2.1. Definition of Play

Play is one genre of literary works, it is the art of representing for the pleasure of others events that happened in our real life or that we imagine happening. The basic elements of play are characters, represented by players or the actor of a play; action described by gesture and movement; though, implied by dialogue and action spectacle, represented by scenery and costume; and finally audience, who respond to this complex mixture.

When we are in the theater we see the actors, hear the lines, are aware of the setting, and sense the theatrical community of which we are a part. Even when reading a play, we should imagine actors speaking lines and visualize a setting in which those lines are spoken. Play is an experience in which we participate on many levels simultaneously. On one we may believe that what we see in a play is really happening in our daily life; on another level, we know it is only make-believe. On one level we may be amused, but on another we realize that serious statement about our society are being made. Usually play called as mirror of life mean that we can see our life reflected by one play.

Kasim (1999: 79) explains that the word drama derives from Greek word ‘dran’ which means ‘to do, to act’. The word ‘drama’ seems to be interchangeable with the word play. That is why the well known Shakespeare can be said as a
dramatist or a playwright. The former suggests a performance and a stage in terms of theatrical viewpoint, the latter is the written drama or closet drama which functions as reading material. To say short, the dramatist invites audience and the playwright gathers the reader.

Drama is an important point to understand. Commonly, there must be two ideas of understanding drama that is doing and seeing. The act of doing and seeing is complementary and defines the area of the study of drama or play in its largest sense. The sense that includes both the play and the performance lie behind the common pairings that repeatedly appear in dramatic criticism: play and performance, script and production, text and staging, author and actor, creation and interpretation, theory and practice. In short, the rood ideas contain the essence and the range of the whole field of the study of drama or play, to quote Tennyson (1966: 1).

John Dryden in Tennyson (1967: 1) states that a play ought to be a just and lively image of human nature, reproducing the passions and humors, and the changes of fortune to which it is subject, for the delight and instruction of mankind. Not the presentation of a passion for itself but of a passion which leads to action is the business of dramatic art; not the presentation of an event for itself, but for the effect on human soul is the dramatist’s mission. Thus, a play or drama is a presentation of an action or closely linked series of actions, expressed directly by means of speech and gesture. Its subject-matter is the action and reaction of human will and it is treated with a view, not to the sequence of events, but to their essential relations as causes and effects.
From the explanation above, it can be simplified that a play is not really a piece of literature for reading. A true play is three dimensional; it is literature that walks and talks before our eyes. The material process of verbs “walk” and “talk” show the characteristics of play as one genre of literature. In accordance to this, in a play there must be an action; that is, events and situations must be presented with accompanying tension, sudden changes and climax.

In broadest term, play can be grouped into sub-genres such as tragedy, comedy, tragicomedy and melodrama, to say a few. Tragedy implies the tragic events which arise sense of pity and fear. In general, tragedy tends to invite death as final end though it should not be always so. In short, tragedy contains sad ending as the solution or the effect of the tension. Different from tragedy, comedy is a happy ending story. It is filled with humors that invite laugh rather than something serious. The combination of the tragedy and comedy is called tragicomedy which contains some serious matter and the other light matters. Melodrama tends to be semi God-like character which emphasizes romantic situation by combining songs to end the happiness through the escape from bitterness or attempts of life.

2.2. Kinds of Play

Most of the world’s great plays written before the twentieth century may be regarded as one of two kinds: tragedy or comedy. Roughly speaking, tragedy dramatizes the conflict between the vitality of the single life and the laws or limits of life (the tragic hero reaches his heights, going beyond the experiences of other men, at the cost of his life), and comedy dramatizes the vitality of the laws of social life (the
good life is seen to reside in the shedding of an individualism that isolates, in favor of a union with a genial and enlightened society). A third kind of drama, somewhat desperately called tragicomedy, is harder to epitomize, but most of the tragicomedies of our century use extravagant comic scenes to depict an absurd, senseless world.

2.1.1. Tragedy

The word ‘tragedy’ derives from two Greek words ‘trago’ and ‘oide’. Trago means goat and oide means song. In Greek term ‘goat song’ means the death just as the sacrifice of goats, totems of primitive people or the worshippers of the god dressed in goatskin, done in ancient rituals. In Latin, it is called ‘tragodia’ whereas in Old French called ‘tragedie’.

(http://en.wikipedia.org/wiki/Tragedy_drama)

Tragedy is defined as play in which the protagonists fall to disaster through the combination of personal failings and circumstances. The story of a tragedy must be ended with disaster or the characters undergo a sad event or an unfortunate aspect of something. It also describe the chief characters, misfortune and errors and in the ending with calamity, destruction even death that which cause extreme grief.

The simplest definition of tragedy is that it is a play that ends with deaths of the main character. The concept of tragedy was related to the belief of ancient Greek people. The Greeks had no holy book that might have guided their life. They were forced to rely on their own intellect for a solution of goon and evil, no revelation. In their search for controlling principles by which to conduct their life, they developed
moral and religious codes derived from strict legal codes. The controlling principles were harmony, balance, proportion, and justness.

The central personage of Greek tragedy was warrior hero. He was the embodiment of the old ideal ‘ arete’ , a prowess or strength that had brought him glory and fame an made him a leader. He appeared as one who had achieved everything in his life, both fortune was apparently revealed as hollow, the hero was brought to suffering and ruin. He was trapped in a situation in which any action taken by the hero would be morally unacceptable. He attempted to fight, because he didn’t want to give up, but his attempt ended failure.

The above explanation show us some important points out Greek tragedy such as, the hero is person who never gives up. He will fight, although he realize that his opponent is stronger and more powerful and that he will finally be defeated. The Greek hero always feels responsible for what he has done. He never tries to escape from his responsibility. The Greek hero or heroine meets his or her fate with such dignity and determination.

2.1.2. Comedy

The word "comedy" is derived from the Classical Greek κωμωδία, which is a compound either of κόμος (revel) or κώμη (village) and φῶδη (singing): it is possible that κόμος itself is derived from κώμη, and originally meant a village revel. The adjective "comic" (Greek κωμικός), which strictly means that which relates to comedy is, in modern usage, generally confined to the sense of "laughter-provoking". The word came into modern usage through the Latin comoedia and Italian commedia and
has, over time, passed through various shades of meaning. (http://en.wikipedia.org/wiki/Comedy_drama)

Greeks and Romans confined the word "comedy" to descriptions of stage-plays with happy endings. In the middle ages, the term expanded to include narrative poems with happy endings and a lighter tone. In this sense Dante used the term in the title of his poem, La Divina Commedia. As time progressed, the word came more and more to be associated with any sort of performance intended to cause laughter.

A comedy of manners typically takes as its subject a particular part of society (usually upper class society) and uses humor to parody or satirize the behavior and mannerisms of its members. Romantic comedy is a popular genre that depicts burgeoning romance in humorous terms, and focuses on the foibles of those who are falling in love.

2.1.3. Tragic Comedy

Tragicomedy is fictional work that blends aspects of the genre of tragedy and comedy. In English literature, from Shakespeare's time to the nineteenth century, tragicomedy referred to a serious play with a happy ending. A play dealing with a tragic story which ends unhappily, but which contains certain elements of comedy and the remote possibilities of a happy ending. (http://en.wikipedia.org/wiki/Tragicomedy)

There is no complete formal definition of tragicomedy from the classical age. It appears that Aristotle had something like the Renaissance meaning of the term (that
is, a serious action with a happy ending) in mind when, in Poetics, he discusses tragedy with a dual ending. In this respect, a number of Greek and Roman plays, for instance Alcestis, may be called tragicomedies, though without any definite attributes outside of plot. The term itself originates with Plautus: the prologue to Amphitryon uses the term to justify the play's bringing gods into a predominantly bourgeois play.

2.4 Definition of Symbols

The word *symbol* and *symbolism* are derived from the Greek word meaning “to throw together” (syn, together, and ballein, to throw). A symbol creates a direct meaningful equation between (1) a specific object, scene, character, or action and (2) ideas, values, persons, or ways of life. In effect, a symbol is a substitute for the elements, being signified, much as the flag stands for the ideals of the nation, to quote Roberts (1995:322).

According to Charles Sanders Peirce in his theory about sign in “Ikonisitas: Semiotika Sastra dan Seni Visual”:

“…symbol adalah tanda yang representamennya merujuk pada objek tertentu tanpa motivasi (unmotivated); symbol terbentuk melalui konvensi-konvensi atau kaidah-kaidah, tanpa adanya kaitan langsung diantara representamen dan objeknya …”
(Budiman, 1999:57)

(“…symbol is the sign of representament that refers to a particular object without motivation (unmotivated); symbol formed by the conventions or rules, without a direct link between the representament and the object …)

From the quotation above, symbol does not have directly relationship between the object and the representament. In stories, symbols are verbal descriptions of
persons, objects, places, actions, and situations. Each symbol has its own objective identity, and may function at an ordinary level. Therefore, there is often a close topical relationship between the symbol and it’s meaning, but the symbol also has no apparent connection. What the important is that symbol extend beyond their immediate identity and point toward additional levels of meaning.

Peirce’s sign has been defined as something that relates to something else for someone in some respect or capacity. Peirce’s sign sports three components What usually goes for a sign in everyday talk Peirce called a representamen. The representamen is something that enters into relation with its object, the second component of the sign. The most basic classes of signs in Peirce’s menagerie are icons, indices, and symbols. An icon is a sign that interrelates with its semiotic object by virtue of some resemblance or similarity with it, such as a map and the territory it maps (a photograph of Churchill is an icon of the original item). An index is a sign that interrelates with its semiotic object through some actual or physical or imagined causal connection. A weathervane obediently moves around to point (indicate, index) the direction of the wind due to the action of the wind on the object (smoke was for the Ranger an index of fire). A symbol is somewhat more complicated. The series of signs in the above paragraph highlights with a symbol, ‘Coke’, a sign whose interpretation is a matter of social convention. All the explanation strengthen my analysis about symbol in Riders to the Sea

X.J. Kennedy (1983:147) says that symbol is an object, animate or inanimate, that stands for or points to a reality beyond itself. A sunrise, for example, it is not only represents new beginnings but also the beginning of a new day. The seasons are
perfect example. Winter represents aging, decay, and death; spring is often used to represent energy, birth, and hope; summer is symbolic of childhood, fun, and laughter; autumn stands for maturity, wisdom, and fulfillment. Other typical examples include the scales to symbolize justice; a dove for peace, the rose for purity, the stars and stripes for America; and so on. Sometimes symbols can be straightforward, but more often it is not easy to say exactly what they symbolized.

Symbol appears as a term in logic, in mathematics, in semantics and semiotics and epistemology; it has also had a long history in the worlds of theology (‘symbol’ is one synonym for ‘creed’), of liturgy, of the fine arts, and of poetry. The shared elements in all these current uses is probably that of something standing for, representing, something else. But the Greek verb, which means to through together, to compare, to suggest that the idea of analogy between sign and signified was originally present. It still survives in some of the modern uses of the term. (Wellek and Warren in Theory of Literature (1956:188)

Symbol, as stated by Shipley (1970:321) is something that stands for something else (not by exact meaning, but by vague suggestion, or by some accidental or conventional relation). This means that the symbol is not chosen to be inserted in the work by looking for the closest thing in which the reader can see the likeness or similarity easily, but instead the clear reference to something that can not be reach by the reader. So, it is encouraging and so easy thing to find out what a symbol tries to point something out.
Symbol, as stated by Hary Shaw, 1976:266, is something used for or regarded as representing something else. More specially, a symbol is a word, phrase, or other expression having a complex at associated meaning, in this sense a symbol is viewed as having values different from those at whatever is being symbolized. For examples, a flag is a piece of cloth which stands for (is a symbol of) a nation; the crescent and star is a symbol of Moslem.

In this thesis, the writer focuses on understanding symbols in the play Riders to the Sea. It’s important to understand the real meaning and the purpose of symbols are irrelevant to get deep explanations and descriptions of the symbols in order to avoid the wrong explanation and comprehension of the meanings of symbol. Peck and Martin Coyle, 1984:71 say that symbol is an object, which stands for something else. In a play, it is a word, which, while signifying something specific, also signifies something beyond itself. There is the differences between image and symbol we have to infer the meaning and associations. According them, the symbol is used when writer wants to express an apprehension of something in his mind, which is not directly observable in everyday world. The writer has to use a symbol because he can only convey his non rational apprehension of something by using objects and words the familiar word.

Something becomes a symbol when it consistently refers beyond itself to a significant idea, emotion, or quality or the usual clue that something is symbolic if it is conspicuous for some reasons than its factual importance. The author may also make a detail conspicuous by describing it more fully than its factual importance deserves by making it unusual for no apparent reason, by mentioning it in the title or
by some other means. Whatever the author represents the symbol, if a detail is conspicuous for any reason other than its importance in the plot, it may be a symbol.

Klarer (1976:140) says a symbol is a thing that suggest more than its literal meaning in a literary text. He divides symbol into two kinds; they are conventional and private symbol.

### 2.3.1 Conventional Symbols

Conventional symbol is symbol that has an understood or widely accepted interpretation. There are some conventional symbols that are easily recognizable, for example, a flag which is a physical, tangible representation of a country. Even as children people know that the flag isn’t the country, but that it stands for a country. Conventional or traditional literary symbols work in much the same way, and because they have previously agreed upon meaning, they can be used to suggest ideas more universal than the physical thing itself. Conventional symbol has meaning that recognized by a society for example: Red can symbolize blood, passion, danger, or immoral character and stars are the symbols of Moslem.

The following objects have been considered bearing conventional symbols for centuries, some of which are reflected in religious practice and can also be found mythical story and literature, they are crescent and star are the symbol of Moslem, water are the symbol of purification and redemption, garden are the symbol of paradise, desert are the symbol of spiritual aridity, morning are the symbol of hope,
red are the symbol of spirit, passion, green are the symbol of growth, hope, wing are the symbol of inspiration, relief. There are, of course a lot more of objects that might bear traditional symbols, and the examples are by no means exhaustive.

2.3.2 Personal Symbols

Some authors do not use commonly accepted symbols (conventional symbols), but create their own symbols. The problem with non-traditional symbols is that readers do not inherently understand them. Since that symbol can work only when there is a consensus of meaning between the author and readers, the author must present or create his own symbol using the context of the literary work to make the symbol clear. Non-traditional symbols are sometimes called personal symbols. He or she must be both efficient and effective. He or she must do something to give valuable to symbol. He or she gives us a little pieces information that serve as clues or pointers for symbols. E.g. In Day September by Faulkner, dust is the symbol of spiritual drought, in the Glass Menagerie by Tennessee Williams, wing field photograph of the symbol of Amanda’s youth when she was in Blue Mountain.

The problem with private symbol is the readers do not understand much about the symbol. It is a relation between the reader and the author because The author needs to present or create a symbol using the context of literary work and the reader understand the symbol according context of text, the reader must recognize an object or things as a symbol. The explanation also strengthen this thesis to analyze the symbol found in Riders to the Sea in order to help the readers of this play understand about the symbol in Riders to the Sea.