CHAPTER II:
THEORITICAL APPROACH

2.1 Drama

Drama got its start back in ancient Greece. Many of the plays written during the classical period, from 525 BC to 385 BC, are still performed today. Antigone, Oedipus Rex and Medea are among the plays written during this time. Not only are these plays still popular as theatrical productions, they also greatly influenced playwrights throughout history (Www. Life. Com).

According to Hatlen (1928: 3) the historical background of drama are: In Greece, these objectives were centered in a single God whose relationship to fertility was not confined to vegetation, but included human fecundity as well, as is clearly evident from the phallic rites associated with Dionysus. The legend of this God tells of his death and subsequent rebirth as a young man—a symbolic representation of the calendrical cycle of the death of the seed as it is buried in the ground in winter and its rebirth with the coming of spring. Some scholars, in tracing the origin of drama, emphasize the seasonal celebrations of seed and harvest. Others suggest that the roots of drama are to be found in the commemorative rites honoring dead heroes. In any case, the rituals from which drama emerged carried the emotional fervor of man’s deepest
urges and gave symbolic representation to his longest thoughts as he sought to orient himself to the universe.

Just as Greek drama grew out of the rites performed in honor of Dionysus, so drama in the middle ages developed in honor of the death and resurrection of Christ. Antiphonal singing was a part of the liturgy of the church as early as the fourth century, but genuine dialogue arose from the practice of inserting lines, known as tropes, into certain parts of the mass. An extant manuscript shows the introduction of a trope into the Easter service in the early part of the tenth century. From these tropes, which included mimetic action and the use of costumes and properties, serious plays developed through the addition of scenes, until long and complicated dramas were written and performed to dramatize the entire life of Christ.

Drama is a dramatic composition in verse or prose that has been written for theatrical performance and tells a story of conflict and emotion using action and dialogue. It is one of three literary genres (drama, epic and lyric poetry) developed by the Greece. Drama is different from other genres because the author’s (dramatist’s) intention is fulfilled by the presentation of actors and theatrical devices, not reading and reciting it is an oral and visual creation whose written form is first a preparation and aid to performance (the actor’s lines), and lastly a printed text for critical and educational scrutiny.
According to Horstein (1968: 52) drama is a literary work written in dialogue and intended for presentation by actors. A play as a work of art composed of words spoken, or motion performed, by imagined characters and having subject, action, development, climax and conclusion essential.

2.2 Kinds of Drama

Drama can be divided into two main categories:

1) Comedy drama and

2) Tragedy drama

The classification will be formulated as the following:

2.1.1 Comedy

Comedy is the genre of dramatic literature that deals with the light and amusing or the serious and profound in a light, familiar, or satirical manner. Comedy thrives on human error, mistaken identity, awkward meetings, and verbal humor. Its dialogue is usually prose with an abundance of verbal tricks such as puns and similes.

According to Corrigan (1817: 17) comedy is an escape, not from truth but from despair, a narrow escape into faith. It believes in a universal cause for delight, which leaves us to rest on our own buoyancy.

Cicero (1929: 43) said that comedy is ‘a copy of life’, a mirror of custom, a reflection of truth. Comedy, indeed, comprises action and speech since it is verse based upon a representation of life and on imitation of customs. According to Palmer (1984: 165), comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous and scorenefull sort that may be; so it is impossible that any
beholder can be content to be such a one. The history of comic theory could be regarded as a series of variations on the basic conception that comedy involves a sense of triumph over whatever is inimical to human or social good, however this ideal is defined.

There are two kinds of Comedy: High comedy and Low comedy. High comedy is recognized as that which evokes intellectual laughter, usually through combats of wit and humor. High comedy is distinguished by the attitude of the author toward his subject.

Low comedy is that which evokes belly laughs. The main devices of low comedy are jokes, gags, slaptics humor, boisterous and clownish physical activity. Low comedy is best defined by farce. Farce is a light dramatic composition that uses highly improbable situations, stereotyped characters, extravagant exaggeration and violent horse play. It is generally regarded as intelectually and aesthetically inferior to high comedy because of its crude characterizations and implausible plots.

If the author’s intent is to ridicule, he/she develops a satirical comedy. Subdivisions of the satirical comedy include:

a) The Comedy of Character, which ridicules individuals. It means the comedy of character refers to eccentricities of the protagonist

b) The Comedy of Manners, which satirizes social conventions. Comedy of Manners similar to character and situation aristocratic and witty characters.

c) The Social Comedy, which ridicules the structure of society

d) The Comedy of Ideas, which ridicules conventional thinking.

The Kinds Comedy of Ideas
1) Comedy of Situation:

Character and ideas are minor hidden identities, discoveries, reversals, etc. similar to farce, but less unrealistic

2) Romantic comedy struggles of love, sympathetic characters, ludicrous devices lovers use.

If the author chooses to chart the progress of trouble to the triumph of love in a happy outcome i.e., marriage, he/she develops a Romantic comedy. If his/her intention is to provide amusement and excitement with an intricate plot of reversals, the author develops a comedy of intrigue. Occasionally, an author will combine the elements of comedy and tragedy, thus producing a tragic comedy.

2.1.2 Tragedy

Between 600 and 500 BC, the dithyramb had evolved into new forms, most notably the tragedy and the ‘satyr’ play. Tragedy, derived from the Greek words tragos (goat) and ode (song), told a story that was intended to teach religious lessons. Much like Biblical parables, tragedies were designed to show the right and wrong paths in life. Tragedies were not simply plays with bad endings, nor were they simply spectacles devised to make ‘laugh’ and make ‘cry’.

Tragedy is the genre of drama that evokes pity and terror from the audience as it deals with serious themes and dignified characters. It typically describes the development of a conflict between the protagonist and a superior force i.e : destiny, circumstance and society. With the death of one or more of the principal characters, it reaches a sorrowful, disastrous or violent conclusion.
The protagonist of a tragedy is a tragic heroine. This character should be of high social and moral standing, but not perfect. What makes the hero tragic is that he/she has a tragic flaw, weakness, transgression or excess of arrogant ambition that leads to his/her downfall.

Sometimes thought of as low tragedy, is the Melodrama. Melodramas feature stereotypical characters and can be characterized by their improbable plots, sensational incidents, predominance of physical action and spectacular staging.

2.3 Conflict

Conflict is actual or perceived opposition of needs, values and interests. A conflict can be internal (within oneself) to individuals. Conflict as a concept can help explain many aspects of social life such as social disagreement, conflicts of interests, and fights between individuals, groups, or organizations. In political terms, "conflict" can refer to wars, revolutions or other struggles, which may involve the use of force as in the term armed conflict. Without proper social arrangement or resolution, conflicts in social settings can result in or tensions among stakeholders. When an interpersonal conflict does occur, its effect is often broader than two individuals involved, and can affect many associate individuals and relationships, in more or less adverse, and sometimes even humorous way.

As said by Brooks (1964:128), conflict is a necessary element in a story. Without any conflict, a story is considered to have no plot; as a result, conflict is one of the essential tools in fiction in creating and developing a plot.
All of us face constant conflict in our daily life, and most of them are easily resolved. For example: whenever a person has to choose a shirt that he has to wear every morning, the person simply pick one of the shirt according to which or what occasion that he would go to. Sometimes, people are faced with conflict which have some kind of a human nature, or which modify their character, values, ideals or concepts in some way.

According to Stanford (1999: 40), conflicts means a struggle between to opposing forces may be in form of a class of action, idea desire and will. Conflict is also a struggle between desires within a person or struggle of a character against him or herself conscience, his or her guilt or simply to decide what he is going to do. In other words, the opponent is he or herself. In daily life, a person is confronted with many problems and obstacles. In process of achieving and maintaining his or she often involve in his or her own conflict. In this kinds of conflict, he or she is facing a kind of complicated situations in which he or she should choose the best alternative according to his/her own consideration.

2.3.2 Inner Conflict

Inner conflict is the conflict which goes on with in the mind of the hero and between him and a goal he has set himself. Inner conflict provides an unstable basis for positive results in the outside world, as he self often chooses some aspects of the outer environment to match the group within they self. People who notice that they have repeated negative aspects, may find that understanding they self is a basis for better results.
Thus, inner conflict is more important than the outer conflict since inner conflicts that take place within one person’s mind. Inner conflict are those obstacles that prevent a character from achieving any kind of inner development, growth or even self-worth. In this case, the character faces a physical or emotional problem or struggle. Inner conflict uses up a great deal of energy. There is a drive to do something and a brake on it at the same time. It is like having a herd of wild horses jumping around in a little pen. That energy has to move- or it will explode or make us tense and sick.

A character’s inner conflict is not just being in two minds about something, not just being torn between obvious incompatibles but is about being in a new situation where old attitudes and habits war with delay the need for change. A character’s inner conflict can be between what people thinks they want and what they really want. Conflict must always be resolved, and everything people create need its conclusion.

Internal conflict as a struggle between competing elements within the character, aspects of his/her personality may struggle for dominance. These aspects may be emotional, intellectual and moral. For example: an “emotional” conflict would occur if the protagonist choose an unworthy lover over someone who is devoted. An “intellectual” conflict could entail accepting or rejecting one’s religion. A “moral” conflict might pose a choose between honoring family or country. Such conflict typically leave the character indecisive and agitated. When such conflict are resolved, the resolution may be succesful or unsuccesful.

All of the explanations above are very essential for me to analyze play. In this analyzes, I uses the outer and inner conflict.
2.3.2 Outer Conflict

Outer conflict indicates conflicts affecting two or more parties in the physical world. Outer conflict is the conflict between two persons or group, in one of which the hero is the kind person.

Outer conflict may also place between a person and a force beyond that person. the outer conflict is always won by the hero at the end and the opposite group is always the loser.

The outer conflict is mostly found in the Greek and modern tragedy. In Greek tragedies, the heroes like unequal battles with the faith and destiny that drives them relentlessly on to their fate. Outer conflict are those obstacles that prevent a character from achieving an outer goal. In modern tragedy, the heroes fight for the hopelessness, the battles with the society like its age old customs, convention and rules.

Outer conflict can be divided into four:
1) The conflict between character and other characters
2) The conflict between character and society
3) The conflict between character and nature
4) The conflict between character and his God.

As stated above, I recognizes that external conflict may be classified into three groups, they are: conflict between man versus man, conflict between a man versus his environment or social force (community, school, church, workplace, society, etc) and conflict between man and natural forces (disease, fire, flood, cold, famine, etc) and conflict between man and God. However, the conflict between characters and other characters appear with their own images and attitudes which may lead them into a
conflict. Many popular fictions are based on this conflict. For example: two men trying to win the love of a girl, the competition of businessman.

The conflict between character and society is in which a character’s, or group of main character’s: main source of conflict is social traditions or concepts. It is a struggle between man and social values in his society. In this kind of conflict, the character can come into conflict with the moral principles of society such as traditions, customs, laws, moral codes and accepted beliefs. A struggle against society occurs when a character is at odds with a particular social force or condition produced by society, such as poverty, political revolution, a social convention or set of values.

The conflict between character and nature place is a character against forces of nature and also means a character has from himself separated from nature. It is also strong about struggling for survival in remote locales. In this case the character faces a problem with some force of nature such as cold, strom, radiation. The world seems to be outside, and people seem to be strangers in this world. The world is not going to be reconciled, if they are not going to obey it laws. Because of a conflict of our individuality with the universal nature, people suffer various pains – hunger and thirst, heat and cold and death. For example: a struggle of a character against wild beast in the jungle is constant obstacles to mankind.

The conflict between character and his God. In this case the character faces a problem with a force such as fate, God, or luck (good and bad).