CHAPTER II

REVIEW OF RELATED LITERATURE

As the foundation of the research problem, it is necessary to state some relevant theories. It is the cause of why the review related literature material in this chapter which can be used as the foundation of theoretical framework. In this chapter, there are two sub chapters as follows: (a) Review of Related Theories and (b) Review of Previous Studies.

2.1 Review of Related Theories

2.1.1 Literature

Literature is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction. As in *Comprehension Dictionary of Literature* (Bonn, 2010), literature can be defined as any written or spoken material, but the term most often refers to creative work. This is in line with Barnet, *et al*'s statement that literature can be used to anything written (2010:21). In addition, Hirschberg & Hirschberg state that, literature is a term that has come to stand for imaginative writing of high quality, although it should be recognized the term is an evaluative designation, not an absolute category (2004). Based on the scholars statement, it can be concluded that literature can be used to anything imaginative writing and speaking works of high quality.

2.1.2 Drama

2.1.2.1 Definition of Drama

When reading or viewing drama the researcher is aware, if only implicitly, of its major characteristics. They are mimetic, active and immediate qualities (DiYanni, 2002:1162). In the same book, he further describes that first of all drama is a mimetic art, one that imitates, or represents, human life and experience. A large part of the pleasure of drama comes from its ability to show us human life meaningfully enacted. Second, drama is an active art, in which actors portraying characters say and do things to one another. Actors are doers, who make things happen through speech and bodily action. Third, drama is an immediate art, representing action that is occuring in the play's present. This is so even when a play's subject is historical, when its dramatic action take place in the past.

In Hirschberg & Hirschberg's view, drama is a literary work written to be acted on a stage (2004). It is diferent from Mifflin statement. He states that drama is a prose or verse composition, especially one telling a serious story, that is intended for representation by actors impersonating the characters and performing the quotation and action (2006).

Based on DiYanni, Hirschberg & Hirschberg and Mifflin opinion, it can be concluded that drama is story are staged. It is containing about human life at various era. Where the story presented by figures that have different characters. Where the characters are portrayed through conversation and acting done by the actors.

2.1.2.2 Form of Drama

When discussing about types of drama, Yanni (2002:1180-1181) states

that there are two major of dramatic modes. They are:

1. Tragedy
   In the *Poetics* (Aristotle in DiYanni, 2002:1180) described Tragedy as "an imitation of an action that is serious, complete in itself, and of a certain magnitude". This definition suggest that tragedies are solemn plays concerned with grave human actions and their consequences (DiYanni, 2002:1180). Elsewhere in the *Poetics,* Aristotle notes that the incidents of a tragedy must be causally connected. The events have to be logically related, one growing naturally out of another, each leading to the inevitable catastrophe, usually the downfall of the hero.

2. Comedy
   Some of the same dramatic elements we find in tragedy occur in comedy as well. Discovery scenes and consequent reveals of fortune, for example, occur in both. So too do misperceptions and errors of judgement, exhibitions of human weakness and failure. But in comedy the reveals and errors lead not to calamity as they do in tragedy, but to prosperity and happiness.

In addition, Asmaradhani (2009:18) states that basically, there are two types of drama (tragedy and comedy). Through their development, however, drama is often classified into three. They are:

1. Tragedy-a serious, solemn play based on an important social, personal, or religious issue. Thus, tragedy is a serious story about character's and their personal or moral problems. Usually, the character's personal problems tie into a much larger story about their life, or somebody else's.

2. Comedy-a play that shows the humorous actions of characters when they try to solve some social, personal, or religious problems. It is a story that tells about a series of funny or comical events, intended to make the audience laugh. It can have a lot of genre cross overs, because it is very open. Other than comedy, there is also Dark Humor. It is similar to comedy, but the jokes and puns are told from a serious point of view. Usually, the story is serious, but the humor is added to keep the story colorful.

3. Dramedy or also often called tragicomedy-a serious story about personal problems, similar to Drama, but it is filled with dark and serious humor.

In the same book, he further states that a dramedy (or also very commonly called tragicomedy) is a type of drama that combines certain elements of both

tragedy and comedy. The play's plot tends to be serious, leading to a terrible catastrophe, until an unexpected turn in events leads to a reversal of circumstance, and the story ends happily. Tragicomedy often employs a romantic, fast-moving plot dealing with love, jealousy, disguises, treachery, intrigue, and surprises. In tragicomedy all of these elements move toward a melodramatic resolution.

It is different from Sengupta's statement in his article entitled "Types of Drama" which posting in Buzzle.com on June 20, 2011. He states that drama was broadly categorized into three different forms, viz. opera, pantomime and creative drama.

1. Opera was accepted warmly during the Renaissance period due to its versatility. Theater and music were in perfect harmony and actors displayed exceptional acting and singing skills.

2. Pantomimes were composed keeping the theme of folk tales as the primary element and symbolism occupied a prominent position. It was organized in the form of masques, where characters wore elaborate costumes and makeup.

3. Creative drama is the modern version of drama, which was popularized mostly by youngsters, possessing innate acting skills. Stage shows and theaters were organized in schools and colleges, which gave a platform to students for exhibiting their talents.

Based on DiYanni, Asmaradhani and Sengupta statement more or less means that there are three major types of drama. They are comedy, tragedy, and tragicomedy. Which each of them have some particular characteristics as mentioned above. As the charectristics above, drama *The Proposal* can be grouped as comedy and satire drama (Pmiranda2857, 2009). This is in line with Isumner (2013), he states that Checkov is a master at producing a satirical comedy that is so realistic. In additon, Mwestwood (2013), she states that Chekhov employs a far-fetched humorous situation and ridiculous stereotypes in this

drama. Based on the statements above, it can be concluded that drama *The Proposal* is the kind of Comedy Drama. It pictures a farce of marriage. Supposedly, marriages based on love. In contrast, it used for seeking wealth.

2.1.3 The General Meaning and The Form of Conflict

According to Stanford, the conflict or conflicts in a literary work are usually reflected or accompanied by the external and internal action (2006:30). He further states that literary works may focus on conflicts between individuals, between an individual and social force, and between an individual and a natural force. This is in line with Bhattacharyya's opinion (2011) that conflict is a short story, drama or novel, conflict is the essential element of all these literary forms. A plot becomes interesting and intriguing when it has its share of inbuilt conflict and twists. Conflict can be internal conflict or external. It can take place between two men, between the character and his psychology, between the character and circumstances or between character and society. This is in line with Kenny's statement in his book *How to Analyze Fiction (*1966:19) that a story may deal with a conflict within a single man, conflict between man, conflict between man and society, between man and nature, and so on. Based on scholars statement, it can be concluded that conflict is struggle between men and men, men and nature, men and society, and men and himself.

2.1.3.1 The Internal Conflict in Drama

Internal conflict exists within a person (Weche, 2006:8). This is in line with Rector's opininon, a struggle that takes place in a character's mind is called

internal conflict (2002). In addition, Olivares in her article "MissOlive's hubs" also states,

> the character struggles to overcome a fear, perhaps an addiction, emotional issues or personal crossroads in life. This type of conflict can be indirectly shared by other characters as supporters or simply as witnesses. Internal conflict can include troubles with decision making, personality traits, spirituality or physical disabilities (2011).

While the conflict with the single man, or conflict between an idea and another is called internal conflict (Kenney, 1966:19). Based on scholars opinion, it can be concluded that the term internal conflict is struggle between men and himself. It occurs when the character faces between two ideas, decision and his or her feelings.

2.1.3.2 Causes of the Internal Conflicts

Internal conflict exists within a person (Weche, 2006:8). Internal conflict is often referred to as man vs himself since the struggle is inside one's head (Rector, 2002). In the same work, Rector further states that internal conflict occurs when a character may have to decide between right and wrong or between two solutions to a problem. On the contrary, Jim Van Pelt argues in his journal "Live Journal" that a conflict has three parts: someone wants something, something stands in the way, and something of value is to be gained or lost (2013).

Based on the scholars opinion, it can be concluded that the causes of internal conflicts are when the character may have to decide between two choices or idea to solve problems. It will face man to be gained or lost something. In other words, it is also caused when the character struggles within part of himself.

2.1.2.3 The Resolutions of Conflicts

Etymologically, resolution derived from the French word *denouement* is derived from the Old French word *desnouer* means *to untie*, from *nodus*, Latin for *knot*. It is the unraveling or untying of the complexities of a plot. A play's climax can be said to be highest point of interest or suspense on the side of the readers. This climax unfold into the last part of the play-the end-which is also called the resolutions (Weche, 2006:9). In his book, Weche further states the resolution of a play serves the following purposes:

1. it brings together the various parts of the plot,
2. makes the theme clear,
3. answers earlier questions raised by the reader,
4. satiesfies the readers' expectations.

In addition, DiYanni (2002:1184) states in which conflict there is a relaxation of emotional intensity and a gradual resolution of the various strands of the plot in play's denouement. It means that resolution or denouement is the unraveling or untying of the complexities of a plot that makes the conflict clear and satisfy the reader expectation.

2.2 Review of Previous Studies

To make it easier to analyze the internal conflicts that occur in the drama *The Proposal* the researcher used several studies relevant to this research. The relevant studies are: First, The thesis entitled Analisis Konflik dalam naskah drama *Stella* Karya Wolfgang Von Goethe Melalui Pendekatan Sastra karya Tri Rasa Septyaning, Jurusan Pendidikan Bahasa Jerman, Fakultas Bahasa dan Seni, Universitas Negeri Yogyakarta. Tahun 2011. It uses descriptive qualitative method through literature psychological approaches. In this study, the writer

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descibes about the internal and external conflicts suffered by the main characters in drama *Stella,* the causes and the effect of the conflicts.

Second, the article entitled Henchard's Internal and External Conflicts in Thomas Hardy's *The Mayor of Casterbridge,* Karya I Wayan Partana, Jurusan Sastra Inggris, Fakultas Sastra Universitas Udayana. It uses descriptive qualitative method. This study describes about the internal and external conflicts suffered by Michael Henchard, as the main character of the novel. The internal and external conflicts caused by England Revolution Industry early 19th century.

Third, the article entitled Konflik Tokoh Utama dalam Novel *Berteman Dengan Kematian* Karya Sinta Ridwan oleh Dewi Sartika, Program Studi Pendidikan Bahasa dan Sastra Indonesia, Jurusan Penidikan Bahasa dan Seni, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Tanjungpura, Pontianak. Tahun 2013. It uses descrptive qualitative method. This study desribes about the internal and external conflicts suffered by Sinta, as the main character of the novel. Based the content description of those study, so the researcher uses it as reference in analyzing the internal conflicts suffered by Natalya in *The Proposal,* the causes and the resolution of the internal conflicts. So, the researcher is easier in analyzing it.