

# CHAPTER I

## INTRODUCTION

### 1.1 Background of The Study

Studying literature is interesting and gives some pleasure in mind, but fewer readers are able to appreciate it. They have no impression to the works and consider them boring. Literature has the element of entertaining or affording pleasure that make the readers get involved in. However, not many people like reading or studying literary works as they might find difficulty with it. The difficulty might be caused by the language varieties used. Besides, it might be difficult to interpret what is actually being told.

Learning literature is also important. Mayhead (1981:12) claims that the reading of good literature can bring a man closely into contact with the "real world". By learning literary works, the students can also sharpen analytical ability to analyze what the writer means. Bazerman (1985:344-345) says that to understand particular modes of creative experience is very subtle and technical. It means that the process of writing an interpretation should begin and end with your experience of the creative work (literature, music, art, or even ideas) you are interpreting. In learning language, certainly there is a part which is known as literature, which, as Little (1968:1) states,

"Wherever there is education, there is the study of literature". Literature is important to be learned in schools and colleges because it is an important element of people's culture and contains the record of people's values, thoughts, problems, and conflicts.

Literature can also help the readers in developing intellectual and moral knowledge, as William (1964:58) states,

Literature is a vast treasury from which we can obtain the material we require for the building up of our intellectual and moral knowledge. It supplies us with standards of comparison in all matters that are concerned with countless men of wisdom and genius have made life.

Some experts claims that literature is an imaginative writing; surely, it is in wide sense. Other say literature is just anything written. According to Barnet, Berman, and Burto (1973:21), literature is a performance in words which holds our attention with a complete composition which consists of arts and ideas in itself. It is not regarded as a source of factual information, but offers a unique delight or satisfaction.

Literature is important to human beings as it has some values. William (1964:73) considers values in literature as aesthetic values and he states:

They (aesthetic values) arise out of judgments relating to a piece of writing as a work of art, the materials of art being words and their meanings associated with their sounds in isolation and in relation to each other, and which they have acquired.

All readers can gain such rich values in literature in the form of short stories, novels, poetry, and even drama. And until nowadays there have been a lot of literary works produced with high quality by the novelists, playwrights, and poets, such as: Eugene O'Neil, John Keats, Sophocles, D.H.Lawrence, William Shakespeare, Tennessee Williams, Edgar Allan Poe, Anton Chekov, Katherine Mansfield, William Butler Yeats, and many others.

Realizing the importance of learning literature, it is necessary for the readers to have more attention and interest to literary works. There are deep meanings inside the literary works that can be studied briefly since it is written beautifully to afford pleasure and it seeks for insight and truth.

Recently, as far as the writer knows, many students of the English Department of FKIP Unika Widya Mandala are more interested in reading novels and short stories than poems and drama. The writer is easier to understand drama than any other literary forms. There are several reasons why the writer chooses drama for her study. First, literature has the magic quality which can be found only in drama. Ross, Thompson, and Lodge (1952:325) explain, "Whether we are taking part or looking on or simply reading a play silently, a magic quality surrounds the drama as it does no other forms of literature." Second, in fact,

reading drama will not be time-consuming. Little (1966:113) claims that drama is subject to a time-limit (say two third hours) to which the novels is not restricted and the plots of drama are generally more economical, more selective than the plots of any other literary works. Third, drama is very beautiful, pleasant, and interesting to be analyzed. Fourth, drama is the "imitation of life. It is the mirror of what people do and experience, and how they deal with their problems in real life. Fifth, the readers can learn about themselves and humanity. This opinion is supported by Roberts and Jacobs (1989:61) who say that we can learn about ourselves and about humanity by watching the ways characters deal with the great and small pleasures and pains of living. In short, the play will be experienced and enjoyed through reading and either do other types of literature.

Since drama is also concerned with human issues, the readers studying it do not have to see the play on the stage; instead they can learn drama by reading it as a literary form. Scholes (1978:737) asserts that drama is also a literary form--an art made out of words--and should be understood in relation not only to the theater but also to the other literary forms: essay, fiction, and poetry. Therefore, drama can be studied as a literary form.

The writer focuses his study of this drama on the analysis of characterization. She believes that character is the most important element in narrative fiction. Literary genres has a strong narrative live, such as drama, the author customarily presents 'a world', that is to say, a total context---an environment consisting of humans, objects, and attitudes. Besides, characters involve questions of values, of human relationship, or moral obligations in a variety of areas (Guerin, 1986:1128).

Based on the study of characterization, Roberts (1977:53) says that most of any fiction consider about characters. In any fiction like novel and drama, one will realize various characters that react to an extended series of action and attempt to shape those events. The characterization in novel and drama also shows the interactions between characters and action in rather full detail. Roberts (1977:56) also mentions his interest in characters:

In fiction you may expect characters from every area of life and because we all share the same human capacities for concern, involvement, sympathy, happiness, exhilaration, sorrow, and disappointment you should be able to become interested in the plights of characters and in how they try to handle the world around them.

Shakespeare's characters belong to time and the world; they have a natural constitution, natural passions, natural feeling, and natural reasons. In the great tragedies, there is change and

development within the character and the vision of the play.

After doing some difficult selections, the writer decides to take William Shakespeare as a good playwright. He is not only a dramatist with the big two aspects: tragedy and comedy, but also a great poet. His works are known and admired by many people. People must also admit that most of his works are difficult, yet full of imagination. Barnet, Berman, Burto (1973:576) admit that he was an actor and a shareholder in a playhouse, and he did write the plays that are attributed to him. Shakespeare, said Ben Jonson (1964:xi), is for all time. Shakespeare is like a God, says Melville(1964:7): "If another Messiah ever comes will be in Shakesper's person." Maurice Morgan (1964:3) admits that Shakespeare....differs essentially from all other writers. It is obvious enough that he had immense perceptive and apperceptive power. While Samuel Johnson (1973:28) declares that Shakespeare is above all writers, at least above all modern writers and the poet of nature. John Dryden (1973:16) states that Shakespeare was the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. He had a universal mind, which comprehended all characters and passions.

The writer likes to choose tragedy than comedy because of so many reasons. First, roughly speaking, tragedy dramatizes the conflict between the vitality of the single life and the laws or

limits of life. Second, a Shakespearean tragedy is never depressing and sometimes makes people's emotions flow out. Besides, the audience at a tragedy of Shakespeare's, therefore, has to be both a spectator and a participant. John Lawlor (1960:IV) shows that the strength of Shakespearean tragic work in particular is that it offers no easily established relationship between what we are and what we must endure. According to W.H. Auden (1962:133), the difference between Shakespeare's tragedies and comedies is not that the characters suffer in the one and not in the other, but that in comedy the suffering leads to self-knowledge, repentance, forgiveness, love, and in tragedy it leads in the opposite direction into self-blindness, defiance, and hatred. A.C. Bradley (1964:258) says that a Shakespearean tragedy, as a rule, has a special tone or atmosphere of its own, quite perceptible, however difficult to describe. It is profoundly spiritual, and yet in no real sense is it at all religious.

Finally, the writer decides to limit her study in analyzing character development between Macbeth and Lady Macbeth. Hopefully, the research of Shakespeare's Macbeth that will be studied deeply is expected to be able to give a certain meaning for the readers and contribution to Widya Mandala University students, especially about human's life related to human's struggle, morality, faith, etc.

## **1.2 Statement of The Problems**

As stated in the background of the study, the research questions that guide this study are formulated as follows:

1. What are the basic qualities of the main characters ?
2. What developments are experienced by the main characters in Shakespeare's Macbeth in the course of the story?

## **1.3 Objective of The Study**

Based on the problems above, this study is intended to find the basic qualities of the main characters in Shakespeare's Macbeth and to find character developments which are experienced by the main characters in the course of the story, based on Little's points on analyzing characters.

## **1.4 Significance of The Study**

The study is expected to give some contributions to the Widya Mandala students in analyzing literary work through characters in drama Macbeth and a clear picture on how to analyze drama. Hence, it is expected that this study will motivate students to read literature, especially drama. It is also meant to introduce the work of Shakespeare as one of the greatest playwrights and to give the clearer understanding of character in this drama.

### 1.5 Limitation of The Study

Actually there are some elements in drama, but because of the limited time the writer discusses only one element, i.e. characters. Anyway, character plays an important role in the story. In fact, character is considered as "one of the principle functions to encourage the reader's empathy and sympathy, so that he will experience the reality of the fictional world for himself" (Dietrich and Roger H. Sundell, 1974:75). Indeed, character is the centre of conflict in every literary work (Perrine, 1959:84).

In Macbeth, the writer focuses on analyzing the main characters of this drama. She chooses the main characters because they represent and deal with moral lessons in people's life. Besides, the analysis through characters will make it easy for the readers to interpret what is being discussed in the drama.

### 1.6 Definition of Key Terms

To avoid misinterpretation, the writer would like to define the following terms in this study :

- a. Drama is a genre of imaginative literature in which characters act out their roles, conventionally on stage, although some drama are meant primarily to be read (Guerin, 1986:1133)

- b. **Character** is a person in a literary work who generally refers to his whole nature, such as his personality, his attitudes toward life, his spiritual qualities, as well as his moral attributes (Potter, 1967:3).
- c. **Main Character** is a character who plays an important and prominent role in the story (Perrish, 1977:494).
- d. **Characterization** is the aesthetic or structural aspects of character--the art, method of presentation--or creation of fictional personages (Bain, Beaty, Hunter, 1977:101).
- e. **Scene** in drama is a division of an act or of a whole play which indicates (1) a stage in the action, (2) a shift in place, or (3) a change in the number of actors of the stage (Walter Blair and John Gerber, 1959:824).
- f. **Act** means a division of a drama which, as a rule, marks off the stage in the development of the action (Ibid:820)
- g. **Tragedy** means a serious play showing the protagonist moving from good fortune to bad and ending in death or a deathlike state (Barnet, Berman, and Burto, 1992:159-161)

### 1.7 Theoretical Framework

In this study, the writer uses practical criticism (Abrams, 1958:20-21) as the analytical method. The practical criticism is based on the theories of drama and characterization.

The readers have to understand the text of drama before going further to the study of characters. In making a clearer understanding, the writer uses the theories of character and characterization which include the importance of characters in a play, the discussion of the kinds of characters, the revelation of a character, and a method of characterization.

### 1.8 Organization of The Thesis

The writer divides the study into five chapters. Chapter I is the introduction of the study which includes the background of the study, statement of the problems, objective of the study, significance of the study, limitation of the study, definition of key terms, theoretical framework, and organization of the thesis. Then, chapter II deals with the review of the related literature. Chapter III discusses about methodology of the study. Chapter IV is the analysis of the character development. Finally, the writer concludes her analysis and give suggestions in the last chapter, chapter V.