

CHAPTER II

LITERATURE REVIEW

2.1 Literature

Literature has been widely known by many people and experts. The word 'literature' is derived from the word 'littera' in Latin which means letter. It refers to the written or printed words. However, now, the term 'literature' is more focused and restricted to merely imaginative works, which comes up from the imaginative mind of the story writers. The primary aim of literature is to give pleasure, to entertain those who voluntarily attend to it.

Klarer (2004, p.1) says that in most cases, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. Iwuchukwu (2008, p.7) asserts that literature is an imaginative art which expresses thoughts and feelings of the artist on events around him. In most cases, it deals with life experiences. The author/artist uses words in a powerful, effective and captivating manner to paint his picture of human experience. Literature then, can be said as a creative writing by an author with aesthetic values which makes literature regarded as an art.

The greatest pleasure and satisfaction to be found in literature occurs where it brings us back to the realities of human situations, problems, feelings and relationships. The author or artist uses words in a powerful, effective and captivating manner to paint his picture of human experience. In other words, literature is a form of recreation.

2.2 The classification of literature

Roberts and Jacobs (1989, p.7) classify literature into three classes: prose fiction, poetry, and drama. These three classes have many common characteristics, for example, all the dramatic and imaginative. These works generally focus on one or a few major and minor characters that undergo some

kind of changes as they meet other characters or deal with problems or difficulties in their lives.

2.2.1 Prose Fiction

Prose fiction consists of the two key words, “prose” and “fiction”. Thereafter, the writer will try to explain prose fiction as it relates to this course, which is as a literary genre.

a. Prose

Prose is the most typical form of language and it is derived from the Latin word *prosa* which literally means 'straight-forward.' It is like talking to someone in a straight- forward manner and not in a sing-song or poetic way. This means that anything people say or write in prose is presented in a straight- forward manner.

Iwuchukwu (2012, p.18) claims that prose is made up of complete sentences which constitute paragraphs in a narrative form. Prose reflects the pattern of everyday speech. However, in prose the writer does not just present words whether they make sense or not. Words in prose are arranged in correct sentences and in a logical sequence for a meaningful understanding of the intended communication. Furthermore, Jorethang (2000) in http://www.eiilmuniversity.ac.in/coursepack/humanities/Understanding_prose.pdf states that prose is the written equivalent of the spoken language. It is written in words, phrases, sentences, paragraphs and chapters. It utilizes punctuation, grammar and vocabulary to develop its message. Prose is made up of fiction and nonfiction. Prose is the way you speak everyday. If someone followed you around and reported on your actions and conversations, the result would be prose.

b. Fiction

Fiction is derived from the Latin word *fictum* which means “created”. Fiction is a term used to denote anything, mainly stories or accounts that are not real. Iwuchukwu (2012, p.18) claims fiction as any form of narrative which deals, in part or in whole, with events that are not factual, but rather, are imaginary and invented by its author.

The writings that includes of fiction are novels, mystery, detective, romance, short stories, historical fiction. While the nonfiction writings which means literary work that is based mainly on fact include essays, autobiographies, speeches, journals, and articles.

c. Prose fiction

The writer has learnt the meaning of the words “prose” and “fiction” as separate words. Now the writer try to merge the two words to get the meaning in our present context, that is, as a genre of literature. The story in prose fiction is invented by the writer but is presented in a realistic manner. It depends on the style of the writer and or what the writer wants to achieve.

Iwuchukwu (2012, p.19) asserts that prose fiction is fictional work that is presented in a narrative form. Fiction and narrative are words that distinguish prose fiction from any other form of narrative or fictional work. For instance, drama is fiction but it is presented in dialogue and not narrative. Prose fiction as a literary genre is made up of the short story, the novella and the novel. Prose fiction tells a story and the fact that the story is not factual distinguishes it from history.

The elements of prose fiction are: character, plot, setting, theme, and style. Of these five elements, character is the who, plot is the what, setting is the where and when, theme is the why, and style is the how of a story.

As a conclusion, prose fiction is a combination of two distinct words, “prose” and “fiction”. It is an imaginary work that is presented in a narrative form. Prose fiction is a literary genre that presents human experience to educate and entertain the readers. It tells a story that deals with cultural, social and political issues in the world but the characters are not real (known) human beings but bear human traits and dispositions.

2.2.2 Poetry

Yesufu (2006, p.25) asserts that poetry is the oldest of the three major forms of literature with roots deep in the rituals and religious observances of antiquity. Poetry is a form of composition in verse form especially one expressing

deep feelings or noble thought in a rhythmic and generally beautiful or embellished language written with the aim of communicating an experience. This definition contains the grains of the essential elements of the genre of poetry (imagery, rhythm, sound and diction) to which we will turn our attention in the next unit of this course material. Furthermore, Olilla and Jantas (2006, p.1) state that poetry is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being. It is used to achieve this artistic expression in several ways.

2.2.3 Drama

A good drama can be such of thing that is able to create the great pleasure. In addition to the fact that plays or drama can be read and enjoyed by people in the privacy of their homes, people also watch and enjoy the plays as an audience in a theatre when the plays are presented on stage. The audience gives an immediate reaction to the performance on stage. It is the most active of other genres of literature because of the immediate impact it has on the audience. However, drama is different from other genres of literature. It has unique characteristics that have come about in response to its peculiar nature.

The word drama is derived from the Greek word *dran*, which means “to do” or “to act” (Bennett al., 1975, p.149). Abrams (1988, p.45) states that drama is the literary form designed for performance in the theater, in which actors take the roles of characters, performed the indicated action, and utter the written dialogue. Furthermore, Iwuchukwu (2008, p.7) asserts that drama as a literary form is designed for the theatre because characters are assigned roles and they act out their roles as the action is enacted on stage. These characters can be human beings, dead or spiritual beings, animals, or abstract qualities. Drama is an adaptation, recreation and reflection of reality on stage. Furthermore, Whitakker (2008, p.5) claims that drama is the process, something that is ongoing and theatre is a place and the finished product, a performance in front of an audience. Thus drama can cover rehearsals and work up to a performance and also the process of learning.

Drama in simple terms is an imitation of life. Through make believe and willing suspension of disbelief, drama brings life realistically to the audience and the message is absorbed immediately. Iwuchukwu (2008, p.7) asserts that the function of drama is used to teach, inform and also entertain and its message is immediate. This explains why it is used in campaigns and social mobilization. This immediate appeal of drama makes it different from other forms of art. It is devoid of the distant intimacy of prose fiction, the often complex, sentimental, condensed and esoteric language of poetry, the incomplete and inconclusive message of music, and the abstract and cryptic message of fine and applied arts. The rich and the poor, the young and the old, the literate and the illiterate enjoy and assimilate the message of drama once it is presented in the appropriate language.

As a conclusion, drama is an imitation of an action. It is a branch of literature which is deals with fiction or an imaginary story that is presented through characters and dialogue. Therefore, drama gives us adirect presentation of life experiences.

2.2.3.1 Death of a Salesman

Death of a Salesman is play written by American playwright Arthur Miller that was first performed in 1949 on Broadway and was an immediate success. This deceptively simple story of the tragic road to suicide of a traveling salesman struck an emotional chord with American audiences. It was critically acclaimed and won the Pulitzer Prize and the New York Drama Critics Circle Award and the production ran for 742 performances before it closed. Since then Death of a Salesman has become one of the most performed and adapted plays in American theatrical history.

Death of a Salesman is a tragedy about the differences between a New York family's dreams and the reality of their lives. The play is a scathing critique of the American Dream and of the competitive, materialistic American society of the late 1940s. The storyline features Willy Loman, an average guy who attempts to

hide his averageness and failures behind delusions of grandeur as he strives to be a "success."

2.3 Types of drama

Etymologically, the term genre is taken from the French language and it means type, kind, or form. In simple terms dramatic genre means type or kind of dramatic composition. Drama is grouped into distinct types, kinds or categories because there are qualities that are common to all dramatic compositions. There are also qualities that make each composition unique. It is these similarities and differences that determine each genre.

Iwuchukwu (2008, p.71) classifies dramatic genres into tragedy, comedy, tragi-comedy, melodrama, drame, and farce.

a. Tragedy

Usually, the word tragedy is used to describe personal misfortunes that do not concern the rest of the society. However, the writer will be concerned with the aspect of the definition that sees tragedy as a play of a serious or a solemn kind.

In drama, tragedy is a serious play that deals with the misfortunes of man. It presents a man (tragic hero) who is not too virtuous or too vicious but one who aspires for higher ideals. He tries to improve himself and the world around him. In the course of this, he makes a mistake, or commits an error of judgment. This leads to his fall. Traditionally, in classical tragedies, the hero must be of noble birth, suffer and is overwhelmed in the end. Tragedy presents injustice, evil, pain, misfortunes, paradoxes and mysterious aspects of human existence. The important factor is that the tragic hero pursues a particular goal he believes in relentlessly to its logical conclusion even if he loses his life in the pursuit.

b. Comedy

People usually use the words 'comedy' to describe something that is funny in our everyday lives. These include a joke, or a fantastic story that is full of nonsense, or an absurd appearance that makes us giggle, smile or laugh. Comedy in a play is usually presented as a moral satire used to attack vices like greed, hypocrisy, lust, laziness, or ignorance. The aim is to correct social ills, social

injustice or to ridicule a particular human fault or social imbalance. It thrives on exaggeration of situation and character to show mankind worse than it really is. In drama, people recognize comedy through its style, characterization, diction and other elements of style. The purpose of comedy is to delight, to teach and to entertain the audience through the presentation of characters, situations and ideas in a ridiculous manner. This helps to keep man close to sanity, balance and to remind him of human frailties. It helps to keep him humble and mindful of what he is rather than what he might wish himself to be.

c. Melodrama

The word melodrama is coined from melo (music) and dran (drama). It is, therefore, a play that utilizes music extensively. Melodrama can be defined as a type of plays that has serious action caused by a villain and a destruction of the villain which brings about happy resolution in the play. The hero is usually involved in very dangerous circumstances but is rescued or he disentangles himself at the last possible moment. The rescuer is usually a benevolent character who identifies himself with the good role of the protagonist. An ideal melodrama, therefore, must have a protagonist and an antagonist. The protagonist always fights the antagonist who is usually poised to destroy goodness. In the end, the characters are easily identified by the audience. The protagonist is admired and the antagonist is hated. Like tragedy, melodrama deals with characters in critical situations. The main difference is in the point of view.

d. Tragi-Comedy

Tragedy is a serious play that ends on a sad note, while comedy ends happily. Therefore, it can be concluded that tragi-comedy is a play that mixes both comic and tragic elements in equal proportion of each. It therefore elicits both tragic and comic emotions.

e. Drame

Drame is a term of the modern period given to a category of dramatic literature which deals with man in common place and contemporary circumstance.

Drame has a relationship with other dramatic genres. It relates to melodrama in the sense that it involves the spectator in action through the identification of characters. It also makes extensive use of suspense and tension. However, it differs from melodrama because its interest is on political ideas and other serious issues and this brings it close to tragedy. Drame is close to tragedy with its concern with human conduct and the place of drama in the modern world. It is also close to tragedy with regards to its honest treatment of issues, especially with its portrayal of characters with adequate human (realistic) motivation. It is different from tragedy mainly because of its lack of elevation, narrowness of vision, and, sometimes its lack of universality in its emphasis on contemporary life.

f. Farce

Farce which is referred to as comedy of situation, is a humorous play on a trivial theme usually one that is familiar to the audience. The themes that are treated in farce include mistaken identity, elaborate misunderstanding, switched costume (men in women's clothes) heroes forced under tables, misheard instructions, discoveries, disappearances and many such situations. Farce deals with physical situations and does not explore any serious idea. It presents physical activities that grow out of situations like the presence of something when something is not expected or the absence of something when something is expected.

2.4 Elements of drama

In simple terms, elements of drama refer to the basic principles of drama which must be learnt first to fully understand and appreciate drama both as a subject and as performance. Yesufu (2006, p.26) claims that drama is a work of literature designed to be presented on a stage in a theatre by persons who impersonate or imitate the characters of other persons, speak and perform prescribed dialogues and actions. For drama to exist there must be characters who imitate or impersonate the speeches and actions of other persons on a stage in a

theatre; hence the defining characteristics or elements of this form are: action, plot, dialogue, setting, and character.

2.4.1 Action

In simple terms, action is the process of doing something or the performance itself. The series of events that constitute the plot in any literary work is referred to as action. It includes what the characters say, do, think and in some cases, fail to do. In drama, especially during performance, people see the characters moving around to perform certain tasks, talk to one another, laugh, cry, fight, shoot or do any thing according to the needs of the moment. All these are dramatic actions.

According to Iwuchukwu (2008, p.35), drama is the only genre of literature in which the story is presented in dialogue from the beginning to the end. However, dialogue alone does not constitute dramatic action. What makes it drama is the action that is involved. Dramatic action includes facial expression, gestures and movements. Therefore, what makes dialogue dramatic is the presence of action.

Based on the explanation above it can be concluded that dramatic action is simply the activities which the characters are involved in any dramatic piece. This includes movements, gestures, and other expressions used to communicate the message of the play to the audience.

2.4.2 Plot

Plot is the structure of the actions which is ordered and presented in order to achieve particular emotional and artistic effects in a play. Plot in simple terms is the arrangement of a story in such a way that there will be a sequential, logical and chronological order. The plot should be arranged in such a way that the action starts from the beginning rises to a climax and falls to a resolution.

According to Iwuchukwu (2008, p.30), a good plot should have a beginning, middle, and an end. It is arranged in this form – exposition, discovery, point of attack, complication, crisis, climax, denouement or resolution. The beginning contains the exposition or the setting forth of information about earlier events, the identity of characters and the present situation. Another aspect of the beginning is

the point of attack which is the moment at which the main story starts as a potential conflict is identified. Such plays start with the inciting incident. This incident is usually an occurrence that sets the main action in motion. The middle is made up of series of complications. A complication is a new element which changes the direction of the action. It leads to the discovery of new information. The series of complications culminate in crises and climax. The end is the last part of the play. Here issues are unraveled, untied and resolved.

Without a plot, it is rarely hard to define a story. Therefore, it can be said that plot is the basic material of any works fiction. How it is handled determines the shape of the work and the effect upon the readers.

From the explanation as above, it can be concluded that plot is the arranging of incidents in a play, in other words, the plot is what happens to the characters in the story. It helps to give the play an organic unity and a coherence that makes the play easy to understand.

2.4.3 Dialogue

What makes drama unique is the fact that the story is presented in dialogue from the beginning to the end. In literary works, dialogue refers to a composition in a conversational form. Dialogue is a verbal communication between two or more people and it is very important to the dramatist especially in written plays. The story of drama is presented through the characters as they talk to one another and relate to one another. Characters are revealed through dialogue. Also incidents and events are exposed and explicated through dialogue.

2.4.4 Setting

Cabrera (2010) in <http://www.slideshare.net/ericsoncabrera/elements-of-drama> identifies setting in drama as the time and place in which the events occur. It consists of the historical period, the moment, day and season in which the incidents take place. It also includes the sceneries in the performance which are usually found in the preliminary description. Abrams (1981, p.175) explains that setting of dramatic work as the general place, historical time and social

circumstances in which its action occurs; the setting of an episode or scenes within a work is the particular physical location in which it takes places.

Holman and Harmon (1986, p.465), furthermore, assert that there are four elements making up a setting. They are: (1) the actual geographical location, its topography, scenery, and such physical arrangements as the location of the windows and doors in a room; (2) the occupation and daily manner of living of the characters; (3) the time or period in which the action takes place; and (4) the general environment of the characters, for example, religious, mental, moral, social, and emotional conditions through which the people in the narrative movie.

2.4.5 Character

Since drama presents us directly with scenes which are based on people's actions and interactions, characters play a dominant role in this genre and therefore deserve close attention. As one of the drama elements, characters are the life of literature, they are the objects of the curiosity and fascination, affection, dislike, and admiration. In a drama or a play, audience members identify with the main character and follow his journey through the performance.

Davis et al., (1977) in Biays and Wershoven (1988, p.45) assert that characters are simply the people in the story. If animals or even objects are given human attitudes in narrative, they too function as characters, but normally when we speak of characters we mean people. In addition, Roberts and Jacobs (1989, p.143) state that character in literature generally, and in fiction specifically, is an extended verbal representation of human being, the inner self that determines thought, speech, and behavior.

The characters in plays can generally be divided into major characters and minor characters, depending on how important they are for the plot. A good indicator as to whether a character is major or minor is the amount of time and speech as well as presence on stage he or she is allocated. As a rule of thumb, major characters usually have a lot to say and appear frequently throughout the play, while minor characters have less presence or appear only marginally. Koesnosoebroto (1988, p.67) states that on the basis of importance, there are two

types of characters, main or major character, and minor characters. A major character is the most important character in a story. Basically, a story is about this character, but he cannot stand on his own; he needs other characters to make the story more convincing and life like. Minor characters are characters of less importance than the main characters.

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.

2.5 Theory of Characterization

According to Iwuchukwu (2008, p.49), characterization is the playwright's imaginative creation of characters that can effectively dramatize his story. The action of the play is presented through such characters. He does so by imbuing the characters with certain recognizable human traits and qualities. These qualities include physical attributes, moral, psychological and emotional dispositions, their attitude towards other characters and situations, and so on. The important elements in characterization are consistency and motivation. A good playwright must craft his play in such a way that his characters are consistent. Motivation in characterization means that there must be a good reason for any action that is taken by every character in the play. Characterization is a very important aspect of dramatic technique. It is through it that the dramatist presents his story. A good story can only be really good and interesting if appropriate characters are created to tell the story through their actions.

The playwright creates a story that is credible for the characters – the persons in the play – to act. However, in an allegorical play, each character acts within the limits of what it represents. Each playwright, depending on his style, has different way in developing his characters.

2.5.1 Character Analysis

The ability to create characters and to ensure that they blend/suit the action of the play is what is referred to as characterization. What is created is called character. Characters refer to the people who act the play. Drama is the most active form of literary art and is presented in dialogue. It is not like the novel or poetry where the novelist tells a story. The story in a play is told as people talk to one another and interact in inter-personal relationships. These people are referred to as characters. Characters in a play must not necessarily be human beings. Animals or things can be used as characters. This depends on the intention of the playwright and the style he wants to adopt. In the play, people can identify each character through his name, through what he says, what he does, what other characters say about him and what the playwright says about him. Goldstone (1962, p.6) writes an explanation of how a character is established. It is through: (1) the appearance of the character; (2) asides and soliloquies; (3) dialogue between characters; (4) hidden narration; (5) language; and (6) character in action.

2.5.2 Types of Character

Iwuchukwu (2008, p.51) states that there are different types of characters in drama. They include the protagonist, the dynamic character, the static character, the flat character, and the round character.

a. Protagonist

He is the main character and at the centre of the story. He is called the protagonist or the hero. Usually the story revolves around him and in fact the story is about him. He is easily identifiable because he stands out over and above most other characters. Everything revolves around him as he influences the action that he is going through. His role is usually central to the development of the theme, and whatever happens to him or whatever he does has much significance to the outcome of the story. He is often referred to as the hero of the story or the protagonist and he is one of the major characters. His central position in the story places him in a very important position. The playwright therefore portrays him carefully.

b. Dynamic/ Round Character

This is a character that changes according to the course of events in the story. He may or may not be the protagonist or the hero. In most cases, he grows from innocence to maturity or from ignorance to knowledge, so he is consistently alert to his environment with its attendant problem and reacts accordingly. He is found almost everywhere in the story. In his own unique way, he participates actively as much as possible in the course of the action. He seems to have no special alignment to any group but tries not to lose his credibility or acceptability.

According to Birkerts (1992, p.23), round characters are fully-developed characters in a story. They exhibit complexity in behavior and motivation. They emerged from the background and give the impression of living and moving in time. In addition, Roberts and Jacobs (1989, p.1647) state that round characters are usually the major figures in a work and endowed by the author with many individual and dynamic traits.

Round characters are usually dynamic. Roberts and Jacobs (1989, p.145) assert that to the degree 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. It is the major figure in a work, but in fact any fictional character endowed by the author with many individual and dynamic traits.

c. Static/Flat/Stock Character

Here the character is complex and does not change in any basic way in the course of the story. He is presented in outline and without much individualization. He is usually stable and is said to be static because he retains essentially the same outlook, attitudes, values and dispositions from the beginning of the story to the end of the story. He is the opposite of the round character but lacks complexity in term of presentation. He is presented with a few and broad strokes. In most cases his activities are easily recognizable, so, his actions can be predicted. Such values and attitudes may be positive or negative depending on the playwright's intention.

He can be a minor or major character as long as he is hardly transformed as the events of the story unfold.

Flat characters are usually minor, although not all minor characters are flat. They may be the parents or the brothers of the major character, be contrasted in some way with a major character, and provide for major character. They explain and perform other important tasks in development of story.

As contrasted with the round characters, the flat characters are less-well developed characters in a story. According to Roberts and Jacobs (1989, p.1640) 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 in a part of the scene and the background.

Writers make use of the flat character not because they lack of the inclination to develop a full roster of rounded individuals. Usually it is a matter of artistic need. Birkerts (1992, p.23) states that roundness and dynamism stand out better if they are contrasted to flatness. Furthermore, Lukens (1990, p.43) asserts that in most stories, we must have these flat character to help carry the action, to show how the central character behaves or relates to others, to make the setting a believable place because in this setting live these people. Flat characters are quickly made known to the reader, and they quickly assume their necessary places in the narrative so that the story can then focus on the central character.