

CHAPTER I

INTRODUCTION

1.1 Background of the Research

Literature has been widely known by many people and experts. The word “literature” is derived from the word “littera” in Latin which means letter. It refers to the written or printed words. However, now the term “literature” is more focused and restricted to merely imaginative works, which comes up from the imaginative mind of the story writers. According to Klarer, (2004:1), “ literature is refer to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word”. The definitions, therefore, usually include additional adjectives such as aesthetic or artistic to distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, and so on. Literature can be said as a creative writing by an author with aesthetic values which makes literature regarded as an art.

According to Wellek and Warren, (1963:22), “the term literature seems best if we limit it to the art of literature, that is to imaginative literature”. Literature is also produced by imagination of the author. Literature is not just a document of facts, it is not just the collection of real events though it may happen in the real life. Literature can create it own world as a product of the unlimited imagination. Literature has three general genres, they are poetry, prose, and drama.

The first, poetry is derived from the word “poeta” in Latin which means a form of literary art in which language is used for its aesthetic and evocative qualities in addition to or its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns, lyrics, or prose poetry. It is published in dedicated magazines (the longest established being Poetry and Oxford Poetry), individual collections and wider anthologies.

The second is prose. The word “prose” is derived from the Latin *prosa*, which literally translates to “straightforward”. Prose is the ordinary form of written language. Prose is adopted for the discussion of facts and topical reading, as it is often articulated in free form writing style. Roberts and Jacobs, (1995:2), classify prose into two part, fiction prose and nonfiction prose. Fiction, originally meant anything made up or shaped, is prose stories based on the author’s creation and imagination. It includes myths, parables, novels, romances, and short stories. On the other hand, nonfiction is literary works which describe or interpret facts, present judgments, and opinions. It consists of news reports, essays, magazines, newspapers, encyclopedias, broadcast media, films, letters, historical and biographical works and many other forms of communication.

The last, drama is a literary work that is intended to be presented on a stage or-in contemporary times-in a film by actors to an audience and has some sort of conflict that involves some sort of action and a crisis with a resolution all occur within a specified atmosphere. Drama is firstly produced in Renaissance period, and the first English dramatist is Marlowe. Before 16th century, English drama

meant the amateur performance of Bible stories. Drama developed as a result of the evolution of theater as an art. The emergence of actors at the forefront, who combine pantomime with the spoken word, heralded the rise of drama as a type of literature. A number of elements contribute to the specific nature of drama. It has a plot that reproduces a course of events, the action has dramatic tension and is broken down into scenes and episodes, the utterances of its characters have continuity, and the narrative principle is lacking or subordinate. Intended for group perception, drama has always dealt with the most topical issues, and its most brilliant models have become popular.

According to Pushkin, (1958:214) the purpose of drama is to “have an effect on the crowd, the many, and to attract their curiosity.” Drama is characterized by deep conflict. The fundamental principle is the tense and *active* experience by people of sociohistorical or “eternal” contradictions common to mankind. A dramatic quality, which is found in all forms of art, prevails inherently in drama. There are several types of drama such as, comedy, farce, melodrama, and tragedy.

The first, comedies are lighter in tone than ordinary writers, and provide a happy conclusion. The intention of dramatists in comedies is to make their audience laugh. Hence, they use quaint circumstances, unusual characters and witty remarks. For examples, *Much Ado About Nothing* is the most frequently performed Shakespearian comedy. The play is romantically funny in that love between Hero and Claudio is laughable, as they never even get a single chance to communicate on-stage until they get married. Their relationship lacks development and depth. They end up merely as caricatures, exemplifying what

people face in life when their relationships are internally weak. Love between Benedick and Beatrice is amusing, as initially their communications are very sparky, and they hate each other. However, they all of sudden make up, and start loving each other.

The second is farce. Generally, a farce is a nonsensical genre of drama, which often overacts or engages slapstick humor. For examples, Oscar Wilde's play, *The Importance of Being Earnest*, is a very popular example of Victorian farce. In this play, a man uses two identities; one as a serious person Jack (his actual name) that he uses for Cesily, his ward, and as a rogue named Ernest for his beloved woman, Gwendolyn. Unluckily, Gwendolyn loves him partially because she loves the name Ernest. It is when Jack and Earnest must come on-stage together for Cesily, then Algernon comes in to play Earnest' role, and ward immediately falls in love with another Ernest. Thus, two young women think that they love the same man an occurrence that amuses the audience.

The third, melodrama is an exaggerated drama, which is sensational and appeals directly to the senses of audience. Just like the farce, the characters are of single dimension and simple, or may be stereotyped. For examples, *The Heiress* is based on Henry James' novel the *Washington Square*. Directed for stage performance by William Wyler, this play shows an ungraceful and homely daughter of a domineering and rich doctor falling in love with a young man, Morris Townsend wishes to elope with him, but he leaves her in lurch. Author creates melodrama towards the end, when Catherine teaches a lesson to Morris and leaves him instead.

The last, tragedy is an imitation of an action that is serious, complete, and of a certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the drama, in the form of action, not of narrative, through pity and fear effecting the proper purgation of these emotions. The researcher applies the tragedy to be analyzed.

In 18th and 19th century, there are also a lot of women wrote some literary works although it is not comarable with men writers, among them Jane Austen and Charlotte Bronte. Most of them create woman as the main characters in their works and put her as the strong woman. Nevertheles, there is also some men writer that woman character in their drama such as William Shakespeare. He takes a woman character in his works. Some of the woman character that he made can be categorized as feminist. Shakespeare also put a woman's name as a title in his drama, such as *Romeo and Juliet*, and *Anthony and Cleopatra*. It poves that he interested in presenting a woman as the main character.

The greatest works that Shakespeare has made that describing the feminist character is in the drama of "*Anthony and Cleopatra*" (1606-1607) the drama that raised a real story about love, lust, and the power among the Roman leader and great general Mark Antony and the queen of Egypt Cleopatra who had a victorious at her period in Egypt, Roman ,and Greek.

In the drama of "*Anthony and Cleopatra*" is very interesting to analyze the character of Cleopatra as the queen. She is a woman comes from richest country and has the power in Egypt. There are so many things that make her become the superior woman and existing her feminism values. Feminism is generally have

begun in the 19th century as people increasingly adopted the perception that woman are oppressed man in society. It is belief that women should have the same rights and opportunities as men. It is the reason for the researcher to choose and analyze the existentialist feminism from the drama and make it as reference in making paper.

The researcher chooses the aspect of main woman character in the drama of “*Anthony and Cleopatra*” and analyze the life of main character to prove that her character is expressing a feminism values which has caused her position and her status are the same as a man.

1.2 Identification of the Problem

Based on the problem above, then the several thing to be research are:

1. The method of characterization of Cleopatra .
2. The dominant character of Cleopatra in “*Anthony and Cleopatra*”.
3. Cleopatra reflects the existentialist feminism values.

1.3 Limitation of the Research

The limitations based on the problem as below:

1. The dominant character of Cleopatra in “*Anthony and Cleopatra*”.
2. Cleopatra character reflects the existentialist feminism values.

1.4 Formulation of the Problem

The certain problems which be analysing problem as below:

1. What are the dominant character of Cleopatra “ *Anthony and Cleopatra*”?
2. What are the existentialist feminism values reflected in Cleopatra character?

1.5 The Objective of the Study

In this paper, the researcher is expecting the benefit for the reseacher herself and also for the readers of the drama “ *Anthony and Cleopatra*”:

1. To describe the dominant character of Cleopatra in “*Anthony and Cleopatra*”.
2. To know what existentialist feminism values are reflected in Cleopatra character.

1.6 Significance of the Research

Significance of the research is expected to be very usefull for all people who are interested in literature especially tragedy “*Anthony and Cleopatra*”. The drama was written by William Shakespeare who wrote about women that become the superior woman. The are two significance of this study consist of theoretical and practical significance.

1.6.1 Theoretical Significance

This research is expected to become scientific report which can express knowledge in the form of written thesis in analyze existentialist feminism in

“Anthony and Cleopatra”. It is also a medium to explore knowledge that has been learn before.

1.6.2 Practical Significance

The researcher hope for readers to take positive aspects of existentialist feminism thought and enrich knowledge of existentialist feminism approach. Existentialist feminism is the existence of woman as an object related with the subject. In this world no woman express herself freely without depend on men as subject. So, women can get equal right as the men in society.

1.7 Defenition of Key Terms

To avoid any different perceptions between researcher and readers in understanding the study, it is important to give some defenitions of the key terms used in this study. Here are the key terms explanation:

Feminism is the awareness of over roles on woman in the society such as in the work place, in the family also the awarensess action by woman or men to change the circumtances, (Bhasin and Khan,1986:87). They also brought up that a lot of woman declare that they are suspressed in so many aspect and have become marginal in the society for centuries. Most of them even experience direct suspressed on them, maybe the tradition that put men over woman or by the viewed that explain woman as an object. Despite all of that, lots of woman refused feminism.

Existentialist Feminism is the theory existence of woman as an object related with the subject. In this world no woman express herself freely without

depend on men as subject. Beauvoir is someone who believed in women being subjects. She is well known for her book entitled "*The Second Sex*", that published in 1948. Beauvoir explained the existence of women as an object related with the subject. In this book, she views both men and women, and how the women minimized and seen as objects throughout many instances.

Women described as human with no consciousness, which depend on the other human (men), have no freedom, so women are often called as the other. The existing of these women can be archived by the tendencies as follow; by working (despite of having two roles, women will be getting equal opportunity as men who work in the public sector, and the opportunity will become an extra value if their role not only as a homewife), becoming intellects (the intellect activity will bring changes on women. They will become the subject instead of the object), by transferring the social value in to the society (such as Sartre, Beauvoir forgot the hope to end the roles as subject-object, self-other in the general human relationship and the relation of men-women in particular).