INTERPERSONAL REJECTION EXPERIENCED BY THE MAIN MALE CHARACTER IN LEO BUTLER'S PLAY ENTITLED *BOY* (2016)

A THESIS

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PRONUNCEMENT

I affirm that my thesis is totally my own work, with no words borrowed from other writers or researchers at other university, whether in a diploma, S-1, S-2, or S-3 degree. I also make sure that I only took information from the sources I mentioned.

Semarang, 01st December 2022

Kiki Putri Alfianti

MOTTO AND DEDICATION

For indeed, with hardship [will be] ease.

Q.S Al An'am (94:5)

What really matters are good endings, not flawed beginnings.

Shaikh al-Islam Ibn Taymiyyah, Minhaj as-Sunnah (v. 8, p. 416)

Life is though, and things don't always work out well, but we should be brave and go on with our lives.

Suga of BTS at ELLE Interview, 23th March 2017

This thesis is dedicated to my wonderful parents and my entire family

who have always supported and prayed for me.

My good friends, for your constant encouragement over the years.

I will never run out of words to express my appreciation and affection

for all of you.

APPROVAL

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The writer realizes that the preparation of this thesis needs to be improved because it is still far from perfection. Therefore, both constructive criticism and suggestions are highly expected from all parties. Finally, I hope this thesis will be useful for everyone.

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ABSTRACT

This thesis discusses the analysis of Leo Butler's play entitled *Boy* (2016). The purpose of this thesis analysis is to address not only intrinsic elements like character and characterization, conflict, and setting, but also extrinsic elements like various forms of interpersonal rejection and their causes and effects experienced by the main male character, Liam. The writer uses several methods, including the library research, sociological approach, and contextual method. To analyze this thesis in terms of the rejection of the main male character, the writer uses a theory called the Interpersonal Acceptance-Rejection Theory (IPARTheory) by Ronald P. Rohner. For a variety of reasons, Liam receives treatment in the form of rejection from those around him. One of them is because people that Liam sees is busy and do not want to wasting their times for Liam, who is do nothing and unclear. Liam tries to control his emotions but ends up with his stammering style of speech. Following the findings of this thesis analysis, the people around Liam have different ideas about him, and Liam is also the reason for this rejection. As a result, the rejection's effect on Liam is that his emotions are unstable.

Keywords: *rejection, interpersonal, IPARTheory.*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Humans have a wide range of positive and negative experiences in their daily lives. There are always two axes, such as: positive and negative; happiness and despair; illness and health. Expressions obtained from these experiences manifest in various ways. However, how if someone have more negative than positive experiences? One example of a negative experience is rejection. Everyone must have a reason for liking or disliking someone. For one reason, because they perceive them differently.

Everyone faces rejection at some point in their lives. According to the Cambridge Dictionary, the act of refusing to accept, use, or trust someone or something is known as rejection. Another meaning of rejection is the act of not giving someone the love and attention they want and expect. According to Leary (2015: 435), interpersonal rejection is one of the most distressing and consequential events in people's lives. Whether it is a romantic rejection, the dissolution of a friendship, group ostracism, estrangement from family members, or being surrounded or excluded in casual encounters. A person who is rejected by those around him or her have an impact and the primary effect is on the mentality of the individual who is rejected. The response tends

to emphasize negative emotions over pleasant ones, and it just makes the individual who is rejected feel bad (Garris et al., 2011: 1067-1068).

One example of the rejection that happens is in the play *Boy* (2016), written by Leo Butler. Liam, as the main male character in this play, gets that Lamari hit Liam's arm twice because Liam came to Lamari's estate at six in the morning and asked about activities like the ones they do back at school that Liam thought were precious to him.

Boy is a play written by Leo Butler in 2016. This play is about Liam, the main male character of the drama, who is 17 years old. Liam is known to have very white skin and looks different from the people there. The origin or race of Liam is not explained in detail in this play, nor is he explained to have an albino disorder. He lives in an urban location where he must look hard for himself because he only lives with his sister or half-sister , has no definite life status, and no parents that care about him. The setting is hostile and unhelpful to Liam, who is seeking to find his true self.

The study covers the play that explains all sorts of objections to the main male character, named Liam, who is suffering. The writer uses a theory from Ronald P. Rohner's IPARTheory, *Interpersonal Acceptance-Rejection Theory*. In a briefing, IPARTheory discusses the effects, causes, and other relationships associated with a person's perception of the most important person in their life. The writer uses IPARTheory to analyze the main male character, Liam, who is rejected in his life. This analysis aims to gain

knowledge about rejection, the reasons behind it, and helps people understand the effect of rejection and how it affects on the main male character in this play.

1.2 Research Problems

The writer discusses the issue between the three:

1) What are kinds of interpersonal rejections Liam gets in Leo Butler's *Boy*?

2) What are the causes of the interpersonal rejection experienced by Liam in Leo Butler's *Boy*?

3) What is the effect of the interpersonal rejection that Liam has experienced in Leo Butler's *Boy*?

1.3 Objectives of the Study

The study explains the goals that the writer hoped to achieve through the study.

1) To describe the kinds of interpersonal rejection that Liam has experienced from people around him in Leo Butler's *Boy*.

2) To analyze the causes of the interpersonal rejection that Liam received in Leo Butler's *Boy*.

3) To show the effect of the interpersonal rejection that Liam got in Leo Butler's *Boy*.

1.4 Previous Studies

A previous study is one that is related to the writer's present research. Here are ten previous studies that are related to this topic of discussion about interpersonal rejection in the play *Boy* (2016) by Leo Butler.

The first previous study is Susannah Clapp's review piece, "Boy Review- See the City in a Different Light," which discusses Liam's existence as unpredictable due to the multiple influences from his surroundings. The people around him almost never recognize or notice Liam, and he also has a problem with his confusing-sounding way of speaking.

The second previous study is Neil Dowden's interview piece "Interview: Leo Butler on How His Play Boy Minds the Gap" with Leo Butler, the playwright of *Boy*. This article also talks about London, which represents a lot of various kinds of people and cultures but can also cause divisions and social injustices.

The third previous study is "Spellbinding Snapshot of Life on London's Mean Streets: Boy is a Mini Urban Epic, Writes Patrick Marmion," authored by Patrick Marmion. The topic is Liam, who lives in a sophisticated, multi-cultural metropolis surrounded by people who do not have time for him.

The fourth previous study by Robert Tanitch, entitled "Boy oh Boy, the Star-Turn is Not the Boy or the Play but the Travelator," discusses the story of Liam, who spends his days doing nothing. He lacks what he should have: money, an education, a job, parents who are always by his side, and even

friends. This article also explains some different opinions from some people about the setting, the story, the role of the director, the designer, and the actors who were involved in making the drama at the time.

The fifth previous study is Leo Butler's essay "What's He Doing-This Kid-Where's He Going" on The Arts Desk website, which recounts how the story *Boy* came to be. He gets the story from his personal experience when he met a teenage boy at a bus stop. Butler recalls being 17 years old, dropping out of school with no skills and looking for hobbies to do till he felt lost from day to day. Butler attempts to tell the story of *Boy* through the daily life of that teenage boy.

The sixth previous study was written on April 13, 2016, when Matt Trueman drafted the article "Boy (Almeida Theatre), Leo Butler's new play explores the people society overlooks," which is about Liam's life that is tragic. No money, no credit card, no job, no education; there is only him, who is lost and unable to explain himself fluently. Furthermore, the surrounding environment continues to pass without being aware of Liam's presence.

The seventh previous study is an article published by Imogen Blake entitled "Corbynite dramatist Leo Butler: This government has to change, or we will reach a breaking point." A play entitled *Boy* (2016) by Leo Butler is set in a political context, in which Butler intends to use his wrath to raise attention to the lack of opportunities for disadvantaged children.

The eight previous study is an article by Carolin Kopplin called "Review: Boy (Almeida Theater)." This article is about a sad story of an alienated teenage boy, Liam, who drifts through a forbidding environment and mocks him with goals he can never achieve. For example, a job, friends, or even family.

The ninth previous study is an article review entitled "Boy Almeida Theatre Review" by Henry Wong. This article discusses the play *Boy,* which is about London's austerity and diversity. Every part of London is depicted as always busy, but in inverse proportion to Liam's condition.

The tenth previous study is an article review by Nick730 entitled "Theatre Review: Boy". This article examines how the actor in the play *Boy* might capture the audience's interest and sympathy. Liam, a lost teenager, drops out of school, do not have a job because he is not of age and spends most of his time hunting for his old schoolmates, until everyone looks at him back as if he is a nasty guy.

These previous studies use the same object of literature, which is a play called *Boy* (2016) by Leo Butler, and the content of it is identical. So far, no one has ever researched this drama, and there are just review pieces that discuss the storyline and staging, such as setting, character, and many other aspects of *Boy* (2016).

1.5 Scope of the Study

The results of this analysis explain the interpersonal rejection experienced by the main male character, Liam, in Leo Butler's play entitled *Boy* (2016), its causes, and its effects. The writer analyzes the intrinsic elements in the play in the form of narrative elements in this study, including character and characterization, conflict, and setting. The second is the extrinsic elements that cover the kinds of interpersonal rejection, their causes, and how the main male character, Liam, feels when he is rejected (effects).

1.6 Writing Organization

CHAPTER I   INTRODUCTION

This chapter describes the background of this analysis study; the objectives of the study; the previous study used as a reference in completing this study; the scope of the study; and the writing organization.

CHAPTER II   THEORY AND METHODS

Chapter II explains the theories about intrinsic elements, extrinsic elements, and research methods that are used to analyze Leo Butler's play entitled *Boy*.

CHAPTER III   RESULTS AND DISCUSSION

Chapter III begins to analyze literary works using methods and theories like intrinsic elements, covering character and characterization, conflict, and setting. For the extrinsic elements, the writer analyzes the interpersonal rejection experienced by the main male character in his life and figures out the causes and effects of that rejection.

CHAPTER IV   CONCLUSION

Based on the analysis, the main points of the study are summed up in this chapter.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Frameworks

This chapter discusses several theories related to intrinsic and extrinsic features. Characters and characterization, conflicts, and settings are all intrinsic components of this subject. Extrinsic elements cover rejection theory in terms of several types of interpersonal rejection, their causes, and their effects.

2.1.1 Intrinsic Elements

There are a variety of intrinsic elements, but the writer only focuses on three: character and characterization; conflicts; and settings.

2.1.1.1 Characters and Characterizations

Characters are humans who appear in a work, both narrative and descriptive (Abrams, 1999: 32-33).

Characters are divided into two categories: static characters and dynamic characters. A static character is one whose actions do not change mentally. The dynamic character, on the other hand, is one who goes through mental changes, whether they are decline or developing (Herman et al., 2005: 54).

When readers and viewers perceive a character's presence as that of a person who possesses intellectual, moral, and emotional attributes that can be

seen through the dialogue and action of the character itself, this is called "characterization" (Abrams, 1999: 32-33).

2.1.1.2 Conflicts

Conflicts arises as a result of complications in which a character struggles with their own thoughts, needs, and emotions, as well as those of other people and the surrounding environment (Trimmer & Jennings, 1985: 2). Conflict is a driving force in the plot, which comes from a variety of sources, both internal and external (Pugh & Johnson, 2014: 131). Internal conflict occurs when there is a struggle within the protagonist's character, such as a psychological conflict between the character's desires and morality. External conflict refers to an event that occurs when the main character is in a struggle with another character, an event, or external forces.

2.1.1.3 Settings

Setting is one of the most principal factors in establishing the tone of a work of fiction, as well as the author's attitude toward the situations and characters in the story. The first setting is the setting of the place, in which the author of a literary work provides a detailed description of the location. There is also the setting of time,which is significant in nature rather than the setting of the place. Because the setting of social context is as important as the setting of place and setting of time, everyone must know enough about societal structure, traditions, principles, and the existence of possibilities to know what obstacles the characters face, what they want to choose freely, and what they are not allowed to do (Trimmer & Jennings, 1985: 4-5).

2.1.2 Interpersonal Rejection: an Extrinsic Elements

The writer looks at extrinsic elements, such as theories of interpersonal rejection, their types, what causes them, and what effects they have.

2.1.2.1 Definition of Interpersonal Rejection (IPARTheory)

The writer uses the *Interpersonal Acceptance-Rejection Theory* (IPARTheory) by Ronald P. Rohner. According to Rohner, IPARTheory is a socialization and development theory that is based on facts and tries to predict and explain the major effects, causes, and other factors that lead to acceptance and rejection between people around the world (Rohner, 2016: 3). This theory to include not only parental acceptance and rejection of the child but also a more intimate adult relationship. For example significant interpersonal relationships with siblings, friends, grandparents, and others throughout your life (Rohner, 2021: 3).

There is a concept that discusses the acceptance and rejection of interpersonal relationships, commonly called *the Warmth Dimension of Interpersonal Relationships* (Rohner, 2016; 4). The writer will only select one theory that is related to the topic of this analysis, which is interpersonal rejection. Interpersonal rejection refers to the abscene of positive feelings, behaviors, or effects that are physically and psychologically painful (Rohner, 2016: 4). According to Rohner (2016: 4-6) there are four main combinations of interpersonal rejection:

(1)Cold versus warm, and unaffectionate versus affectionate

Cold versus warm is a picture where a person feels the treatment of others. For example, when a child is loved by his parents, hugged, and kissed, this includes behavior that falls into the warm category. On the other hand, if a child does not receive such warm treatment—for example, he has never been loved or cared for by his parents—it means that it is included in the cold category. Physical affection, verbal affection, and symbolic affection are examples of interpersonal affection. If the behavior is opposite to the three affectionate types, it is included in the category of unaffectionate.

(2)Hostile and aggressive

Aggression is behavior motivated by feelings of hostility, anger, hatred, or enmity. Aggression, in another definition, is any behavior that aims to physically or emotionally harm someone, something, or yourself. Physical aggression and verbal aggression are also possible contains in this category.

(3)Indifferent and neglecting

The relationship between indifference as an internal motivator and neglect in response to behavior is not as pervasive as the relationship between hostility and aggression, which affects whether a person feels ignored by a significant other. For example, an individual may choose to ignore a significant person to express their displeasure with them.

(4)Undifferentiated rejecting

Undifferentiated rejection refers to a person's conviction that other individuals (e.g., attachment figures) do not care for or love them. Even though there are no obvious signs, the other person is ignoring, not loving, or being violent toward them.

2.1.2.2 The Causes and Effects of Interpersonal Rejection

There are three sub-theories in IPARTheory, namely personality sub theory, coping sub theory, and sociocultural system model and sub theory (2016: 7-18). These are important because they show effects, causes, and other links between how children see their parents' acceptance and how adults remember their own acceptance or rejection as children. This also applies to other significant person who the individual regards as important to them.

(1) *Personality Sub Theory* tries to predict and explain the main personality or psychology, especially those related to the mental consequences of perceived acceptance and rejection. Rohner, R. P., & Khaleque, A. (2002: 4) say that when children or adults do not get the acceptance or positive response they want, they see this as an interpersonal rejection and respond in one of ten clear pancultural ways. These dispositions are examples of anxiety, insecurity, hostility or aggression, dependency or defensive independence, negative self-esteem, negative self-adequacy, emotional unresponsiveness, emotional instability, negative worldview, and cognitive distortions.

(2)*Coping Sub Theory* is the question of how the rejected individual can withstand the erosion of rejection without suffering mentally. There are two sub theories, namely the affective copers and the instrumental copers. The affective copers is interpreted as an individual whose mental health and feelings are still at a satisfactory level even though he lives in family rejection. The second is an instrumental copers where an individual who has ever been rejected earlier still has a good life reputation. However, their mental health and the feelings of emotions they experienced were very weak.

(3) *Sociocultural Systems Model and Sub Theory* describe the environment that indirectly influences a person's behavior and beliefs, both from their behavior towards others and us. In other words, the model and sub-theory of sociocultural systems do not originate in someone but arise from the surrounding environment.

2.2 Research Methods

Based on the University of Essex Library & Cultural Services' website, what is meant by "research method" is the tactics, processes, or techniques used in the collection of data or evidence for analysis to reveal new knowledge or generate a better understanding of a topic.

2.2.1 Data and Data Source

Primary sources are traditional objects of literary criticism, such as texts from any literary genre, such as fiction, poetry, or drama. Secondary source

refers to articles (or essays), book reviews, and notes (brief comments on very specific topics) that are mostly published in scientific journals (Klarer, 1998: 4).

The primary source that the writer use is a textbook dialogue from Leo Butler's play *Boy* (2016). The writer selects "play" as the data source, while the data that the writer analyzes is in the form of dialogue mentioned in the textbook. For the secondary sources, the writer use books, ebooks, journal, website articles, and other significant data.

2.2.2 Method of Collecting Data

In analyzing a literary work, the writer needs a useful technique to look at data about the main character in Leo Butler's play *Boy* (2016). The methods under consideration are library research methods. George states that:

> *The author is looking for some data and information from various sources in order to support the analysis carried out. In addition, in order to find and identify several sources that has information or personal opinions to the opinions of experts who are really related to research problems* (2008: 6).

2.2.3 Method of Analyzing Data

The writer uses sociological approach and contextual methods to analyze data.

According to Leo Lowenthal, a central goal of any worthwhile sociology of literature should be to discover the "core meaning" that can be found at the heart of various literary works and expresses various aspects of the thoughts

and tastes of diverse subjects, such as example of social class, work, love, faith, nature, and art (Laurenson & Swingewood, 1972: 16).

The contextual method is used to analyze the intrinsic and extrinsic elements in a literary work. Adrian Beard said that context refers to what goes in a text, rather than what is in it (2001: 6).

CHAPTER III

RESULTS AND DISCUSSION

3.1 Intrinsic Elements

This thesis analysis in intrinsic elements talks about the drama *Boy* (2016) by Leo Butler's characters and characterization, settings, and conflicts.

3.1.1 Character and Characterization

The writer only focuses on and analyzes one character in this thesis, and that is Liam. He plays an essential role in this thesis regarding what is happening to him in terms of rejection.

3.1.1.1 Liam

Liam is a teenage boy who is 17 years old. This evidence is in the following quotation: ***Liam**, 17 is sitting on a chair close by* (Butler, 2016: 12).

The description that Liam is a male is shown when Doctor #1 checks Liam's penis when he is in the hospital. The word "penis" indicates that he is a male. The evidence is: ***Doctor #1** examines Liam's penis* (Butler, 2016: 15).

Liam has a very white body, which sets him apart from the other people there. There is no mention in the story of why Liam's skin is like that, whether due to genetic factors, race, or a disorder. The proof contains in a page:

> **Liam** Yeah, like we all look the same though.
> **Schoolgirl #2** You're white brov.
> **Liam** Yeah, nah nah . . . –
> **Schoolgirl #2** You're whiter than white.
> …………….
> **Schoolgirl #2** Oh my days, like bleach though! – (Butler, 2016: 33).

When defining Liam's character, he frequently speaks haltingly or incoherently. Doctor #1 questions Liam, but Liam only responds briefly and is unsure of what he is trying to say. The proof can be seen in the following dialog:

> **Doctor #1** I take it you're active?
> **Liam** Yeah, active. What like athletics, gymnastics sort of?
> **Doctor #1** Sexually active.
> **Liam** Oh right, cool. Nah, I don't know maybe, yeah. Sexually then, okay (Butler, 2016: 13).

Liam is also temperamental due to his inability to regulate his emotions and read the situation. Liam frequently uses rude or harsh language, such as the word "fuck." And, sadly, he frequently states this to older people and strangers he meets around him. When Liam is consulting with Doctor #1, he listens to the results of the examination and determines that Liam's condition is normal. Liam then said "fuck" and "wicked" in response. This is shown on page 15:

> **Doctor #1** Well, you seem absolutely fine, I can't see any obvious signs of infection.
> **Liam** Oh yeah, is it yeah? Fuck. Fuck. Wicked (Butler, 2016: 15).

Everyone commonly uses these words. These phrases are still fine to use when someone are with people that they know. However, there are situations

when someone should not say it to strangers. Liam says those things all the time, which makes him temperamentally unstable.

Liam's character is in the category of "dynamic character" because he changes massively. Even though Liam's character growth is slow, he believes that his life a few days ago makes him feel better, even if he is still the same as Liam before. It is possible because his journey before meeting Doctor #2 is a little different. Liam can meet a lot people from diverse backgrounds and points of view, but some of them have turned him down.

As proof, the play says that Liam goes to the doctor at the beginning and end of the story. They deal with physical and mental problems that Liam's character has. In this play, two characters of doctor, "Doctor #1" (female) and "Doctor #2" (male), deal with Liam's character issues. There are several scenes in which Liam's character is asked by the doctor about his feelings or about himself. Liam is still confused at the beginning of the story and struggles to put his sentiments into words.

From page 11 to page 12, Doctor #1 inquiries about Liam's reason for visiting the doctor. He stumbles over his words and still does not know how to answer the doctor's question.

> **Doctor #1** Right, so what can I help you with do you think?
> ......
> **Liam** Sorry, nah.
> **Doctor #1** That's okay
> ……
> **Doctor #1** Well if it's difficult for you. Whatever it is.
> **Liam** Yeah, difficult. ……….

> **Doctor #1** Perhaps it would be easier if you wrote it down? I do have other patients to see (Butler 2016: 11-12).

At the end of the story, Liam goes to see the doctor for consultation again. Then, he meets Doctor #2. He gets some questions regarding his condition at the time. Liam responds to it with positive results as he says that his condition is getting better.

> **Doctor #2** So you want to feel better. Do you mean physically or psychologically or both?
> .....
> **Doctor #2** If it's psychological, emotional. . . –
> **Liam** Good to feel better I think, yeah. Good to stay that way I think. Better all fucking round (Butler, 2016: 85-86).

3.1.2 Conflicts

Conflict shows that problems arise from the characters in the story. Conflict is classified into two types: internal conflict and external conflict.

3.1.2.1 Internal Conflict

The first is an internal conflict. The conflict between Liam and his condition is that he has difficulty thinking, speaking, or controlling himself when he encounters certain people. He usually visits the doctor for some physical and mental medical check-ups. The evidence can be found on page 87, where Liam is having a consultation with Doctor #2:

> **Doctor #2** And if I were to ask you how you would describe your life in five years' time?
> **Liam** Okay, yeah? Yeah, okay…-
> **Doctor #2** ………… The sort of things you might be doing, where you might be?
> ……….
> **Doctor #2** That's fine, Liam, take your time (Butler, 2016: 87).

3.1.2.2 External Conflict

Liam has a problem with his old friend Lamari in this external conflict. Lamari is angry when Liam arrives at his estate at six in the morning. Lamari is busy with his affairs and is disturbed by Liam's arrival. When Lamari inquires about Liam's reasoning for visiting, he responds about the precious things in his life that he did with Lamari in school back then and whishes to do them again. When Lamari hears this, he becomes even more angry with Liam, hitting his arm twice and explaining once more that it is time to focus on living in the present and the future rather than just being playful. This quotation can be found on the following page:

> *6.00 a.m.*
> *Early-morning light, some early-morning sounds.*
> .....
> **Liam** Like you're busy then init? Football n'ting, Sports Direct.
> ......
> **Lamari** You looking for your precious then still? The fuck you creeping round my door at six in the morning?
> ......
> **Lamari** School's over, Liam. Time to grow the fuck up (Butler, 2016: 61-62)

3.1.3 Settings

In theory described earlier in Chapter 2, the settings are divided into three types: setting of time, setting of place, and setting of social context. The following explains the setting of time in the play *Boy* (2016) by Leo Butler.

3.1.3.1 The Setting of Time

The setting of time happens in a current era. The proof is on page 10 that the setting appears on the present day, around autumn or springtime: *Setting.*

Present day – autumn/spring, definitely not summer or winter (Butler, 2016: 10).

The year is not described specifically in the play. Still, there are some scenes explaining some characters' speaking about songs; for example, Ed Sheeran – Photograph (released in 2014), Katty Perry – Roar (released in 2013), and Nicky Minaj - Anaconda (released in 2014). While this play was released in 2016, it means that this play used a background of time around 2013-2015. One of the proofs that the writer finds is when Schoolgirl 2 sings a line from Ed Sheeran's song. If the readers can search on Google, the title of that song is "Photograph," which was released in 2014; **Schoolgirl 2** Hashtag Ed Sheeran. – (*Sings.*) 'Keep me inside the pocket…' (Butler, 2016: 33).

3.1.3.2 The Setting of Place

The second setting is the setting of place. The location used in this play is around south-east and central London. The proof is on page 10: *Various locations in and around south-east and central London* (Butler, 2016:10). These places are described as a place that has diverse backgrounds, like people from different races around the world. Both black ethnic minorities until residents who were not born in the UK are living there.

3.1.3.3 The Setting of Social Context

The setting of social context in this play is sophisticated, multi-cultural metropolis surrounded by people who do not have time for anything except just focusing on themself. Liam's loneliness and discomfort seem to be the

opposite of how busy his surrounding life is. Almost no one, including his parents and friends, cares about or pays attention to Liam. This shows some evidence that explains why most of the people are busy at:

> **Liam** *stops and hesitates as soon as he leaves the* **Doctor's** *office.*
> *......*
> *He goes to the reception desk, but they are busy* (Butler, 2016: 16-17).

> *It is very busy. Lots of* **Commuters**, *passing through the barriers – ...* (Butler, 2016: 48).

> *A wall, by a busy road, near a school* (Butler, 2016: 79).

> *The* **Woman with a Pushchair** *busies herself, straightening the pushchair and the baby's clothes.*
> *Pause.*
> **Liam** Busy? (Butler, 2016: 34).

3.2 Interpersonal Rejection: an Extrinsic Elements

In this discussion, several topics must be addressed. Among them are the several types of interpersonal rejection, their causes, and effects, all of which are experienced by Liam, the main male character in Leo Butler's play entitled *Boy* (2016).

3.2.1 Interpersonal Rejection Experienced by Liam

In interpersonal rejection of the *Warmth Dimension of Interpersonal Relationships*, there are four main combinations of expressions:

(1) *Cold versus Warm, and Unaffectionate versus Affectionate*. As explained in the previous chapter, "cold versus warm and unaffectionate versus affectionate" is a theory that explains how a person perceives what others do to him or her, both in behavior and utterances. If their treatment and

utterances are satisfactory, the person can be happy and at ease. If they treat us badly and say hurtful things, the person can feel sad, scared, etc.

Liam visits his old friend Lamari on his estate. Liam attempts to meet him, but there is no reason why he should go there, and Lamari is not present. It happens again when Liam tries, but this time Lamari is not present. Paula, who lives on the same estate as Lamari, appears in front of the estate door. When Paula meets Liam, he approaches her, but she refuses by making a hand gesture that tells Liam not to approach. It can be found in page 39:

> **Paula** *is standing in the doorway of number 23.*
> **Paula** It's Stephen isn't it?
> **Liam** (*approaches*) Liam.
> **Paula** Liam, okay.
> **Paula** *blocks Liam's way with her hand* (Butler, 2016: 39).

Paula's hand gesture of rejection of Liam falls under the category of cold and unaffectionate. The reason for this is because Paula treats Liam, whom she knows, and Lamari's old friend, less friendly.

(2) *Hostile and Aggressive.* These are motivated by feelings of hostility, anger, hatred, or enmity. Aggression means any behavior that aims to physically or emotionally harm another person, something, or yourself. Forms of aggression include physical aggression and verbal aggression. At this point, Liam gets verbal aggression and physical aggression from his old friend, Lamari.

Liam is finally able to meet Lamari at his estate after several attempts. Liam pays a visit to Lamari at 6 a.m. which is too early for any activities. Lamari is immediately angered when Liam greets him by asking how he is. Lamari is enraged because he believes that Liam is bothering him by arriving so early. This can be found in page 61:

> *6.00 a.m.*
> *Early-morning light, some early-morning sounds.*
> *.....*
> **Liam** (*as he does so*) So you're keeping busy then, yo.
> **Liam** *sticks out his fist for a fist bump.* **Lamari** *doesn't respond. Beat.*
> **Liam** Like you're busy then init? Football n'ting, Sports Direct.
> **Lamari** The fuck you doing here, Gollum?
> **Liam** Nah, just . . . –
> **Lamari** You looking for your precious then still? The fuck you creeping round my door at six in the morning?
> *.......*
> **Lamari** 'Oh, what? Oh, what?' The fuck you doing creeping around? School's over, brov, slide I don't need you stinking out my yard (Butler, 2016: 61).

There are other hostile and aggressive types of treatment rejection. The story of Liam and Lamari's meeting is still unfolding. When Lamari asks Liam why he visits Lamari's estate, he responds with stuttering speech. Liam intends to discuss their previous activities together when at school. However, because Liam always speaks in this manner, Lamari believes he does not understand what Liam is saying, which causes Lamari to become angry. As a result, Lamari expresses his anger by hitting Liam's arm twice. Liam also could not do anything against Lamari, who hits his arm. This is shown in page 62:

> **Liam** Long walk back.

> **Lamari** What?
> ....
> **Liam** Like long time, cuz.
> **Lamari** Say the thing.
> ....
> **Lamari** The thing, Gollum, come.
> **Lamari** *hits* **Liam** *on the arm.*
> **Liam** Nah, precious.
> **Lamari** Precious what?
> **Lamari** *hits* **Liam** *on the arm* (Butler, 2016: 62).

Because Lamari's dialogue intonation appears harsh and cursing towards Liam, the first example includes a rejection of the hostile and aggressive in the verbal aggression category. Additionaly, example number two is Lamari hitting Liam's arm because Lamari is angry about the confusion that Liam mentions to him and it is includes in physical aggression.

(3) Indifferent and Neglecting. Indifferent is a feeling that can occur in both parents and other adults. Let us just say that they have a lack of love or concern for their children. As a result, neglect occurs when the actions or responses of parents or adults result in a negative outcome.

Liam and his sister (or half-sister), Mysha, are treated differently by their parents. Mysha receives favorable treatment from her parents, including their mother's remark that Mysha should have gotten her own house. Afterward, Mysha receives a phone, and she is able to call their home. Meanwhile, Liam is not treats the same offer as his sister; additionally, Liam's phone is dead and no one cares. This includes

"indifferent and neglecting". The following evidence can be found on the page:

> **Mysha** Shut up, man, it's true. You know I'm supposed to make my own way home now, Mum said. She's on zero hour's now, her and my dad. One day I'm going to be on zero hours, too, why do you think they went out and got me this phone? I can call home,...(Butler, 2016:81).

(4) Undifferentiated Rejecting. At this point, "undifferentiated rejecting" refers to the figure of attachment feeling indifferent or not loving us, regardless of whether the signs they give indicate rejection or not. However, the following scene in the analysis shows that Liam does not live with his parents during this time when he is living with his little sister or half-sister, Mysha. The proof is on pages:

> **Mysha**, *9 years old, is sitting on the wall, in her school uniform.*
> ......
> **Liam** *enters, both bags over his shoulder and returns to his place back on the wall.*
> ......
> *He sits on the wall next to Mysha* (Butler, 2016: 79).
> **Liam** I'm your older brother.
> **Mysha** You're not my brother.
> **Liam** Half-brother then (Butler, 2016: 81).

When Liam is arrested for failing to pay for the train ticket, the police inquire about his parents. Liam responds that he has no idea how his parents are doing right now and assumes they are at work. This demonstrates that Liam feels the same way. The truth that Liam does not feel the prescene of his parents, who have not always supported and even loved him. Liam also does not seem to trust his parents because they have not shown him any love or affection during this period. It is proven by

him, who has no money, no cellphone, and no clear status in his life. It can be proven at:

> **Police Officer #1** Your parents be home will they?
> **Liam** Fuck, no, I dunno . . . Could be.
> **Police Officer #1** You got a landline?
> **Liam** At work somewhere I think.
> **Police Officer #1** What?
> **Liam** Nah, they're at work all the time, I dunno, like I don't have any credit? My thing, my phone, the battery on the thing (Butler, 2016: 55-56).

3.2.2 The Causes and Effects of Liam's Interpersonal Rejection

IPARTheory discusses an important topic: the effects, causes, and other correlations of children's perceptions of parental (and other significants person) acceptance and rejection. The sub-theory below explains it.

There are three types of IPARTheory.

(1) Personality sub-theory. When children or adults do not receive acceptance, affection, or a positive response to whatever they desire, they perceive it is as interpersonal rejection and respond in one of the ten pancultural ways described in the previous chapter. Anxiety, insecurity, uncertain emotions, and a variety of others are example.

The cause is that Lamari is angry with Liam, who comes to Lamari in the morning, bringing up memories of the past that Lamari feels are no longer important, as well as Liam's stammering speech. When Liam goes to see his old friend Lamari and asks how he is doing, he keeps a steady tone and emotion. This is because when Liam speaks to Lamari, Lamari's response is enough to leave Liam stunned and immobile. Lamari vented

his anger because, in addition to Liam arriving at his estate at 6 a.m, which is a very early morning time for a guest to visit, he is also angry with Liam's purpose for visiting. Liam discusses the activities they participated in while in school. Lamari, who has always been busy with his life, is annoyed to hear what Liam said, even in the morning. Page 61 contains the visible evidence:

> **Liam** Like you're busy then init? Football n'ting, Sports Direct.
> **Lamari** The fuck you doing here, Gollum?
> **Liam** Nah, just . . . –
> **Lamari** You looking for your precious then still? The fuck you creeping round my door at six in the morning?
> **Liam** Oh, what . . . ?
> **Lamari** 'Oh, what? Oh, what?' The fuck you doing creeping around? School's over, brov, slide I don't need you stinking out my yard (Butler, 2016: 61).

Liam reacts to Lamari's anger with uncertain emotion, as he is surprised and confused enough to respond to Lamari's response. Liam's incomplete sentence and Liam's confusion about what Lamari said demonstrated that Liam has a problem responding appropriately. The effect is Liam's emotions appear to rise or fall; at first, he is able to express himself well, but that changes when he hears Lamari's response. Stable emotions then become difficult-to-understand emotions. The emotional shift occurs both before and after Lamari responds to Liam with a mix of intimidation and anger. Furthermore, Lamari thinks that Liam's response is unclear. As a result, Lamari becomes even more angry with Liam.

*(2) C*oping sub-theory*.* At this point, it explains whether a person who has been rejected can withstand the erosion of rejection without suffering psychologically.

The cause in this play is that Liam does not live with his parents. As a result, Liam, like most individuals, feels no connection between parent and child, nor does he feel the warmth or affection from his parents that Liam must deserve. Liam lives in horrible conditions, always walking without a purpose, money, or phone. Nonetheless, there is solid evidence that he is living with his sister or half-sister, Mysha (she is nine years old and makes her first appearance on page 79). The proof is in this dialog:

> **Mysha** All your shit everywhere still. You know you should get yourself a flat or something. Shit, man, your phone don't even work (Butler, 2016: 81).

One example of a scene is Liam talks about his parents when he is in the Victoria Overground Station area in the evening. Liam tries to get in at the entrance, but he is cornered by two police officers because he does not pay the ticket. When the police want to ask about his parents' contact, Liam does not know about it and pretends that they are going to work all the time. It means that he does not stay with his parents anymore until he does not know about them; he does not have a credit card, a phone, or even a battery. He can still control the problems he faces even without his parents. Liam also refuses to call them even when the police request it. Quotation is on page:

> **Police Officer #1** Your parents be home will they?
> **Liam** Fuck, no, I dunno . . . Could be.

> **Police Officer #1** You got a landline?
> **Liam** At work somewhere I think.
> **Police Officer #1** What?
> **Liam** Nah, they're at work all the time, I dunno, like I don't have any credit? My thing, my phone, the battery on the thing (Butler, 2016: 55-56).

It belongs to the category of "affective copers," in which Liam appears to be fine and can overcome all of his problems even without the presence and assistance of his parents, despite the fact that he no longer lives with them. This is also the effect of the absence of parental roles toward Liam, who is a child.

(3) Sociocultural System Model and Sub-Theory. The sub-theory explains how socio-cultural life directly or indirectly impacts an individual.

Liam is also fluenced by his social and cultural surroundings. Most of his family, friends, relatives, and acquaintances have their own lives. Liam's life is also very different with them. So there is no doubt that Liam receives rejection from some people because he is attempting to reconnect with them at a time when they are dealing with their own lives, as opposed to Liam, who has no cooperation and no clear purpose in his life. This is including the cause of interpersonal rejection that appears to Liam. As an effect, Liam's mental health is influenced by his socio-cultural environment. The absence of the people Liam knew is not because they avoided him but because they already have their own lives. Liam also picks up on a wide range of emotions from those around him, making it difficult for him to respond appropriately.

There is a scene in which Liam visits Lamari's house for the second time but does not meet Lamari and instead meets Paula, who lives with Lamari. Paula explains in sufficient detail why Lamari is always busy and rarely visits their estate. One of the explanations is to discuss the option of living, which is working. Paula also states that what is the point of talking about the past and wishing to be there again when it appears unlikely to happen again. Page 41 contains the following evidence:

> **Paula** Don't know much, Stephen, do you really? You know, there's some of us choose to work.
> **Liam** Oh, right . . . –
> **Paula** Some of us choose to work really fucking hard to get somewhere, Stephen, yeah
> You know Lamari's . . . –
> ......
> **Paula** I've told you, he's out. – What the hell you trying to creep past me for?
> ......
> **Paula** You don't usually do nothing (Butler, 2016: 41).

In addition to the previous example, there is a scene in which Liam meets Lamari and mentions something important to Liam during his school days. Lamari responds that it is time for them to concentrate on the present moment and not think about the past. This can be seen on pages 61-62:

> **Lamari** You looking for your precious then still? The fuck you creeping round my door at six in the morning?
> ......
> **Liam** Precious baggins, yeah, my precious.
> **Lamari** So why do you let me do that to you, brov?
> **Liam** Nah, I don't know, sorry.
> **Lamari** School's over, Liam. Time to grow the fuck up (Butler, 2016: 61-62).

The social lives of those around Liam are busier than Liam's, who is unoccupied. The people around him mostly refuse Liam because they are busy and are bothered by his presence when he meets them; both his purpose and his manner of speaking are unclear. Furthermore, it is a reason why they want to focus on their respective lives and avoid doing things that they believe are a waste of time. As a result of not having anyone to accompany and support him, Liam believes that his life is full of loneliness and confusion, and he has no idea what is going on in it. This is why Liam's surroundings are less aware of him, and it is also why social life affects him. As a result, he goes to the doctor for physical and mental examinations.

CHAPTER IV

CONCLUSION

The writer finds various kinds of interpersonal rejection which the main male character, Liam, in Leo Butler's play *Boy* (2016) gets from the people around him. The rejection appears due to the causes of everyone that close to Liam; parents, siblings, and peers. The people around Liam have different ideas about him; they are busy and not aware with Liam. Liam's rejection is also due to his personality and way of speaking, which often make people feel confused and quite emotional. As a result, Liam's presence frequently annoys the people he meets.

Liam feels lonely, sad, and confused, especially since he often gets harsh treatment from several people. Liam's experience of being turned down also makes him feel like he does not fit in with the people around him. Even as Liam believes he has no parental role in his life, he can still survive and care for himself in his own way. Social life also has an impact on interpersonal rejection, especially in the case of the interpersonal rejection experienced by Liam and its consequences for him. This is because social life affects how Liam's closest person live their lives, particularly considering Liam's existence, attachment to them, and what Liam feels about that.

From Liam's experience, when he receives a lot of rejection from the environment around him, he does not experience much change. At the end of the story, Liam thinks that he is getting better than before. He tries to continue his life as usual, even though he is still confused about his future.

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