

CHAPTER II

LITERATURE REVIEW

In this chapter, the writer presents the definition of drama, the elements of drama, the theory of character and characterization, the definition of values, and the list of American values in the twentieth century.

2.1. Definition of Drama

Abrams (1988, p.45) states that drama is the literary form designed for performance in the theater, in which actors take roles of the characters, perform the indicated action, and utter the written dialogue. Fleming (2006) in <http://www.hltmag.co.uk/jul06/mart01.htm> cites that drama is inevitably learner-centered because it can only operate through active cooperation. Then, according to De Luca (1997, p.224) drama is a word of Greek origin *dran* meaning "action" and referring to a performance on the stage in which actors act out the events and characters of a story.

Reaske (1966, p.30) cites that drama is a work of literature or a composition which describes life and human activity by means of presenting various actions of- and dialogues between- a group of characters. Anggraeni (2008, p.3) claims that drama is the development of character and situation through speech & action.

Based on the definition above, the writer can conclude that a drama is an art form that explores human conflict and tension. It generally takes the form of a story presented to an audience through dialogue and action. The story is conveyed using the elements of the theatre such as actress, costumes, props, scenery, lighting, music, and sound.

2.2 Elements of Drama

2.2.1 Theme

Barnet (1991, p.1281) says that theme is underlying or unifying idea (stated or implied) in a work, a conception of human experience suggested by the

concrete details of the work. While, Birkerts (1992, p.846) states that a theme is briefly, the understanding that the author seeks to communicate through the work.

According to Rothlein and Meinbach (1991, p.144) the theme of story ties together the plot, character, and setting. It is a feeling, an idea, a meaning that the author wants to convey about life, values, beliefs, society, or human behavior. The writer concludes that a theme is a central statement, focus, and point of a story.

2.2.2 Plot

Lukens (1990, p.69) asserts that plot is the sequence of events showing characters in action. This sequence is not accidental but is chosen by the author as the best way of telling his or her story. If the writer has chosen well, the plot will produce conflict, tension, and action that will arouse and hold our interest.

Barnet (1991, p.1279) asserts that usually plot introduces the characters and the settings (this is the exposition), then introduces a conflict, and then resolves the conflict in the denouement. Furthermore, Birkerts (1992, p.842-843) states about plot as follows: there is a set up, or *exposition*, wherein the characters and their situations are introduced. This is followed by the *rising action*, which poses and then intensifies the *complications*, building toward a *climax*. Finally there comes a *resolution*, also called the *falling action*, which shows the consequences. The resolution tells us how things turned out. Sometimes an author will attach a further explanation so that the reader does not mistake the meaning of the outcome. This is the *denouement*.

2.2.3 Character

Lukens (1990, p.37) claims characters development in literature makes its own contribution to these ends. In addition, Roberts and Jacobs (1989, p.143) state that character in literature generally, and in fiction specifically, is an extended verbal representation of a human being, the inner self that determines thought, speech, and behavior. So that characters are, of course, as vital as the plot is. These are different types of characters.

2.2.3.1 Round Character

According to Birkerts (1992, p.23) cites that round characters are fully-developed characters in a story. They exhibit complexity in behavior and motivation. They emerge from the background and give the impression of living and moving in time. Besides, Roberts and Jacobs (1989, p.1647) say that round characters are usually the major figures in a work and endowed by the author with many individual and dynamic traits. In addition, Robert and Jacobs (1989, p.145) assert that round characters have many individual and unpredictable human traits, and because they undergo change or growth as a result of their experiences, they may be considered dynamic

2.2.3.2 Flat Character

As contrasted with the round characters, the flat characters are less-well developed characters in a story. Roberts and Jacobs (1989, p.1640) cite that flat character is a character, usually minor, who is not individualized and rounded, but who is relatively undeveloped, static, and unchanging. The role of a flat character is not to be the center of interest, but rather to be useful and structural, a part of the scene and the background. Writers make use of flat characters not because they lack the inclination to develop a full roster of rounded individuals. Usually it is a matter of artistic need. Roundness and dynamism stand out better if they are contrasted to flatness (Birkerts, 1992, p.23).

2.2.4 Thought

Birkerts (1992, p.24) claims that thought is the power of saying whatever can be said and should be said at each moment of the plot. Thought, often referred to as theme, and refers to the demonstration of virtues in the drama. This includes ideas such as good versus evil, the triumph of righteousness or the role of fate in people's lives.

2.2.5 Diction

According to Anggraeni (2008, p.17) says that diction is the technical correctness of a drama. Diction insists that actors should speak and react appropriately to their character's position or station. For instance, an actor should portray a noble character with fine, dramatic language. Diction or language is also used to depart information, reveal characters, characterize direct attention, reveal themes and ideas, establish mood or tone, and establish tempo or rhythm appropriate to character.

2.2.6 Sounds

This includes the music and singing in a play, as well as the chorus (a group of actors who commented on the action) in Aristotle's day. Aristotle insisted that a play's music should support the emotional elements of the play and add to emphasis to the overall performance. Ressler (2013, p.5) cites that sounds or music in drama also can help to establish mood, characterize, pleasurable, and lend variety.

2.3 Theory of Character and Characterization

2.3.1 Theory of Character

Abrams (1988, p.20) states that characters can be divided into flat and round. A flat character is built around single idea or quality and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A round character is complex in temperament and motivation and is represented with subtle particularity. Thus, he is as difficult to describe with any adequacy as a person in real life, and like most people, he is capable of surprising us.

Ressler (2013, p.3) cites flat character has only one or two personality traits. They are one dimensional, like a piece of cardboard. They can be summed up in one phrase. Besides, round character has more dimensions to their personalities. They are complex, just a real people are. While, Anggraeni (2008, p.16) claims that flat characters stay at the same throughout story. There are no

changes. While round characters is a complex character who is presented in depth and detail in a narrative. They change significantly and most often are the central characters in a narrative.

Koesnosoebroto (1988, p.67) groups characters into two. They are main or major character, and minor character. A major character is the most important character in a story. Generally, a story is about this character, but he cannot stand on his own. On the other hand, he needs others characters to make the story more convincing and life like. Then, minor character is the character of less importance than the main character. In addition, Milligan (1983, p.155) asserts that the major characters are those who become the focus in the story from the beginning to the end.

Therefore they engage the readers or audience attention as their motivation and history are most fully established. The content of the story is highlighted to this character experience. And the major characters are those who appear in a certain setting.

2.3.2 Theory of Characterization

Rohrberger and Woods (1971, p.20) say that there are two principal ways an author can characterize:

1. He can use direct means to describe physical appearance. For the example, he can say that Andy is 5 feet 4 inches tall, weighs 115 pounds, and has black hair and brown eyes. In addition, he can describe his intellectual and moral attributes or explain the degree of her sensitivity. He can say that he is a bright boy who respects his parents and feels their disapproval strongly,
2. He can use dramatic means and place him in situations to show what he is by the way he behaves or speaks.

There are four ways, according to Goldstone (1962, p.6), how a character is established. The ways are: 1) dialogue spoken by the character, 2) dialogue spoken about the character, 3) action taken by the character and, 4) the personality interpretation of the actor playing the role. Playwrights have often composed a role with a specific actor or actress in mind.

Furthermore, Reaske (1966, p.46-48) asserts that there are six devices of characterization. They are: the appearance of the character, asides and soliloquies, dialogue between characters, hidden narration, language, and character in action.

1) The appearance of the character

In the prologue or in the stage directions the dramatist often describes the character in the physical sense. In this we can learn what the character looks like and perhaps how he dresses, whether he is attractive or unattractive, old or young, and so on.

2) Asides and Soliloquies

Aside is a remark or story in a speech or text which is not part of the main subject, while soliloquy is a speech in a play which the character speaks to him or herself or to the people watching rather than to the other characters. Both can make us understand the characters best. Here, they are telling the audience of their specific characteristics: if they are villains, they usually explain their evil intentions or cruel hopes; if they are lovers, they offer us poetic statements of affection; if they are heroes torn between love and duty, they tell us about his conflicts and his resulting pain. The use of soliloquies and asides is one of the most expert devices of characterization.

3) Dialogue between characters

Not only does the language of the character speaking alone characterize him, but his language when speaking to others also describes his personality.

4) Hidden narration

It is having one character in a play narrate something about another character as it is impossible for a dramatist to give his direct comment.

5) Language

The language of a character is extremely central to his personality attributes. Thus, in order to know more about a character the way he speaks and the expressions he uses should always be our first concern. No doubt this is the most important aspect of characterization.

6) Character in action

As the characters become more involved in the action of the play and show their motivations, we naturally learn more about them. Our understanding of motivation lies at the heart of analysis.

2.3.3 Theory of Setting

Abrams (1981, p.175) explains that setting of a dramatic work as the general place, historical time and social circumstances in which its action occurs. The setting of an episode or scene within a work is the particular physical location in which it takes place.

To make up a setting, there are four elements that must be fulfilled (Holman and Harmon, 1986, p.465). The four elements are :

1. The actual geographical location such as topography, scenery, and such physical arrangements as the location of the windows and doors in a room,
2. The occupations and daily manner of living of the characters
3. The time or period in which the action takes place
4. The general environment of the characters such as religious, mental, moral, social, and emotional conditions through which the people in the narrative move.

2.3.4 Theory of Tragedy

According to Guth and Shinder (1981, p.585), tragedy is a play in which the central character, or protagonist, is a great or admirable person who goes down to defeat. While Holman and Harmon (1986, p.507) inform that tragedy treats human beings in terms of their godlike potential, or their transcendent ideals, of the part of themselves that is in rebellion against not only the implacable universe but the frailty of their own flesh and will.

Aristotle divided all drama into tragedy and comedy. Tragedy recounts the fall off an individual, it begins in prosperity and ends in adversity. Comedy describes the regeneration or reformation of a group of people or society. It begins in adversity and resolves in prosperity.

The writer concludes that tragedy is a drama in which a major character not only undergoes a loss but also achieves illumination or a new perspective. It is considered the most elevated literary form because it concentrates affirmatively on the religious and cosmic implications of its major character's misfortunes.

2.4 Values

Schaefer (1986, p.67) states that each individual develops her or his own personal goals and ambitions, yet culture provides a general set of objectives for members. Values are these collective conceptions of what is considered good, desirable, and proper or bad, undesirable, and improper in a culture. They indicate what people in given culture prefer as well as what they find important and morally right or wrong.

Values may be specific such as honoring one's parents and owning a home, or they may be more general such as health, love, and democracy. Values influence people's behavior and serve as criteria for evaluating the actions of others.

2.4.1 American Values

Meanwhile, Williams (1965, p.43) identifies that there are twelve values living in United States of American community. They are: Individualism (Consistent Persistence), Achievement and Success (Success Emphasis), Activity and Work (Work for work's sake), Efficiency and Practically, Science and Technology, Rapid Technological Change, Material Comfort, Humanitarianism, Freedom, Democracy, Equality, Racism and Group Superiority.

1. Individualism (Consistent Persistence)

Americans have traditionally prized success that comes from individual effort and initiative. They cherish the ideal that an individual can raise from the bottom of society to its very top. If someone fails to "get ahead," Americans generally find fault with that individual, rather than with the

social system for placing roadblocks in his or her path. Americans should persistently strive for success.

2. Achievement and Success (Success Emphasis)

Americans place a high value on personal achievement, especially outdoing others. This value includes getting ahead at work, school, and attaining wealth, power, and prestige.

3. Activity and Work (Work for work's sake)

Americans expect people to work hard and to be busily engaged in some activity even when not at work.

4. Efficiency and Practically

Americans award high marks for getting things done efficiently. Even in everyday life, Americans consider it important to do things fast, and they constantly seek ways to increase efficiency.

5. Science and Technology

Americans have a passion for applied science, for using science to control nature.

6. Rapid Technological Change

Americans believe that they should constantly build more and better gadgets that will help them move toward that vague goal called progress.

7. Material Comfort

Americans expect a high level of a material comfort. This comfort includes not only good nutrition, medical care, and housing, but also late model cars and recreational playthings.

8. Humanitarianism

American emphasizes helpfulness, personal kindness, aid in mass disasters, and organized philanthropy.

9. Freedom

This value pervades US life. It underscored the American Revolution and American pride themselves on their personal freedom.

10. Democracy

Americans refer to majority rule, to the right of everyone, to express an opinion, and to representative government.

11. Equality

It is impossible to understand Americans without being aware of the central role that the value of equality plays in their lives. Equality of opportunity has significantly influenced US history and continues to mark relations between groups that make up US society.

12. Racism and Group Superiority

Although it contradicts freedom, democracy, and equality, Americans value some groups more than others and have done so throughout their history. The slaughter of Native Americans and the enslaving of Africans are the most notorious examples.

Table 1. Cluster of American values

Direction of change 1945-1976	
I. Competitive achievement and success	±
Activity and Work	-
Efficiency and practically	-
Science and secular rationality	±
II. Individual personality and value of self	±
Freedom	-
Equality	+
Democracy	±
III. Progress	-
Material Comfort	±
IV. Humanitarian domestic mores	+
Moral orientation	±
V. Nationalism and patriotism	-
Racism and group superiority	-
External conformity	+

(+) denotes decrease, (-) denotes increase, (±) denotes evidence for both increases and decreases in different groups or in terms of different aspects of these values.

Source: Robin Williams, (1965).