

CHAPTER II
THEORETICAL
FRAMEWORK

II.1. OBJECTIVE ORIENTATION AND LITERARY APPROACH

Any analysis has its own theory as the basic plan, on which the analysis is built. The one chosen in this study is the objective orientation with a hope that the analysis will be truly objective. This is so, since the analysis will only involve the play itself; more specifically the dramatic elements of the play. The author's biographical data or other references concerning the author and the audience will not be included. Indeed, as stated by M.H.Abrams, using the objective theory means to analyze only the elements of the literary works and the relations within.

"The objective orientation regards the work of art in isolation from all external references, analyzes it as a self-sufficient entity constituted by its parts and their internal relations."(Abrams;1953;p.26)

In order to maintain the objectivity of the analysis, the writer limits the scope of the study to the data provided within the dramatic elements of the play. The approach used hereby is the literary approach as it only involves the literary point of view---there is no interference of any supporting point of view of other branches

of knowledge. It is indeed the writer's intention to try to make a study on the data provided within the play itself.

As stated in the previous chapter, there are three dramatic elements of the play that are going to be studied. They will be discussed separately that the important points may be explored; and, after, those points will be contrasted one to the other to obtain the answer of the problem studied. What the theoretical books on literature say about those elements are important to be noticed and, thus, will be presented below.

II.1.A. PLOT

A play is built up from incidents, consist of the major as well as the minor ones. What is said to be a plot of a play is the arrangement of the major incidents which provides an explanation of the relationships between characters as well as the motive of a character's action. It is so since the major incidents are those that lead the play from the beginning to the end with cause-effect relationships within themselves.

A plot is an imitation of an action and, thus, it should be a whole, a unity. Concerning the unity, a plot consists of three parts, namely:

* The beginning, the initial incident that doesn't follow anything by causal necessity, but after which

something naturally comes to be.

* The middle, something that follows some other thing as some other thing follows it.

* The end, something that follows some other thing, either by necessity, or as a rule, but has nothing follows it.

Each incident has a cause-effect relationship with the incident that it follows as well as with the one that follows it----from the beginning to the end of the play. This cause-effect relationship is essential for plot, as it will enable the plot to create a vivid picture of the things happening in the play and, also, enable the audience to get acquainted with the character's nature.

In one sense, there is a difference between the plot of a modern play and the one of a classic play. In plot, there exists what is called the pyramid metaphor--- in which the climax of the play is put exactly in the middle of the story. This kind of plot begins with rising action, including the exposition, reaches the climax and ends with a definite resolution preceded by the falling action. The classic play, usually arranged from about five acts, has a plot of this kind---especially the classic tragic play. But in a modern play, usually shorter than the classic one, the

climax isn't put in the middle of the story and, thus, such pyramid metaphore is rarely found. However, there is always sort of an exception in such phenomenon. Sometimes, a play that is supposed to be a modern one has a plot of a pyramid metaphore. Besides, most of the modern plays seem to have a tendency to leave the resolution to the audience. In this case, the plot ends with an indeterminate ending; in which the plot only lead the audience to certain conclusion, not a definite result. The story of a classic play, on the other hand, mostly ends in a definite result whether it is a happy ending or an unhappy ending.

Indeed, plot itself has a structure that consists of several elements. In particular, the elements of the plot of a tragic play are :

- # Exposition: the introductory part in which the audience are told about the characters and anything that has happened before the beginning of the time of the play or is happening at the moment.
- # Rising Action: including the entire first part of the play, preceded by the exposition, in which certain aspects that result in conflicts are made known. In this part, the conflicts are enlarged till its highest point which will occur at the climax.
- # Climax : the greatest conflict of the play, the end

of the rising action, that shows the turning point of the play. In some plays, it displays the highest tension in which the dramatic question built from the beginning of the play is about to be answered.

Falling Action:the part that leads the story from the climax to its end. Marked by a sharp drop in the hero's fortune, it is the moments in which the hero is slowly overpowered and becomes increasingly helpless.

Catastrophe:the end as well as the main action of the play that usually comes with the death of the hero. In most tragic plays, the death is presented as the logical result of the rising and the falling action. Sometimes, the audience has even expect the death to happen.

The plot with a structure as stated above is said to be a simple and a straight-forward plot. This kind of plot consists of a single line of action. There is also a complex plot which consists of multiple lines of action. In this case, there may be more than one action happen in one moment, in different locations, which may interact one to another.

In the next chapter, the plot of Julius Caesar will be analyzed based on its structural position in order to have a vivid picture of the characters' ac-

tions and motives. In this case, it will be interpreted to obtain the meaning in relation with the problem studied. Indeed, the characters' actions from the beginning to the end of the play may reveal the phenomena of the jealousy which might be the core of Julius Caesar's assassination in the play. The causative relationships of the characters' actions will make it clear and, thus, this study will provide a big help in the study of character.

II.1.B. CHARACTER AND CHARACTERIZATION

As commonly known, the word 'character' refers to the persons presented in a play, the major as well as the supporting hero and heroine. Meanwhile, characterization is a part of the study of character as it reveals the nature of the characters. Indeed, it refers to the personality of the characters and, thus, makes itself essential, especially in this study.

According to his action and role in the play, a character can be defined as an active or a passive character. An active character performs acts, has an important role in the play and usually experiences certain changes as the play develops. That's why it is also called the dynamic character. Meanwhile, the passive character, also called the static character,

doesn't have any important role and doesn't experience any changes.

Characters in literary works, though are not the same as people in real life, are endowed with human capacities. They have their own social lives, in which they experience sadness and pleasure, satisfaction and dissatisfaction, etc. They can feel and act due to their feeling and thoughts, etc. This aspect, which is studied under the head of characterization, is important in the study of character and, thus, shall be noticed well.

A character's characterization can be studied from his physical performance, thought, speech (including the dialogue, the way he speaks and the language he uses) and the other characters' comments about him. Due to those methods by which he is represented, a character can be defined as flat character and round character. A flat character is the minor participant of a play, characterized only by one or two of those methods. Meanwhile, a round character is a participant that is fully developed by four or five of those methods. Indeed, the speech or in other words dialogue, is the most important part in studying a character's characterization. This is so as:

"The dramatist discloses the situation that

has brought his characters together, suggests each person's traits and ambitions and relationships with other characters, advances the plot of the play, brings the conflict to the climax, and achieves a conclusion that suits his purpose---all through the skillful use of dialogue."(Van Doren; 1968; p.478)

From the words spoken by a character the audience will know about his mental and emotional state. In fact, dramatic conversation may bring the audience to the knowledge of whatever the play presents.

"We come with an open mind, hear them talk, see them act, and listen to what others say about them. We don't have the luxury of talking to them and asking them questions, but if we use what we have, prudently and intelligently, we will know much about them, and thus much about the play, just the same."(Parrish;1977;p.496)

This statement makes a proof that what the audience hear and see on stage provides much explanation about the play, especially about the characters and the story itself.

In particular, Cassius' and Julius Caesar's characters are going to be the main object of the analysis in the next chapter---as it seems that the relationship between them and their career success are the core of the assassination plan. Thus, the writer will try to describe these characters by means of analyzing the methods through which they are presented. The actions analyzed will be used to explain the phenomena of the

'jealousy' as the motive of the assassination. In this case, it is the motive of the action that is going to be used to reveal out the phenomena as stated by Reaske (1986;p.48) that "motivation in real life reflects in action, and thus there's no reason that the same condition cannot be applied in the world of characters on stage". This statement shows that there is a close relation between motivation and action.

Studying a character, especially his moral quality and motive of action as what is done here is interesting. By contrasting the incidents discussed in the plot and the state of mind of the character and the relation between them, hopefully, the true description of a character may be obtained.

II.1.C. SETTING

In the world of literary works, the word 'setting' is used to refer to the time, place, as well as the general environment in which an action occurs, either in novel or a play. If enlisted, what it refers to in general are as written below:

- #> The actual geographical location, its topography, scenery, and such physical arrangement as windows and doors on the stage.
- #> The occupations and daily manners of the living of

the characters.

#> The general environment of the characters, such as: religious, mental, moral, social and emotional condition through which the people in the play move. Actually, there are two types of setting, the real and the symbolic one. The first one refers to the real place or scenery as presented on stage. This kind of setting requires a special attention in its arrangement as its purpose is to present the scenery as how it is, as real as possible.

Meanwhile, in terms of the second one, setting refers to the exact atmosphere in which an event happens as suggested by the real setting. In this case, it may reveal the real situation that may be spiritual, such as the emotional and social background of the events, in relation with the development of the problem.

"The setting may be specifically described at the opening of a work, or it may be revealed through dialogue and events. The setting may serve simply as a background for characters and events or it may help create the atmosphere from which the story evolves. Setting may directly affect the plot's development, and it may help in the understanding of characters, or even be vital to that understanding."(Miller;1982; p.594)

Indeed, in analyzing setting of a play, several aspects must be made certain, such as the location, the

period of time, and others that can be seen in the related scene as the implied social condition.

In terms of place, there exist three categories of places: familiar, unfamiliar and imaginative place. The first one refers to a certain place that may be famous either in present time or past time, at least it is known quite well even by people from outer areas. The examples of this kind of places are Hawaii, Disney Land, Bali, etc. The second one refers to a place that is not known by many people. It can be just a little town that doesn't have many fans even among the local people such as Randu Blatung (in Central Java), Sheffield (in England), etc. Meanwhile, the imaginative place refers to certain place which never exists, only created by an author. Such kind of places are unfamiliar to anybody and usually are given no names.

The period of time described in a literary work may vary from past time, present time or future time. This account is based on the period of time of the author's life himself. An author may write a story about something happens around him in his own lifetime; in this case, the time occurs in his story refers to the present time. If the author writes about something that has happened in the past, before his own time, such as a historical events as the birth of Jesus

Christ, etc., his story's period of time is said to be past time. If the author writes about his dream, something that may happen in his future, or only his imagination about something that hasn't happened, he is said to write about the future time.

These aspects are important as they support the understanding of the story itself, in considering what the story is up to and exactly in what situation the action or event occurs. In this case, what the writer means by studying setting is the analysis of data provided in the play about the location and the emotional as well as social condition presented in order to describe the atmosphere of the scene presented. It is expected that the study of setting will bring the description of the atmosphere that hopefully will be useful to support the major analysis.

II.2. THE TERM 'JEALOUSY'

The exact meaning of the term and also what it is meant in this study is needed to be known for it has a lot to do with the direction of the analysis. In searching the meaning of the word, several dictionaries are used in order to obtain a definite formulation.

First of all, the meaning of the term 'jealousy' is as stated below:

The state of being jealous, while jealous itself means suspicious rivalry (Webster)

Envious resentment against a successful rival or the possessor of any coveted advantage (Barnhart; 1950; p.655).

Unpleasant suspicion or ill feeling arising from distrust of another (Merriam-Webster;1958;p.185).

However, those three sentences reveal the same phenomena of the jealousy, id est. the ill feeling of a man towards another man who has achieved a success more than he himself has or is capable to. Thus, the feeling is merely born from a dissatisfaction of his own incapability to win over his rival.

In relation with the purpose of the study and the phenomena seen in the play, the term may be meant as an expression of such a dissatisfaction of one's own self as his success in certain thing cannot match his rival's success. Such feeling may logically result in revenge that can bring dangerous thought or plan or even action. In particular, the search of the existence of such feeling is limited on Cassius as the leader of the assassination of Caesar, who was an old friend of his.

This fact has made an evidence that there is something wrong between them that Cassius is able to plan such evil murder to put away his friend. However, it will

be seen in the three elements of the play of which results of analysis will be contrasted and combined to get a practical answer.

