

CHAPTER I

INTRODUCTION

A. Background of Problem

Human life cannot separate to the past. Even though, people have created new thing but they constantly have to follow the traditional custom and imitate it, Furthermore as writer, poet, artist or dramatist. As explained by Jacopo Mazzoni as quoted by Hazard Adams (1971:181), "that the poet is obliged to imitate, which he does rightly if he sets to describe anything in a most particular manner "

Thus, if the dramatist does not imitate the tradition of the past, he is no idea. He has created many plays are better than repetition. No dramatist has created a work or a new work and complete meaning alone, he relates his expression and appreciation with the past of dramatist. Surely, he must relate and set his work and compare it with the past

The dramatist needs the information of past in making a drama and then he conforms it. Indeed, the form of new or the really new work is created by knowing of the old or the really old work. The form of the new work is complete and better than others after connecting the old work. So, more and more this is conformity between the old and the new. However, all of dramatists or poets have agreed about the idea of imitation. Thus the dramatist will not find the great difficulties in making drama as T S Eliot told as quoted by Hazard Adams (1971:785)

In a peculiar sense the poet will be aware also that he must inevitably be judged by standards of past. The judgment means not amputated, by them, not judged to be as good as, or worse or better than the dead. Even certainly, not judged by canons of dead critics. It judgment is a comparison in which two things are measured by each other.

To conform merely would be for the new work not really to conform at all, it would not be new, and would therefore not be a work of art. And we do not quite say that the new is more valuable because it fits in, but its fitting in a test of its value—a test, it is true, which can only be slowly and cautiously applied, for we are none of us infallible judges of conformity. We say it appears to conform, and is perhaps individual, or it appears individual, and may conform, but we are hardly likely to find that it is one and not the other.

On and on, the dramatist cannot avoid the standard of the past. He has to refer the famous dramatist who lives in one period or before his period. Perhaps, he makes a drama base on his experience, such as the experience of youth and a pleasant and highly desirable supplement.

Again the dramatist must know the mind of his own country and possibly the mind of Europe as the central of knowledge or others. Actually, the mind which he learns in time to be much more important than his own private mind. The mind that he learns in time can be related by his own mind to make a best of drama. Finally, all of dramatists cannot separate to the past either Shakespeare.

Based on the background above the study of the Shakespeare's works has been analyzed. Moreover, William Shakespeare is one of famous dramatist who always served an interesting story in his drama, moreover in every heroic character in his two works, *Macbeth* and *King Lear*. Most of his works are figure

of others dramatist Therefore the writer focuses Shakespeare as dramatist on analysing

Again, the Macbeth and King Lear story as the play likes passion of nature, in its higher developments Nature is including all of aspects of life, life seems to reach deeper and then to be connected entirely with matter of passion Thus, the force of passion must actually is shown as ambition, sensibility or emotional response and habit of feeling that it is described by the particular rank and usages of individual, the strong desire to be intensely beloved

Further, selfish and yet characteristic of selfishness of a loving and kindly nature are referring a weak selfishness, self-support less and leaning for all pleasure on another's breast, the selfish passion after a sympathy that it is an uncontrolled is objectivity

For example in Macbeth story that with his ambition to become king he took crown and killed Duncan, king of Scotland after meeting a gypsy who suggests him to become king Also in *King Lear* story that the two big daughters of King Lear are materializing, until the old king and his little daughter are died because of wickedness and waspish cruelty of them

The plots of two works are always tragic Even in *Macbeth* and *King Lear* there are tragic incident, terror, pity, horror or dread, and regret or shame for pity, therefore both are categorized and called pure tragedy

Thus, the writer is interested in analysing the problem and he decides to propose a research entitled **The Aristotelian Tragedy on Two Shakespeare's works "*Macbeth and King Lear*"**.

B. Problem Statement

The objects analyzed in this research are the concept of Shakespeare tragedy and the way of Shakespeare in using the concept. The method that is used is theory of Aristotelian tragedy. The issue will be used as tool for the whole criteria of better understanding on the drama. Shortly, based on the background above, it appears some problems that can be formulated through research questions as follows

1. How did Aristotelian tragedy influence to the two Shakespeare's works "*Macbeth and King Lear*"?
2. How does Shakespeare use the concept on his two tragedies "*Macbeth and King Lear*"?

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C. Purpose and Significance of Research

1 Purpose of Research

In accordance with the formulation of problem statements, so the purposes of these researches are

- a. To know the tragedy of Shakespeare on his two works "Macbeth and King Lear"
- b. To know the way of Shakespeare in using the concept on his two tragedies "Macbeth and King Lear".

2. Significance of Research

- a. To increase student's ability in literary criticism
- b. To make a wide collection of literary criticism and for reference of our knowledge in literary critical
- c. To teach more about literary work especially about drama and its elements besides

C Rationale

Literary in Latin is *litterals*, from *littera*, letter. It means writings in verse or prose of knowledge excellence whose value lies in their intense, personal expression of life (Scott, 1972: 98)

Literature is replacement of real life into the words "it is a fiction that is", as defined by Samuel Johnson as quoted by Hazard Adams (1971: 325), "such an exhibit life in its true state, diversified only by accidents that daily happens in this world, and Influenced by passion and qualities which are really to be found in conversing with mankind." T. S. Eliot once declared as quoted by X J Kennedy (1983, 1347)

In approaching a work of literature to write about it, the only critical method he knew was to be very intelligent. Thus, there are certain familiar approaches to literature:

- 1 The work by it self This view assumes a story, poem, or play to be an individual entity, existing on its stage that people can read and understand in its own right, without necessarily studying the life of its author, or the age in which it was written, or its possible effect on its readers.
- 2 The work as imitation of life Aristotle called the art of writing a tragedy mimesis the imitation or re-creation of an action that is serious and complete in it
- 3 The work as Expression, in this view, a work of literature expresses the feelings of the person who wrote it, therefore, to study it, one studies the author's life
- 4 The work as influence From this perspective, literary work is a force that affects people

Literary genre is divided into three kinds, there are prose, poetry and drama. Firstly, prose is one of literary genre in terms of fiction and non-fiction. There are some differences between fiction and non-fiction prose. The fiction prose does not focus on such actual interest. Then, it creates imaginative character. Moreover, it describes according to the feeling, and thinking, are not as non-fiction writer due. Secondly, Poetry as defined by Wordsworth in Henry Guntur Tarigan (1993: 5) is 'the spontaneous overflow of powerful feelings'

Now talking about drama as the third genre, there are definitions about drama, but one of them is a composition that arranged for performance with dialogue it is in Webster's New International Dictionary in Henry Guntur Tarigan (1993: 71). Therefore, talking about drama, it will be imagined the performance of theatre, because in history of the development of drama, there are influences between drama and theatre in definition."

Furthermore, drama cannot be learned without considering the physical theatre, a theatre is meaningless apart from the drama it's present. Therefore,

there is relation between drama and theatre and it cannot be avoided from the term of theatre. So, drama is always contiguous with the theatre. The term "theatre" comes from the word "theatron" a place for religious ceremonial in classical period. Then the definition of drama is involved in its name. Instead of simply narrating the actions of men, it represents men acting, or if it narrates, it is narrative in representation (Coloredge, 1971: 163).

Factually that drama is a play for performance, but it is also true that drama is a part of literature. Some people think drama as a performance in the stage, and some of them think it is only literary work. That's why it can be categorized into two kinds, both are play as performance and play as literature (Tarigan, 1993: 73).

Tragedy is one kind of drama. The definition of tragedy given by Aristotle is "an imitation of an action that is serious, complete, and a certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play, in the purgation of these emotions" (Else, 2003: 37). As I. A. Richards said in Scott (1972: 103)

what clearer instance of the 'balance or reconciliation and discordant qualities' can be found than tragedy, pity, the impulse to approach, and terror, the impulse to retreat, are brought in tragedy in reconciliation which they find nowhere else, and with them who knows what other allied groups of equally discordant impulses. Their union in an ordered single response is the catharsis by which tragedy is recognized, whether Aristotle meant anything of this kind or not. This is the explanation of that sense of release, of repose in the midst of stress, of balance and composure, given by the tragedy, for there is no other way such in which that impulse, once awakened, can be set at rest without suppression.

But there is more in tragedy than unmitigated experience. Besides terror there is pity, and if there is substituted for either

something a little different – horror or dread, say, for terror, regret or shame for pity, or that kind of pity which yields the adjective 'Pitiable' in place of that which yields 'Piteous' the whole effect is altered. It is the relation between the two sets of impulse, pity and terror, which gives its specific character to tragedy, and from that relation the peculiar poise of the tragic experience springs

This statement about pity and terror in a play are specific character of tragedy which it can make more tragic in a play. Aristotle approaches literature as if he were a classical biologist. He categorizes kinds of literature systematically.

This art of Aristotle, on this summit sensuous grace becomes in turn only the husk and body of a higher life, what was before a whole is treated as a part and the highest relation of art and nature is reached in this – which it makes nature the medium of manifesting the soul which it contains.

Aristotle is a student of Plato. Aristotle's rhetoric and Metaphysics contain important remarks bearing on literature. He intends to classify and categorize kinds of literature systematically, and he begins with tragic drama, though in passing he has some remarks to make about epic. Talking about concept, his concept about the poet as a mere imitator of appearances is different with Plato's concept. He does not agree with Plato's opinion and believe that the world of appearances is merely an ephemeral copy of the changeless ideas. He believes that change is a fundamental process of nature (Adams, 1971: 47).

Factually, he takes a form from nature as in his tragedy. Moreover, he has definition about tragedy that is an imitation of an action that is serious, complete, and a certain magnitude, in language embellished with each kind of artistic

ornament (Else, 2003 37) **Nature** as Friedrich Wilhelm Von Schelling's opinion as in Hazard Adams (1971 446),

In nature, life seems to reach deeper, and to be wedded entirely with matter. But does not the continual mutation of matter and the universal lot of final dissolution teach us the unessential character of this union, and that it is no intimate fusion. Nature is throughout characteristic, the energy of fire, the splendour of light, it shuts up in hard stone, the tender soul of melody in severe metal, even on the threshold of life, and already meditating organic shape, she sinks back overpowered by the might of form, into petrification.

Therefore, nature is not only all the form of human nature, but including the all universe. Moreover the union must be such as may be conceived to exist in the system of the universe itself.

Nature is throughout characteristic, the energy of fire, the splendour of light, it shuts up in hard stone, the tender soul of melody in severe metal, even on the threshold of life, and already meditating organic shape, she sinks back overpowered by the might of form, into petrification.

Aristotle is naturalist, play like nature as his tragedy commences with the grandest characteristic in morals, so the beginning of his play was the earnestness of nature. However, there is naturalism on his tragedy.

Indeed, the strong of nature is only in form contrasting to the soul, basically, it is the instrument of its revelation, it brings about indeed the antagonism character. All other creatures are driven by mere force of nature, and keeping their individuality, in men alone, as the central point, arises the soul. The soul in man, therefore, is the principle of individuality, he raises himself above all

egoism, he becomes capable of self-sacrifice and of abject love that refer to the fatal weakness, thus of art of Aristotle

Factually, the Aristotelian concept of nature is used by dramatists who live in the Elizabethan. This period also is called Renaissance and Reformation which reformer's re-emphasis on man's fallen to the Greek. Thus, the writer has assumption that Shakespeare followed this concept

E. Procedure of Research

1. Method of research

The method of research used in this paper is descriptive method. The writer uses the descriptive method that it is analysing the influence of Aristotelian tragedy on two Shakespeare's tragedies '*Macbeth* and *King Lear*' and the way of Shakespeare in making tragedy (Suryabrata, 2003: 82).

2. Data sources

For the prominent data is the works of William Shakespeare "*Macbeth* and *King Lear*" and any sources that supported the research. Besides, the data also has taken some theories to clarify the assumption that Aristotelian tragedy concept is used by Shakespeare's works "*Macbeth* and *King Lear*".

3. Steps of analysing data

The research has seen the drama as a work that consists of story that supported by some elements that related each other. Thus, this paper will

analyse dramatic character of Shakespeare's works. As far, the steps of analyses in this study are as follows:

- a. Reading of both plays
- b. Collecting data,
 - 1.) Find out and identify Aristotelian tragedy
 - 2.) Recognizing the influence of Aristotelian tragedy on two Shakespeare's works
 - 3.) Recognizing the way of Shakespeare in making tragedy.
- c. Analysing data. In analysing the works, the writer tries to correct the whole aspects that related to the research
- d. The last step is a generalization of analysing and then concludes it.

B. Organization of writing

The thesis is arranged into four chapters,

Chapter I , Introduction contents background of problem, problem statement, significance and purpose of research, rationale, methodology of research, and organization of research

Chapter II , Shakespeare in history of English drama those are biography of Shakespeare, Shakespeare in English Drama contents theory of drama, history of drama, and contribution of Shakespeare in English, works of Shakespeare, Synopsis of Shakespeare's works, and genealogy analysis of Aristotelian tragedy

Chapter III, Aristotelian tragedy on '*Macbeth* and *King Lear*' contents Aristotelian tragedy influence on Shakespeare's works "*Macbeth* and *King Lear*" and the way of Shakespeare in using Aristotelian tragedy

Chapter IV; Conclusion and suggestion. In addition, to complete this paper there are also put the preface and abstract



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