

# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Drama at the first time played on the ancient Greeks was performing the works of Aeschylus and Sophocles. The drama related with something religious rituals and folk celebrations across the world which has elements of the theatrical. They are the deep roots of drama. While in modern drama acted on the stage, there are a lot of combination and mixture between elements that support the soul on each scene.

Drama is often combined with music and dance: the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs; and some forms of drama have incidental music or musical accompaniment underscoring the dialogue. In certain periods of history (the ancient Roman and modern Romantic) some dramas have been written to be read rather than performed. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience (Dean (1961) in [http://www.ehow.com/facts\\_5192884\\_introduction-drama.html](http://www.ehow.com/facts_5192884_introduction-drama.html)).

But before the act on the stage, the actor must know the guideline of their dialogue on the script. The script is the main weapon used by the director, the actor, the music player and also setting team, where they worked together to solve what kind of situation appears on each scene within

the script. To read the script effectively, the actor needs to hear and see the character immediacy and to remain open and sensitive not only to what they do and say but what is implied or suggested by what they do and say. The actor read the script effectively when they are able to discern and emotionally respond to the truth of the action comprise the story.

That is the important of drama script, where the actors must know the soul of each character without knowing by their own eyes the character directly. They must carefully to understanding the script and have deep feeling for the characters. That is why the researcher wants to try to analyze the drama script because of it unique.

Drama script and novel is the literary works which have the same structural elements, where there are no technical elements as the visual appearance. The other literary works which have technical element are film and drama on stage. Based on the development of literary, many kinds of activity used to find the stress and the fill within the literary works, such as analysis by using the theory from the expert in literary works. On this case, the researcher wants to analyze one of literary works that is drama focused on drama script. Drama script is one of written literary work which consists of dialogues, actors and director.

Here the researcher wants to analyze one of the biggest literary works created by Shakespeare entitle *Othello*. *Othello* is a tragedy drama by William Shakespeare, believed to have been written in approximately 1603, and based on the Italian short story "Un Capitano Moro" ("A Moorish

Captain") by Cinthio, a disciple of Boccaccio, first published in 1565. The work revolves around four central characters: Othello, a Moorish general in the Venetian army; his wife Desdemona; his lieutenant, Cassio; and his trusted ensign Iago. Because of its varied themes racism, love, jealousy, and betrayal *Othello* is widely felt to remain relevant to the present day and is often performed in professional and community theatres alike. The play has also been the basis for numerous operatic, film, and literary adaptations. *Othello* also adapted into many kinds of gallery such as novel and film. The *Othello* novel also known as *Othello and Desdemona* written by Alexandre-Marie Colin (1829) and the film acted by Laurence Fishburne and Kenneth Branagh as Othello and Iago (1995). From the explanation it can be seen that *Othello* is one of literary works that is famous in the world. So the researcher is interested in analyzing the drama as the original story of *Othello*. The researcher tries to analyze by using psychosocial approach because the story tells about the rebel of *Iago*, he is the man who struggle to live in many kinds of trick even in the end he dies with *Othello*.

The play opens with Roderigo, a rich and dissolute gentleman, complaining to Iago, a high-ranking soldier, that Iago has not told him about the secret marriage between Desdemona, the daughter of a Senator named Brabantio, and Othello, a Moorish general in the Venetian army. He is upset by this development because he loves Desdemona and had previously asked her father for her hand in marriage. Iago is upset with Othello for promoting a younger man named Michael Cassio above him, and tells Roderigo that he

plans to use Othello for his own advantage. Iago's argument against Cassio is that he is a scholarly tactician with no real battle experience from which he can draw strategy; in contrast, Iago has practical battle skills. By emphasizing Roderigo's failed bid for Desdemona, and his own dissatisfaction with serving under Othello, Iago convinces Roderigo to wake Brabantio, Desdemona's father, and tell him about his daughter's elopement. Next, Iago sneaks away to find Othello and warns him that Brabantio is coming for him.

However, before Brabantio reaches Othello, news arrives in Venice that the Turks are going to attack Cyprus; therefore Othello is summoned to advise the senators. Brabantio arrives and accuses Othello of seducing Desdemona by witchcraft, but Othello defends himself successfully before an assembly that includes the Duke of Venice, Brabantio's kinsman Lodovico and Gratiano, and various senators, explaining that Desdemona became enamored of him for the stories he told of his early life.

By order of the Duke, Othello leaves Venice to command the Venetian armies against invading Turks on the island of Cyprus, accompanied by his new wife, his new lieutenant Cassio, his ensign Iago, and Emilia as Desdemona's attendant. The party arrives in Cyprus to find that a storm has destroyed the Turkish fleet. Othello orders a general celebration. Iago schemes to use Cassio to ruin Othello and takes the opportunity of Othello's absence at the celebration to persuade Roderigo to engage Cassio in a fight. He achieves this by getting Cassio drunk on wine.

The brawl greatly alarms the citizenry, and Othello is forced to quell the disturbance. Othello blames Cassio for the disturbance, and strips him of his rank. Cassio is distraught, but Iago persuades him to importune Desdemona to act as an intermediary between himself and Othello, and persuade her husband to reinstate him.

The psychosocial is developed by Erikson, one of Freud students where it is tells about the element of human's supporting life such as religion, Law, Ideal prototypes, technological elements, ideological perspectives, Patterns of cooperation and competition, currents of education and tradition, and wisdom. His theory influenced by Freud's theory, but Erikson believed that personality develops at a predetermined stages. Theory describes the impact of social experience throughout life.

The researcher is interested in this drama script because, first the drama was written by Shakespeare with a lot of tragic dramatic experience within. Second, in this drama have a unique character that affect the drama's storyline with its evil nature. Third, the drama played differently with the film, because the language that is used, based on the literature language on Shakespeare era. The drama script consists of 125 pages and played with a lot of characters, with a lot of type of characters. From the background above, the researcher tries to make an analysis entitled "*Getting Trust in William Shakespear's Othello (1603) A Psychosocial Analysis*"

## **B. Literature Review**

There are some literary reviews dealing with this research. First is Yoga Noorbani entitled “*Defense of Iago as A Traitor to Build Trust in William Shakespear’s Othello Drama: Psychoanalytic Approach*”, Muhammadiyah University of Surakarta, (2011). The research is descriptive research which aimed to analyze the structural elements of the *Othello* Drama movie such as character and characterization, plot, point of view, style and theme based on Psychoanalytic perspective and analyzes the defense of Iago as a Traitor to Build Trust reflected in William Shakespeare’s *Othello* Drama. The result of study shows that there is a close relationship between *Othello* drama and Psychoanalytic, particularly in human defense mechanism. The defenses of Iago on the drama are denial, displacement, intellectualization, rationalization and regression. The denial of Iago appears when he faced with the condition where he emphasized his emotion to handle the obstacle. The displacement is not much; it is happen when Iago gets piss off with Othello for getting sucks. The intellectualization of Iago also appears when Iago tries to formulate all of his plans. Iago does not want if his plan is fails so he also does not want to attack Othello straightly. The rationalization appears on Iago when he tries to makes all of his plans success. The regression appears on Iago when the first time he shows his first hates on Othello to Rodrigo. Iago feels so sick with this condition; he knows that Rodrigo is an honored person.

The analysis did by Casey (2008) entitled *Analysis of Oliver's Parker's Othello Movie Adaptation*. The result of the study is: Oliver Parker's 1995 film, *Othello*, starring Kenneth Branagh and Laurence Fishburne placed a new spin on the traditional end of Act 3 scene 3. Oliver Parker's film version of *Othello* by Shakespeare cut many parts of the play's scenes to shorten the film while adding a few to provide a more cinematic and box office-oriented production. One of the most notable scenes in the Parker's film is the "false marriage" scene between Iago and Othello. This scene was original to the play and was a unique visual interpretation of Iago's vow to serve Othello as he overcomes the believed scandal of Desdemona and Cassio. Parker's very dramatic version of this scene creates a stronger and more believable bond between Othello and Iago at the end of Act 3. Scene 3. Oliver Parker used many film concepts and actions that were popular in mid-nineties cinema when this film was created. Parker chose to show the "sacred vow" (3.3:477) between Iago and Othello as a dramatic sharing of blood. Parker sets scene 3.3 outside with the raging ocean tossing behind the two conversing men. Othello and Iago are staged apart from each other in the beginning of the scene 3.3.345-495 mirroring how the men are slightly apart in mindsets and opinions. As the scene progresses and Iago more fully convinces Othello that his wife Desdemona is a "whore" (3.3.75) and has betrayed him with Cassio, Parker stages the two men closer together. The blocking of this scene strengthens the unifying acts that culminate with the last lines of the scene. Parker utilizes the highly dramatic

acting style Branagh to give the character Iago a very dynamic way of convincing Othello that Iago is loyal.

The analysis did by Dwita, Esatrina (1996) entitled: *The Relationship Between Husband and Wives in Shakespeare's Macbeth and Othello*. The study was qualitative method and the result of the study was: in Macbeth lady Macbeth acts as the active participant while in Othello, Desdemona acts as the passive participant in the downfall of both heroes. Lady Macbeth and Macbeth have a very close relationship. They can always understand each other, especially lady Macbeth who understands Macbeth's character very well. While Desdemona and Othello have distant relationship. They do not know each other well enough. There is no deep understanding of each other's characters. Because of this distant relationship, Desdemona becomes a passive participant in Othello's downfall.

The analysis did by Djatmiko, Ruth (1993) entitled: *A Discourse Analysis on Shakespeare's Othello using Grice Theory of Implicature*. The study using qualitative method and the result of the study was Iago violates the maxims mostly when he starts misleading Othello in the, so called temptation scene. In the discourses between Othello and Desdemona, they mostly violate the maxims and even the cooperative principle especially in their last discourses before the one in which the murder takes place. While either Desdemona or Othello is in the same side together, however, their discourse employs only a few violations of the maxims. The further applicative conclusion of this analysis is that analyzing speeches in a play



with the theory of implicature can help reader to understand how certain contextual meaning can possibly come into existence through the way the participant says it. It also in some ways explains the relationship between the participants. Personally, the writer also learns very much that what counts in a communication “how” rather than “what”.

Salahat (2017). *Analyzing Iago's Speech in Shakespeare's Othello*. The analysis using qualitative method goal analysis stated by Parisi and Castelfranchi completed with the speech act theory by Austin (1978), pragmatic theory by Levinson (1983), context theory by Dascal (1981 and deceptive action theory by Vincent and Castelfranchi (1981). The result of the study was Iago always tricks her opponent because he has a communicative competence where it can give the speech situation context very well.

Soenarto (1990) entitled *Othello the Only Shakespeare's Tragic Character who is Black*. The analysis using qualitative research and the result is Othello is the only character who is black, those black creates the differential on physic and become the problem on his leadership. Shakespeare connecting this problem into a racial problem where on Shakespeare eras, there were some rules that show low position of black people in society and they have to become a slave.

From the analyses above, the researcher tries to make a different analysis by using the different approach. Here the researcher focuses the analysis on

the capability of Iago not only on the characters. This is the analysis in Iago for getting trust to support his life related with Psychosocial Analysis.

**C. Problem Statement**

The main problem of this research is, “How far is Iago’s capability for getting trust in William Shakespear’s *Othello* related with psycosocial analysis?”

**D. Scope of the Study**

To carry out the study, the researcher scope the study; the researcher tries to focus on the problems of Iago as a main character in the *Othello script* in getting the trust to support his life.

**E. Object of the Study**

Based on the above problem statement, the objective of the study is to discuss the getting of trust of *Iago* viewed from psychosocial perspective.

**F. Benefit of the Study**

The benefits of this study are as follows:

**1. Theoretical Benefit**

To give information and knowledge to the reader, especially the literary study related to the getting of trust of *Iago* on *Othelo* drama by William Shakespeare.

## **2. Practical Benefit**

To get better understanding of the drama, in literary field as references to other researchers in analyzing the movie especially based on the psychosocial analysis