

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

In this section, the writer will apply two theories. The first theory is intrinsic approach and the second is Marxist theory. The intrinsic approach is used to see the characters that represent the employers and the workers class. Marxism will be used to analyse the class structures that emerge in the workplaces, the conditions and the relations between the two classes that emerge in the workplace. Beside that, this theory is also applied to see the factors that make the employees aware of their conditions and to see their struggle to change the conditions.

1. Intrinsic Theory

As one of the literary product, play also has basic elements like others literary products. DiYanni states that the elements of the drama include plot, character, dialogue, staging, and theme (743). One element is related to the other elements and work as a whole.

a. Plot

Plot is the structure of a play's action (DiYanni 473). The plot is the central aspect of the drama that concern with what happens in the play. It is the arrangement of the incidents. Plot is an ordered chain of physical, emotional, or intellectual events that ties the action together (Itafarida 4).

Traditional plot structure consists of an *exposition*, *rising action*, *climax*, *falling action*, and *resolution (denouement)* (DiYanni 743). *Exposition* is the presentation of background information necessary for the development of the plot, whereas *rising action* is a set of conflicts and crises. *Climax* is the play's most decisive crisis. *Falling action* is a follow up that moves toward the play's resolution, and the resolution (denouement) is the last sequence when the conflicts are resolved (DiYanni 447).

b. Character

Character is the important part in the play. The character is the part of the play that brings the play to life (DiYanni 744). It is a person created by the playwright to depict the idea, language, emotion, and action of the play. The character shows their mimic to convince the spectator.

A character in a play is not a real human being, but that is how characters in the play are often discussed. For example, Othello and Desdemona are often discussed as though they are real human beings, but Othello and Desdemona have never existed in real world. They are fictional figures within a dramatic context and created by Shakespeare through language.

Many of types of characters that find in prose fiction are also found in drama. Character in fiction can be conveniently classified as *major* and *minor*, *static* and *dynamic* (DiYanni 55). A *major character* is an important figure at the centre of the story's action or theme. Usually a character's status as major or minor is clear. The major character is sometimes called *protagonist* whose

conflict with an *antagonist* may spark the story's conflict. Supporting the major character are more secondary or *minor characters* whose function is partly to illuminate the major character. Minor characters are often *static* or unchanging. They remain the same from the beginning of a work to the end. Dynamic characters, on the other hand, exhibit some kind of change—of attitude, of purpose, of behaviour—as the story progress (DiYanni 55).

c. Dialogue

Word and language that delivered by the characters have meaning. The word and language that used by the playwright in the dialogue tells what the characters think, feel, hope, and desire. The character in the play usually talks to the other. When she or he speaks to other, the word that they used is different. The word and language of the dialogue that used in the play must be appropriate with the time, the place, and the dialogue, for example, the Othello's dialogue uses old English not American slang because this play produce in Elizabethan era. Therefore the dialogue in the play has three major functions. First is to advance the plot, second is to establish setting (the time and place of the action), and the third is to reveal character (DiYanni 745).

d. Staging

By staging we have in mind the spectacle a play presents in performance, its visual detail. This includes such things as the positions of actors onstage (sometimes referred to as blocking), their nonverbal gestures and movements (also

called stage business), the scenic background, the props and the costumes, lighting, and sound effect (DiYanni 748).

e. Theme

Theme is the idea or point formulated as a generalization (DiYanni 86). Generally playwright writes the play deal with the issue in the society. Most of the drama raises the interrelation of the human. It may raise love, war, religion, struggle, or anything that deal with human condition. For example love, a play might explore the idea that love will always find a way. In other words, theme is the end result of all the other elements of drama, it is one thing we are left to think about after we have read a play or seen a production (Itafarida 28).

2. Marxist Theory

Common people have perception that people in the society divided based on the general diversity. The general diversity here is in form of religion, race, ethnicity, and gender. For example, in the society there are a group consist of women and a group consist of men. Convention states that the man is the superior of the woman. The man is assumed stronger than the woman, so that he is appropriate to protect the woman. This division makes the man dominates the woman.

In Marxist perspective, the division of the people is determined by the more significant aspect. The division is based on the socioeconomic (Tyson 50). Based on this aspect, the people divided into two. The first is the “have” and the

second is the “have-nots”. The “have” or the *bourgeoisie* is the group who control the world’s natural, economic, and human resources, while the “have-nots or the *proletariat* is the majority of the global population who live in substandard conditions and who have always performed the manual labour that fill the coffers of the rich (Tyson 50).

The bourgeoisie and the proletariat compete to control the means of production (Sargent 99). The bourgeoisie does little work but gain immense profits from controlling the means of production, while the proletariat done the actual labour. Sargent states that the Capitalist is the class that makes living primarily from profit, interest, and rent and the proletariat is the class that makes living from the sale of labour power (99). A struggle between these two classes is the result of the competition of controlling the means of production.

As the class that controls the means of production, the bourgeoisie tend to exploit the proletariat (Barry 157). This class exploits the proletariat to work on its business. The result of this exploitation is alienation. According to Sargent alienation is the condition when people cut off from, self, other, and work (87). Tyson also has the same argument. He states that the people became dissociated not only from the products they produced but from their own labour (58). In the bourgeoisie society, the proletariat cannot be fully developed human being. This class is assumed as a thing that can be purchased because this class sells the labour power. The labour power here is in form of strength, effort, skill, and time to the bourgeoisie. In sort, the most basic of form of the alienation is alienated labour or labour which is sold like an object (Sargent 87). The bourgeoisie treats

the proletariat like an object because this class can buy labour power. The proletariat sells their labour power to the bourgeoisie in exchange for wages and becomes the appendage of a machine (Forgacs 170). They work for the bourgeoisie to produce goods for gaining the subsistence wage. The proletariat becomes cheaper commodity. The bourgeoisie pays the labour force of the proletariat only enough to keep them alive. This class pay the proletariat a subsistence wage because there was a surplus of labourers and there was no need to pay more (Sargent 88).

Marx argues that the proletariat will one day spontaneously develop the class consciousness needed to rise up in violent revolution against their oppressors (Tyson 51). They act as a group regardless their differences go on strike until their needs were met. Strike is an effort to obtain some of the improvements that have occurred resultant from bygone. A strike on the part of workers is first against deterioration in the condition and second to be participant in some of the improvement (Litwack 34).

There are many reasons behind a strike. On the part of the workers, they desire to obtain shorter hour of labour and better wages, and better surroundings, while the employer desire to reduce wages and lengthen hour of labour. This is one of the reasons of the strike. The second reason is to establish or maintain the rights of unionism; that is, to establish and maintain the organization by which the rights of the workers can be the better protected and advanced against the little forms of oppression, sometimes economical and sometimes political (Litwack

35). Strike gives advantage to the workers. Without the strike their rights would not have been considered.

B. Reviews on Related Studies

A lot of critics and writings have been made concerning the drama *Waiting for Lefty*. Most of the writings and critics lead to similar conclusion that struggle is one way to change the employees' conditions. The critics concern with this play is the critic from Sheila Daniels. She states the workers struggle in hopes of securing a better life for themselves and for their families. Other critic comes from Christine Lasek. On the Michigan daily online she argues that the workers realize that change is necessary in their society and the only way to accomplish their objective is to band together and find solidarity in each other. The other analysis is from Lorie Lawrence. She said that all the characters believe that struggle is the right thing. They believe this way is right to change their bad conditions. All of them use intrinsic approach on criticizing the play. The feature that distinguished this study from those related studies is this study applies intrinsic approach and Marxist approach as the analysis foundation. This study also focuses on the relationship between the employers and the employees and also the factors that make the employees aware of their conditions, essentially the injustices that motivate them to struggle for better life and prosecute the injustices.