

## CHAPTER II

### LITERATURE REVIEW

In this chapter, the writer will talk more about the definition of drama itself and the theory that is going to be used in the analysis. That is New Criticism which focuses only in the text itself for its analysis. To understand the meaning of the text, the writer only focuses in some of formal elements, there are character and characterization, conflict and setting in *Caligula* drama. This review of the related studies is provided in order to give the writer deeper understanding when she writes the analysis later on.

#### 2.1 Theoretical Framework

##### 2.1.1 Definition of Drama

Drama comes from Greek words “*dran*”, meaning “to do” or “to act”. Dramatic text differs from poetry, short story or novel, it is usually written by playwright for the purpose of being performed on the stage. Beckerman states in Griffith that drama becomes the skeleton and the performance is the fleshes. So, drama is incomplete until it is performed (57). But here, the writer only focuses on the dramatic text itself without pay attention to the performance.

According to Watt and Munn in *Ideas and Forms in English and American Literature*, drama is the most vivid and most direct type in literary work because it presented in dialogue. As their statement, “A drama... properly understood, than

any other form of story because the dialogue makes it easy for the reader to imagine characters talking as in life and going through real actions (1).” Drama is the presentation of human beings engaged in action, it means that every single reality is represented in drama. Drama can convey full of moral value; about logics of human being, politics, human reign, glory of humanity, religion and many more. It is really close and the real form of art to human life and makes it easily understood by the readers. This fact exemplifies drama as “life presented in action” (Tarigan 70). If the readers read a novel, short story, and poetry, they can understand the whole story by the narrator or the author, but in drama the playwright uses the character live out the story for the readers, there is no narrator who tells the readers what is going on in story, just gives the readers a direct presentation of life experiences. The readers can follow the idea of the play by reading the manuscript in every word in the conversation, condition, appearance, gesture, costume, stage set, stage props and many more ( Iwuchukwu 3).

According to Griffith, drama contains many of elements of fiction, i.e. plot, characters, theme, setting, symbol, and so on. Every single element in drama is playing an important role. So, the readers need to read the drama carefully, and pay attention in every aspect of the drama. Drama has only short time to develop the story, so that the playwright must keep the plot, the characters simple and clear enough, so that the readers can understand easily in every single performance. Because of the limited time and space, the playwright must be symbolize certain kinds of action. Griffith also gives an example, i.e. battles activities, the battles can not be represented fully or literally on the stage. Thus,

the playwright might represent the activities that have brought a family to the brink of ruin. Sometimes the character might describe the events, but the readers do not see the event directly (57- 59).

Although the drama can be presented by the physical action by the character without having to use words, the action must be understandable to the readers. The most important and inevitable part in drama is dialogue, by this dialogue the characters talking to other people. By this dialogue, playwright makes every word in dialogue help move the plot forward (Griffith 58-59).

### **2.1.2 New Criticism**

New Criticism was found around 1920s and 1930s. New criticism is a method focus on detailed analysis of the text and the language provided by the text. For new criticism, the text itself is the first and foremost. It is intended to introduce the readers about the concepts and basic methods of intrinsic approach of literature, through the process of close reading by the text itself, without reference of the other sources.

New criticism invented a new word called intentional fallacy which underlines the mistaken belief that the author's intention is similar to the meaning of the text. At one point, the meaning of the text is just not the same as the meaning of the author wanted it to have. Another term that is created by new criticism is affective fallacy. That means dismiss the reader's unusual reaction as the right measure of a text. Readers must not have the same reaction after they

read a text. Their opinion may be influenced by their personal experiences (Tyson 119).

Literary criticism is like a complex unity whose parts can not be separated. The quality of literary work is evaluated by the work's organic unity, the working together of all parts to make an inseparable whole. In order to understand the meaning of the text, it is important to look at the formal elements, such as images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so on. All of this formal element works together to set up the theme (Tyson 119).

For new criticism, the complexity of a text is made by multiple and, frequently, contradictory meanings. Those meanings are product of four linguistic devices: paradox, irony, ambiguity, and tension. Linguistic devices are also the tools that can look at how formal elements can be set up the theme in order to achieve its organic unity (Tyson 121).

### **2.1.2.1 Character and Characterization**

Character is a person made by the playwright to carry the action of the story (Griffith 33). The action of the story is presented by some characters. The characters will construct the whole story, they will build the theme, the conflict, the plot, the setting of the story. The way of playwright build the characters blend well in the plot, by their speech, dress, thought, react, are called as characterization (Iwuchukwu 47).

There are two types of character, round character and flat character. The round character is fully developed, complex, rich and undergoes an alteration by the events in the story. Flat character is contrary to the round character, undeveloped, static and unchanging character by the course of the story. The character is usually stable, static by his/ her outlook, attitudes, and values from the beginning till the end of the story. Round character can also call as dynamic and flat character is usually static (Gill 94).

According to Brockett in *The Theatre: An Introduction*, characterization can be seen in some level, such as physical level, psychological, social and moral level. Physical level “is concerned only with such basic fact as sex, age, size and color”. In this level is about the detailed picture in physical sense of the character, like as what the character looks like. Furthermore, social level is about “...character’s economic status, profession or trade, religion, family relationships- all those factors that place him in his environment”. In this level is more about how a character labeled in social life. In psychological level, it is more about “...character’s habitual responses, attitudes, desires, motivations, likes and dislikes”. By this psychological level, the readers can get why characters say what they say, and why character do what they do. The last level of characterization is moral level. In this aspects “... usually causes a character to examine his own motives and values, in the process of which his true nature is revealed both to him and to the audience” (39-40).

The writer is going to use the technique explained by Brockett since it is systematic. By this study, the writer focuses on the four aspects of characterization: physical, psychological, social and moral level.

### **2.1.2.2 Conflict**

Conflict is the significant part in plot development. Conflict is the major elements because it arouses the curiosity, cause doubt, create tension, and produce interest (Roberts and Jacobs 93). Conflict is a struggle between opposing forces, they may fight, argue, enlist help against each other and otherwise carry on their opposition, which is usually resolved in the end of the story (Roberts 103). Conflict is shown by the characters' experiences, which is influence the development of the plot in the story. According to Nurgiyantoro in *Teori Pengkajian Fiksi*, the conflicts have impact on the next events which cause another conflict, indeed conflict becomes the ultimate things of the story (122). So, story without conflict can not be described as a story. As his statements, “Kehidupan yang tenang, tanpa adanya masalah (serius) yang memacu munculnya konflik, dapat berarti “tak akan ada cerita, tak akan ada plot” (122-123).”

Conflict divided into two parts, that are inner conflict and outer conflict. Inner conflict deals with the struggle against his or herself or as inside his or her mind, it calls as man against himself. This conflict occurs inside the character's mind, soul, faith and belief. The outer conflict deals with the struggle of the characters between other things, i.e. man between man, man between nature or

society (Perrine 59). Nurgiyantoro adds that both of these conflicts can affect each other (124).

By this conflict, the writer needs to see the conflict of the story, which is by study carefully of the main character's conflict it will help her to understanding the main character's problems. The technique that is going to be used based on Perrine techniques. She is going to analyze more in the main character's conflict, Caligula, the inner and outer conflicts.

### **2.1.2.3 Setting**

The other literary theory the writer is going to apply in the analysis is the theory of setting. The setting in a literary work is also one of the significant contributors to the result of the whole analysis. Setting is very important because it helps the readers or the audiences to appreciate the background of the story. Setting helps them to visualize the action of the work. Setting covers in a specific time, place, social environment, and also atmosphere (Griffith 40-3).

In drama, the time and space is limited. As Griffith statement in, "...a play cannot create a "world" in the same detail and breadth a novel can (68)." In novel there are consist all of multitude characters, scenes, physical places which is impossible to show in drama. Thus, it can be represented only fragmentarily. The playwright uses a shorthand method of presenting the setting so that the readers can understand the information. The aspect of setting can take on symbolic or representational meaning (Griffith 68).

There are three main ways to communicating setting to the readers. First talk about setting from the characters' dialogue, dress and behavior. Second talk about setting from the sets produced. And the last talk about setting from the readers' knowledge that they bring to the dramatic text or to the performance (Griffith 69).

By the characters' dialogue, dress, and behavior the readers or the audiences can know about the custom, belief, rules that are represented in that drama. In set produced, includes physical environment in the drama. The detail of the where story takes place is vital to sets the story, such as house, street, city, landscape, region, geographic location, weather, climate and so on (Griffith 40). In the readers or the audiences' knowledge, the problem appears when they do not have the enough information about the setting of the drama (Griffith 69).

In analyzing the drama the writer apply the concept of setting by Griffith's theory. She will focus only in two main ways in setting, in characters' dialogue, dress and behavior; and the sets produced.

Overall, all of these formal elements can not be separated. Every single element in formal elements such as characterization, setting, conflict, linguistic devices built an organic unity. Setting influences the life of the character, and creates some action, such as create what character do, what character want, and so on. And it is also create the conflict. The character tries to solve his or her conflicts.



## 2.2 Review of Related Studies

In this study, the writer uses several related studies for supporting her study. First, the study about Albert Camus had been done by Asmarawardani, she wrote thesis *A Study on the Main Character's Controversial Attitudes to His People That Reflect His ideas About Life in Albert Camus' Caligula*. She tried to see the three elements of attitude, i.e. cognitive, affective, and behavior according Wayne Weiten theory. By this study, she wanted to look at Caligula's behaviors and ideas through the conflict between him and his people. Firstly, she analyzed her study through the description of the main character. Then she elaborated more with Weiten's dimension of attitude. As the final result, she finds that Caligula's attitude was completely controversial since he did not put any respect toward human life.

Second, the writer uses the study, entitled *The Struggle of A Single Father in Chris Gardner's Movie The Pursuit of Happiness: Intrinsic Approach* by Yuli Mistiawanti. She tried to see the three elements of formal elements, i.e. character, conflict and theme according to Rene Wellek and Austin Warren, and Richard Gill to analyze the movie. By this study, she wanted to look at how Gardner's background and condition affect his behavior. Firstly, she analyzed how Gardner, as a single father, tried to solve his financial problems and took care of his son. Then she elaborated more that his struggle known as the embodiment of the American basic values and American dream. As the final result, she found that Gardner made a positive choice of his own. He committed himself to go another way in order not to repeat the same decayed history of his past.

Third, the writer uses a study a study which was done by Alia Bahalwan, entitled *Typical Setting and Their Influences Toward the Qualities of Characters' Inner Self of Alexandre Dumas' The Count of Monte Cristo*. She looked for the connection between the characterization and the setting of the novel according to Rene Wellek and Austin Warren and Richard Gill. By this study, she wanted to know what typical of setting that portrayed in the novel and also revealed that the inner self qualities of the characters were able to influence by the typical setting in the novel. Firstly, she analyzed typical setting of the novel to learn about the qualities of characters' inner self. Then she elaborated more from the five points of view, i.e. mood, personality, situation, social context, and custom and beliefs of the characters in the novel. As the final result, she found that the story's locale, time, milieu act become the foundation of all things, and it affected their inner self. And also the mood, situation, personality, social context, custom and beliefs were clearly influenced by the inner self of the characters' in the novel.

Lastly, a study of Albert Camus' *Albert Camus: The Search of Happiness without Hope* written by Marsha Ann Davis also supported the writer studies. By this study, she wanted to look the ways out Albert Camus' in searching happiness which was found mostly in his literary career. Here, she wanted to look at how the struggle of the characters in Camus' work revolted against absurdity. She elaborated more in *The Wrong Side and the Right Side, The Nuptial, The Myth of Sisyphus, The Stranger, Caligula, The Plague, The Fall and The Rebel*. In *Caligula*, she found that Camus reject the temptation of nihilism. Then, she found that the rebel could not be free to disavow their rebellion even though there was

no hope and death would wipe man out, and even though the universe was absurd. As the final result, she found that Camus developed beyond his awareness of absurdity between men and their universe, he learned that men could not escape from the destructive forces around them.

Having compared with all of these analyses, there were several differences between the writer's and Asmarawardani's study. First, Asmarawardani used literature theory: characterization and conflict and the concept of attitude from the *A Glossary of Psychology Themes and Variation*. Although she also used theory of characterization and conflict, it was not clearly enough. She did not start on the Caligula's characterization and conflict at the first, she immediately puts Caligula's behavior and controversial attitudes toward his people in her analysis. The formal elements that she used was separated without relating it to each other elements. On the other hand, the writer here does the similar the analysis with Asmarawardani's but she connected the element to each other elements since New Criticism views the unity of the text. She also elaborate her findings to the some factors that influences the main character in practicing abuse of power. In the second and the third study, the methodology and the theory was almost the same with the writer, but the object that they used were different. In the fourth study, it was also support the writer to find how Caligula tries to seek the meaning of happiness. The difference between the writer's thesis and Davis' thesis was the concept of Caligula's hope. Davis stated that Caligula lived without hope, in the other hand, the writer sees that Caligula's destruction becomes the only hope to bring the people to the happiness.