

**POWER AMBITION TOWARD SOVEREIGNTY
OF THE CHARACTERS IN SHAKESPEARE’S “THE
TEMPEST”: SOCIOLOGICAL APPROACH**

THESIS



**By:
FIRZADIKA SYAUFA YARDHA
181210063**

**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF SOCIAL SCIENCES AND HUMANITIES
PUTERA BATAM UNIVERSITY
2022**

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**Submitted in Partial Fulfillment of the Requirements for the Degree of
English Sarjana Sastra**



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181210063

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I, Firzadika Syaufa Yardha, NPM No. 181210063

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Is the real work of myself and I realize that this thesis has never been published in other media before, partially or entirely, in the name of mine or others.

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181210063

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**Submitted in Partial Fulfillment of the Requirements for the Degree of
Sarjana Sastra (S1)**

By:

FIRZADIKA SYAUFA YARDHA

181210063

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Emil Eka Putra, S.S., M.Hum.

Supervisor

ABSTRAK

Tujuan dari penelitian ini adalah untuk mendeskripsikan prinsip dan ciri-ciri ambisi kekuasaan dalam drama Shakespeare The Tempest. Untuk menggali lebih dalam tentang ambisi kekuasaan, peneliti menggunakan teori Machiavelli tentang kekuasaan. Selama melakukan penelitian terkait dengan drama The Tempest ini, penulis mengaplikasikan salah satu metode penelitian yaitu kualitatif, dan menerapkannya dengan tujuan untuk menganalisis prinsip serta ciri-ciri ambisi kekuasaan. Dalam penelitian ini, objeknya adalah ambisi kekuasaan. Subjeknya adalah drama Shakespeare The Tempest. Monarki Inggris mengalami transformasi pada saat William Shakespeare menulis The Tempest. Data diambil dari semua tuturan atau percakapan dari naskah drama yang mengandung prinsip dan ciri-ciri ambisi kekuasaan. Dalam mengumpulkan data, peneliti menggunakan metode close reading. Sebelum melakukan analisis data, penulis memaparkan beberapa unsur intrinsik drama. Dalam menganalisis data, peneliti menerapkan teori kekuasaan yang dikemukakan oleh Machiavelli untuk menganalisis prinsip dan ciri-ciri ambisi kekuasaan. Machiavelli membagi prinsip menjadi kebajikan, niat baik & kebencian, kehendak bebas, kenegarawanan & perang; dan ciri-ciri menjadi penusuk dari belakang, penipu, dan ahli memanipulasi pikiran. Setelah melakukan analisis mendalam, penulis menyimpulkan bahwa dari kategori ambisi kekuasaan tersebut, Prospero, karakter utama, merupakan cerminan sempurna dari Machiavellian Prince karena datanya sebagian besar diambil dari kutipannya di sepanjang cerita drama.

Kata kunci: ambisi kekuasaan, kedaulatan, the tempest

ABSTRACT

The writer conducting this research with the purpose to describe the principles and traits of power ambition in Shakespeare's drama *The Tempest*. To explore more deeply about power ambition, the researcher used Machiavelli's theory about power. In conducting this research, the writer utilized one of research method which is qualitative, and apply it to analyze the principles and traits of power ambition. In this research, the object is power ambition. The subject is Shakespeare's drama *The Tempest*. The English monarchy was experiencing transformation at the time William Shakespeare wrote *The Tempest*. The data is taken from all utterances or conversations from the drama script which contain the principles and traits of power ambition. In collecting the data, the writer employed close reading method. Before conducting data analysis, the writer described several intrinsic elements of drama. In data analysis, the writer applied the theory of power suggested by Machiavelli in order to analyze the principles and traits of power ambition. Machiavelli divided the principles into virtue, goodwill & hatred, free will, statesmanship & warcraft; and the traits into backstabber, trickster, and master of manipulating the mind. After conducting an in-depth analysis, the writer concludes that from those categories of power ambition, Prospero, the main character, is a perfect reflection of Machiavellian Prince since the data is mostly taken from his quote throughout the drama story.

Keywords: power ambition, sovereignty, the tempest

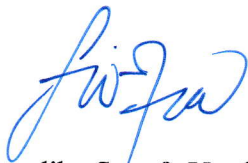
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Firzadika Syaufa Yardha
181210063

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CHAPTER I

INTRODUCTION

1.1 Background of the Research

Power is the capacity to perform an action or behave in a certain way. The ability to control, command, and dominate others' actions and the flow of events is another definition of power. Power as an opportunity or means for an individual to be able to achieve his own desires even though he has to face resistance from others, in his social relationships. Weber (1922) said that the capacity to impose one's will upon others is referred to as power. Power shapes bigger dynamics, such as social groupings, professional associations, and states, beyond just interpersonal interactions. It means that a person's ability to affect the thoughts, feelings, or behavior of others is referred to as their power.

Ambition is the ability to achieve personal success. Ambitious people strive to be the best at everything they want to do in order to achieve success, strength, or supremacy. An ambition is an eager, and often excessive, desire for favor, honor, dominance, wealth, or the accomplishment of something (Choksi, 2016). To achieve a highly desirable object or target. It is derived from the Middle English word "ambicioun," which means a strong desire for strength, money, or wealth (Cardone, 2016). Ambition is something that everybody has naturally, regardless of age or cultural context. It means that ambition can be a driving force for success, or it can be a path to failure in some situations.

Based on the definitions of power and ambition provided above, it can be inferred that power ambition, in certain circumstances, it may be a catalyst for

success, but in others, it can be a stepping stone to failure. Beyond personal connections, power ambition has an impact on broader aspects such as social groupings, professional organisations, and political institutions. Shortly said, power ambition is a passionate, and often overwhelming, desire for favour, respect and domination, riches and material success, or the fulfilment of a certain goal or objective. The goal of people who have power ambition is to be the greatest at whatever they do in order to attain success, strength, or domination in their chosen field.

There are many power ambition phenomena that occur this time, one of them is *coup d'état*. People can defined *coup d'état* as a situation where two or more people or organizations compete for influence. Powell & Thyne (2016) said, through unlawful methods, a coup d'etat is “a blatant effort by the soldiers or other authorities inside the state machinery to remove the head of government from office.” It means that *coup d'état* is an act of reversing power against someone in authority by illegal and often brutal means. Take, for example, the following occurrence. Based on CNBC Indonesia (2021) the 2020 Myanmar elections were won by the National Democratic League (NLD) party which controlled 83% of the vote. However, the results were deemed invalid by the military, which claimed to have discovered fraud as many as 10 million voters. Then, early in the morning, while the soldiers conducted mass arrests around Myanmar, President Win Myint, Aung San Suu Kyi, as well as other NLD representatives were captured. The army says it has made the arrests in response to the rigged elections of the November 2020 vote, thus military commander Min Aung Hlaing became the prime minister.

In that example the coup has resulted in Myanmar declaring a state of emergency for one year. In addition, *coup d'état* is a small group's unexpected and brutal replacement of an existing government. Many believe that a more straightforward explanation is that the coup was motivated by power and personal ambition on the part of an army leader who felt he was losing authority and respect. According to Richard Horsey, an analyst stationed in Yangon, this *coup d'état* in Myanmar was a confrontation between Aung San Suu Kyi and the commander in chief, two persons who were both denied the presidency yet both desired it. His personal ambition took precedence above the benefit of his military and his nation, as well as his own well-being.

The examples of social realities such as the coup in Myanmar that have been described above are also often reflected in literary works. People can relate the coup or the depiction of actions similar to the coup in many literary works and this shows the connection of literary works with sociological phenomena. Sociology and literature are both concerned with the same concerns. Sociology provides an objective examination of society. As a result, sociology and literature can be seen as an attempt to reconstruct the social world; the relationships between human beings and their families, environments, politics, governments and others. According to Swingewood (1972), a fundamental characteristic of sociology is that it is a society and man interact scientifically and objectively, including research into social organisations. It examines sociology in relation to ideology in society. Marriage, religion, education, politics, and societal transformation are all examples of this. Using the experience of fictional characters, as well as the author's personal

circumstances, sociology of literature seeks to connect the experiences of fictitious characters to the experiences of the author. Therefore, people can understand that literature is a mirror of society, reflecting social structure, kinship, and class conflict, thanks to a sociological point of view. One of the literary works that reflect sociological conditions or can be seen as a mirror of society is Shakespeare's drama *The Tempest*.

Shakespeare's drama *The Tempest* that was originally written around 1610 until 1611, is regarded as a piece of his final works that he wrote by himself. The exact date of *The Tempest* when it was written is unknown, but evidence suggests that it was most likely written between late 1610 and mid-1611. In the autumn of 1611, the King's Men gave the first performance of *The Tempest* at Palace. In the winter during the ceremonies honoring the wedding of Elizabeth, the daughter of King James, in 1612 until 1613, it was played once more. *The Tempest* drama had its own characteristic when it was performed on stage. The numerous music performed with colorfully suited characters or theatrical illusions, as seen in scenes like the dinner in act 3, scene 2, or the marriage of Miranda and Ferdinand in act 4, scene 1, create a dramatic atmosphere, musical entertainment, and the play became favored by the 16th and 17th centuries empire (Krohn, 2005).

The phenomenon of power ambition can be seen in the drama *The Tempest*. This can be seen in the trait of power control used by the characters Antonio and Caliban in different ways. Antonio commits a seductive intrigue against Sebastian by giving him a noble heritage. This can be seen in act 2 scene 1 lines 224-231 from the following narration:

Nor I. My spirits are nimble.
They fell together all, as by consent.
They dropped as by a thunderstroke. What might,
Worthy Sebastian, O, what might—? No more.
And yet methinks I see it in thy face
What thou shouldst be. Th' occasion speaks thee, and
My strong imagination sees a crown
Dropping upon thy head.
(Shakespeare, 1611)

From the narration above, a person's ambition in using various means to obtain power can be seen. This narration is example of trait of power ambition which is trickster. This narration showed Antonio talking with Sebastian after the other men of bodyguards had dozed off thanks to Ariel's enchantment. When Antonio seems to be only reassuring Sebastian about his royal background, he is secretly urging Sebastian to kill his brother while he is asleep in order to quickly ascend to the crown and become Naples King. Although taken aback by Antonio's proposition, Sebastian eventually warms to it and accepts the treacherous scheme. This reminds us of the Machiavelli's view in his book *The Prince* explained that a trickster is a person that misleads people, has the capacity to speak dishonestly, and wins people over with their charming personality.

Another aspect of *The Tempest* narration that demonstrates the phenomenon of power ambition can be found in how Caliban provoking Stephano. This is an example of the principle of power ambition which includes in goodwill and hatred. This can be seen from the following narration in act 3 scene 2 lines 67-68:

Yea, yea, my lord. I'll yield him thee asleep
Where thou mayst knock a nail into his head
(Shakespeare, 1611)

The narration above clearly demonstrates a person's ambition in obtaining power by various means. In this narration, this is what Caliban told to Stephano,

who had been convinced to kill Prospero and seize control of the island. Caliban and Prospero are unrelated, therefore while Caliban's plan to "knock/pound a nail" through Prospero's brain was similar to previous treason schemes in the drama, this varies including that Caliban and Prospero are involved. As a result, the plan devised by Stephano and Caliban does not involve betraying a relative. Caliban, nonetheless, thinks that Prospero had unfairly claimed the territory that only "Caliban" rightfully govern over, hence the underlying reason for the assassination plan stays unchanged from the others.

The Tempest has been appreciated by many people and proof of appreciation for *The Tempest* can be seen from several research that have been conducted by other people on *The Tempest*. The writer found several research which have the same topics that related to the topic in this research and it is discussed as a reference and comparison in developing ideas in this research. First research entitled "Supernatural Power In William Shakespeare's *The Tempest*" by Efrizah (2018). This paper examines supernatural power as it appears in the drama *The Tempest*. Some of the protagonists in drama *The Tempest* employ mystical ability to vanquish the foes to achieve a specific reason. The protagonist, Prospero, reclaims his title as ruler of Milan by using magic as a supernatural power. There are numerous supernatural ideas, including Marcel Mauss's description of magic. As the main character in *The Tempest* drama, Prospero finds the extraordinary ability of magic to be immensely helpful in his daily existence.

Second research is by Hossain (2018) entitled "Magic Realism In Shakespeare's *The Tempest* And Rushdie's *Midnight's Children*." This study

compared *Midnight's Children* by Rushdie and *The Tempest* by Shakespeare from a magical realism perspective. It seeks to depict several significant characters, such as Ariel, Caliban, and Prospero in *The Tempest* and the protagonist of *Midnight Children*, for this proposal. It intends to investigate and look into how Wendy B. Faris' magical realism concept is applied. The focus would also be on witchcraft, the paranormal, the arcane, fantasy, realities, and mystique. Within the framework of these concerns, the works of literature of Rushdie and Shakespeare are both examined. This article discusses the development of the two great writers' characters, themes and contexts, writing styles, including analogies and parallels throughout their various stages.

By looking at the relationship between literary works and sociology, then the existence of the power ambition phenomenon as seen from some of the early quotes in this drama and preliminary study conducted in the past by earlier academics, it can be seen that there is a knowledge gap related to the drama of *The Tempest*. As far as the author's knowledge is based on previous research, no one has discussed the power ambition in *The Tempest* drama and previous research that also used Machiavelli's view, then the author sees this as an unfilled gap that the author is trying to fill through this research. This research fills the gap of knowledge about the power ambition element in this drama and it is discussed based on Machiavelli's view. To conclude, this study is being carried out to close the gap in the field of this research focused on how power should be gained reflected in *The Tempest* by exploring the sociological background of *The Tempest* by William Shakespeare.

1.2 Identification of the Problem

The only method to detect every issue that arises in the background is through problem identification (Creswell, 2014). Referring to the research's background, the writer discovered a number of issues:

1. Various principles of power ambition toward sovereignty that the characters desire in Shakespeare's drama *The Tempest*.
2. Traits of power ambition toward sovereignty employed by the characters in Shakespeare's drama *The Tempest*.
3. Phenomenon of power ambition strategy which is found in Shakespeare's drama *The Tempest*.
4. Supernatural power used in Shakespeare's *The Tempest*.
5. Magic realism depicted in Shakespeare's *The Tempest*.

1.3 Limitation of the Problem

The writer classifies this investigation into two main categories according to problems in the identification section:

1. The various principles of power ambition toward sovereignty that the characters desire in Shakespeare's drama *The Tempest* reflected in British society 17th century.
2. The traits of power ambition toward sovereignty employed by the characters in Shakespeare's drama *The Tempest* reflected in British society 17th century.

1.4 Formulation of the Problem

In response to the following research questions, the writer formulates the primary issues to be resolved:

1. What are the various principles of power ambition toward sovereignty that the characters desire in Shakespeare's drama *The Tempest* reflected in British society 17th century?
2. What are the traits of power ambition toward sovereignty employed by the characters in Shakespeare's drama *The Tempest* reflected in British society 17th century?

1.5 Objective of the Research

The writer's objectives for this study and reasons for conducting it are listed below:

1. To describe the various principles of power ambition toward sovereignty that the characters desire in Shakespeare's drama *The Tempest* reflected in British society 17th century.
2. To analyze the traits of power ambition toward sovereignty employed by the characters in Shakespeare's drama *The Tempest* reflected in British society 17th century.

1.6 Significance of the Research

1. Theoretical Significance

Theoretical contribution from this study is anticipated to provide readers with more knowledge in the area of sociological approach, particularly in literary works. This study also hoped to advance our understanding and dialogue by enhancing our comprehension, perspective, and wisdom through Machiavelli's theory in explaining the phenomena of power ambition in Shakespeare's *The Tempest*.

2. Practical Significance

The readers of this study should find it useful in real-world situations. First off, this study broadens the social knowledge of students who learns about literature and language in English, particularly with regard to power ambition in Shakespeare's drama *The Tempest*. Second, this study is anticipated to provide the writer with additional useful information that is applied in reading literary works, especially in drama *The Tempest*. Additionally, this study provides sources for readers who desire to analyze literary works through sociological approach and applying Machiavelli's theory of power ambition.

1.7 Definition of Key Terms

Power : The capacity to impose one's will upon others. Power shapes bigger dynamics, such as social groupings, professional associations, and states, beyond just interpersonal interactions (Weber, 1922).

Ambition : An ambition is an eager, and often excessive, desire for favor, honor, dominance, wealth, or the accomplishment of something. To achieve a highly desirable object or target (Choksi, 2016).

Sovereignty : A political concept known as "sovereignty" designates absolute power or supreme authority. The principal decision-maker or hierarchy responsible for maintaining law and order inside the nation (Farshid, 2011).

CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

A brief discussion of the topics linked to the study's aim is provided following the examination of related literature. In this chapter, the writer attempts to provide an understandable explanation of the theoretical framework that covers the definition of sociological approach and power ambition.

2.1 Sociological Approach

An investigation of the relationship that exists between a literary work and the society in which it was created, read, and accepted is the focus of the sociological approach to literature. In the world of literature, there is no such thing as a "inner circle." Writers live and operate in a certain culture, and that culture has an affect on them and their work. This research was conducted by the researcher in the context of sociological approach based on the view of Swingewood (1972) who said that a fundamental characteristic of sociology is that it examines how society and man interact objectively and scientifically, including social organisations research. A proper sociological approach to literature emerged only when literary critics and historians, working from the premise of literature as a distinct reality, attempted to address sociological issues using current sociological methodologies. Sociological issues, those affecting specific people groups, and even those impacting human rights are frequently explored in world literature. Examine

examples of work literature to have a better understanding of social concerns such as age and women, ethnicity, and human rights.

First issue is about age and women in literature. The anxieties associated with old age may be seen in literature as well. *King Lear*, a play by William Shakespeare, shows a king whose mental faculties are deteriorating as he grows older. Other works are concerned with the physical concerns associated with aging. *The Old Man and the Sea*, written by Ernest Hemingway, relates the story of an epic battle between an elderly gentleman and a fish he has hooked far out at sea. Both of these works raise questions about the restrictions imposed by one's age. Women's literature is also part of sociological issues which has a long history in Western literature, but it was only in the nineteenth century that it began to get widespread notice. The feminist movement, which fought for gender equality between men and women during the 1960s, reached its zenith during that decade. Women authors have repeatedly denounced patriarchal culture, which is typified by male domination in social positions. Another issue is about ethnicity in literature. In the last 40 years, ethnicity and ethnic studies have received a great deal of attention. One of the modern authors, like Alice Walker, has written a novel such as *The Color Purple* which tells a story about black women in the United States who are subjected to dual oppression based on their ethnicity and gender. A number of novelists, including Ralph Ellison who wrote *Invisible Man* which also tells a story about black men's marginalization and lack of political power within a system marked by systemic racism and intolerance.

Other issue is about human rights in literature. In the last two decades, there has been significant growth in the fields of human rights and literature. Human right topics have been explored in fiction, poetry, memoirs, and graphic novels, as well as in related subjects such as popular culture. The literary work challenges us to consider the essence of the human being, the universal state of human vulnerability, and the circumstances in which this vulnerability is exploited. Those who deal directly with literary works are represented here, as are those who engage with contested and argued frames that define the human and without which a human rights system cannot be put in place or adjusted. The issue of human rights has been handled in literature in a variety of forms and genres spanning time periods. For example, the war novel is more concerned with major human right violations such as genocide, rape, and chronic trauma. Numerous graphic novels, comic books, and works of comics journalism have attempted to expose atrocities and human rights violations in the late twentieth century. A major subject of sociological approach to literature is the link between literature and society, or more specifically, the social function of literature. The ideals of the society in which they live may be affirmed or criticized by writers; yet, writers write for an audience, and that audience is society itself. One of phenomenon which can be analyzed related with sociological approach is power ambition.

2.1.1 Power Ambition

Power as an opportunity or means for an individual to be able to achieve his own desires even though he has to face resistance from others, in his social

relationships. Weber (1922) said that the capacity to impose one's will upon others is referred to as power. Power is the capacity to perform an action or behave in a certain way. Power shapes bigger dynamics, such as social groupings, professional associations, and states, beyond just interpersonal interactions. While an ambition is an eager, and often excessive, desire for favor, honor, dominance, wealth, or the accomplishment of something. To achieve a highly desirable object or target. Ambition is the ability to achieve personal success. Ambitious people strive to be the best at everything they want to do in order to achieve success, strength, or supremacy.

From explanation above, it tells that power ambition is a person's ability to affect the thoughts, feelings, or behavior of others. The ability to control, command, and dominate others' actions and the flow of events is another definition of power. Power ambition is the ability to achieve personal success. It means a strong desire for strength, money, or wealth. Power ambition is something that everybody has naturally, regardless of age or cultural context. It means that power ambition can be a driving force for success, or it can be a path to failure in some situations.

2.1.1.1 Principles of Power Ambition

Power as an opportunity or means for an individual to be able to achieve his own desires even though he has to face resistance from others, in his social relationships. According to Machiavelli (1995), there are some principles of power ambition. They are virtue, goodwill & hatred, free will, and statesmanship & warcraft.

a. Virtue

Virtue, according to Machiavelli (1995), are qualities that are praised by others, such as compassion, generosity, and piety. These qualities focused on the prince himself. Machiavelli contends that though a leader should always strive to appear good, the sovereign state may suffer if a person acts morally solely for the purpose of doing so. If this can advance the nation, a leader need not abhor character flaws like violence or deceit. It means that virtue can be related with a person's severe demonic side gaining control while being self-centered and endangering the lives of others. But still Machiavelli emphasizes that virtue is the ability to forgive.

b. Goodwill & Hatred

Machiavelli (1995) explained that to remain in power, a ruler must avoid the people's hatred. A ruler does not necessarily need to be loved; the truth be told, a ruler is frequently more effective when feared. On the flip side, being hated might result in a ruler's downfall. This statement can seem in opposition to Machiavelli's beliefs regarding the efficacy of cruelty, however it means that Machiavelli promotes the use of cruelty.

In the opinion of Machiavelli, a wise prince would be better served by emphasizing the difference between goodwill and hatred. Above all things, a ruler "must make every effort to avoid being despised," since the "greatest fortress that can be built is the ability to avoid being despised by the people." It is only somewhat less important to nurture the goodwill and esteem of the people than it is for the

prince to acquire wealth. A king who has the support of the people, according to Machiavelli, does not have to be concerned about "conspiracies" and other such dangers to his power. Goodwill and hatred, on the other hand, are not identical with love and terror, respectively. Moreover, according to Machiavelli, "fear is perfectly compatible with the absence of hatred," and "love is not always a requirement for goodwill," which a prince might gain by exhibiting prowess and defending the people. If a prince cannot be liked and feared at the same time, which Machiavelli considers to be the preferred situation, then it is "much better to be dreaded," so long as that fear does not turn into hatred.

c. Free Will

Analyzing the proportion of a prince's success or failure was one of Machiavelli's goals in authoring *The Prince* that is attributable to the environment or nature in which a person lives and due to their own free will. Machiavelli (1995) attempted to strike a balance between inevitability and free will by asserting that fate controls half or portion of individual acts while free will governs the other half.

Example:

"I believe it might be correct that fate decides on fifty percent of human deeds, yet that it nevertheless permits the other fifty percent of them, somewhat, to be ruled by us. This is to ensure that human free will could not be destroyed."

(Machiavelli, 1995)

Machiavelli worries that those who think fate controls our lives will not make any efforts to better themselves in any way. As an alternative, he asserts that

since people possess control about fifty percent of their actions, assuming they are rational, they would take steps to minimize the harm that a bad turn of events can do them. While perhaps contentious in Machiavelli's day, the argument that free will may bring about a balance in fortune is representative of an emerging humanist philosophy that was beginning to take hold in Europe at the time of the author's writing.

d. Statesmanship & Warcraft

Other principles of power ambition is statesmanship & warcraft. According to Machiavelli (1995), a good military automatically leads to excellent laws. In *The Prince*, Machiavelli famous remark that “the existence of excellent military services denotes the existence of good laws” outlines the relationship between emerging governments and war. It means that the conventional wisdom that conflict is an essential but inconclusive element of state development is challenged by Machiavelli. Instead, Machiavelli claims that a victorious battle is the basic foundation upon which all states are created.

2.1.1.2 Traits of Power Ambition

A ruler who wants to remain in power and strengthen his power must use tricks, cunning and lies, combined with the cruel use of force. According to Machiavelli (1995), there are some traits of power ambition. They are backstabber, trickster, and master of manipulating the mind.

a. Backstabber

Backstabber is someone who appears to be a friend, appears to care about someone else, and then continues to do things that will harm another person. Machiavelli (1995) stated that backstabber is person who is unconcerned about what other people are feeling and is executing a plan to generate a fortune reversal in their life. It means that backstabber is someone who makes or acts harmful things about someone else when some persons are not present to defend themselves. When someone acts as a backstabber, he demonstrates himself being a hypocrite by challenging his enemy to a fight in front of others, despite the fact that the idea to create such chaos, demonstrating his reason for using the enemies' weakness.

b. Trickster

Another traits of power ambition that can be found is trickster. Machiavelli (1995) explained that a trickster is a person that misleads people, has the capacity to speak dishonestly and convince others through their charming personality, and is willing to bend reality to suit their crafty scheme. It means that trickster is a person who causes countless flaws in others' lives, leading them to question the reality. Each and every lesson from the slickest, most cunning actors in the world – and, in today's world, we may add, from the CEO, political activist, or thinker – should be absorbed by the admirable prince. They should be able to fear and intimidate, persuade and bully, entrap and beguile, and so on and so forth. The tyrant may teach the excellent politician a thing or two, and the sincere entrepreneur can learn a thing or two from the trickster.

c. Master of Manipulating the Mind

Being an expert mind manipulator is one of the other traits of power ambition. The idea of a manipulative figure whose stance is much more crucial than legality and authorities. Machiavelli (1995) stated that when people doubt their words, a leader always finds a method to seal their hesitation and persuade other people that the ways which the leader used are correct. It means that even when other people do something wrong and feel bad about it, a leader demonstrates the capacity to manipulate other people's minds. Machiavelli points out that image is as important as action, and that rulers must manipulate the mind and the perceptions of the populace to appear as other than who they really are. When someone behaves as a master of mind control, he or she is attempting to exert influence over the thoughts and actions of others. It is a process in which a group or person employs various ways to convince others to alter their fundamental ideas and moral principles.

2.1.1.3 British Society in 17th Century

The Tempest is another Shakespeare drama, this one a romance, in which the political ramifications of British colonial acts may be traced back to their source. Because it depicts the connection between European and colonial politics, it is a significant piece of dramatised literature. The plot of the story takes place in exotic Mediterranean settings. The island where the reader discovers Prospero is located somewhere off the coast of Africa, most likely in the vicinity of Algeria or Tunisia,

according to the text. When interacting with people from other continents, whether as commercial partners or as subordinates whose territories were to be colonised, European governments ran into difficulties. This drama is about such difficulties. When Shakespeare was writing *The Tempest*, he incorporated a great deal of information that related to the trip reports from the New World at the time.

The British ambitions to colonise North America had played a role in the primary themes of the drama. This event, which was the focus of a lot of interest during that time leading up to the production of *The Tempest*, have long been considered significant context for the drama. Prospero is a Duke who represents British's colonisation efforts, particularly her (British's) desire to liberate primitive peoples from taboos, superstitions, and witchcraft and bring them to a more enlightened way of life. When Shakespeare's drama *The Tempest* was written, the New World appeared to represent a sense of potential in the case of the vast majority of Englishmen and a collection of competing illusions about the wonders that may be discovered there; these were probably the preconditions for colonialism at the time of its composition. With the terminology and imagery of the New World or colonial speech (in the contemporary sense), Shakespeare describes something that is much closer to home, namely British culture and society.

British society at that time also had a relationship with Machiavelli's view. The ideas of Machiavelli had quite a significant impact on political figures in the modern west, aided by new printing technologies. Machiavelli's work was, without a question, the most incisive in connection to the return of political components. Such characteristics were particularly fascinating for the British republicans in the

middle of the 17th century. Henry VIII's transition to Christianity and his strategies, such as those used throughout most of the Grace Pilgrimage, were influenced by Thomas Cromwell's great admiration for Machiavelli's viewpoint in *The Prince*. The British political-social structure was traditionally led by the hereditary monarchy. The nobles displayed a persistent yearning for more participation and strong fear of the unrestricted powers that may make the monarchy a horrible dictatorship. Such a system runs into the 17th century with King Henry VIII as its primary figure, succeeding his father, Henry VII, he maintains the Tudor monarchy, with the primary concern of strengthening British power and confirming the Tudor household as the rightful heredity of the crown British. That is why Machiavelli's views were also reflected in British society of the Royal Family at that time.

2.1.1.4 Monarchy That Exist When The Tempest Was Created

The English monarchy was experiencing transformation at the time William Shakespeare wrote his tragic drama with a happy ending. Elizabeth I, the undisputed heir to the Tudor dynasty, ruled from 1530 to 1603; her reign was lengthy and prosperous and included the defeat of the Spanish Armada. The revival of Protestantism in England was witnessed by the populace. She lived her entire life serving her country and refused to get married. Elizabeth I took care of the burgeoning English theater in 1583. She was particularly interested in plays. The Queen Elizabeth's Men Company was established in 1583. And by the 1590s, the Lord Chamberlain Company, whose author and performer was William Shakespeare, was in charge.

Elizabeth I, known as "the Virgin Queen," passed away at the age of 69, signaling a significant turning point in England's history. James Stuart, a young boy of 13 years old, was crowned king of Scotland in the year 1567. He was the son of Mary, an Elizabeth cousin who had been well-behaved during Elizabeth's rule. James was raised by a well-known European Presbyterian scholar. When James I was crowned in 1603, he had already stated, "Kings are called Gods, they are appointed by God, and they are answerable to God alone," which meant that to act against him was to rebel against God. His tutor had taught James I that kings were not absolute and possessed of divine powers.

Since Protestantism and Catholicism "shared" many objectives, religious language became muddled. Puritans felt particularly marginalized as a result, and the first diasporas in quest of a better world barely emerged before Colonialism took over. One of William Shakespeare's most notable late-period dramas, including *The Tempest*, was born out of the impacts of colonialism. Caliban might be seen as a conquered individual. The passion of the audience for bloody tales of treachery and a moral fixation gave rise to Jacobean theaters. Critics claim that King James I was not a musical person despite supporting a prestigious theater company during his reign. Instead, they claim that the monarch preferred satirical plays, and only Shakespeare's wit was immediately appreciated by the monarch.

2.2 Previous Research

The writer found several research which have the same topics that related to the topic in this research and will be discussed as a reference and comparison in

developing ideas in this research. In order to analyze power ambition toward sovereignty in the drama script, the previous research is needed. So that is why the researcher used the following previous research which could help the researcher.

First research is by Mustafa (2011) entitled *Ambitious For Power in Shakespeare's Macbeth*. The result found out that if someone wants to become ruler in the future and achieve their goal, they need assassinate both their current ruler as well as those who close to them. To achieve their objectives, they need take every available step. The aim of the study is to explain a lord's slave's ambition in *Macbeth* by Shakespeare. The data were presented in this study using a descriptive interpretive methodology.

Second study is by Sukardi (2015) entitled *Machiavellian Principles Depicted in William Shakespeare's Othello*. This study's goal is to pinpoint the ways in which Iago's characteristics reflect certain Machiavelli concepts. In the analysis process, the researcher used library research method and had to take notes and conducted additional observations for data collection. The data is identified based on Machiavelli's ideals hold that using selfishness and harm to others as a means of gaining power is justified. This study reveals that Iago has multiple personas to obtain power ambition: a trickster, a backstabber, and a master of mind control.

Third research is by Farshid (2011) entitled *The Issue of Sovereign Power in Henry V and King Lear*. Shakespeare's portrayals of King Lear's broken sovereignty and Henry V's indisputable legitimacy were examined in this study. Shakespeare depicts King Lear like a lord that gets damaged because he is oblivious of the fundamentals underlying "dynastic structure," in contrast to Henry V who is

shown as a leader that understands how the "instrument" of power works and thus strengthens his empire.

Fourth research is by Babazadeh (2017) entitled *Repressive and Productive of Power in William Shakespeare's Macbeth*. In this study, the researcher found that Macbeth begins to gain power from Lady Macbeth, who holds power over him, and begins to weaken, as Foucault defines power exercise through subjects. Lady Macbeth's character is portrayed to be forceful and thrived on the authority she possessed over Macbeth in the early scenes, prior to the murder of King Duncan.

Fifth research is by Choksi (2016) entitled *Power Theory in Shakespeare's Macbeth and Othello*. Through Shakespeare's writings, the researcher seeks to establish the preeminent position of power, implying authority on both a governmental and personal level. Shakespeare, being a revolutionary, pioneered many new trends. He is well-known for his portrayal, stage tactics, and psychological insight, among other things. But he also recognized the importance of power in human society and politics.

Sixth research is by Alkoli (2018) entitled *An Analysis of Power Desire of Iago in Shakespeare's Othello*. The purpose of this research is to look into how powerful desires control and impact the characters in the drama. It is apparent that Iago thrived in power because he enjoys influencing people to do what he says. The goal of this study is to assess and comprehend the character's power, as well as how Shakespeare employed Iago's power aspirations.

Seventh research is by Haque (2016) entitled *Vicious Attributes, Enegetic Atmosphere And The Notion Of Usurping the Power and Higher Authority in the*

Drama Macbeth by William Shakespeare. As a result, the purpose of this research was to explicate Shakespeare's idea for demonstrating how a good individual can turn evil. Two significant actors within that drama that embodied ghosts with malicious intent were Macbeth and his wife. A good person might suddenly turn evil, and this is usually due to strong thirst for power and better position.

Based on the seven previous researches above, the researchers used William Shakespeare's drama as the study's focus but with a dissimilar title. Previous writers used Machiavelli's theory and Foucault's theory about power ambition. To conclude, this research focuses on how power must be acquired. It looks at *The Tempest's* societal setting by William Shakespeare in order to determine whether Machiavellian principles applies in character traits. In addition, this research does not classify every intrinsic field of the drama. It only discusses characters' ambition to seize power and their relationship to Machiavelli's theory.

2.3 Theoretical Framework

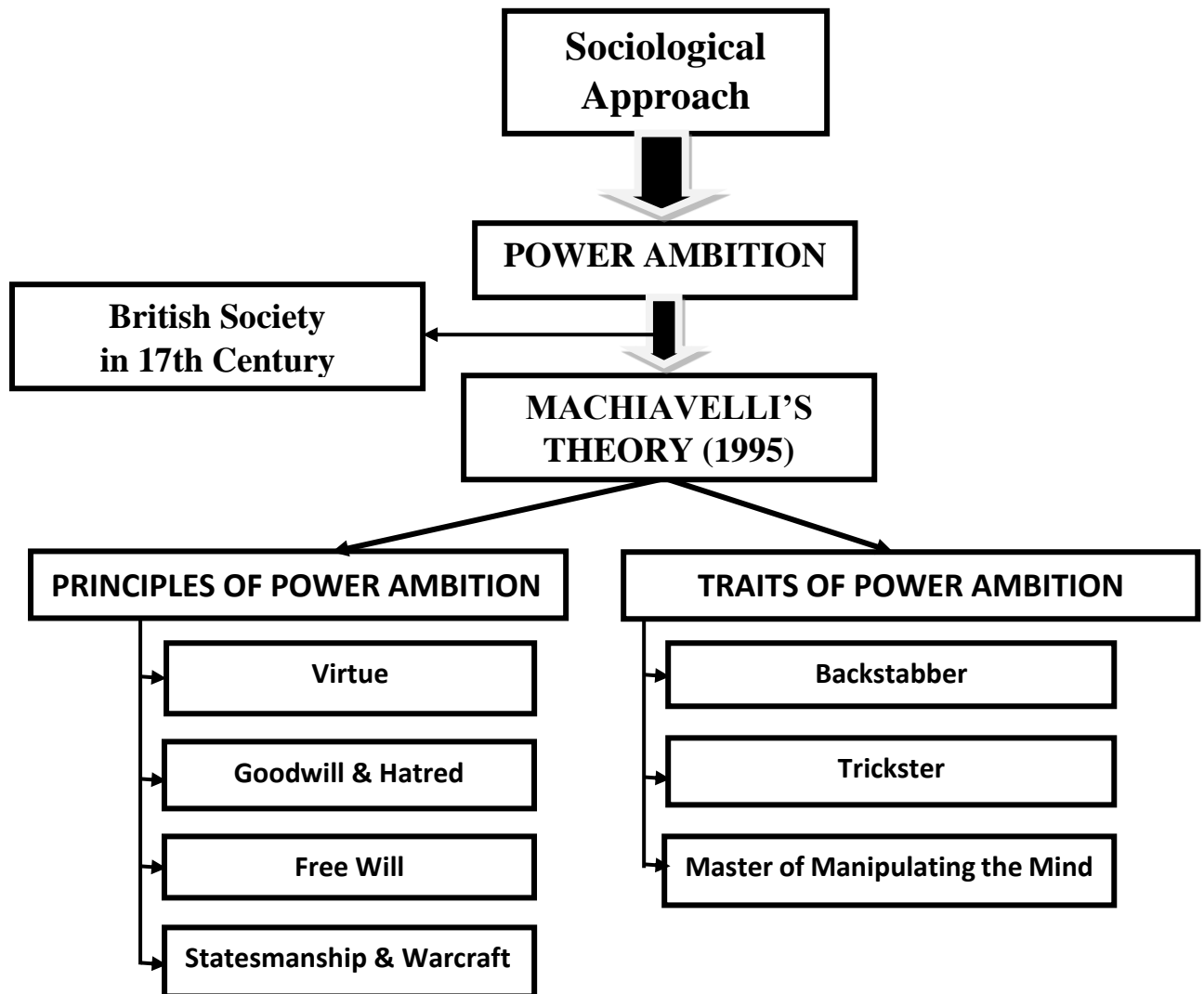


Figure 2.1 Theoretical Framework

The writer used sociological approach to conduct this study. To explain the view on the sociological approach, the researcher uses the view of Swingewood (1972) who said that a fundamental characteristic of sociology is that it is a society and man interact scientifically and objectively, including research into social organisations. In accordance with Swingewood's view which says that analyzing literary works as a social document, then what the researcher sees in literary work

of *The Tempest* is the social document, especially the matters related to power ambition. Therefore the researcher focuses to describe the phenomena that exist in this literary work of *The Tempest*. Because the sociological approach must also consider society, when the literary work was made, the power ambition that the researcher sees is the British society in 17th century as reflected in the literary work of *The Tempest*. Furthermore, because the British society in 17th century has a close relationship with Machiavelli's discourses, then the power ambition reflected in *The Tempest* which the researcher will conclude and will be discussed using Machiavelli's theory. Machiavelli's discussion of power ambition is taken from his book *The Prince* and the researcher focuses on principles of power ambition and traits of power ambition.

CHAPTER III RESEARCH METHODOLOGY

Research methodology is a method for methodically addressing research issues and can be thought of as a branch of science that examines how scientific research is conducted (Kothari, 2004). It outlines the process used to design the study, how the data needed for the investigation are gathered, how the data are analyzed, and how the analysis' findings are presented.

3.1 Research Design

Research design is a form of observation that enables writers to compile data in a controlled and methodical manner (Abbot, 2013). The writer employed research in a form of qualitative to carry out this study. The primary goal of qualitative research is to generate descriptive data, generally through pictures/visual materials and written words rather than statistics and numbers. When it comes to social or human problems, investigating and comprehending the significance that certain persons or organizations of individuals attach to certain things is done through qualitative research, people believe it is derived from such problems (Creswell, 2014). The researcher applies qualitative research to analyze the principles and traits of power ambition found in the William Shakespeare's *The Tempest*.

3.2 Object of the Research

The objective of this study is to investigate power ambition that is reflected by the characters in the literary work of William Shakespeare's *The Tempest*. Power ambition which is the object of this study is concentrated on the principles and traits. The writer uses power ambition as the object of the research because it is something that exists in the literary work of *The Tempest*. The reflection of this power ambition will later be seen through utterances or conversations uttered by the characters in the literary work of William Shakespeare's *The Tempest*. A ship carrying the king of Naples and his party fights to stay afloat as *The Tempest* begins in the midst of a storm. Shakespeare's tale of an exiled king who uses magic to bring his daughter back to power makes the case that the wealthy and powerful should exercise mercy. *The Tempest* investigates the effects of European colonization on the New World.

3.3 Method of Collecting Data

One of the methods the writer employs to gather data is proposed by Snow & Connor (2016), which is library research method. This method is used to collect data which needs students to understand the content of texts by carefully analyzing the phrase used in the paragraph. This could practically cover every primary and secondary data that is relevant to the discussion; principles and traits of power ambition. This study likewise employed a technique of non-participatory. It means that the writer is not directly involved or without engaging in conversation with the characters. There are several procedures that writer does while gathering the data. First, the drama script is retrieved through website. Second, the writer read that

drama script to get all the data. Third, extract all the utterances containing the power ambition in the drama script. The last procedure is grouping or sorting the data.

3.4 Method of Analyzing Data

The research uses qualitative content analysis to examine the data. This method offers a strategy by focusing simply on the literature's substance for analysis (Flick, 2014). In any case, content analysis enables a structured and adaptable analysis taking into account the interactive study factors. In other words, this makes it possible to examine how different factors affect one another; between principles and traits of power ambition. This thesis utilizes a methodology called latent content analysis to identify the power ambition shown by some characters on contextual and certain situation in the same utterance. In order to analyze power ambition in the drama script, certain situation of utterances are needed. So that is why the researcher uses this method with the support of Machiavelli (1995) theory which could help the researcher.

3.5 Method of Presenting the Result Analysis

The final method is how the analysis result is presented. The method used by the writer for presenting results analysis based on the theory used by Sugiyono (2009). In this study, the writer delivered and showed the data or analysis result through informal method which has been analyzed before. The term “informal method” relates to a mechanism of conveying the results of an investigation through utterances; the results can then be discussed or summarized in terms of sentences

or words. The analysis results are delivered descriptively in order to make the reader easy in understanding it.