CHAPTER I

INTRODUCTION

A. Background of the Study

A good citizen will always love his kingdom. He also donates many things for his kingdom. It also gives an understanding that loving kingdom needs a sacrifice. When the kingdom or nation is under attack the citizen must protect their Kingdom. One reason why the citizen must protect their country is colonialism that usually gives them misery. When the problem cannot be resolved, the war is a solution although it is not a good solution. The leader of kingdom must lead his people to control the kingdom or the enemy will take over the kingdom. Patriotism is spirit and love to the nation. Patriotism can be introduced in a drama or play.

Drama derives from the Greek “draein” (“to do” or “to act”) thereby referring to a performance or representation by actors (Klarer, 2004:43). Drama is the general term for performances in which actors impersonate the actions and speech of fictional or historical characters (or non-human entities) for the entertainment of an audience. Kennedy (1983:809) said that most plays, those literary works to which we give the collective name drama, are written not to be read in schoolbooks but to be performed. It means that drama is imitation of life which is going on stage or a play that is written to be acted on the stage. Drama is described as a
reflection of life or the living in other worlds. Drama represents the experience or the picture of human life. People can study the experience or the picture of human life. One of the plays which will be studied is King John by William Shakespeare.

*King John* is one of the historical plays of William Shakespeare. *King John* was written in 1590 and was published in the early seventeen century in the first folio. *King John* was published by The Pennsylvania State University in 1998. The *King John* play is William Shakespeare's first historical play. It is related to the reign of *King John* of England, his death was replaced by his son, Henry the third of England.

There is good thing from learning drama. People can learn and take conclusion from it. *King John* from Shakespeare is an important masterpiece. People can know the history after King Richard, the lion heart, died and the crown was replaced by *King John*. *King John* drama also gets many critical responses. J. M. Pressley is an occasional writer in Illinois. He has been editor of the Shakespeare Resource Center. In the end, he said that Shakespeare draws John as a character his audience would have accepted, a king with recognizably human failings as a ruler. While the story is decided by less epic than others of its ilk, it makes for more realistic representations of the capricious politics of John's reign. Shakespeare certainly used the same dramatic license observation in Hollywood movies to this day. History is used when it serves the story and alters whenever necessary to fit the plot. *King John* may be less
propaganda than *Richard III*, for instance, it is nevertheless still fiction based on a history.

*King John* play tells the fight of the English crown among *King John*, Arthur and Constance who is helped by King Phillip from France. After Richard has died, his youngest brother, John, becomes Richard's successor to the crown of England. However, Constance widow of Richard's younger and John's older, Geoffrey, feels that her adolescent son, Arthur, should have become the new king of England. Constance begs to the King of France to help her to bring down John from the throne and place Arthur on it. A third claim to the throne appears in the personage of Philip. He is a bastard son of Richard I. Philip is actually older than Arthur and much more similar as manners and looks to Richard I than Arthur is. John knights the Bastard as he is called throughout by Shakespeare and allows him to accompany him to the city of Algiers in France where they are along with Queen Elinor. Queen Elinor is the mother of both *King John* and Richard I. They will confront with King Philip of France. King Philip is actually helped by the man Austria, supposedly since Austria is sorrowful for having killed Richard I. King Philip's son, Prince Lewis the Dauphin, also helps his father threaten *King John*.

The two kings and their armies fight one another to prove their power. On the other sides, England makes a compromise which Prince Lewis marries Blanch. Blanch of Spain is niece of *King John*. The kings agree and the marriage is settled, with the dowry including some outlying
British lands and peace between *King John* and King Philip. To make calm down Arthur and his mother Constance, *King John* makes Arthur the Duke of Britain and Earl of Richmond. Constance does not appreciate the titles because she only wants her son Arthur to be king. The Bastard does not approve of the marriage and fears bad things will become of it.

On the wedding day, Cardinal Pandulph who is a legate under the Pope arrives and orders *King John* to allow the Papal chosen Archbishop of Canterbury to take office, an act that *King John* has not been allowing. *King John* continues to disobey the Pope's wishes, and consequently, Pandulph expels *King John*. King Philip abandons his peace with *King John* and war breaks out again. During battle, the Bastard kills Austria that in revenge for Austria killing Richard I, the Bastards's father, *King John* captures Algiers and John captures Arthur. John orders Hubert to return to England with Arthur and to kill him, hoping Arthur's death will secure John's title to the throne. Pandulph suggests Prince Lewis to try to become King of England.

Hubert tries to burn out Arthur's eyes, but it does not happen. Then, he tells to *King John* that Arthur is dead. The English Lords criticize *King John* for killing Arthur and secede to help Prince Lewis. In sorrow over the kidnapping and death of her son, Constance dies. Queen Elinor also dies, though reasons are not given. Then Hubert tells John that Arthur is in truth alive, cheering him up that Arthur has leapt to his own death from a castle wall. *King John* repents to the Pandulph and he is reinstated into the
church. War on English soil ensues with the Bastard actually leading the army and acting as the King, since *King John* falls ill and seems incapable of making decisions. The Bastard's army wins the day's battles. A dying Frenchman, Melun warns the English Lords that Lewis plans on beheading them as soon as the battle with the English is over. So the Lords switch back to *King John*'s side. Resting at a monastery, a monk poisons *King John*, though the monk himself dies after tasting the food for *King John*. *King John*'s son, Prince Henry states that his father died. Pandulph convinces the French to make peace and returns to France, and Prince Henry is named as the new king.

*King John* is an interesting play because there are four aspects that are interesting to be analyzed. The first aspect is *King John* had been written by great author William Shakespeare. William Shakespeare had made many masterworks especially in literature.

The second reason is interesting to be studied. *King John* does not use modern English language but contemporay English language. As reported Mabillard in her article *Shakespeare's Language* in Shakespeare Online on June 9, 2013 state that by about 1450, Middle English was replaced with Early Modern English, the language of Shakespeare, which is almost identical to contemporary English. *King John* play makes researcher be challenged to know more *King John* for great analysis and understanding.
The Third one is to know the history of England after Richard the lion heart died in Crusade. From the King John by Shakespeare we can find that the patriotism, love, loyalty are played beautifully.

The last reason is King John has been described by Shakespeare as a good man who tries to keep and protect from English enemy. Patriotism and loyalty are revealed in this play. People can know the connection between the play and sociological aspects in literature study. Shakespeare wants the readers to give attention that patriotism and loyalty to the empire are important. People can learn love and give good impact in society and life. The effects can be studied in sociological term which studies the social life of a human.

Based on the previous reasons, the researcher will observe King John drama by using sociological theory by Swingewood and Laurenson. So, the researcher constructs the title PATRIOTISM OF ENGLISHMAN IN SHAKESPEARE'S KING JOHN DRAMA (1590): A SOCIOLOGICAL APPROACH.

B. Literature Review

King John (1590) by William Shakespeare is an interesting play. As far as the writer concerns, the research on the play has been conducted by a student and from International Journals. The first study of King John (1590) is made by Samer Omar Jarbou for his Dissertation Thesis at Indiana University of Pennsylvania in 2002. Which was entitled Speech
act stylistics: A cross-linguistic, cross-cultural study of directive speech acts in selected Shakespearean plays and their Arabic translations (William Shakespeare). 2002. His aim of this research is to compare or contrast directive speech act sequences in selected Shakespearean plays King Lear, Hamlet, Macbeth, Othello, King John with their translated parallels in Arabic to determine if the social function of indirectness in the source texts changes when translation takes place into Arabic.

The second study is conducted by Gina bloom. She is a professor assistant at English department at University of California entitled Words Made of Breath: Gender and Vocal Agency in King John (2005). Her aim in her article is to know the relation between words and signs to show gender and vocal agency in King John play.

The third study is conducted by James P Saeger entitled Illegitimate subjects: Performing Bastardy in King John (2001). It is published at University of Illinois Press. He focuses on the center of the play's public political struggle and the Bastard Philip Faulconbridge. Personal legitimacy and individual identity are analyzed. He uses Philip's bastardy as a mean of establishing an alternative and independent identity that draws upon historically emergent conceptions of the self and expresses self as an exaggerated.

The fourth study is conducted by Robert lane entitled Sequence of Posterity: Shakespeare’s King John and The Succession Controversy
(1995). It is published at University of North Carolina Press. He writes William Shakespeare’s play *King John* engages the specific issues entailed in the succession crisis of the 1590s. Lane examines the succession controversy in the drama.

The fifth study is conducted by Thomas Anderson entitled *Legitimation Name, and All Is Gone: Bastardy and Bureaucracy in Shakespeare’s King John* (2004). It is published at Indiana University Press. He writes a play where the central concern is the exercise of legitimate power-power between classes, between individuals, between nations, between the crown and its subjects—the first appearance of Philip Bastard in act one engages nearly all the claimants for legitimacy during the course of *King John*. Anderson discusses the nature of the privilege, which derives from the lost of the very legitimacy that all parties seem to covet early in William Shakespeare's play, *King John*. By using its representation of a monarch which becomes nothing more than a "scribbled form, drawn with a pen," *King John* appears interested in the powerful claims of an emerging bureaucratic network of authority exemplified by the Bastard's "madcap" relationship to his past, his crown and his country.

The sixth study is conducted by Páraic Finnerty. The study is entitled *'Both are alike, and both alike we like': Sovereignty and Amity in Shakespeare's King John* (2011). It is published by Manchester University
Press. She focuses on her essay offers a new way of interpreting Shakespeare's *King John* by showing that amity is one of its central themes and is inextricably connected with the play's construction of sovereignty. In the play, amity primarily refers to political accord or harmony within a country or between countries, but it is conceptualized in and through the rhetoric of idealized male friendship and sworn brotherhood. The essay demonstrates the way in which the play contrasts a friendship between two reigning sovereigns, which ends in enmity and war, with hierarchal friendships between *King John* and his two most trusted followers, Hubert and the Bastard, that create amity and peace within England.

The seventh study is conducted by Eamon Grennan. It is entitled *Shakespeare's Satirical History: A Reading of King John* (1978). He focuses on the persistent sense of strangeness in English dramatist William Shakespeare's historical play *King John.* Plays that comprise Shakespeare's Yorkist tetralogy; Treatment of character in conventional historia and in the play; Characters that are direct critique of the historical mode of characterization.

The eighth study is conducted by Ian MacAdam which is entitled *Masculine Agency and Moral Stance in Shakespeare's King John* (2007). It is published at University of Lethbridge. He focuses on the context and uniqueness of William Shakespeare's literary masterpiece, entitled "*King John.*" According to the study, though being unpopular to critics, the
quality of this play led many to reassess its contents. Editor Deborah Curren-Aquino asserts that the play fits to the twentieth-century mindset, given its heroic and absolute portrayal, while Harry Berger speaks of the historical reductionism of its readings. Furthermore, it affirms that the play presents secularism.

The ninth study is conducted by Charles R Forker which is entitled *The Troublesome Reign, Richard II, and the date of King John: A Study in Intertextuality* (2010). It is published at Indiana University. His article discusses the intertextual relationships between the Elizabethan history play *"The Troublesome Reign of King John"* and *"Richard II,"* by William Shakespeare and between it and *"King John,"* also by Shakespeare. It outlines a number of common phrases and related to locutions shared by *"The Troublesome Reign"* and *"Richard II."* The two-part history of the Elizabethan play has been discussed in relation to the argument about its problematic relationship to *"King John."* Professor and scholar J. Dover Wilson noted parallels between *"The Troublesome Reign"* and *"Richard II"* by implying that Shakespeare is aware about the earlier play.

The tenth study is conducted by Douglas C Wixson which is entitled *Calm Words Folded Up in Smoke*: *Propaganda and Spectator Response in Shakespeare's King John* (1981). He Argues that English dramatist William Shakespeare's play 'King John' deserves a dramaturgical interpretation that draws attention to the role-playing of the characters as politicians and to the anxiety of politics. Distancing effect created by the
play's language and structure; Encouragement of the audience to view the play's characters in their roles as politicians-actors.

The eleventh study is conducted by Thomas Merriam which is entitled *King John and Henry V as Anomalies* (2011). He focuses on literary criticism of the plays "King John" and "Henry V" by William Shakespeare. It uses stylistic authorship analysis to compare the plays' usage of function words to that of other early modern plays. Topics discuss the attribution of various plays sometimes included in Shakespeare's works, differences between poetry and prose, and coherence.

The twelfth study is conducted by Kenneth Tucker which is entitled *Did John Webster Know Shakespeare's King John* (1988). He examines the playwright John Webster borrowed from the play 'King John,' by William Shakespeare. The similarities between Webster's play 'The Duchess of Malfi' and 'King John'; Evidence of Webster's borrowings; Apparent use of a line from 'King John'.

The thirteenth study is conducted by David Thatcher which is entitled *Prematurity in Shakespeare's King John* (2000). He Focuses on the concept of prematurity in King John by William Shakespeare; petition of the son of the King for inheritance, calculation of prematurity, and Elizabethan law regard to illegitimate children.
The fourteenth study is conducted by Beatrice Groves which is entitled *Memory, Composition, and the Relationship of "King John" to "The Troublesome Raigne of King John."*( 2004). This is an investigation of the relationship between William Shakespeare's play, "King John" and the anonymous "The Troublesome Raigne of King John" which center on the interaction of memory with composition. The supporting argument of the claim that "The Troublesome Raigne of King John" is the earlier play and that Shakespeare's text merely shows signs of narrative and verbal recall. This is done by depicting the structural similarities and also the differences between the plays.

The Fifteenth study is conducted by Honigmann, E.A. J. which is entitled *Shakespeare’s Repetitions And King John* (2000). He examines the self-repetitions made by William Shakespeare in the drama "King John; Overview of self-repetitions in Shakespeare's plays; Comparison of the plays 'The Troublesome Reign of John King of England' and 'King John'.

The sixteenth study is conducted by James H. Morey which is entitled *The death of King John in Shakespeare and Bale* (1994). He focuses on the comparison of the characters between William Shakespeare's 'King John' and John Bale's 'King Johan'. Parallel's between the monkish poisoner of John and Judas Iscariot; Parallel of the story in John Foxe's `Actes and Monuments.
The seventeenth study is conducted by Eva Hartby which is entitled *With the title The End of King John* (2000). She argues that the monk's crime in William Shakespeare's play *The Life and Death of King John* does not take place, but it is presented as a mere rumor. Contention that the rebelling lords' return to John does not imply submission but a change of strategy; Causal relation between King John's misgovernment, his crime against Arthur, the people's revolt, and his eventual murder; Coherence and effectiveness of the play's plot.

The differences among the writer’s research from the seventeen previous researchs is at the theme and the perspective. Samer Omar Jarbou writes his dissertation thesis by using method of analysis based on the investigation of both the pragmalinguistic form and the sociopragmatic. Pragmalinguistic and sociopragmatic are branches of linguistic study. The second study from Gina bloom based on Semiotic analysis. Semiotic analysis is the study about signs. In other words, semiotic focuses on everything that can be taken as a sign. Semiotic is a branch of Linguistics. The third study is conducted by James P Saeger. His analysis based on concept of individuality.

The fourth study is conducted by Robert lane. Lane examines the succession controversy in the drama. The fifth study is conducted by Thomas Anderson. He analyses the play where the central concern is the exercise of legitimate power-power between classes, between individuals, between nations and the crown. The sixth study is researched by Páraic
Finnerty. She focuses on her essay offers a new way of interpreting Shakespeare's *King John* by showing that amity is one of its central themes and is inextricably connected with the play's construction of sovereignty. The seventh study is researched by Eamon Grennan. He focuses on characters that are direct critiques of the historical mode of characterization. The eighth study is researched by Ian MacAdam. He focuses on the context and uniqueness of *King John*. The ninth study is conducted by Charles R Forker. His article discusses the intertextual relationships between the Elizabethan history play "*The Troublesome Reign of King John*" and "*Richard II,*". The tenth study is conducted by Douglas C Wixson. He argues that English dramatist William Shakespeare's play 'King John' deserves a dramaturgical interpretation that draws attention to the role-playing of the characters as politicians and to the anxiety of politics. The eleventh study is conducted by Thomas Merriam. He focuses on literary criticism of the plays "*King John*" and "*Henry V*" by William Shakespeare is presented. It uses stylistic authorship analysis to compare the plays' usage of function words to that of other early modern plays.

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The researcher analyzes Patriotism Englishman in King John play by using sociological approach in literature perspective.

C. Problem Statement

The problem statement of this research is “How does Englishman describe patriotism” reflected in King John (1590) drama?

D. Limitation of the Study

The researcher focuses on analyzing patriotism of Englishman in King John (1590) drama based on sociological approach.
E. Objectives of the Study

The objectives of the study are mentioned as follows:

1. To analyze Shakespeare’s *King John* (1590) drama based on the structural elements of the drama.

2. To analyze Patriotism of Englishman in Shakespeare’s *King John* (1590) drama based on sociological approach.

F. Benefits of the Study

The benefits of studying *King John* (1590) drama are:

1. Theoretical Benefit

   The study can help the researcher to give informations and understandings to the larger body of knowledge, particularly the literary studies on *King John* (1590) drama.

2. Practical Benefit

   This study gives experience, understanding, knowledge and especially for the researcher and for other students of Muhammadiyah University of Surakarta. This study can be used as reference by other universities that are interested in literary study on the play based on sociological perspective.
G. Research Method

1. Type of the Study

This type of research is descriptive qualitative. Descriptive qualitative is a kind of research that has the descriptive data in the form of written or oral words from the observed object.

2. Subject of the Study

The subject of the study is *King John* drama written by William Shakespeare and has been published by The Pennsylvania State University in 1998. It is analyzed by using sociological approach.

3. Types of the Data and the Data Source

There are two kinds of data namely primary data and secondary data that are needed to do this research.

a. Primary Data

The primary data of the study is *King John* written by William Shakespeare and has been published by The Pennsylvania State University in 1998.

b. Secondary Data

The Secondary data source are included books and other data that have relation with the research. The journals and other
informations that have relevance with the object of research and analysis.

4. Technique of the Data Collection

The technique of data collection in this research as follow:

a. Reading the script for the several times and repeatedly.

b. Taking note of the important part in primary and secondary data.

c. Identifiying the topic of the play.

d. Analyzing the data based on sociological approach.

5. Technique of the Data Analysis

The technique used in analyzing data is descriptive analysis. It focuses on the structural elements of the play and sociological approach.

H. Research Paper Organization

The research organizations of Patriotism of Englishman in Shakeaspeare’s King John drama (1590): a sociological are as follows: Chapter I is Introduction; it consists of Background of the Study, Literature Review, Problem Statement, Limitation of the Study, Objectives of the Study, Benefits of the Study, Research Method and Research Paper Organization. Chapter II is Underlying Theory; it consists of Sociology of Literature, The major principles of Sociology of literature, Notion of
patriotism, The types of patriotism, Effects of patriotism, Structural Elements of the play, Theoretical application. Chapter III is Social Historical Background of England society in the middle of fifteenth century and the beginning of the sixteenth century which covers social aspects, political aspects, economic aspects, science aspects, technology aspects, cultural aspects, religious aspects and the life of Shakespeare.

Chapter IV is structural Analysis of King John drama; it covers (A) The Structural Elements of King John play; it consists of Character and Characterization, Casting, Plot, Style, Theme, Chorus and Choir; (B) Discussion. Chapter V is Sociological Analysis of King John play. It consists of the social aspect, political aspect, economic aspect, science and technology, cultural aspect, religious aspect. Chapter VI is conclusion, pedagogical implication and suggestion.