

THE ANALYSIS PLOT TRAGEDY OF THE DRAMA *CORIOLANUS*  
BY WILLIAM SHAKESPEARE

By:

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### Abstract

*Coriolanus* is a quintessential tragedy written by William Shakespeare in around 1605 that explores the complexities of power, pride, political conflict, and personal betrayal. This research analyzed William Shakespeare's *Coriolanus* plot structure using Gustav Freytag's pyramid model and applied a qualitative research method. Freytag's model of dramatic analysis divides the narrative into five parts: exposition, complication, climax, resolution, and denouement. This research investigated how the plot unfolds and how Shakespeare uses this structure to enhance the themes of pride, power, betrayal, and political conflict. By applying Freytag's pyramid, this research seeks to identify key events and turning points that contribute to the development of the protagonist's tragic flaws and eventual downfall. The research concludes that Freytag's five-part structure effectively illuminates the narrative progression, shedding light on how Shakespeare manipulates the plot to intensify dramatic tension and reinforce the tragic themes.

Keywords: *Coriolanus*, drama, Freytag, tragedy

### 1. INTRODUCTION

William Shakespeare's *Coriolanus* is a quintessential tragedy that explores the complexities of power, pride, political conflict, and personal betrayal. Written around 1605, it delves into the life of its protagonist, Caius Marcius Coriolanus, a Roman general whose tragic flaws, chiefly his arrogance and contempt for the ordinary people, lead to his downfall. One of Shakespeare's most intense and politically charged plays is *Coriolanus*, which examines the tension between individual ambition and public duty, the dangers of pride, and the devastating consequences of betrayal. The tension within this drama is seen clearly in the plot.

The plot is driven by intricate character interactions and conflicts that escalate dramatically, culminating in a tragic conclusion that resonates with themes of loyalty, vengeance, and the complexities of human nature. To analyze the plot structure of *Coriolanus*, this research uses Gustav Freytag's model of dramatic analysis, which divides the narrative into five distinct parts: exposition, complication, climax, resolution, and denouement. The research related to this drama has been done several times. This research will fill a gap in existing research on *Coriolanus*. Previous research has written about the play's themes, characters, and political implications. Still, there has been relatively little focus on applying Freytag's dramatic pyramid to the plot structure of this tragedy. Prior studies, such as those by Anisha Mawarti Prihatiningrum (2018), Antina Gwijangge (2019), and Jusia (2022), have explored plot analysis in various literary forms, including novels. However, these studies have used different theoretical frameworks or focused on character-driven plots rather than structural analysis. For instance, Prihatiningrum's study examines the impact of character prejudices on plot progression. At the same time, Gwijangge and

Jusmia focus on plot elements in contemporary novels, employing theories like those of Aristotle and Moyer but not Freytag's model. By concentrating on Freytag's pyramid, this research distinguishes itself by applying a well-established dramatic structure to analyze the plot development of a Shakespearean tragedy, offering a fresh perspective on how Shakespeare shapes the narrative of *Coriolanus*.

This research's significance lies in its structural analysis of *Coriolanus* and its contribution to the broader field of Shakespearean scholarship. Understanding the plot structure of this tragedy in terms of Freytag's pyramid allows for a deeper appreciation of how Shakespeare manipulates narrative elements to heighten dramatic tension and reinforce the play's tragic themes. Furthermore, the study will explore the relationship between plot structure and theme, shedding light on how the progression of conflict and resolution in *Coriolanus* mirrors the character's internal struggles and political dynamics. This analysis will also contribute to understanding how classical tragedies, particularly those by Shakespeare, continue to engage audiences by drawing on timeless themes and employing sophisticated dramatic techniques.

## 2. METHOD OF RESEARCH

This research used the descriptive qualitative research method, implying that the analysis is given through literary descriptions instead of numbers (John W. Best in Isyqi A., 2017). The qualities of observable occurrences are central to this study strategy, with data analysis focusing on descriptive narratives instead of quantity measurements. Moreover, Ary et al. (2002) stated that the human investigator is the leading participant in gathering and analyzing the data in qualitative studies. Since the primary participant is a human investigator, this study used the researcher herself as a tool to collect and analyze the data.

## 3. DISCUSSIONS

### 3.1 Exposition

In the introduction stage, the characters, setting, atmosphere, and problems experienced by the characters are described. At this stage, the reader is introduced to the characters of the drama and their respective characters. The reader begins to get an idea of the drama being read. The drama's exposition begins with a revolt by the citizens of Rome due to a lack of food and resentment towards their ruler. Menenius Agrippa, a famous nobleman, manages to appease them. However, an arrogant young general named Caius Martius steps in. He criticized the tribunes, Sicinius Velutus and Junius Brutus, appointed to speak for the plebs. He showed his hatred for the plebeians; amid this class struggle, an Italian invading army known as the Volscians threatened Rome. The Senate sent Martius with the military to fight the Volscians. Martius' archenemy, Tullus Aufidius, led the Volscians. Meanwhile, Martius' mother, Volumnia, boasted of her son's bravery. He discussed the importance of military prowess with his gentle wife, Virgilia. With his actions, Martius defeated the Volscians alone in their city, Corioli, and set the stage for the rising action and the following dramatic tension.

From the explanation above, it can be seen that the exposition in this drama begins with a conflict, which can provide an idea of who the characters are, the background of the story and its initiation; conflict as described in the data below;

Data about popular uprisings due to food shortages in Act 1, Scene 1. Rome A Street

First Citizen

First, you know Caius Marcius is the chief enemy of the people.

First Citizen

Let us kill him, and we'll have corn at our price.

Is it a verdict?

The dialogue above can be explained by the sentence, "First, you know Caius Marcius is the chief enemy of the people." This statement reflects the people's dissatisfaction and anger towards their leader. The people felt that Marcius was the main obstacle to their well-being, which shows that Marcius was considered a significant threat. Thus, Caius Marcius is established as an antagonist in the people's view.

The statement "Let us kill him, and we'll have corn at our price" shows that one of the main reasons for the people's hatred of Marcius was economic problems, especially the price of corn. Corn is a basic necessity, a symbol of economic injustice the people feel. The desire to kill Marcius to solve financial problems demonstrated tensions among the people. They believed that by eliminating Marcius, they could control the price of corn and improve their welfare.

Meanwhile, "Is it a verdict?" This sentence shows that the people are looking for a consensus or joint decision regarding the action. This dialogue reflects the threat of revolution or rebellion from people who feel oppressed. This shows the tension between the ruling class (patricians) and the ordinary people (plebeians).

Data about Menenius, who mediated the popular uprising in Act 1, Scene 1. Rome A Street

MENENIUS

I tell you, friends, most charitable care.

Have the patricians of you. For your wants,

You are suffering in this absence, and you may be as well.

Strike at heaven with your staves as lift them.

Against the Roman state, whose course will be on

The way it takes cracking ten thousand curbs.

Of more strong link asunder than can ever

Appear in your impediment. For the absence,

The gods, not the patricians, make it, and

Your knees to them, not arms, must help. Black,

You are transported by calamity.

Thither where more attends you, and you slander

The helms o' the state, who care for you like fathers,

When you curse them as enemies.

Menenius spoke to the people (plebeians) who felt oppressed and angry with the patricians (ruling class). "I tell you, friends, most charitable care. Have the patricians of you". Menenius tried to convince the people that the patricians cared about them and did their best to help. This illustrates how patricians saw themselves as protectors of the people.

Meanwhile, the sentence "For your wants, you are suffering in this absence and may be as well. Strike at heaven with your staff as lift them. Against the Roman state". Menenius said the people's suffering was not entirely the patrician's fault. He declared that their protests were as useless as hitting the sky with a stick. This reflects the patrician view that people's grievances are irrational and cannot be overcome by rebellion. "You are transported by calamity. Thither where

more attends you, and you slander. The helms o' the state, who care for you like fathers When you curse them as enemies". This sentence shows that Menenius accused the people of being consumed by disaster and bringing themselves to a worse situation by blaming the patricians. He compared the patricians to caring fathers, while the people saw them as enemies.

Menenius attempted to bridge the gap between the people and the patricians, but this dialogue shows the great distrust and dissatisfaction among the people. Therefore, this dialogue helps build the background of the central conflict in the drama, namely the differences in views and interests between the people and the ruling class. Menenius tried to defend the patricians by saying that the famine was caused by the gods, not by them. However, the people's response shows their disbelief and anger towards the rulers, who they perceive as indifferent to their suffering. This dialogue illustrates the different views between the upper and lower classes and the injustice felt by the commoners.

Data about Volumnia regarding her son's military prowess and Virgilia's response in Act I, Scene III. Rome. A Room Marcius house

VOLUMNIA

Indeed, you shall not.

Methinks I hear your husband's drum hither,

See him pluck Aufidius down by the hair,

As children from a bear, the Volsces shun him:

Methinks I see him stamp thus and call thus:

'Come on, you cowards! You were got in fear,

Though you were born in Rome:' his bloody brow

With his mailed hand then wiping, forth he goes,

Like a harvestman that's tasked to mow

Alternatively, he all or lose his hire.

VIRGILIA

His bloody brow! O Jupiter, no blood!

The dialogue between Volumnia and Virgilia in the drama "Coriolanus" by William Shakespeare provides essential insight into the main characters and the emotional background underlying the conflict in this drama. The following is an analysis of the dialogue:

Volumnia imagines Virgilia's husband, Coriolanus (her son), in a heroic act, defeating his main enemy, Aufidius, with extraordinary strength and courage. "Indeed, you shall not. Methinks I hear your husband's drum hither, See him pluck Aufidius down by the hair, As children from a bear, the Volsces shunning him". Comparison with children fighting with a bear shows the strength of Coriolanus's brutality and superiority on the battlefield.

Volumnia depicts Coriolanus as a brave soldier, insulting his enemies by calling them cowards. "Methinks I see him stamp thus and call thus: 'Come on, you cowards! You were in fear. Though you were born in Rome". This sentence confirms Volumnia's view of Coriolanus' greatness and toughness, as well as his pride in her brave husband.

Volumnia uses the image of farmers toiling in the fields to depict Coriolanus as a dedicated warrior. The farmer harvesting is a metaphor for a soldier fighting to achieve his goal or lose everything. "his bloody brow, With his mailed hand then wiping, forth he goes, Like to a harvestman tasked to mow, Or all or lose his hire". This sentence shows Volumnia's view that war is a noble and important occupation and emphasizes Coriolanus' toughness and courage.

In contrast to Volumnia, Virgilia shows fear for her husband's safety and does not want to see him hurt. "His bloody brow! O Jupiter, no blood!" This sentence highlights the difference in views between the two women in Coriolanus' life: one who sees war as noble and another who views it with fear and anxiety.

From the description above, it can be seen that Volumnia, as a mother, shows her pride and support for her son's military career. He saw war as an opportunity for honor and glory. Meanwhile, Virgilia, as Coriolanus' wife, shows her concern for her husband and shows the emotional and loving side of Coriolanus' life. The dialogue above also provides an overview of Coriolanus' reputation and greatness as a soldier and how he is seen by those closest to him. This also reinforces the view that Coriolanus is a fearless and highly competent soldier with a fearsome image on the battlefield.

### 3.2 Complication

In the complication stage (rising action), there is a conflict between the characters regarding the problems and events they are experiencing, which becomes increasingly heated. In the drama "Coriolanus" by William Shakespeare, the rising action is the part where the main conflict develops, and the tension increases towards the climax. In the Coriolanus drama, rising action is marked when Marcius wins the battle against the Volscians at Corioli. He received the name Coriolanus as a reward for defeating the enemy at Corioli. This continued when Volumnia's mother encouraged him to nominate himself as consul. However, he faced opposition from the Roman people due to his arrogance when the Roman people made demands regarding the lack of food in society accompanied by Siciunus and Bturus' incitement to the people when the election was held so that they would not elect Coriolanus and incite the people by slandering Coriolanus as an enemy of the people. This caused tension, and finally, Coriolanus was expelled from Rome due to accusations of treason by the tribunes.

From the description above, it can be concluded that the Rising action in "Coriolanus" is a series of events that develop the main conflict, starting from Coriolanus' success on the battlefield, his nomination as consul, widespread dissatisfaction, manipulation of the tribunes, to his expulsion and decision to join the enemy. These dialogues show how the tension between Coriolanus and the people, as well as the betrayal by the tribune, brings the story to a climax, which can be seen in the following data:

Data on evidence of Marcus winning the battle and earning the title Coriolanus in Act II, Scene I.

Rome A Public Place

Herald

Know, Rome, that all alone Marcius did fight

Within Corioli gates: where he hath won,

With fame, a name to Caius Marcius, these

In honor follows Coriolanus.

Welcome to Rome, renowned Coriolanus!

In the Herald's dialogue in Act II, Scene I, it is announced to all of Rome that Marcius (Coriolanus) fought alone within the Corioli gates and achieved a famous victory. "Know, Rome, that all alone Marcius did fight. Within Corioli gates: where he hath won, With fame, a name to Caius Marcius, these In honor follows Coriolanus". The word "all alone" emphasizes Coriolanus' courage and prowess as an extraordinary warrior.

This victory earned him a new name, "Coriolanus," marking his status as a revered hero for his bravery. This award not only added to his prestige but also increased the expectations and pressure on him. The name 'Coriolanus' symbolized greatness and power but was also a source of jealousy and conflict with Roman society and politicians.

Data about People's dissatisfaction in Act II, scene II The Same. The Forum

CORIOLANUS

Pray you now if it may stand with the tune of your  
voices that I may be consul, I have here the  
customary gown.

Fourth Citizen

You have been a scourge to her enemies. You have  
been a rod to her friends; you have not indeed loved  
the common people.

The dialogue between Coriolanus and the Fourth Citizen in the drama "Coriolanus" by William Shakespeare is an important part of the rising action because it reveals the tension between Coriolanus and the common people. This highlights a major problem that will develop into a larger conflict. Coriolanus asks for the people's support to become consul, following the tradition of wearing a "customary gown" as a symbol of appeal to the people. His plea shows that he was forced to follow established procedures, even though it was inconvenient and contrary to his arrogant nature.

Meanwhile, the Fourth Citizen's response acknowledged Coriolanus' services in fighting Rome's enemies and how he had become a discipline for Rome's friends. "You have been a scourge to her enemies. You have been a rod to her friends; you have not indeed loved the common people." This sentence shows people's dissatisfaction and becomes the starting point of greater tension. However, he also criticizes Coriolanus for not loving ordinary people, highlighting the people's feelings towards him.

From the analysis, the dialogue between Coriolanus and the Fourth Citizen is essential to the rising action in "Coriolanus" because it reveals the tension between Coriolanus and the common people. Coriolanus' pleas for political support and criticism of the Fourth Citizen demonstrate the people's dissatisfaction and set the stage for more significant political conflict. This dialogue develops Coriolanus' character by highlighting his arrogance and disregard for the people.

Data about Coriolanus, who was expelled from Rome due to accusations of treason by the tribunes in Act III, Scene III. The Same. The Forum.

BRUTUS

At this point, charge him home, that he affects  
Tyrannical power: If he evades us there,  
Enforce with his envy of the people,  
And that the spoil got on the Antiates  
Was ne'er distributed.

SICINIUS

We charge you that you have contrived to take  
From Rome all season office and to wind

Yourself into a power tyrannical;  
For which you are a traitor to the people.

Citizens  
Come, come; let's see him out at gates; come.

The dialogue between Brutus, Sicinius, and the citizens in Act III, Scene III of the drama "Coriolanus" by William Shakespeare is an important part of the rising action because it shows the turning point in the conflict between Coriolanus and the people of Rome sparked by accusations of treason. Brutus suggests accusing Coriolanus of ambitions for tyrannical power. If Coriolanus manages to escape this accusation, Brutus suggests emphasizing Coriolanus' envy of the people and the fact that the spoils of the Antiates were never distributed to the people. "At this point, charge him home, that he affected Tyrannical power: If he evades us there, enforce with his envy of the people, And that the spoil got on the Antiates Was ne'er distributed". This sentence shows Brutus' tactics to exploit the people's dissatisfaction with Coriolanus and adds weight to the accusation of unfair distribution of the spoils of war.

On the other hand, Sicinius immediately accused Coriolanus of planning to take over all crucial positions in Rome and turn himself into a tyrannical ruler, which made him a traitor to the people. "We charge you that you have contrived to take. From Rome all season office and to the wind. Yourself into a tyrannical power, for which you are a traitor to the people". This sentence represents a clear and direct accusation, accusing Coriolanus of betraying the people's trust and violating the principles of the Roman Republic.

This resulted in a response from the residents who showed impatience and anger. They wanted to expel Coriolanus from the city immediately. "Come, come; let's see him out at the gates; come". This shows the success of Brutus and Sicinius' accusations and manipulation in mobilizing public opinion against Coriolanus.

From the analysis above, the dialogue between Brutus, Sicinius, and the citizens is an integral part of the rising action in "Coriolanus" because it shows the rising action with severe accusations against Coriolanus. The allegations of treachery and tyrannical ambition by Brutus and Sicinius, as well as the aggressive response of the people, demonstrate the complex political and social dynamics in Rome. This dialogue sets the stage for Coriolanus' downfall and develops the tension leading to the drama's climax.

### 3.3 Climax

The climax is a turning point that results in a change for better or worse in the protagonist's situation. In comedy, the protagonist faces his obstacles positively, and there is a good chance that things will turn out well. However, in a tragedy, the protagonist's conflict worsens, ultimately becoming a disaster for him. A climax is the beginning of an act or another scene and is punctuated to separate it from the rise and fall of the action. It occupies the highest point on the pyramid. The climax in the drama "Coriolanus" by William Shakespeare occurs when the main conflict reaches its highest point, namely when Coriolanus, who has allied himself with Rome's old enemies, the Volscians, and their leader, Aufidius, decides to attack Rome. The data can be seen as follows:

Coriolanus Feels Betrayed by His Own Country and Decides to Take Revenge and Joins His Old Enemy, Aufidius, to Attack Rome in Act IV, Scene V.

## CORIOLANUS

The drops of blood for my thankless country are required  
 But with that surname, a good memory,  
 And witness of the malice and displeasure  
 Which thou shouldst bear me: only that name remains;  
 The cruelty and envy of the people,  
 Permitted by our dastard nobles, who  
 Have all forsook me, hath devoured the rest;  
 And suffered me by the voice of slaves to be  
 Whoop'd out of Rome.

## AUFIDIUS

Therefore, most absolute sir, if thou wilt have  
 The leading of thine own revenges, take  
 The one-half of my commission and set down--  
 As best thou art experienced since thou knowest  
 Thy country's strength and weakness,--thine own ways;

The dialogue between Coriolanus and Aufidius in the drama "Coriolanus" by William Shakespeare reveals the story's climax, at which the conflict peaks and significant decisions are taken. The drops of blood for my grateful country are required. Coriolanus states that the blood he has shed for his ungrateful country is now demanded back. He felt betrayal and hatred from the Roman people, and the nobles were considered cowards. The phrase "The cruelty and envy of the people, permitted by our dastard nobles, who Have all forsook me" highlights the feeling of betrayal by the ruling class of Rome. Coriolanus feels that only his name remains "But with that surname" after the hatred and betrayal of the people and nobility took everything away. He asserted that he was expelled from Rome by a people he called "slaves. Whoop'd out of Rome". This realization confirmed his determination to avenge Rome, who had betrayed him.

Then, Aufidius offers Coriolanus half of his power to lead revenge against Rome. He admits that Coriolanus knows his country's strengths and weaknesses intimately. "Therefore, most absolute sir, if thou wilt have The leading of thine own revenge, take The one-half of my commission and set down. As best thou art experienced since thou knowest Thy country's strengths and weaknesses, thine own ways". This offer shows that Aufidius respects Coriolanus' expertise and experience and is willing to provide significant authority to launch an attack.

From the analysis, the dialogue between Coriolanus and Aufidius in the drama "Coriolanus" is the climax that shows Coriolanus' decision to take revenge on Rome. His sense of betrayal and hatred towards the people and nobility of Rome prompted him to accept Aufidius' offer and lead an attack. This marks the climax of Coriolanus' emotional conflict and distress and sets the stage for the resolution and consequences of his actions.

### 3.4 Resolution

Resolution is where the conflict between the protagonist and antagonist begins to be resolved. The protagonist wins or loses to the antagonist. Falling action indicates that the story's main action (climax) is ending. This plot appears as a separate act/scene and differs from the other plots. The falling action in the drama "Coriolanus" by William Shakespeare is the stage where the central conflict that culminates in the climax begins to subside and moves towards resolution. In



the case of "Coriolanus," the falling action occurs after Coriolanus decides to attack Rome and then meets his family, who changes his decision.

The data is as follows in Act 5, Scene 3. The Tent of Coriolanus:

VOLUMNIA

For myself, son,  
I purpose not to wait on fortune till  
These wars determine: if I cannot persuade thee  
Rather to show a noble grace to both parts  
Then seek the end of one. Thou shalt no sooner  
March to assault thy country than to tread--  
Trust to't, thou shalt not--on thy mother's womb,  
That brought thee to this world.

CORIOLANUS

O my mother, mother! O!  
You have won a happy victory for Rome;  
But, for your son, believe it, O, believe it,  
Most dangerously, you have with him prevailed,  
If not most mortal to him.

The dialogue between Volumnia and Coriolanus in the drama "Coriolanus" by William Shakespeare is part of the falling action story. This is a critical moment after the climax in which Volumnia, Coriolanus's mother, manages to persuade him not to attack Rome. Volumnia uses persuasion and emotional solid pressure to persuade Coriolanus not to attack Rome. He emphasized their mother-daughter relationship and described attacking Roma as the same as attacking himself. "Thou shalt no sooner March to assault thy country than to tread Trust to't, thou shalt not--on thy mother's womb, that brought thee to this world,"—responded Coriolanus, experiencing a deep inner conflict. He is haunted by his love and respect for his mother and his desire for revenge on Rome. "O my mother, mother! O! You have won a happy victory to Rome; But, for your son, believe it, O, believe it, / Most dangerously you have with him prevailed, If not most mortal to him". This shows that his decision not to attack Rome was brutal and painful.

From the analysis above, the falling action in the drama "Coriolanus" shows how Coriolanus' decision not to attack Rome after being treed by his mother Volumnia leads to a decrease in tension and prepares the resolution of the story. Volumnia's emotional persuasion and Coriolanus' decision to listen to her lead to serious consequences for Coriolanus, including betrayal by the Volscians and Aufidius. It marks the transition from the climax to the resolution of the central conflict and highlights themes of sacrifice, honor, and the conflict between personal and state obligations.

### 3.5 Denouement

The denouement refers to the final stage or completion stage—resolution of joy and sorrow. If the story ends with sadness, people call the drama a tragedy. The denouement in the drama "Coriolanus" by William Shakespeare is the story's ending, where all the main conflicts are resolved and the fate of the characters is determined. In "Coriolanus," the denouement occurs after Coriolanus's decision not to attack Rome at his mother's request, which leads to fatal

consequences for him in his betrayal of Aufidius and results in Coriolanus' death. This is the stage where the story reaches its final resolution and provides closure to the central conflict.

Coriolanus returns to the Volscians' camp but is confronted by Aufidius in Act 5, Scene 6. Antium.

A public place

AUFIDIUS

Read it not, noble lords;

But tell the traitor, in the highest degree.

He hath abused your powers.

CORIOLANUS

Traitor! how now!

AUFIDIUS

Ay, traitor, Marcius!

CORIOLANUS

Marcius!

Aufidius firmly accuses Coriolanus of being a traitor before the noble Volscians. This is the culmination of the tension between the two characters. "But tell the traitor, in the highest degree. He hates abusing your powers". This accusation encapsulates the anger and betrayal felt by Aufidius and the Volscians. Coriolanus is shocked and angry at this accusation of betrayal. He felt insulted by the accusation, leading to a confrontation with Aufidius. "Traitor! how now!", this reaction shows his disbelief and anger towards the accusation.

Aufidius repeats the accusation under Coriolanus' real name, Marcius, emphasizing the personal and professional betrayal Aufidius feels. "Ay, traitor, Marcius!" this shows how deep the sense of betrayal Aufidius felt. Aufidius' use of the real name "Marcius" highlights a double betrayal as a person and a military leader. This deepened Aufidius' anger and hatred. "Marcius!" this repetition shows how shocked Coriolanus is to hear his name mentioned in the context of betrayal.

Aufidius and His Followers Kill Coriolanus

AUFIDIUS

Insolent villain!

All Conspirators

Kill, kill, kill, kill, kill him!

The Conspirators draw and kill CORIOLANUS:

AUFIDIUS stands on his body

The dialogue above shows the peak of the conflict between Coriolanus and his enemies. Aufidius, in deep anger, orders the conspirators to kill Coriolanus, which they immediately do. Aufidius's "Insolent villain!" expresses the anger and betrayal that Aufidius feels towards Coriolanus. Shouts of "Kill, kill, kill, kill, kill him!" of the conspirators show the collective decision and power of the mob that ultimately ends Coriolanus' life. This action directly resolves the conflict that has developed throughout the story. "Kill, kill, kill, kill, kill him!" this repetition emphasizes their collective hatred and intention to kill Coriolanus.

Aufidius standing over Coriolanus' body after the murder shows ultimate dominance and humiliation. This marked Aufidius' victory over his old enemy and the resolution of a personal

grudge. Aufidius stands on his body: This signifies Aufidius's absolute victory and assertion of power over Coriolanus, whom he has fought throughout the story.

Coriolanus' Death Resolves His Conflict with a Tragic Ending

AUFIDIUS

My rage is gone;

And I am struck with sorrow. Take him up.

Help, three o' the chiefest soldiers; I'll be one.

Beat thou the drum, that it speak mournfully:

Trail your steel pikes. Though in this city, he

Hath widowed and unshielded many a one,

Which to this hour bewail the injury,

Yet he shall have a noble memory. Assist.

In the dialogue above, Aufidius expresses his regret and shows belated respect for Coriolanus after his death. This denouement reveals changes in Aufidius' emotions and attitude towards Coriolanus. Aufidius admits his anger has disappeared, and he feels sorrow over Coriolanus' death. This shows a significant emotional shift from hatred and bitterness to regret and respect. "My rage is gone, And I am struck with sorrow". This statement expresses feelings of deep regret and belated reverence for Coriolanus.

Aufidius orders the soldiers to lift Coriolanus' body and appropriately pay military honors. This shows that even though Coriolanus has become an enemy, he is still respected as a warrior and leader. "Take him up. Help, three o' the chiefest soldiers; I'll be one". This shows Aufidius' participation in paying his last respects to Coriolanus. The order to beat the drums mournfully and lower the steel lances showed a condolence military salute. This shows respect for Coriolanus' courage and leadership, even though he has caused much suffering. "Beat thou the drum, that it speaks mournfully: Trail your steel pikes." This act shows deep and formal respect for Coriolanus.

Aufidius admits that although Coriolanus has caused much suffering, he will be remembered well. This shows that Coriolanus' courage and leadership are recognized and respected. "Yet he shall have a noble memory." This confirms that Coriolanus will be remembered with honor despite his mistakes.

From the analysis above, the dialogue's denouement shows Aufidius' emotional change from anger and hatred to regret and respect. By paying military honors to Coriolanus, Aufidius acknowledges his former enemy's courage and leadership, even though he has caused much suffering.

#### 4. CONCLUSIONS

Revenge and betrayal lead life into tragedy. This drama's central theme is revenge for injustice accepted by Coriolanus after he struggles for the country he loves. After winning a battle against the enemy, Coriolanus is expelled from Rome due to the instigation of the tribunes and accusations of treason by his subjects. This betrayal fuels his desire for revenge, leading him to join forces with his old enemy, Aufidius. However, his quest for revenge ultimately leads to his tragic death. This demonstrates the tragic cycle of revenge, where attempts at revenge often bring ruin to all parties involved.

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