hermia continues her third soliloquy in act 3 scene 2. In this scene, Helena feels desperate and sad to know that Lysander has dumped her in one night. However, even though Hermia is mad toward Lysander, she hopes if Lysander and Demetrius have a fight, at least Lysander can beat Demetrius,

Here will I rest me till the break of day.

Heavens shield Lysander, if mean a fray! (line 442 – 446)

From this soliloquy, the researcher finds out that Hermia has shown agreeableness personality. It is because even though Lysander has changed and does not love her

anymore, Hermia still has sympathetic personality for Lysander to win the duel. Therefore, the motive of Hermia in this play can be concluded that she has done these actions for her love to Lysander.

5. Lysander

Lysander is a man that Hermia loves. However, Hermia's father does not bless their relationship. Therefore, Lysander decides to run away from Athens at night with Hermia. They want to marry in Lysander's aunt house. However, because of they go out at the night, apparently they get lost in the forest. They decide to take a sleep and continue to go in the morning. When they sleep in the forest, apparently Robin meets and guesses that Lysander is Demetrius. Then he puts "love – in – idleness" flower juice to Lysander's eyelids, so Lysander's first soliloquies are happened when he is affected to this flower and meets Helena for the first time when he wakes up from his sleep.

And all my powers, address your love and might
To honour Helen, and to be her knight. (line 151 – 152)

Through this soliloquy, the researcher finds out Lysander has shown conscientiousness personality. It is because Lysander has an aim for achievement to get Helena's heart and wants to give his effort for making Helena to love him.

Moreover, Lysander leaves Hermia alone in the forest. He does not care toward Hermia's condition. At that time, Lysander only thinks how he makes Helena wants to be his girlfriend. After that, there is a scene where Lysander and Demetrius meet each other. Apparently, Lysander finds out that Demetrius does not like Hermia anymore. As well as Lysander, Demetrius is changed and comes back to like Helena. Because of that, in act 3 scene 2, Lysander does his second soliloquy and describes himself as a man that eagerly wants to fight Demetrius.

He goes before me, and still dares me on;
When I come where he calls, then he is gone, (line 414-415)

Through this soliloquy, the researcher finds out Lysander has shown neuroticism personality. It is because Lysander shows his negative emotion toward Demetrius. Also, this soliloquy reveals about his intention toward Demetrius. Definitely, from this soliloquy, it reveals about Lysander's true personality. Even though, at that time he is influenced by "love – in – idleness" power juice, the way he acts to get someone he loves it is never changed. Lysander looks like a type of man who does not want to give up easily, and he acquiesces to sacrifice his own self for getting something that he loves. Therefore, the central motive of Lysander to do his action in the drama is to pursue someone who he loves.

6. Demetrius

Demetrius is a man that Hermia's father wants to marry with his daughter. He is a noble man but has bad attitude. In this play, Demetrius is described as a man that only likes woman from appearances. At first, he likes Helena because she is beautiful. However, after he meets Hermia who more attractive than Helena, he likes her more. He even does not care about Hermia's relationship with Lysander. Thus, it motivates him for having Hermia's love in this play. It can be seen when he soliloquizes in act 3 scene 2.

There is no following her in this fierce vein.
Here therefore, for a while, I will remain.
So sorrow's heaviness doth heavier grow
For debt that bankrout sleep doth sorrow owe;
Which now in some slight measure it will play,

If for his tender here I make some stay. [He lies down. (line
82 – 87)

Through this soliloquy, the researcher finds out Demetrius has shown agreeableness personality. It is because even though Hermia has treated him badly. However, he keeps being kind toward Hermia. Therefore, it shows that Demetrius apparently is also a good man but only for someone that he loves.

7. Bottom

Bottom is one of Athenian men who rehearse for a play in the forest for the King of Athens wedding, Theseus, and Queen of the Amazons, Hyppolita. Bottom and his friends want to show a play of “Pyramus and Thisby”. Bottom who works as a weaver in Athens is appointed to act as Pyramus. His motive in the play is to hope for reward from the King and the Queen. However, without Bottom and his friends are known before, apparently, the place that they have made to rehearse is near the place of Queen of Fairies, Titania, is asleep. Also, they are also watched by one of fairies, Robin Goodfellow. Bottom’s first soliloquy is in act 3 scene 1 after Robin changing his head to be a donkey head.

Why do they run away? This is a knavery of them to
make me afeard. (line 3 – 4)

He considers that all of his friends have made some jokes again to scare him without he knows before that his head has already changed to be a donkey head. Thus, the researcher finds out Bottom has shown agreeableness personality. It is because Bottom looks like he does not get offended toward his friends. Even, he thinks that his friends just do some jokes to make him afraid, which it means that Bottom is a friendly person. It also can be seen in Bottom’s second soliloquy.

I see their knavery. This is to make an ass of me, to
fright me, if they could; but I will not stir from this
place, do what they can, I will walk up and down here;
and I will sing, that they shall hear I am not afraid.
[He sings:] (line 109 – 112)

Apparently, after Bottom says his second soliloquy, he makes the Queen of Fairies, Titania wakes up from her sleep. It is known that the King of Fairies, Oberon, has put “love – in – idleness” flower juice to Titania. Because of that, Titania falls in love with Bottom and does not care with Bottom’s appearance with the donkey head.

Until then, Robin comes to cure Bottom and makes him to be normal when he sleeps with Titania. Robin makes Bottom to think about his love toward Titania is only a dream. This situation happens after the King of Fairies, Oberon, and his messenger, Robin. They try to make the complicated situation to be normal again. Moreover, Oberon’s intrigue has also succeeded. He can get the Indian boy from Titania when she falls in love with Bottom. He can make Demetrius to love Helena like before, and Lysander who loves Hermia. Therefore, Oberon wants to make them comes back to Athens and thinks for what they have been suffered as a dream. It can be seen in the way Bottom describes that dream in his third soliloquy.

.....I will get Peter
Quince to write a ballad of this dream: it shall be called
‘Bottom’s Dream’, because it hath no bottom: and I will
sing it in the latter end of a play, before the duke.
Peradventure, to make it more gracious, I shall sing it
at her death. (line 215 – 216)

Bottom thinks about his dream more and more until he gets an idea to find out one of his friends, Peter Quince immediately. It is because apparently Bottom wants to make his dream to be a ballad and to name it as "Bottom's Dream". Through Bottom's third soliloquy, the researcher finds out that Bottom has shown openness to experience trait. Since he has wide interest and artistic toward his dream, he even wants to make it as a work of play.

E. CONCLUSIONS

After analyzing the main characters through their soliloquies, it can be concluded that soliloquy has some important roles to reveal the characters' real personalities and the arrangements of event in the play. There are also some revelations that apparently show the characters have different personalities when they do soliloquies, but also there are some characters that remain the same. The characters' soliloquies in the drama also have revealed their characters development through describing about their thoughts, intentions, and personality traits which make these things to be the conflict in the plot of the play and benchmark for the length of the play is performed.

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