



Injustice Towards Human Rights in America After Civil Right Movement in Play *The Pillowman* By Martin Mcdonagh (2003)

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Abstract

This thesis is an analysis of a play written by Martin Mcdonagh entitled *The Pillowman* (2003). This analysis look at the injustice after civil right movement is not only in real life, but in literature there is a problem the injustice that attacks the lower class because their profession considered lowly than the upper class. This analysis employs Marxist literary theory to explain the phenomena in the play. In this analysis, the protagonist's injustice towards human rights can be seen through two ways: how he faces and shows several forms of the injustice towards human rights in America after civil right movement that still occurred. This analysis also depends a lot on the narrator to determine which parts of the play are used as the data. The result of the study shows that Katurian experienced injustice to get his rights and injustice in law.

Key words: injustice, human rights, oppression, social class

A. INTRODUCTION

The civil rights movement was a struggle for social justice that took place in around 1940s and 1960s for Black Americans to get the rights under the law in America. In 1940s, the civil rights movement came from the black society against the discrimination that had lasted hundreds of years. Black American suffer from poor access to social services inequalities in institutions like public education. Proven from any form of civil rights distinguished by ethnicity. Discrimination of civil rights experienced by Afro-American society. Politics, education, and using the general facilities are distinguished by racial classification, black and white people.

The civil rights movement emerged from decades of resistance by African slaves and their descendants to end ethnic injustice and eradicate slavery. The efforts of political elites and full-time civil rights advocates, which resulted in the major civil rights legislation of the 1960s, were discussed against the backdrop of black protest activity. Blacks' determination to realize a long-standing civil rights reform agenda and thereby become part of the American mainstream was

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expressed through the protest activity. Slaves in the United States were emancipated as a result of the Civil War, and basic civil rights were extended to them by the Fourteenth and Fifteenth Amendments to the United States Constitution. Struggles to secure federal protection of these rights continued during the next century.

“White” became the reference point for citizenship, starting with the Constitution and then the first naturalization act in 1790; a person's allegiance to ‘whiteness’ defined her or his levels of privileges. It reinforced the use of race as a reason for enslaving Africans, marginalizing and enclosing communities (Native Americans), and dispossessing and deporting others (Mexican Americans). It reinforces the uses of race to depress wages, segment the labor force and undermine worker solidarity.

Anti-violent protests and civil disobedience led to a crisis between activists and the government. According to a strategy Board of Education explains that federal and state governments, local governments, business owners, and communities must respond urgently to events that attract injustice to African-Americans. Forms of protest disobedience include: boycotts such as the Montgomery Bus Boycott (1955-1956) which was successful in Alabama; "sit-ins" such as the influential Greensboro sit-in in North Carolina (1960), marches, such as the Selma-to-Montgomery March (1965) in Alabama.

African Americans and their white supporters used a variety of tactics to abolish slavery and then achieve legal equality for the "freedmen" during the 19th and early 20th centuries. Progress toward racial equality was destined to be slow, not least because slavery and oppression of blacks were among the sectional political compromises that undergirded national unity.

After civil right movement there are still injustices that have occurred, such as racism, brutality, discrimination, and legal injustice. Racism emerged in the US at the beginning of the 20th century. In that period, racial-minded groups strive to differentiate internal civil rights in the community. America government has responded to this phenomenon by enforcing it “Separate but Equal” policy in the early to mid 20th century. The release of this policy, triggered massive protests. The action has revived and spawned the largest America Civil Rights Movement throughout history, pioneered by Martin Luther King.

Discrimination against minorities in American society continues. Systemic discrimination involves a pattern or practice, policy, or class case where the alleged discrimination has a broad impact on an industry, profession, company or geographic area. In this era globalization, President America who is Donald Trump has a history of fueling racial animosity, including calling some protesters 'thugs' and threatening to deploy the military to stop civil unrest that has become a sea of people in America. According to The Washington Post state that the past public conversations the White House has facilitated with the African-American community have mainly included conservative allies, religious leaders and law enforcement. As an example they do not include civil rights leaders, local activists

and organize is involved in George Floyd's death demonstration or the families of individuals who died as a result of police brutality. More than 1,000 people were shot dead by police in America in 2019.

The incident shows how the brutality of America that is not humanitarian in this globalization. That case can be categorized into the law Lynching which is a practice of murder which is an illegal act. Following the emancipation of slaves after the US Civil War in the late 1800s, this action occurred in the United States; they refused after 1930 but persisted until the 1960s. The lynching of the death penalty, mostly targeted at African-American descent in the South, occurred in the 1890s and 1920s, and most commonly in 1892. Starting with a massive mob act attended by hundreds or thousands of spectators, the penalties death without trial in the 20th century was initiated in secret by small groups. Lynching is also known in the Old West, where native Americans, Mexican Americans, and residents of Chinese descent are the main victims. However, sometimes the death penalty was imposed on innocent people. As Jennifer Daskal: “Since 1973, in 120 death penalty cases, evidence was found that the convict was innocent. The possibility that the death penalty is imposed on an innocent person is the strongest argument against the death penalty. ”

Many innocent people were punished and treated as criminals. Not surprisingly, there are so many cases of wrongful arrests or people who have just been released because they are proven innocent after a long prison term. Therefore, the legal system is required to operate fairly to ensure that people who are found guilty are really responsible. Because of that, when the court judges an innocent person, the court not only commits a crime against the innocent person, but also does not provide justice to the person who is the victim. Legal procedures have also been structured in such a way as to achieve their goals, namely a guarantee of protection of rights and justice.

Justice is a condition of morally ideal truth about something, whether concerns an object or a person. Law and justice are very closely related, because justice is created because of the law. Justice is an important aspect in the society, which to the running of a particular society where there will be equality, freedom on the same basis and or have without putting some individuals into high aim. Aristotle's analysis of justice is the key to its meaning at the level of the particular act or decision. Justice, he said, consists in treating equals equally and unequals unequally but in proportion to their relevant differences (Benn, 1967: 298-299).

To form a justice in country is not an easy thing. In America it is common for African-American there were 82 black people killed by the Police. Despite most Americans' regard for the law and the justice system's commitment to uphold human rights, America, like many other nations, has violence. Variants of distributive theory have dominated the literature on justice for the past three decades. Some of this work distinguishes between the object of distribution and basis for distribution (Schofield, 2006; Blaikie and Muldavin, 2014).

Racial disparities permeate every part of America criminal justice system. Black people are 13 percent of the population but close to 40 percent of those in prisons. They are incarcerated at more than five times the rate of white people.

Black people use illegal drugs at similar rates to white people, but suffer drug arrests at significantly higher rates. According to the Washington Post, police reportedly shot and killed 876 people in the US as of the beginning of October, 2017. Of those killed, whose race is known, 22 percent were black. Of the unnamed people killed by police, 39 percent were black. Some state governments have taken on this oversight role. Racial disparities in police use of force, arrests, citations, and traffic stops continue to exist.

Injustice does not only occur in real life. In many literary works that show examples of injustice which are the media as a conduit of social criticism today. For instance, in novel *Internment* (2019) by Samira Ahmed, it's set in a horrifying near future United States, seventeen-year-old Layla Amin and her parents are forced into an internment camp for Muslim American citizens. The government has begun rounding up Muslims, based on their answers to a census question, and relocating them to a newly built internment camp. Layla begins a journey to fight for freedom, leading a revolution against the internment camp's Director and his guards. Heart-racing and emotional, *Internment* challenges readers to fight complicit silence that exists in our society today.

The second is in Angie Thomas' novel, *On the Come Up* (2019) The main character Brianna faces an unjust suspension when a rogue white officer body slams her to the floor in retaliation to a search and seizure shakedown upon entering the metal detectors at her school. This mimics incidents that made national news about white officers body slamming girls in class. It sheds light on the skewed suspension of more students of color. More importantly, it shows the youthful response to the archaic mindset of prejudice that keeps black Americans stuck in a post-slavery. Using social media to spur on the injustice of treatment-the same way television was used during the 1960s civil rights movement when white and black freedom riders were beaten.

In play *The Pillowman* (2003) by Martin McDonagh that the researcher analyze shows the protagonist wanted justice in making literature, even though he was an unsuccessful writer. He wants justice in the right not to be punished because his literary work has nothing to do with this recent incident in that country. In this plays, lower class people who write literature are considered to have committed a crime because it circulates the exact issue as what he made in his work. They tend to blame lower class people and denounce them with the death penalty.

In this analysis the researcher use the word of social class in Marxist theory. Social Class refers to divisions in society based on economic and social status. People in the same social class typically share a similar level of wealth, educational achievement, type of job and income. The variances between social classes in society might be a source of social conflict between them but viewed the conflict in a different way to Marx, the social struggle between the classes over making goods as a normal conflict in all societies. Social class is a key to

comprehending the different social opportunities available to different social groups and individuals in societies (Marsh et al, 2000).

I choose this play *The Pillowman* (2003) by Martin McDonagh because I want to show that the injustice in America after civil right movement still exist, such an oppression, racism, and police brutality that oppress Black people. The injustice after civil right movement is not only in real life, but in literature there is a problem the injustice that attacks the lower class because their profession considered lowly than the upper class. Most of Martin McDonagh’s literary works are about violence and satire. Martin work’s is about many things, but it’s fundamentally a ruminative and self-reflective piece that’s a meditation on the moral culpability of writers and their imaginations. In 2003, in an era when the theater was more receptive to libertarian, many audiences saw the work as a defense of creative license and the right of writers to explore the darker side of their creative consciousness without having to account for what readers might then do with their ideas. Because of that case, I am very interesting to analyze Martin’s play that shows there is a message and criticism behind the work he has created.

B. RESEARCH METHOD

This research conducted using the descriptive qualitative approach. According to Igwenagu (2016), descriptive research is a type of research that focuses on a particular phenomenon or a situation using a theory. Qualitative data is able to describe the object of research in detail with descriptions that cannot be numerically. Vanderstoep and Johnston (2009) argues that qualitative research is an analysis that involves the identification and interpretation of various signs therefore the interpretation can be analyzed from some perspectives such as the historical or cultural context in which the text was created.

Based on explanation above, the researcher analyze the play through text and context-based interpretation. The play analyzed by using fictional devices such as characters, plot (conflict), and setting. These elements are related to each other and give contributions in revealing the meaning of the play. Characters are used to reveal the issue of injustice towards human rights. Plot (conflicts), external and internal, is used to figure out the conflict faced by the character. Furthermore, setting has the function to shows the atmosphere, situation, and condition faced by the character in the play.

In this analysis the researcher chose a play *The Pillowman* (2003) by Martin McDonagh. Through a qualitative method which has characters, plot (conflict), and setting are used to figure out the conflict that the researcher want to analyze.

The data analyzed based on social class theory proposed by Marxist. From this theory, it can be seen that the character in the play *The Pillowman* (2003) by Martin McDonagh has injustice towards human rights. Data analysis can be seen from how the protagonist faces the injustice towards human right and several forms of the injustice towards human rights contained in this

play *The Pillowman* (2003) by Martin McDonagh, such as injustice in speaking, expression through literary works, upper class who only stick to their opinion, and the protagonist who do not get the right to live. The researcher analyzed the play to show the injustice towards human rights in America after civil right movement still occurred

C. RESULT AND DISCUSSION

This chapter discusses the issue of the injustice towards human rights in America after civil right movement in play *The Pillowman* by Martin McDonagh (2003). In this analysis, injustice towards human rights in America after civil right movement focuses on how the protagonist faces the injustice towards human rights and the forms of injustice that still occurred in America after civil right movement. In this play, the protagonist wanted justice in making literature, even though he was an unsuccessful writer. He wants justice in the right not to be punished because his literary work has nothing to do with this recent incident in that country.

In this analysis of the play *The Pillowman* (2003) by Martin McDonagh, several cases discussed through Marxist theory. In a book *International Encyclopedia of the Social & Behavioral Sciences* mentions:

Marxism–Leninism puts forward the recognition of the class struggle as a dominating principle of a social change and development.

From the statement above, it is related to how the protagonist in this play expresses his opinion on what he is accused of in order to get justice. It can be seen from:

KATURIAN. I've confessed to everything truthfully, just like I promised I would. And I believe that you'll keep all my stories with my case file and not release them until fifty years after my death, just like you promised you would. (p.51)

The protagonist's utterance above shows that he has already explained what really happened honestly, he is prepared for the consequences, but he wants justice that the work he has made so far must be kept. He wants justice regardless of position, property, intellectuality, because everyone must get justice regardless of their social status. From before the civil rights movement, the oppressed had fought for class struggles. As Engels clarifies:

The history of all hitherto existing society is the history of class struggles. Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on uninterrupted, now hidden, now

open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes.

This analysis shows how the struggle of the oppressed after the civil right movement. After civil right movement there are still injustices that have occurred, such as racism, brutality, discrimination, and legal injustice. In The German Ideology, Marx says that the ideas of the ruling class are in every epoch the ruling ideas, i.e. the class which is the ruling material force of society, is, at the same time, its ruling intellectual force. The detectives in this play reflects on their position like powerful and intellectual people who do whatever they want to suppress or oppress the common people.

This analysis also uses fictional devices such as character, plot (conflict), and setting to reveal the meaning of this play. The researcher representation the protagonist as lower class people who write literature are considered to have committed a crime because it circulates the exact issue as what he made in his work. The two detectives as upper class tends to blame lower class people and denounce them with the death penalty. In this analysis, the protagonist’s injustice towards human rights can be seen through two ways: how he faces and shows several forms of the injustice towards human rights in America after civil right movement that still occurred.

4.1 Facing The Injustice Towards Human Rights

Human rights made for the society is not as easy as imagined. It is a long involved process with new social justice issues coming to the surface daily. All that concerns justice, it is all about equality. To be socially just, every individual must be treated equitably and fairly by society. When it comes to social justice, examples of courage to see how you can make a change. In this analysis, it can be seen how the character faces and the forms of injustice towards human rights that he gets from the upper class. The first, I see through how the protagonist is facing the injustice towards human rights.

The protagonist, Katurian does not seems to know why he is already in the interrogation room. He looks surprise and confuse why he has to answer questions from the two detectives. It can be seen from the quotation below:

“KATURIAN. Well, the main thing I want to say is, I have complete respect for you and for what you do and I'm glad to help you in any way I can. I have complete respect.

TUPOLSKI. Well, that's good to hear.

KATURIAN. I'm not like some of these ... you know?

TUPOLSKI. Some of these what? I *don't* know?

KATURIAN. Some of these types of people who have no respect for the police. I have never been in trouble with the police in my life. In my life. And I ...

ARIEL. Never been in trouble until now, you mean.

KATURIAN. Hah?” (Act 1 scene 1 p.5)

From the quotation above it can be seen that the protagonist never dealt with police before. He confuses why in the police interrogation room. He thinks that he has nothing wrong at that time. He tries to calm down and politely ask the interrogator why he gets in trouble. The interrogator is suspicious of the protagonist because he acts like do not know about what happened. In the interrogation room, the interrogator states that the suspect is guilty. The detective next offers a theory of the crime, sometimes supported by some evidences, sometimes fabricated.

Leo as a law professor at the University of San Francisco, writes:

As a symbolic matter, police interrogation is a microcosm for some of our most fundamental conflicts about the appropriate relationship between the state and the individual and about the norms that should guide state conduct, particularly manipulative, deceptive, and coercive conduct in the modern era. In short, police interrogation and confession taking go to the heart of our conceptions of procedural fairness and substantive justice and raise questions about the kind of criminal justice system and society we wish to have. (p.1)

The protagonist do not understand why he has to answer the questions asked. The two detectives is also provoked by the innocence of the protagonist. It can be seen in the following quotation:

KATURIAN. We're not friends, no. But by the same token, I hope we're not enemies.

ARIEL. *(Pause.)* I am going to hit you so hard in the fucking head.

KATURIAN. *(Pause.)* Hah?

ARIEL. Am I mumbling? Tupolski, am I mumbling?

TUPOLSKI. No, you're not mumbling. You're quite clear.

ARIEL. I didn't think I was mumbling.

KATURIAN. You don't ... I will answer everything you want me to. You don't have to ...

ARIEL. "You will answer everything we want you to." There was never a question, "You will answer everything we want you to." There *was* a question, "How much are you going to make us fuck you up in the meantime?" was what the question was.

KATURIAN. I am going to try not to make you fuck me up at all because the reason is I will answer everything." (p.6)

From the quotation above it can be seen that the protagonist tries to answer as he does, but the interrogator looks furious at what the protagonist says. The

utterance “*ARIEL. "You will answer everything we want you to." There was never a question, "You will answer everything we want you to. "There was a question, "How much are you going to make us fuck you up in the meantime?" was what the question was.*” shows how the temperament of the interrogator is when the suspect wants to answer in his own way. The interrogator wants the suspect to submit and obey what he said. If the suspects talk a lot and don't answer their questions, they don't hesitate to beat them up. Although the opposite the protagonist do not want violence in interrogation. The protagonist thinks that if you can solve the problem without violence then that is even better. Detective work should not hit the person they want to ask what really happened in the case, but the truth was not what he thought.

KATURIAN. That's what I thought. That's the whole thing.

TUPOLSKI. What's the whole thing?

KATURIAN. I mean, I agree. You read these things, these "stories,"

supposedly, "The police are all this," "The government is all this." All these political... what would you call 'em? "The government

should be doing this." Please. Fuck off. You know what I say?

I say if you've got a political axe to grind, if you've got a political what-do-ya-call-it, go write a fucking essay, I will know where I stand. I say keep your left-wing this, keep your right-wing that and tell me a fucking story! You know? A great man once said, "The first duty of a storyteller is to tell a story," and I believe in that wholeheartedly, "The first duty of a storyteller is to tell a story." Or was it "The *only* duty of a storyteller is to tell a story"? Yeah, it might have been "The *only* duty of a storyteller is to tell a story." I can't remember, but anyway, that's what I do, I tell stories. No axe to grind, no anything to grind. No social anything whatsoever. And that's why, I can't see, if that's why you've brought me in here, I can't see what the reason would be, unless something political came in by accident, or something that *seemed* political came in, in which case show me where it is. Show me where the bastard is. I'll take it straight out. Fucking burn it. You know? (*Pause. Tupolski stares straight at him.*) You know what I mean?

TUPOLSKI. I have to fill this form out now. It's a form in case anything bad happens to you in custody. (*Pause.*) We've got a mistake

here with your name, I think. Your surname is Katurian, yes?

KATURIAN. Yes. (Scene 1, p.8)

From the quotation above, it shows how the protagonist starts getting emotional by questions that seems to be the source of the problem that himself do not know what the problem is. He angrily explain to the detective what is in his literary work. He feels there is nothing wrong with all of his stories. Because of that, he confused and against anything if there is something wrong with all of his work. The detective act like do not listen and do not respond to what the protagonist are trying to explain. Detective just busy filling out the forms and ignoring the lengthy conversations the protagonist have to say. The protagonist does not take a stand and still answers what the detective asks.

The protagonist remains politely when answering detective questions. He always get ridicule from the detective's words. It can be seen in the quotation below:

TUPOLSKI. *(Pause.)* Your first name is Katurian?
KATURIAN. Yes.
TUPOLSKI. And your second name is Katurian?
KATURIAN. Yes.
TUPOLSKI. Your name is Katurian Katurian?
KATURIAN. My parents were funny people.
TUPOLSKI. Hm. Middle initial?
KATURIAN. K. *(Tupolski looks at him. Katurian nods, shrugs.)*
TUPOLSKI. Your name is Katurian Katurian Katurian?
KATURIAN. Like I said, my parents were funny people.
TUPOLSKI. Mm. For "funny" I guess read "stupid fucking idiots."
KATURIAN. I'm not disagreeing. (Scene 1 p.8)

From the quotation above it can be seen that the detective casually calls the protagonist's parent with a bad name. Even the protagonist do not call his parents with a bad name. The sentence "My parents were funny people." shows how the protagonist thinks his parents have a sense of humor to name their child, or maybe also the parents want to make it easier to remember their child's name. Through the conversation, showing the detective is easy to put others down. Tend to the upper class who easy says or acts as the please. They do not feel that their words of actions can hurt someone's feelings.

Katurian figure of a loving brother to his younger brother. He seems worried if someone bothered his younger brother. It can been seen from the conversation below:

TUPOLSKI. Your brother is one door down.
KATURIAN. *(Pause.)* But he'll be scared ...
TUPOLSKI. You seem a little scared yourself.
KATURIAN. I am a little scared.
KATURIAN. I'm scared my brother is all alone in a strange place, and I'm scared your friend is gonna go kick the shit out of him, and I'm scared he's gonna come kick the shit out of me again although if he does it's okay, I mean I'd rather he didn't but if there's something in these stories you don't like then go ahead and take it out on me, but my brother gets frightened easily, and he doesn't understand these things and he's got nothing to do with these stories anyway, I've only ever read them to him, so I just think it's completely unfair you should've brought him down here and I think you should just fucking go and fucking let him out of here right now! Right fucking now!
(p.12)

From the conversation above, it shows how the protagonist protects his brother from acts of violence that will be committed by detectives. His younger brother is the only one he currently has. His brother and he grow up treated differently from their parents. They have had internal conflicts since childhood, therefore Katurian is worried if someone beating his brother. The utterance “*I mean I'd rather he didn't but if there's something in these stories you don't like then go ahead and take it out on me*” shows the protagonist tries to ask the detectives if any of his stories go wrong, and to take responsibility for their words.

KATURIAN. But ... I don't understand what you're trying to say to me. Are you trying to say I shouldn't write stories with child killings in because in the real world there are child-killings?

ARIEL. He wants us to think that he thinks that all we've got against him is a disagreement with his fucking prose style. (p. 19)

From the conversation above, it can be seen that the protagonist feels suspicious because it seems that this murder case has something to do with all the stories in his literary work. He thinks that upper class could arbitrarily restrict people's ability to work. Marxist approach to literature, the existential approach comes to one's mind. Likewise, unless human existence is to be understood as arbitrarily changing moment to moment, this freedom and responsibility must stretch across time. The protagonist just wants to be free to make some stories. From his stories that can later make his existence appear. Others have no right to restrict or prohibit someone to limit to work.

4.2 Forms of the Injustice Towards Human Rights

Violence at a local and interpersonal level continues to inflict harm and misery on millions of people; discrimination, endemic racism and prejudice in many forms have become a normalize form of political capital. The forms of injustice include ongoing exploitation, violence and discrimination structurally and systemically in various fields. On the other hand, laws are supposed to be trusted as tools to eliminate these injustices, sometimes or even frequently can't speak much. In this point, Katurian as the protagonist gets some form of injustice towards human rights. There are two forms of the injustice towards human rights:

4.2.1. Injustice to get rights

Human rights in the framework of freedom of the press, freedom of expression and opinion, freedom of association and assembly, the right to live, the right to education, and the right to have the same law. Expressing opinions is one of the rights of everyone to express their viewpoints and thoughts freely without any pressure. The idea that people should have equal opportunities in society, regardless of their background, race, sexuality, gender and so on.

Rights are absolute without exception, apply everywhere not influenced by any situation or circumstances.

TUPOLSKI. The papers will be saying something tonight. The papers will be saying a lot of things tonight.

KATURIAN. About the mute girl?

TUPOLSKI. About the mute girl. About confessions. About executions. All that type of stuff.

KATURIAN. But ... I don't understand what you're trying to say to me. Are you trying to say I shouldn't write stories with childkillings in because in the real world there are child-killings?

ARIEL. He wants us to think that he thinks that all we've got against him is a disagreement with his fucking prose style. Like we don't know what his brother just said to me. (p. 19-20)

From the conversation above, it shows the protagonist has no time to give his opinion on what really happen. He knows nothing and what he has to do with himself. Detectives always corner with statements that intimidate the protagonist. The protagonist could not defend himself because the story is relate to the events in that country recently. Yet people still have the right to hold an opinion on allegations that are untrue.

In questioning the suspect, the detective also tries to commit violence against the protagonist. The interrogator always seems to corner the suspect. It can be seen in the conversation below:

ARIEL. (Pause.) I am going to hit you so hard in the fucking head.

KATURIAN. (Pause.) Hah?

ARIEL. Am I mumbling? Tupolski, am I mumbling?

TUPOLSKI. No, you're not mumbling. You're quite clear.

ARIEL. I didn't think I was mumbling.

KATURIAN. You don't ... I will answer everything you want me to. You don't have to ...

ARIEL. "You will answer everything we want you to." There was never a question, "You will answer everything we want you to." There was a question, "How much are you going to make us fuck you up in the meantime?" was what the question was.

KATURIAN. I am going to try not to make you fuck me up at all because the reason is I will answer everything.

From the conversation above, it is explain that the protagonist will answer all the questions that will be asked as is. The protagonist does not want any

violences during interrogation, but he is not given the opportunity to argue. The utterance “I am going to try not to make you fuck me up at all because the reason is I will answer everything.” shows he dares to answer the questions that would be asked. He does not try to avoid the detective's questions because he does not anything wrong. He knows the consequences if he does. The protagonist just wants justice to argue to let her know if he has nothing to do with the murder case. Besides that, the protagonist also experiences not get the right to meet his brother. He is very worried about his brother’s condition if anything bad happens. It can be seen from the conversation below:

KATURIAN. (Standing.) I've got a right to see my brother!

ARIEL. You've got no fucking rights ...

TUPOLSKI. Sit down, please.

ARIEL. Not no more, you've got no rights.

KATURIAN. I've got rights. Everybody's got rights.

ARIEL. You ain't. (p.20)

From the quotation above, it shows how the detective does not give the protagonist the rights to see his brother. Through the conversation it looks how the protagonist does not uses bad words to the detective, but the detective who presented an intellectual person instead used a curse on the suspect. It shows the treatment from the authorities is always arbitrary. They should have inquired kindly and handled the cases wisely. The equal and inalienable rights of all human beings provide the foundation for freedom, justice and peace in the world, according to the Universal Declaration of Human Rights, adopted by the UN General Assembly in 1948. It is very clear that the protagonist does not have rights.

The detectives found some of the evidence that is found. The protagonist who did not know what is immediately shocked. It can be seen in the conversation below:

TUPOLSKI. Retake your seat, please.

KATURIAN. What are they? (Ariel darts over, drags Katurian back to his seat and, holding him by the hair, forces him to look into the box.)

ARIEL. "What are they?" You know what they are. We found them in your house.

KATURIAN. No...!

ARIEL. Your brothers already admitted his part ...

KATURIAN. No!

ARIEL. But he's hardly the brains behind the operation. You know how the girl on the heath died? Two razor blades down her little fucking throat, both wrapped in apple, funnily enough. (Tupolski reaches into the box ...) You know how the little Jew boy died? (... and pulls out five bloody toes.) (p. 21)

From the conversations above, it shows how shock the protagonist could not believe what his brother is doing. Katurian really do not know what happened. Even the detective have no fingerprint evidence to blame Katurian. In the next conversation, the detective again acts as if the evidences are concerning Katurian. It can been seen:

TUPOLSKI. His first toe, his second toe, his third toe,
his fourth
toe, his fifth toe.

ARIEL. That poor little Jew boy's five fucking toes and
they were
found in your house and it's nothing to do with you?

KATURIAN. (Crying.) I just write stories! (p. 21)

From the conversation above, it can been seen how the detective always think that the murder incident is the culprit is Katurian. He is not given the opportunity to express his opinion. The utterance “I just write stories!” shows the protagonist has nothing to do with the murder. He stresses that he is just writing stories and nothing more. The detectives do not care what Katurian said.

KATURIAN. Detective Tupolski?

TUPOLSKI. Mister Katurian?

KATURIAN. I've listened to your bullshit for a long
time now, and I want to tell you a couple of things. I
don't believe my brother said a word to you. I believe
that you are trying to frame us for two reasons. One,
because for some reason you don't like the kind of
stories I write, and two, because for some reason you
don't like retarded people cluttering up your streets. I
also believe that I'm not going to say another word to
you until you let me see my brother. So torture me as
much as you like, Detective Tupolski, 'cos I ain't saying
another fucking word. (p. 22)

From the conversations above, it can been seen how the protagonist depresses because he always being blamed and cornered. Because of that, he dare to speak up what he feels for the allegations held at him. Katurian tries to give a reason why he is getting such this treat. He responds to the case with the intent and willing to be executed. According to Terry Eagleton, the English critic and Cultural theorist, it is not only concerned with how novels get published and whether they mention the working class but also it gives a sensitive attention to its forms, styles and meanings as the product of a

particular history. The protagonist thinks that the lower class people will always lose whenever they are not proven to make the mistake.

ARIEL. I would like to get back to torturing the prisoner now.

TUPOLSKI. Get back to torturing the prisoner now. You've kept him waiting ages. (*Ariel connects electrodes to Katurian as he speaks.*)

ARIEL. You've overstepped the mark today, Tupolski.

(p. 54)

From the conversation above, it can be seen how the detectives work to inquire about the details of the incident, not to torture the suspect. It is also seen that they are abusing their jobs for acts of oppression for the lower class. They do not listen to what the suspect is saying and just stick to their opinion.

4.2.2. Injustice in law

The purpose of the law is to ensure the effective of justice. Several jurists agree that a legal system's success in delivering justice as established by its laws can be judged. According to Marx, law is not only a political function, but also an economic function. Laws are the tools that cause conflict and division. The law does not serve to protect. The law only protects dominant groups. The injustice in law is also seen in this play. Without solid evidence the detectives put the protagonist to death. It can be seen in the conversation below:

ARIEL. Y'know, your childhood could be used as a pretty decent defence in court. Well, it could if we weren't going to bypass all that court shit and shoot you in an hour.

KATURIAN. I don't want to bypass anything. I just want you to keep your word. To go ahead and kill me, and to go ahead and keep my stories safe.

ARIEL. Well, you can certainly half-trust us. (p. 52)

From the quotation above, it shows how the protagonist asks for negotiation to save his literary work. Although Katurian is willing to accept the death penalty, but he really want his stories to be save. People are actors in their own development, rather than passive recipients of services. Because of that, he insists on being saved the story, as only it can get his existence.

To fulfill a right means to take active steps to put in place, laws, policies, including the allocation of resources, to enable people to enjoy their rights. But not for Katurian, he still received the death penalty and his right to protect his story vanished. It can be seen in the following conversation below:

ARIEL. (Sadly.) We are within our rights.

TUPOLSKI. We are within our rights. So, we've got about four hundred stories here, and if we round up those few copies of *The Libertad* he had a story in,

that'll be his whole life's work, tight? That'll be his whole life's work. (Tupolski weighs the stories in his hands.) Doesn't add

up to much. Should I put some lighter fuel on his stories too, or is that a bit dangerous? I'm worried I might singe myself.

KATURIAN. Ariel, please...

TUPOLSKI. Put the hood on, I said. (Tupolski lights the fire in the bin, still holding the stories.)

KATURIAN. Ariel!

From the conversation above, it can be seen that the detectives have no tolerance for the suspect. There is no justice in this case, where the suspect died, and also his stories was destroyed. The protagonist just wants to save the stories even if he dies, but the authorities have no mercy to negotiate that.

KATURIAN. I was a good writer. (Pause.) It was all I ever wanted to be. (Pause.) And I was. And I was.

TUPOLSKI. "Was" being the operative word.

KATURIAN. (Pause.) Yes. "Was" being the operative word.

(Katurian pulls the hood on. Tupolski takes aim.)

TUPOLSKI. Ten. Nine. Eight. Seven. Six. Five. Four ...

(Tupolski shoots Katurian in the head. He drops to the floor, dead, blood slowly seeping from the hood.) (p. 67)

From the conversation above, it can be seen that the protagonist gets the dead penalty because he suspects of being involved in a murder case which proved he was not guilty. It is against the law if it's reported. He knows he is not an unsuccessful writer, at least he is fighting for his right to save his stories. That it is not an adequate decision where the result is that the lives of human beings are destroyed, even his literary work.

D. CONCLUSION AND SUGGESTIONS

A play entitled *The Pillowman (2003)* by Martin McDonagh reflects the issue about injustice towards human rights in America after civil right movement. This analysis is done through text and context-based interpretation. This analysis deals with the concept of social class by Marxist. Data analysis can be seen from how the protagonist faces the injustice towards human

right and several forms of the injustice towards human rights contained in this play *The Pillowman* (2003) by Martin McDonagh, such as injustice in speaking, expression through literary works, upper class who only stick to their opinion, and the protagonist who do not get the right to live. The researcher analyzed the play to show the injustice towards human rights in America after civil right movement still occurred. The injustice after civil right movement is not only in real life, but in literature there is a problem the injustice that attacks the lower class because their profession considered lowly than the upper class. It exposes how the character Katurian as the protagonist faces the injustice and shows the forms of the injustice in America after civil right movement.

The first point is to show how the protagonist faces the injustice towards human rights. The protagonist keeps calm when the detectives asks about the murder case, because he thinks he has nothing to do with that case. The protagonist thinks that if you can solve the problem without violence then that is even better. He opposed to the accusations put on him.

The second point is to show the forms of injustice towards human rights the protagonist gets. The protagonist is not given the opportunity to express his opinion. He gets intimidate because he actually does not know about what happen in his country that is something to do with his stories. He has no right to live a fair life. He just want to make some stories and be a successful writer someday. In fact, he is sentenced to death on the unilateral charge of the interrogator as the researcher represents as the upper class.

Though the protagonist faces the injustice towards human right and several forms of the injustice towards human rights contained in this play *The Pillowman* (2003) by Martin McDonagh, such as injustice in opinion, injustice in law, injustice to keep the literary works, upper class who only stick to their opinion, and the protagonist who do not get the right to live. In this analysis the researcher use the word of social class in Marxist theory. Social Class refers to divisions in society based on economic and social status. The researcher analyzed the play to show the injustice towards human rights in America after civil right movement still occurred.

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