

**A DESCRIPTIVE ANALYSIS OF MORAL VALUES
IN *JULIUS CAESAR* DRAMA
BY WILLIAM SHAKESPEARE**

A GRADUATING PAPER

**Submitted to the Board of Examiners in Partial Fulfillment of the
Requirement for the Degree of Sarjana Pendidikan Islam (S.Pd.I)
In the English Departement of Education Faculty
State Islamic Studies Institute (STAIN) Salatiga**



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2012



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Attentive counselor's note
Case: Siti Fatmah Nihayati's Graduating Paper

Dear
The Head of State Islamic
Studies Institute of Salatiga

Assalamu'alaikum Wr. Wb.

After reading and correcting Siti Fatmah Nihayati's graduating Paper entitled **A DESCRIPTIVE ANALYSIS OF MORAL VALUE IN JULIUS CAESAR DRAMA BY WILLIAM SHAKESPEARE**, I have decided and would like to propose that it could be accepted by Educational Faculty. I hope it would be examined as soon as possible.

Wassalamu'alaikum Wr. Wb.

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GRADUATING PAPER

A DESCRIPTIVE ANALYSIS OF MORAL VALUE IN *JULIUS CAESAR*

DRAMA BY WILLIAM SHAKESPEARE

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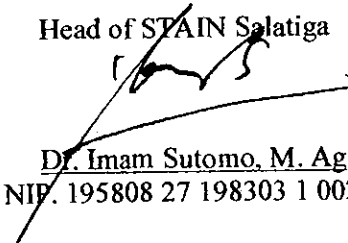
Has been brought to the board of examiners of English Department of Education Faculty State Islamic Studies Institute (STAIN) Salatiga in February 2011, and hereby considered to fulfill the requirement of the degree of *Sarjana Pendidikan Islam* (S. Pd. I) in English and Education Department.

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DECLARATION

In the name of Allah, The Most Gracious, The Most Merciful

Hereby the writer fully declares that this graduating paper is composed by the writer herself and it does not contain materials written or having been published by other people and other people's ideas except the information from other references.

The writer is capable of accounting for this graduating paper if in the future this graduating paper can be proved of containing others' ideas or in fact the writer imitates the others' graduating paper.

Likewise, the declaration is made by the writer and she hopes that the declaration can be understood.

Salatiga, February 13rd, 2012

The writer

Siti Fatmah Nihayati
NIM: 11307033

MOTTO

"Greats Things Come From Small Beginning"

(Linda Bailey)

DEDICATION

This graduating paper is whole heartedly dedicated to:

- *My beloved mother (Siti Rochmantiyah) and father (Moh. Najmudin).*
- *All of my beloved brothers and sisters.*
- *Dr. H. Sa'adi M. Ag., my counselor.*
- *All my friends.*

ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb.

Alhamdulillahirobbil 'alamin, the writer said as praise and thanks to Allah SWT by his blessing, finally, this graduating paper entitled "A Descriptive Analysis of Moral Value in *Julius Caesar* Drama By William Shakespeare" can be completed as one of the requirement of *Sarjana Pendidikan Islam* (S. Pd.I) in English Department of Education Faculty of State Islamic Studies Institute (STAIN) Salatiga in 2012.

However, this success would not be achieved without support, guidance, advice, help, and encouragement from individuals and institutions. And I somehow realize that an appropriate moment for me to express the deepest gratitude for:

1. Mr. Dr. Imam Sutomo, M. Ag as the head of State Islamic Studies Institute (STAIN) of Salatiga.
2. Mr. Suwardi, M. Pd as the head of Educational Faculty.
3. Mrs. Maslihatul Umami, S. Pd. I, M. A., as the chief of English Department.
4. Dr. H. Sa'adi, M. Ag, as the counselor who educates, supports and gives useful advice, suggestion, and recommendation for the composing this graduating paper.

5. All of the lecturers of English Department who have guided and enriched my knowledge.
6. All of the staffs who have helped the writer in processing of graduating paper administration.
7. Special for my beloved mother (Siti Rochmantiyah) and father (Moh. Najmudin) who always support, motivate, and pray for my success, and thanks for your true love. I love you indeed.
8. My big family, *mba* Rochmah and her husband, *mba* Umi Afifah and her husband (in memoriam), *mas* Miftah and his wife, *mba* Hani and her husband, my young brother Zainul Arifin, my young sister Aini Atiqah, and all my nephews and nieces.. Thanks for your maintains, support and love.
9. The big family of Mr. Mubasirun and Mrs Amilah who always motivate the writer.
10. My best friend, Siska Zurtha Farida and Triningsih Fuji Rahayu. Thanks for your supports, togetherness and integrity.
11. All TBI 2007, especially class B for being nice friend and thanks for your togetherness.
12. Everyone who could not called one by one who help and support, motivate the writer during composing this graduating paper.

Finally, this graduating paper is expected able to provide useful knowledge and information to the readers. The writer is pleased to accept more suggestion and contribution from the readers for the improvement this graduating paper.

Salatiga, February 13rd, 2012

The writer

ABSTRACT

Nihayati, Siti Fatmah. 2012. *A Descriptive Analysis Of Moral Value In Julius Caesar Drama By William Shakespeare*. Graduating Paper. English Department of Educational Faculty. State Institute of Islamic Studies (STAIN) Salatiga. Counselor: Dr. H. Sa'adi, M.Ag

Keywords: moral value, *Julius Caesar*, literary elements

This research is a descriptive analysis research toward drama manuscript *Julius Caesar* by William Shakespeare that stress on the analysis in asking the questions about the literary elements of *Julius Caesar*, the moral values of *Julius Caesar*, and how the moral values presented in drama *Julius Caesar*. This research is analyzed by descriptive-qualitative method. The findings indicate that the literary elements of drama *Julius Caesar* are plot, character, dialogue, symbolism and irony, staging, and theme; the moral values that found in *Julius Caesar* are trust in God, love, patriotism and nationalism, loyalty, friendship, enthusiasm, and honesty; in presenting moral values, the author uses scenic technique.

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Literature is written compositions in prose or verse, especially of lasting quality and artistic merit or writings produced in a certain country or during a certain period (Webster 1994: 578). Furthermore, Wilson (1958: 10) defines literature as words working hard; literature is the exploitation of words. It means that literature use meaningful sounds that we call “words”, but literature has different branches, and some branches do more exploiting of words than others.

Literary works can be found in novel, drama, and poem. They are three main forms which have attracted our greatest names during the last century. Poem or poetry is the most literary works of all branches literature work because it makes the greatest use of raw material of literature, which are words (Wilson. 1958: 10). According to Ancient Greeks, poetry has three divisions- lyric, dramatic and epic-. The epic has become the novel, the written in prose, the dramatic has become the film or the play, and lyrical poetry is the only kind of poetry left (Wilson. 1958: 11).

Many people read literary works for pleasure. Many other read literary works mainly to satisfy academic requirements. Duty and pleasure, however, are not mutually exclusive. In example, when we read stories, largely for the emotional and intellectual pleasures they bring us, the pleasure of being

surprised or disturbed by an unexpected turn of events or of being satisfied as our expectations are met (Diyanni. 2004: 2).

Moreover, literature is not only entertaining the readers but also can be used as teaching media to educate the readers. Just as what the author of English literature Moody in Mahargiani (2010: 1) says:

“Let us not underestimate the elements of pleasure and enjoyment which comes from the reading of literature, this is surely in itself one of the great benefits which comes from being an educated person....it is like a day to day exercise of the responsibilities which come to us in the modern world as the result of educational qualification we obtain.”

Regarding on Moody's statement we know that by reading literature we will get many benefits. Indirectly, we become an educated people because literature has universal values which mean many people all over the world can receive it.

Literary works, in addition, have given a great influence on human life. They construct us by showing us things about our world we had not known before reading them. Some stories make instruction or teaching their primary purpose. Supporting this view, Eisher in Mahargiani (2010: 2) affirms that literature can “replicate” the world through its form and content. There are fictions that tell us about war, poverty, love and all the things that we can see in this real world. We can also find fictions written based on the true story and have close relationship with the reality.

Some literary works became so popular and they well known all over the world because of their critical thinking about society phenomenon. In our own age it seems likely that only the novel which can survive as a literary

form. There are few readers of poetry and most people prefer to enjoy drama in the form of film (a visual form, not a literary form). Although the most people prefer to enjoy drama in visual form, drama in literary form is still interesting to be studied.

Drama is an artistic production in which the action centers around the real people taking part in a performance (Cross and Daringer. 1945: 404). Unlike the other literary genres, drama is meant to be performed on a stage. Much of the pleasure drama brings us comes in the way the language of the play's script comes alive in the speech of living actors who represent fictional or imaginary character (Diyanni. 2004: 6).

As a literary genre, drama narrates a story in the form of a plot and relies on dialogue and description which take the form of stages directions, line describing characters scenes or actions which clues to production. In seeing drama, we hear the words of the characters directly.

Again, drama has impressive point itself than other literary works. A large part of the pleasure of drama comes from its ability to show us human life meaningfully enacted. Then, the characters in drama make thing happen through speech and bodily action. Besides that, drama also represent action that is occurring in the play's present and even the dramatic action which take place in the past.

Besides the impression of drama above, our pleasure in seeing drama arises then from the cumulative impact of a multitude of impressions. Makeup and costume, lighting and sound, speech and action, posture and gesture,

movement and expression-all work together to bring plays to life, to imbue them with meaning and feeling, and most importantly to create a distinctive theatrical experience for the audience. It is this experience we attempt to capture when we read drama, knowing all the while that reading a play is not the same as sitting in front of stage where the play performed (Diyanni. 2004: 898).

Reading play or drama is not too easy because drama is complex art that involves a dynamic interplay of visual and aural element. We should read the drama theatrically and reconstruct a play in our mind imaginatively. Diyanni (2004: 900) affirms that when we read a play, something happens to us. We experience the play both intellectually and emotionally. This experience involves our curiosity about how its dramatic action will work out in the end.

Each literary work has certain messages which will be delivered to readers. Those messages will be earned not only by reading it but also by writing it. As like Diyanni's statement (2004: 10) that writing about literary work, first, encourages us to read it attentively and notice things we might miss during a more casual reading. Second, writing stimulates thinking and enables us to discover what we think about literary works, how we feel about them and why. Third, writing provides opportunities for us to state our views about the ideas and values expressed in literary works.

Literary works that we usually find prefer shows its explicit moral although this moral invite us to put it into our own words. Many people prefer

the story to these moral. One reason is simply that the stories are enjoyable in both the reading and telling. Another reason is that stories are easy to remember (Diyanni. 2004: 2).

Moral is concerned with right and wrong and distinction between them (Webster. 1994: 649). Recently, problems about moral that we find in our society are more complex. There are many problems of decadence of moral that happened especially in adult. As like Zuriah's statement (2008: 16) that by the glowing of immoral behaviors as like: mass fight, engage in a gang fight, drug abuse and violation of rule, it is necessary to effort a way of preventing and recovering. One of the efforts to prevent decadence of moral is by giving moral education.

Moral education is not always presented by discussion in formal classroom. One of the ways that can be done is by using literary works as media. It is supported by Daradjat's statement (1997: 19) that literary works become a media of delivering messages about rightness, what is right and what is wrong.

In this study, the writer would like to analyze moral value in drama manuscript entitled *Julius Caesar* by William Shakespeare. This drama is categorized as tragedy and it is one of the Shakespeare' political play. General theme of this drama is about private and public virtue. In this drama there are many moral values that can be taken as example to our life.

The writer thinks that this way is effective enough because the learners will more enjoy fun and pleasure in learning moral value. Therefore, the

learners or readers will be attracted and easier in getting the positive moral value in literary work that they read and write.

Regarding on those problems, the writer considers that delivering moral value through literary works is one of effective way because it is an interesting topic to be discussed. Therefore, the writer will conduct a research entitled: "A DESCRIPTIVE ANALYSIS OF MORAL VALUE IN *JULIUS CAESAR* DRAMA BY WILLIAM SHAKESPEARE".

B. The Statement of Problem

Based on background of study above, the writer formulates some principal problems which need deep explanations. The statements of problem of this research are:

1. What are the literary elements of drama *Julius Caesar* by William Shakespeare?
2. What are the moral values of drama *Julius Caesar* by William Shakespeare?
3. How are the moral values are presented in drama *Julius Caesar* by William Shakespeare?

C. The Limitation of Problem

Writer needs to limit the problems in order to make the explanations of problems to make the explanations of problems is more focused. The writer

limits this research by just analyzing the literary elements and the moral values of drama *Julius Caesar* by William Shakespeare.

D. The Objective of the Study

There are some objectives of this research that will be reached. The objectives studies of this research are as follow:

1. To know the literary elements of drama *Julius Caesar* by William Shakespeare.
2. To analyze the moral values of drama *Julius Caesar* by William Shakespeare.
3. To find out the way of presenting the moral values in drama *Julius Caesar* by William Shakespeare.

E. The Benefit of Study

Regarding on the objectives study above, the writer expect this research give some benefits as follow:

1. Theoretically

The result of this research is expected to be beneficial to development of literary study. The writer also expects the result of this research gives contribution to the moral education.

2. Practically

The writer expects that the result of this research gives benefits practically as follow:

- a. It as an additional source, particularly for the students of States Islamic Studies Institute (STAIN) Salatiga who interest in the literary study.
- b. It shows new perspective for teacher in teaching moral education through literary study.
- c. It helps the readers to find positive values in that story and practice it in their life.

F. Definition of Technical Terms

To avoid misunderstanding and different interpretation between the readers and the writer, and to give clear explanation and unity meaning, the writer needs to clarify some technical terms which show the points of study which appropriate with writer's intention.

1. Descriptive Analysis

This phrase is combination of words which have self meaning.

a. Descriptive

According to Webster's dictionary, descriptive is serving to describe (2004: 259).

b. Analysis

Analysis is separation into parts possibly with comment and judgment (Hornby, 1987: 29). Furthermore, Webster says that analysis is the process analyzing (2004: 32).

2. Moral Value

a. Moral

Dewey in Grinder (1978) says that moral is the matters that have relation with the value of well behaved (Budiningsih, 2004: 24).

b. Value

Value is the measure of how strongly something is desired for its physical or moral beauty, usefulness, rarefy etc (Webster, 1994: 1087).

3. William Shakespeare

William Shakespeare, the most famous English writer, is also among the most popular (Diyanni. 2004: 1010). His fame and popularity rest on his plays more than on his non dramatic poetry-though his sonnets remain perennially in fashion (Diyanni. 2004: 1011). Shakespeare's fame as the greatest of all dramatists should not be allowed to over shadow his achievement as a lyric poet. In 1595 he was a leading member of the chamberlain's company and was already famous as a playwright in comedy, history, and tragedy (Cunliffe, Young and Van Doren, 1940: 219).

4. *Julius Caesar* drama.

Drama is an artistic production in which the action centers around real people taking in performance (Cross and Daringer, 1945: 404)

Julius Caesar was the first of the sequence of tragedies that Shakespeare was to write in the first decade of the seventeenth century,

ending with Antony and Cleopatra (Elloway, 1974: 1). This drama tells us about a tragedy of heroism, statesmen, and traitors of Rome at first age before Christmas who was killed by traitors.

In this research the writer will analyze the *Julius Caesar* from Macmilan Shakespeare which is edited by D.R. Elloway. This drama consists of five actions; first action consists of three scenes, second actions consists of four scenes, third action consists of three scenes, fourth action consists of three scenes, and last action consists of five scenes.

G. Review of the Previous Research

This research that will be conduct is library research, so the writer concerns to analyze *Julius Caesar* drama through library analysis. Therefore, the writer takes some related literature from the other references.

The first literary study here is the one conducted by Indri Astuti (2007) entitled "AN ANALYSIS OF MORAL VALUE OF HABIBURHMAN EL SHIRAZY'S *AYAT-AYAT CINTA*". In analyzing this novel, she tried to analyze morel value in *Ayat-Ayat Cinta*. She concluded that it contains messages for the reader that love is not only between a man and woman, but also affection between students to his or her teacher, love between a son to his father or mother, up love to our country. *Ayat-ayat Cinta* is Indonesian novel about love.

The second literary study is the research conducted by Mohammad Shol Syamsuri (2007) entitled "MORAL VALUES IN *KINGDOM OF*

HEAVENS MOVIE". He found the moral values of the movie concluding as like: God consciousness (*taqwa*) and faith (*iman*), striving and handwork, lovingness, kindness, tolerance and forgiveness, patience and thankfulness, responsibility and keeping commitment and brave heart and that value are implication of human life.

The third literary study is the research conducted by Atik Sofiyani (2010) entitled "THE MORAL VALUES OF *CRIME AND PUNISHMENT*. In analyzing that novel, he found that moral values in the novel are responsibility, respect, believe in God, and struggle for life.

In this graduating paper the writer wants to analyze William Shakespeare's drama entitled *Julius Caesar* to find out moral values in that drama.

H. The Research Method

Method involves procedure and method to verify data which is needed to solve research problems. The role of research methodology is very important to assemble the data which needed in research (Sudjana and Ibrahim. 2009: 16).

In analyzing the Shakespeare's drama *Julius Caesar*, the writer applies qualitative method. The explanations about method of research that will be used in this research are as follow:

1. Research Object

Research object is all aspect that became target in the research. The research object in this study is the characters in William Shakespeare's drama entitled *Julius Caesar*.

2. Data Source

This research is a library research, so the writer will use the data source both primary and secondary sources.

a. Primary data source

Primary data source is main source which use as research data (Ibnu Hajar, 1994: 65). In this research, the primary data source is the essential source derived from *Julius Caesar* by William Shakespeare (Shakespeare, William. 1974. *Julius Caesar*. London: Macmillan Education LTD).

b. Secondary data Source is a literary source which is written by a writer who does not do a research directly (Ibnu Hajar, 1994: 65). These data are taken from many literary books and other relevant materials deal with underlying theories of literary work and articles.

3. Technique of Data Collecting

Technique of data collecting is a recording is a recording of events, information or characteristic which support the research (Iqbal Hasan, 2002: 3). In this research the technique of data collecting is in some steps as follow:

a. Selecting the drama

b. Choosing *Julius Caesar*

- c. Analyzing the literary elements of the drama, moral values that found and analyzing the way of presenting the moral values in the drama.
- d. Concluding based on the data analyzing.

4. Technique of Data Analysis

Technique of data analysis in this research is descriptive analysis and explication. Explication is a careful line-by-line or word-by-word examination of a passage in a poem, story, play, or essay (Diyanni, 2004: 10). The steps are as follow:

- a. Collecting references relevant to the analysis of drama.
- b. Reading and learning all sentences from *Julius Caesar* drama.
- c. Identifying the literary elements of the drama.
- d. Identifying the moral values in the drama.
- e. Identifying the way of presenting the moral values.

I. Graduating Paper Outline

To easier the readers in understanding the content of this graduating paper, it is necessary to divide it into several parts. The writer decides to organize the graduating paper in to five chapters.

Chapter I starts with introduction which consists of background of the study, the statement of problem, the limitation of problem, the objective of the study, the benefit of study, definition of technical terms, review of the previous research, research method and the last is graduating paper outline.

Chapter II presents the biography of the author and the synopsis of drama *Julius Caesar*.

Chapter III presents theoretical review of moral value which contains with description of moral, value and moral value.

Chapter IV presents the finding research and discussion which consists of the literary elements of the drama *Julius Caesar*, the moral values in *Julius Caesar* drama and the way of presenting the moral value in drama *Julius Caesar*.

Chapter V is closure that deals with conclusion and suggestion.

The last is bibliography and appendix

CHAPTER II

CERTAIN ELEMENTS OF *JULIUS CAESAR* DRAMA

A. Intrinsic Elements of Drama

The intrinsic elements of drama include plot, character, dialogue, staging, and theme. Our discussions of each of these elements individually allow us to highlight the characteristic features of drama in convenient way. We should remember, however, that analysis of any single element of drama should not blind us to its function in conjunction with other elements (Diyanni. 2004: 919).

1. Plot

One of the reasons we read plays is to discover what happens, to see how particular consequences result from specific observable action. We become engaged by a play's story line, and remain held by its twists and turns, until the playwright resolve things. The details of action, or incidents, in a well organized play form a unified structure. This unified structure of a play's incidents is called plot (Diyanni. 2004: 919).

Subhan (2003: 23) says that plot can be defined as the necessary chosen order of a fiction. This definition is based on the fact that the story in a novel consists of many events that should be arranged in such a way that the story becomes coherent, meaningful, and interesting.

According to Diyanni (2004: 919) the incidents of the plot must be connected in such a way that one gives rise to another or directly result

from another. And of course, the playwright shapes and arranges the incidents of the plot to do precisely these things.

Moreover, besides being unified, a good plot will also be economical. It means that all the incidents of the play contribute to its cumulative effect, its overall meaning, and impression (Diyanni. 2004: 919). And it suggests as well something of its tempo, or the pace of its action (slow, then faster, faster, and more intense, then slower after the climax) (Diyanni. 2004: 921).

According to Tennyson in Subhan (2003: 24) plot has structure that usually contains five parts: exposition, rising action, crisis, falling action, and catastrophe. Furthermore, Diyanni (2004: 920) describes the plot consists of exposition, rising action or complication, climax or crisis turning point, falling actions and resolution.

The plot of drama is as follow:

a. Exposition

The exposition of play presents background necessary for the development of the plot (Diyanni. 2004: 920).

b. Rising action or complications

The rising action includes the separate incidents that “complicate” the plot and built toward its most dramatic moments. These incidents often involve conflicts either between characters or within them, conflicts that lead to a crisis (Diyanni. 2004: 920).

c. Climax

Climax is the point of crisis toward which the play's action builds (Diyanni. 2004: 920).

d. Falling Action

Here is a relaxation of emotional intensity (Diyanni. 2004: 920).

e. Resolution

A gradual resolution of the various strands of the plot is in the play's *denouement* (French word that refers to the untying of the knot) (Diyanni. 2004: 920).

2. Character

If we read plays for their plots-to find out what happened-we also read them to discover the fates of their characters. Characters bring play to life. First and last we attend to characters: to how they look and what their appearance tells us about them; to what they say and what their manner of saying it expresses; to what they do and how their action reveal who they are and what they stand for (Diyanni. 2004: 922).

Diyanni (2004: 922) says that characters in drama can be classified as major and minor character. And then Subhan (2003: 8) asserts that the readers will usually pay more attention to the major characters because the major characters play an important role in the story. The major characters can further be analyzed into three groups: (1) the protagonist (2) the antagonist, (3) the companion or the supporter of the protagonist.

A major character is an important figure at the center of play's action and meaning (Diyanni, 2004: 922). The major characters in drama are as follow:

a. The protagonist

The protagonist is the main character in a play. The most important feature of a protagonist is a desire, or an objective which will be clear not long after the introduction of a protagonist (Diyanni, 2004: 922). The climax is that point in the play when we discover whether the protagonist achieves the objective or not (Diyanni, 2004: 923).

b. The antagonist

The antagonist is the character or force against which the protagonist struggles. Without an antagonist or obstacles in the protagonist's way, there would be no conflict and no drama (Diyanni, 2004: 923).

c. The companion characters

The companion characters are the characters that support the antagonist or protagonist.

Minor characters are the characters whose function is partly illuminate the major characters. They are often static and remain essentially the same throughout the play (Diyanni, 2004: 922).

3. Dialogue

Generally we use the word dialogue to refer to all the speech of a play. Though, strictly speaking, dialogue involves two speakers and

monologue to the speech of one. The important dramatic convention of dialogue is the use of a soliloquy to express the character's state of mind. A soliloquy is a speech given by a character as if alone, even though other characters may be on stage (Diyanni. 2004: 924). Dialogue, moreover, is an important index of a character's personality. It's most important and consistent function is the revelation of character (Diyanni (2004: 925).

4. Staging

By staging we have in mind the spectacle a play presents in performance, its visual detail. This includes such things as the positions of actors on stage (sometimes referred to as blocking), their nonverbal gesture and movements (also called stage business), the scenic background, the props and costumes, lighting, and sound effects (Diyanni. 2003: 929)

Moreover, Diyanni (2003: 930) also says that staging in general refers to all visual details of a play, from the positions of the actors on stage (blocking); to their postures, gestures, and event facial expressions (stage business); the scenery, props, costumes and the lighting, music, sound effects.

5. Symbolism and irony

A symbol can be defined simply as any object or action that means more than itself; it represents something beyond its literal self. Object, actions, clothing, gestures, and dialogue- all may have symbolic meaning. These symbolic association, however, are not necessary or automatic, since the meaning of any symbol is controlled by its context and function

in a particular dramatic scene, and is rather open-ended, too (Diyanni. 2004: 932).

Irony is not so much an element of a dramatic text as a persuasive quality in it. Irony may appear in plays in three basic ways; in their language, or in their point of view. Irony almost arises from a contrast or discrepancy between what is said and what is meant, or between what happens and what has been expected to happen (Diyanni. 2004: 933).

6. Theme

We use the word theme to designate the main idea or point of play stated as a generalization. Because formulating the theme of play involves abstracting from it a generalizable idea, the notion of theme inevitably moves away from the very details of character and action that give the play its life (Diyanni. 2004: 934).

Subhan (2003: 18) says that a theme is often defined as what the story is about. Some stories have explicit themes that can be seen through the title or the subtitle of the novels. While, Fowler in Subhan (2003: 19) says that a theme is always a subject, but a subject is not always a theme; a theme is not usually thought of an occasion of a work of art but rather a branch of the subject which is directly expressed through the recurrence of certain events, images, or symbols.

B. Biography of the Author

William Shakespeare was probably born on April 23rd, 1564, in Stratford-on-Avon, in Warwickshire, and he was baptized on April 26th, 1564 (Cunliffe, Young, and Van Doren, 1940: 219). He was the second child of John and Mary Arden Shakespeare. The baptism was recorded in Holy Trinity Church register (Price. 1962: 55).

The father, John, came of good yeoman stock and was a dealer in leather goods, including glove, and in wool. He prospered for many years and became a leading citizen of Stratford; in 1565-1587 he was an alderman, in 1568 bailiff (mayor) (Price. 1962: 55). Shakespeare's father died in 1601, but his mother lived until 1608 (Price. 1962: 60).

William Shakespeare's boyhood and schooling must have been outwardly much like those of other sons of prosperous tradesmen. In 1709 Nicholas Rowe, a dramatist acquainted with actors who may have preserved old tradition, said that Shakespeare was educated at a free-school, i.e., municipal school (Price. 1962: 56). He attended the local Grammar School, where he would have studied Latin and perhaps a little Greek. His formal education did not include attendance at the university- in this day either Oxford or Cambridge (Diyanni. 2004: 1011). He doubtless received a good educational grounding at Stratford Grammar School (Cunliffe, Young, and Van Doren. 1940: 219). He probably attended from about the age of seven (after elementary training in a "pretty" school) and continued in Grammar School for eight or ten years (Price. 1962: 56).

Then, when he was eighteen he married Anne Hathaway (Cunliffe, Young, and Van Doren. 1940: 219). Anne seemed to have been eight years older than Shakespeare. The ecclesiastical license for the marriage was issued on November, 27th, 1582 (Price. 1962: 57). From his married, he has three children. Following the first child, Sussana, who was baptized on May, 26th, 1583, twins named Hamnet and Judith were born in 1585. Hamnet died in 1596, but the daughter lived to a ripe age (Price. 1962: 58).

How Shakespeare gained a living during the ten years following his marriage is matter of conjecture, but by 1592 it is found that he established in London, known both as an actor and as a reviser of plays (Cunliffe, Young, and Van Doren. 1940: 219). He might have begun as an apprentice actor with a London Company, perhaps the Lord Strange's Men or the Earl of Pembroke's Men. The date of Shakespeare's arrival in London is also uncertain. But by 1592 he was well enough known in the metropolis to be sneered at in a book by a rival dramatist. He may have come from his schoolmastering with one or two plays to sell to three London actors (Price. 1962: 58).

In 1595 he was a leading member of the Chamberlain's company and was already famous as a playwright in comedy, history, and tragedy (Cunliffe, Young, and van Doren. 1940: 219). Therefore, it is clear that Shakespeare enjoyed the advantages of the best actors available for his play: and in turn he gave the company succes by the power of his drama. The company owned two theaters, at first the large, open-air, public one called the Globe in Southwark,

on the south bank of the Thames, and later (beside the Globe) the smaller, enclosed, "private" Blackfriars in the city. The Globe is the theater for which Shakespeare's greatest plays were written. The Blackfriars was used by the company only from 1609 on, and only in the winter season (Price. 1962: 59).

Beside writing plays, Shakespeare acted in his own and other men's at least until 1603, and possibly later. But by the latter date Shakespeare had also been for nine years a "sharer" in the Chamberlain's Men. As such he derived his share of income from the box-office of the Globe, just as he paid his share of expenses. Because of his triple capacity as dramatist, actors, and sharer, Shakespeare may be considered as a successful businessman. As early as 1597 he had purchased a "substantial" house, called New Place, in Stratford (Price. 1962: 59).

His last years in Stratford were unevenful. One tradition gives as the cause of his death that he died of fever contracted from heavy drinking at a "Merry meeting" with the poets Ben Johnson and Michael Drayton, old acquaintance. Another account mentions that he died a Catholic. He died on April 23rd, 1616, possibly on his birthday (Price, 1962: 60) and was buried in Trinity Church nearby (Cunliffe, Young, and Van Doren. 1940: 219).

For Shakespeare's works, Price (1962: 62) said that the most scholars think it likely that Shakespeare's first produced plays were of the last named genre the "history" plays called the First, Second, and Third Parts of *Henry VI*. His concentration on writing highly ornamented narratives and possibly on the sonnets during this period about 1590- 1596 is reflected in several of the plays

he wrote for his company during those years (Price. 1962: 66). And then the middle and the late 1590's mark Shakespeare's full success with comedy and of history play (Price. 1962: 70). The last fruits of Shakespeare's genius are the tragicomedies, or romances of 1609- 1612 (Price. 1962: 74). During the periode 1603-1606, William Shakespeare reached the height of his dramatic achievement in *Othello*, *King Lear*, and *Macbeth* (Cunliffe, Young, and Van Doren. 1940: 219).

Shakespeare, of course, is not a great writer because he is quotable; he is quotable because he is a great writer. It is his manipulation of language and his revelation of character that have made him both widely read and deeply revered (Diyanni. 2004: 1011). The style of each his plays has become so fully expressive of the thought that audience and readers are unconscious of the poet's device (Price. 1962: 70).

We can see in Shakespeare's works, the narrative poem "*Venus and Adonis*" (1593) and *The Rape of Lucrece* (1594) which rehearse well-known classical stories in skillful and impassioned verse. These poems are notable less for flowing narrative than for description of tense situations in highly sensuous language. The former is especially remarkable of autentic scenes from English Country life. The doubtful nature of their biographical references must not be allowed to obscure the masterly simplicity and beauty of their language, and the directness of their emotional appeal (Cunliffe, Young, Van Doren. 1940: 219).

Moreover, Shakespeare's fame as the greatest of all dramatists should not be allowed to overshadow his achievement as a lyric poet (Cunliffe, Young, and Van Doren. 1940: 219). Diyanni (2004: 1011) also states that his fame and popularity rest on his plays more than on his nondramatic poetry- though his sonnets remain perennially in fashion. What makes Shakespeare such a literary phenomenon? Why are readers so drawn to his work? There are two simple explanations to answer those questions as follow:

1. His revelation of human character, especially his exploration of complex states of mind and feeling.
2. His explosive and exuberant language, particularly the richness and variety of his metaphors.

Both of these literary virtues abound in the sequence of 154 sonnets Shakespeare wrote in the 1590s. Both also consistently appear in his 37 plays, particularly in the soliloquies, those inward meditative speeches of the major characters. The richness of Shakespeare's language is also apparent in the songs he wrote for the plays, especially the songs in the comedies (Diyanni. 2004: 1011).

Cunliffe, Young, and Van Doren (1940: 219) state that Shakespeare are characterized in General Introduction to the Elizabethan Age. Diyanni (2004: 1009) says that in terms of the English language, this era saw astonishing advances. During this period, hundreds of new English words were coined, many by Shakespeare. Besides that, England also experienced a

great flowering of the art. Drama was even more popular and virtuosic during Elizabeth's reign and for longer period than poets.

The drama of Shakespeare's time, the Elizabethan Age, shares some features with Greek drama. Like Greek dramatist, Elizabethan playwrights wrote both comedies and tragedies, but the Elizabethans extended the possibilities of each genre. They wrote domestic tragedies, tragedies of character, and revenge of tragedies. In Greek and Elizabethan Theater, props were few, scenery was simple, and dialogue often changes of locale and time (Diyanni. 2004: 1009).

The following is the list of Shakespeare's literary works with probable dates of composition which is concluded by Cunliffe, Young, and Van Doren (1940: 219):

a. Comedies

The Comedy of Errors (1588- 1594)

Love's Labour's Lost (1590)

The Two Gentlemen of Verona (1591)

A Midsummer Night's Dream (1594)

The Merchant of Venice (1596)

The Taming of the Shrew (1596)

All's Well that Ends Well (1596- 1606)

The Merry Wives of Windsor (1600)

Much Ado about Nothing (1600)

As You Like It (1600)

Twelfth Night (1601)

Troilus and Cressida (1602)

Measure for Measure (1603)

Pericles (1606-1608)

Chymbeline (1610)

The Winter's Tale (1610-1611)

The Tempest (1611)

b. Histories

Henry VI, parts 2 and 3 (1592), *part I* (1599)

Richard III (1594)

Richard II (1595)

King John (1595-1596)

Henry IV, part I (1597), *part II* (1598)

Henry V (1599)

Henry VIII (1613)

c. Tragedies

Titus Andronicus (1593)

Romeo and Juliet (1595)

Julius Caesar (1599)

Hamlet (1601)

Othello (1604)

King Lear (1605)

Macbeth (1606)

Timon of Athens (1607)

Antony and Cleopatra (1607)

Coriolanus (1608- 1609)

C. The Short Story of *Julius Caesar*

The *Julius Caesar* drama is one of drama which is categorized as tragedy. Tragedy is solemn play concerned with grave human actions and their consequences (Diyanni. 2004: 916). *Julius Caesar* was the first of sequence of tragedies that Shakespeare was to write in the first decade of the seventeenth century. It has no distinct hero or villain, and the climax comes in act three. This play is very much a political play. It is concerned with public events and with its characters as public figures; we know them also as private individuals, and the play continually relates their personal characters and lives to their public offices and responsibilities (Elloway. 1974: 1).

This play begins by the actions of two tribunes, Marcellus and Flavius, who criticize the citizens who neglect their work and wander in the street in order to watch Julius Caesar's triumphal parade after defeating Pompey in battle. The tribunes scold the citizens for abandoning their duties and remove decorations from Caesar's statues. Caesar enters with his entourage, including the military and political figures Brutus, Cassius, and Antony. A Soothsayer warns Caesar to "beware the Ides of March," but Caesar ignores him (P: 31-37).

During the victory celebration, Cassius chats with Brutus and intimate each other. Cassius tells Brutus is not friendly lately; Brutus replies that he has been at war with himself. Then, Brutus says that he fears that the people want Caesar to become king, which would overturn the republic. Cassius agrees that Caesar is treated like a god though he is merely a man, no better than Brutus or Cassius. Upon seeing Cassius, Caesar tells Antony that he is suspicious of Cassius deeply and Caesar considers that Cassius is danger man (P: 37-49).

Casca tells Brutus and Cassius that, during the celebration, Antony offered the crown to Caesar three times and the people cheered, but Caesar refused it each time. In the third offering, Caesar collapsed and foamed at the mouth. Then Brutus goes home to consider Cassius's words, while Cassius plans to draw Brutus into conspiracy against Caesar (P: 51-55).

That night, Rome is plagued with violent weather and a variety of bad omens and portents. In the thunderstorm, Casca meets Cicero and tells him of many ominous and fearful sights that he has seen. Cassius then meets Cicero and tell him that the storm is a good sign of the evil that he and his other cohorts plan to do to Caesar. It seems that the senators plan to crown Caesar king, but Cassius aims to prevent it. Casca agrees to help Cassius. Then, Cinna informs Cassius that Decius, Trebonius, and Metellus Cimber will help them to kill Caesar (P: 57-67).

Meanwhile, Brutus, unable to sleep, tells himself that he fears Caesar will become tyrant if crowned king. Cassius wrote letters to Brutus in different handwritings to get Brutus to join the conspirators. Those letters are forged

and what is written is not Roma's will. At night before murder of Caesar, Cassius and other conspirators come to Brutus's home for meeting and resolve to murder Caesar next day (March, 15th). After all the conspirators leave, Portia, Brutus's wife, begs Brutus to tell her what is happening, but he doesn't tell her (P: 69-89).

At Caesar's house, Calphurnia, Caesar's wife, begs Caesar to stay at home for fear of danger based on foreboding dream and the bad omens. Caesar declares he will stay home to calm his wife's fear. Though, Decius convinces Caesar to come to the senate and says that Calphurnia has misinterpreted her dream and omens. Caesar departs for the Senate in the company of the conspirators. On the way, the soothsayer and Artemidorus try to warn Caesar of impending death, but it is no avail (P: 91-109).

At the Senate, before the murder of Caesar, the conspirators speak to Caesar and bowing to his feet. Then Casca grazes Caesar in the back of his neck, and the others follow in stabbing him to death. The last who stab Caesar is Brutus who considered as Caesar's close friend. After that the murderers bathe their hands and sword in Caesar's blood. They make clear that they committed their action for Rome, not for their own purpose (P: 109-117).

Antony comes back and mourns Caesar's murder. He asks why the conspirators killed Caesar. Brutus replies that he will explain their purpose in a funeral oration. Antony asks to be allowed to speak over the body as well; Brutus grants his permission, though Cassius remains suspicious of Antony. Brutus and Cassius go to the Forum to speak to the public. Cassius exits to

address another part of the crowd. Brutus declares to the masses that though he loved Caesar, he loves Rome more, and Caesar's ambition is a danger to Roman liberty. Antony replies Brutus's oration with a subtle and eloquent speech over Caesar's corpse. His oration turns public opinion against the assassins by manipulating the emotions of the common people, in contrast to rational tone of Brutus's speech (P: 119-149).

After the turning of public opinion, Cinna, the poet, is wrongly killed by the mob that believes him to be Cinna the conspirator. Meanwhile, Antony, Octavius, and Lepidus form three-person coalition. They prepare to fight Cassius and Brutus who are raising armies outside the city. At the conspirators' camp, Brutus and Cassius have a heated argument regarding matters of money and honor. Brutus reveals that he is sick with grief, for in his absence Portia has killed herself. The two continue to prepare for battle with Antony and Octavius. That night, the Ghost of Caesar appears to Brutus, announcing that Brutus will meet him again on the battle field (P: 149-181).

Octavius and Antony march their army toward Brutus and Cassius. Antony tells Octavius where to attack, but Octavius says that he will make his own orders. Cassius sees that his army is fleeing and hear that Brutus's army also does perform effectively. Then he asks Pindarus to see the progressing. Pindarus concluded that Titinus, Cassius's best friend, is captured by Octavius. Knowing his best friend is captured, Cassius convinces Pindarus to help him commit suicide. Titinus, in grief over Cassius's death, kills himself with Cassius sword (P: 185-201).

When his army loses, Brutus asks one of his men to hold his sword while he bumps himself on it, yet all refuse. Finally, Brutus convinces Strato to hold the sword while Brutus runs onto it and dies. Antony speaks over Brutus's body, calling him the noblest Roman of all. While the other conspirators acted out of envy and ambition, he observes, Brutus genuinely believed that he acted for the benefit of Rome. Octavius orders that Brutus be buried in the most honorable way (P: 201-211).

D. The Technique of Presenting the Moral Values in *Julius Caesar* Drama

There are many techniques of telling or presenting the story in the novel. However, those techniques can be simplified into two, namely, the panoramic or pictorial technique and the scenic technique. The panoramic or pictorial technique is more descriptive in nature. It is usually used to describe a character or setting in the story. By using the panoramic technique, an author can save both space and time and the readers can directly know the content of the story quickly (Subhan. 2003: 26).

The scenic technique is also used by the novel authors in the world. Through this technique, the story is presented by the author in the form of actions found in plays or films. The readers should pay attention to the dialogues and actions of the characters. From the languages used by the characters in a dialogue, the content of the dialogue, and the action of the characters, the readers will get more interesting play as if they had been watching a play or a film (Subhan. 2003: 28).

CHAPTER III

THEORITICAL REVIEW OF MORAL VALUE

In this chapter the writer presents some theories and definition from some experts that appropriate with graduating paper title. The writer expects that those theories will give wider or further understanding for the readers to this graduating paper, especially about moral, value, and moral value.

A. Moral

Before we discuss about moral value, the first one we need to know the meaning of moral. Moral comes from the Latin word *mores*, meaning manners, customs, and folkway (Hurlock. 1978: 386). Moral is often thought to be an affair with which ordinary knowledge has nothing to do (Dewey. 1964: 354). Moreover Baron in Budiningsih (2004: 24) states that moral is the matter which has relationship with prohibition and action and tells about right and wrong.

According to the "Divine Command" theory of morality, an action is wrong if and only if it is forbidden by God and an action is right if and only if it is either permitted or required by God (Barcalow. 1944: 24). In addition, Kohlberg in Budiningsih (2004: 25) explains the meaning of moral by using some terms as like moral reasoning, moral thinking, and moral judgment. While, Magnis-Suseno (1987: 19) says that:

"Kata moral selalu mengacu pada baik buruknya manusia sebagai manusia, sehingga bidang moral adalah bidang kehidupan manusia dilihat dari segi kebaikannya sebagai manusia. Norma- norma moral"

adalah tolok ukur untuk menentukan betul salahnya sikap dan tindakan manusia dilihat dari segi baik buruknya”.

(Moral always refers to right and wrong of human being, so moral field is field of human life if it is seen from right side as human being. Moral norms are measuring rod to determine the rightness of attitude and action in right and wrong side).

When we talk about moral, it cannot be separated from ethics because we live in society that has high respect with ethic. Perhaps, we should address ourselves to the distinction between moral and ethical instruction. Morals for the young people emphasize performance; ethic stress knowledge (Brubacher. 1950: 211). Magnis-Suseno in Budinigsih (2004: 24) says that the real moral attitude is called morality. People have different thoughts to give meaning to morality. So that it is important to know the definition of morality.

Morality refers to something that coordinates with but different from art, science, law, convention, or religion, though it may be related to them. Morality of course is social in this sense to a considerable extent; however, it also largely social in its origins, sanctions, and functions. Because of such facts, morality is sometime defined as an instrument of society as a whole, as if an individual, family or social class cannot have a morality or moral action-guide of its own that is different from that of its society (Frankena. 1973: 6).

In Freudian terms, morality attempts to regulate the id: but morality is the function of a superego which does not thing merely in terms of getting what is desired by the individual id or even in terms of salvaging the greatest balance of satisfaction over frustration for it. Considered as a social system of regulation, morality is like law on the one hand and convention or etiquette on the other (Frankena. 1973: 7).

Moreover, morality is close with behavior, as like Hurlock's statement (1978: 386) that behavior which may be called "true morality" not only conforms to social standards but also is carried out voluntarily. Moral behavior means behavior in conformity with the moral code of the social group. Moral behavior is controlled by moral concepts- the rules of behavior to which the members of a culture have become accustomed and which determine the expected behavior patterns off all group members.

True morality or behavior is rarely found in children, but it should appear during the adolescent years. Moral always develops. Development of moral has both an intellectual and an impulsive aspect so in children age people must learn what is right and what is wrong. Then, Hurlock (1978: 387) says that as soon as they are old enough, they must be given explanations of why this is right and that is wrong. Even more important, they must develop a desire to do what is right, to act for the common good, and to avoid wrong.

Mussen, Conger, and Kagan (1980: 383) say that like work, the development of a consistent set of morals and other values is integrally related to the development of sense of personal identity. Mussen, Conger, and Kagan (1980: 384) state that it should come as no surprise that there is a relationship between cognitive growth and moral development. After all, moral development requires that one "think" about moral issues, and consequently it is only with the onset of adolescence and the further development of formal operational thought that the young person is likely to reach the post

conventional stages of moral development, characterized by more abstract moral principles.

In addition, moral development is dependent upon intellectual development. It occurs in predictable stages related to stages to intellectual development. Of many attempts to show how children's moral development is related to and dependent upon their intellectual development. The two most comprehensive studies are theories of moral development of Piaget and Kohlberg (Hurlock. 1978: 390).

According to Piaget, moral development occurs in two clear-cut stages. The first stage Piaget has called the "stage of moral realism" or "morality by constrain". The second stage he called "stage of autonomous morality" or "morality by cooperation". In the first stage, children judge acts as "right" and "wrong" in terms of their consequences rather than in terms of the motivations behind them. In the second stage, the rigid and inflexible notions of right and wrong learned from parents gradually modified (Hurlock. 197: 391).

Meanwhile, Cheppy (1988:7) resumes the moral development according to Kohlberg consists of three stages. Those are:

1. Preconventional Level or Preconventional Morality

This level concerns for external consequences to self. This level consists of two stages. The first stage is the punishment and obedience orientation. The second stage is the instrumental relativist orientation.

2. Conventional Level or Conventional Morality

This level concerns for meeting external social expectations. This level consists of two stages. The first stage is the interpersonal "good boy-nice girl" orientation. The second stage is the law and order orientation.

3. Principled Level or Postconventional morality

This level concerns for fidelity to self- chosen moral principle. Then stage in this level is the conscience and respect for the right, life, and dignity off all persons' orientation.

Today, it is widely accepted that no child is born with a conscience and that every child must not only learn what is right and wrong but must also use the conscience as a control over behavior (Hurlock. 1978: 388). Besides that, in fact, most moral problems arise in situations where there is a "conflict of duties" that is, where moral principle pulls one way and another pulls the other ways (Franeka. 1973: 3). Furthermore, every newborn infant may be regarded as unmoral or nonmoral and no child can be expected to develop a moral code alone. Instead, every child must be taught the group's standards of right and wrong (Hurlock. 1978: 387). It can be done through moral education.

Some people assign a relatively narrow scope of moral education. For them it involves chiefly such questions as honesty, loyalty, courage, sex purity, and the like. Others see moral issues in a wider range of educational happenings. It has already been implied in such issues as posed by the discussion of freedom in education (Brubacher. 1950: 203).

According to Wilson, moral education is a name for nothing clear, yet morality and education are two things which most people hold strong views of their own (Cheppy. 1988: 2). Moral education is inevitably reduced to some kind of catechetical instruction, or lessons about morals. Lessons "about morals" signify as a matter of course lesson in what other people think about virtues and duties (Dewey. 1964: 354).

Dewey does not see moral education as a separated effort but the attention to the moral should include in all education aspect. He also says that interest in learning from all the contacts of life is the essential moral interest. Moreover, according to Dewey, moral education gives more attention for society and experiences (Cheppy.1988:6). However, moral education in school is practically hopeless when we set up the development of character as a supreme end, and at the same time treat the acquiring of knowledge and the development of understanding, which of necessity occupy the chief part of school time, as having nothing to do with character (Dewey. 1964: 354).

Meanwhile, Kohlberg argues that moral education does not only involve the truths which have prevailed but also stimulation of moral development through the phase. He also states that moral education is not only an activity which force external pattern toward children but also an activity to help the children to go in direction which appropriate with their readiness (Cheppy. 1988: 9).

Different from Dewey and Kohlberg's statement, Wilson argue that any serious attempt on moral education, whether theoretical or practical, must

begin by listing the components or attributes which constitute a morally educated person-‘pieces of equipment’ which can be seen as logically necessary (Cheppy. 1988: 11). It means that Wilson more inclined to look at components that logically needed to be educated person morally (Cheppy. 1988: 12).

Talking about moral in literature, poetry, include play, Sidney claims that it is superior as a moral teacher to both philosophy and history, because it does not deal with mere abstract propositions, as philosophy does, but with the concrete example, and as its examples are not tied to fact it can make them more apt an convincing than anything found in history (Daiches. 1981: 64). It is strengthen by Luecke’s statement (1974: 82) that today, one can almost hear children saying “Tell us when the story’s back so we can read again”. The adult insistence that stories be clearly and explicitly moral collides head on with this youthful judgment. Morality, for children, needs to be inherent in the characters and their action.

B. Value

The second one before we discuss about moral value is value. We know that everyone has experiences; they grow and learn. Out of experiences may come certain general guides to behavior, so Raths, Harmin, and Simon (1996: 27) argue that values are guides which tend to give direction to life. While Kekes (1993: 38) said that values in general are understood as benefits

whose possession would make a life better than it would be without them and whose lack would make a life worse than it would otherwise be.

Values are seen as growing from a person's experiences, they would expect that different experiences would give rise to different values and that any one person's values would be modified as his experiences accumulate and change. Moreover, because values are a part of living, they operate in very complex circumstances and usually involve more than simple extremes of right and wrong, good or bad, true or false (Raths, Harmin, and Simon. 1996: 27).

The point has been made that our values tend to be a product of our experiences. They are not just a matter of true or false. If we are to respect a person's life, we must respect that experiences and right help in examining it for values (Raths, Harmin, and Simon. 1966: 36).

We know that life is different through time and space, we cannot be certain what experiences any one person will have, therefore cannot be certain what values, what style of life, would be most suitable for any person. However, there some ideas about what processes might be most effective for obtaining values. A look at the process of valuing may make clear how we define a value. Collectively, Raths, Harmin, and Simon (1996: 28-29) describe the process of valuing as summarized below:

1. Choosing freely

Something may be is a result of free choice if it guides one's life whether or not authority is watching in fact. Values must be freely selected if individual really value them.

2. Choosing from among alternatives

This definition of values is concerned with things that are chosen by the individual and, obviously, there can be no choice if there are no alternatives from which to choose. Value can result if only when a choice is possible and when there is more than one alternative from which to choose.

3. Choosing after thoughtful consideration of the consequences of each alternative.

Something which emerges from a weighing and an understanding will guide one's life intelligently and meaningfully. As like a value, value can emerge only with thoughtful consideration of the range of the alternatives and consequences in a choice.

4. Prizing and cherishing

When we value something, it has a positive tone. Values flow from choices that we are glad to make and it is guides to our life after prizing and cherishing.

5. Affirming

We are likely to affirm the something that we call value and willing to affirm it when asked about it after we have chosen something

freely, after consideration of the alternatives, when we proud of choices, and glad to be associated with it.

6. Acting upon choices

Where we have a value, it shows up in aspects of our living. For a value to be present, life itself must be affected. Nothing can be a value that does not, in fact, give direction to actual living.

7. Repeating

Value tend to have a persistency, tend to make a pattern in a life. Where something reaches the stage of a value, it is very likely to reappear on a number of occasions in the life of the person who hold it.

The discussion of values will be restricted throughout this graduating paper to benefits and harms affecting human beings. This restriction excludes many different kinds of values, but it serves to focus the discussion and keep it within manageable proportions. Given this restriction, then, we may illustrate the plurality of values by drawing a number of distinctions regarding the benefits and harms that normally affect human beings (Kekes, 1993:17). The essential point about values, as they are understood here, that they are connected with benefits and harms.

To this end, Kekes (1993: 38) distinguished between primary and secondary values. Primary values are connected with benefits and harms that count as such for all conceptions of good life, while secondary values have to do with benefits and harms that vary with conceptions of a good life. The idea behind primary values is that human nature dictates that something will

normally benefits all human beings, and similarly, that something will normally harm everyone. Correspondingly, secondary values have been taken to refer to benefits and harms that derive their status not from the universal requirements of human nature but from historically, socially, and culturally conditioned conceptions of a good life.

In addition, Moore holds that human beings discover value in things in the world. We become directly acquainted with good in this and events. It is through the exercise of acts of cognitive judgment that we can pick out value in things and events. One way for the mind to judge of value is by an act of conceptual isolation where one considers a state of affairs "lifted from" the flux of contingencies within which it exists (Sylvester. 1990: 93).

In that respect, value judgments are identical to judgment of fact; they are objectives. Value judgments, when true, require that concept be properly part of a complex: that is, part of complex proposition. And that proposition must be true in a sense that is logically independent of existential conditions (Sylvester. 1990: 99).

Obviously, not everything is a value, nor need it be. Raths, Harmin, and Simon (1966: 31-32) briefly discuss some things that could indicate the presence of a value that they call value indicators. Those are as summarized below:

1. Goals or purposes.

If the purpose is important to us, we cherish it and organize our life in ways by which we can achieve the purpose. This doesn't mean that

every stated purpose is a value. Instead, we should think of a stated purpose as a potential value or a value indicator. Thus, a purpose may be a value, but, on the other hand, it may not be.

2. Aspirations

The statement of such an aspiration frequently points to the possibility of something that is valued. We can say that we have touched a value, when the responses are consistent with seven criteria of process of valuing,

3. Attitudes

Sometimes we give indications that we may have values by expressing attitudes. Unless, it is not always a sound practice to infer that such statement represents a value.

4. Interests

Care should be taken when we are interested in something. However, in concluding that this means that value is present. It may be a bit more than a passing fancy, but very frequently it doesn't work out to be a value.

5. Feeling

Our personalities are also expressed through our feelings and through statements about how we feel. To find out if the feeling reflects an underlying value we should have to ask a number of questions.

6. Beliefs and convictions.

When we hear someone state that he believes, it is all too easy to accept the statement as a value. However, only through careful examination that we get to know whether the verbal statement which provides a pointer represents a value.

7. Activities

With values, as with other things, actions speak louder than words. Of course, it isn't true that everything we do represents our values. Activities do not tell us enough, but they may indicate a value.

8. Worries, problems, obstacles

We hear individuals talk about worries that they have, or problems that they have, and we sometimes infer from the context that we know the value that are involved.

Furthermore, talking about values in literature, they are the same as values in life. For literature, at its best is life. It is not just about life; it is life itself (Chase. 1965: 1). We can always judge the value of any piece of literature by the number of genuine emotions or thoughts, which it calls forth from us. If it demands new feelings, new understanding, we can be sure that it has value. It is often interesting, we have found, to study, event to count, these new thoughts and emotions, these qualities which fine pieces of literature both possess in themselves and arouse in us. One quality is perhaps admiration, a new sense of how stupid and callous a person can be, the strange combination of goodness and evil which may live in a human being (Chase. 1965: 2).

There are many ways by which fine pieces of literature teach us about life. These are what we mean by their values. And it is for these values that we really read, that is, if we truly know how to read. We must ever forget that literature has form and shape as well as content. Learning how to read well, how to discover the real values in literature, can give our lives richness, pleasure, knowledge, understanding, wisdom. Let's discover not only what they say but how they say it. Then we shall be well on the way toward a life filled with those wonderful "invisible companions" which Abe Lincoln called the books he read and loved when he was young (Chase. 1965: 4).

C. Moral Value

Previously, the writer has discussed about moral and value. Now the writer continues to discuss about moral value. When talking about moral value, we also talk about non moral value because it will give more clear explanation. Franeka (1973: 82) says that moral value is things that are good on moral grounds.

Moral value (moral goodness and badness) must be distinguished, not only from moral obligatoriness, rightness, and wrongness, but also from non moral value. Moral values or things that are morally good must be distinguished from nonmoral value or things that are good in a nonmoral sense. Partly, it is a matter of the difference in the objects that are called good or bad (Franeka. 1973: 62).

The sorts of things that may be morally good or bad are persons, groups of persons, traits of character, disposition, emotions, motives, and intentions- in short, persons, groups of persons, and the elements of personality. All sorts of things, on the other hand, may be nonmorally good or bad. Partly, the distinction between judgment of moral and nonmoral value is also a matter of the differences in the grounds on or reasons for which they are made (Franeka. 1973: 62).

As like Franeka's statement:

"When we judge actions or persons to be morally good or bad we always do so because of the motives, intentions, dispositions, or traits of character they manifest. When we make non moral judgment it is on very different ground of reasons, and the grounds or reasons vary from case to case, depending, for example, on whether our judgment is one intrinsic, instrumental, or aesthetic value" (1973: 62).

Other distinction between moral and non moral value is based on the different sources values have and on who is experiencing the associated benefits and harms. Moral values are humanly caused benefits that human beings provide to others. Non moral values are either humanly caused benefits that we secure for ourselves or naturally occurring benefits that we receive or derive from non human sources. Both moral and non moral values allow for harms as well as benefits. This make it convenient, although awkward, to speak of positive and negatives values, or more naturally, of good and evil (Kekes. 1993: 44).

Moral values often presuppose nonmoral values, as for instance acting generously presupposes of the required resources. The distinction between moral and nonmoral values cuts across the distinction between primary and secondary values. Moral and non moral values may each be primary or secondary. What makes some moral values primary is that they are benefits and harms human beings cause one another and their status as benefits and harms derives from the universal facts of human nature not from the context of particular traditions or conceptions of a good life (Kekes. 1993: 45).

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

A. Intrinsic Elements of *Julius Caesar* Drama Manuscript

In this chapter the writer wants to discuss the literary elements of *Julius Caesar* drama manuscript. To understand the meaning of literary work as a whole, it is important to analyze the literary elements of the literary work.

Based on the research that has been done, the intrinsic elements of *Julius Caesar* drama are as the following:

1. Plot

The plot of *Julius Caesar* drama is as follow:

a. Exposition

The exposition of *Julius Caesar* drama is inaugurated by the play of Marullus's arrogant interrogation of the cobbler and Flavius criticize the commoners for celebrating Caesar's recent military defeat of Pompey. And they remove the decoration in Caesar's statue.

Flavius: Hence! Home, you idle creature, get you home. Is this holiday? What, know you not being mechanical, you ought not walk upon a laboring day without the sign of your profession? Speak, what trade art thou?

First citizen: Why, sir, a carpenter.

Marullus: Where is thy leather apron and thy rule? What dost thou with thy best apparel on? You, sir, what trade are you?

Second citizen: Truly, sir, in respect of a fine workman, I am but as you would say a cobbler.

Marullus: But what trade art thou? Answer me directly (I. 1. 1-11).

Flavius: ... let no images be hung with Caesar's trophies (I. 1. 70-72).

Next, exposition is continued by the play of soothsayer who warns Caesar to beware the Ideas of March but Caesar ignores him.

Soothsayer: Beware the idea of March.

Caesar: What man is that?

Brutus: A soothsayer bids you beware the idea of March.

Caesar: Set him before me. Let me see his face....

Soothsayer: Beware the idea of March

Caesar: He is a dreamer. Let us leave him. Pass (I. 2. 18-24).

The exposition is ended with play of Brutus who is afraid that Caesar will be a King.

Brutus: What means this southing? I do fear the people choose Caesar for the king (I. 2. 78-79).

b. Rising action or complications

The rising action of *Julius Caesar* consists of some incidents. Firstly, it is inaugurated by the meeting of Cicero and Casca. Casca tells that storm is a good sign of the evil that he and his other cohorts plan to do Caesar.

Casca: Are not you moved, when all the sway of earth shakes like a thing uniform? O Cicero, I have seen tempest when the scolding winds have rived the knotty oaks, and I have seen the ambitious ocean swell, and rage, and foam to be exalted with the threat'ning clouds, but never till tonight, never till now. Did I go through a tempest dropping fire? Either there is a civil strife in heaven or else the world, too saucy with the gods incenses them to send destruction (I. 3. 1-10).

Second incident is Brutus' soliloquy that Caesar should die because considers will become a tyrant if crowned a king.

Brutus: It must be by his death, and for my part I know no personal cause to spurn at him, but for general. He would be crowned, how that might change his nature, there is the question. It is the bright day that brings forth the adder, and that craves wary walking. Crown him? -that and then I grant we put

a sting in him. That at his will he may do danger with....and kill him in the shell (II. 1. 10-34).

Then, it is continued by meeting of conspirators in Brutus's home in act 2 scene 1. That meeting is to resolve to murder Caesar next day (March 15).

Brutus: Our course will seem too bloody, Caius Cassius, to cut the head off and then hack the limbs like wrath in death and envy afterwards. For Antony, is but a limb of Caesar, let us be sacrificers but not butchers, Caius. We all stand up against the spirit of Caesar. And in the spirit of men there is no blood. O, that we then could come by Caesar's spirit and not dismember Caesar! But, alas, Caesar must bleed for it. And gentle friends, let's kill him boldly but not wrathfully. Let's carve him as a dish fit for the gods, not he him as a carcass fit for hounds. And let our hearts, as subtle masters do....For Mark Antony, think not of him for he can do no more than Caesar's arm when Caesar's head is off (II. 1. 162-183).

The tension of play increases before the murder by signing of Artemidorus's soliloquy in act 2 scene 3.

Artemidorus: [reading paper] "Caesar, beware of Brutus, take heed of Cassius, come not near Casca, have an eye to Cinna, trust not Trebonius, mark well Metellus Cimber, Decius Brutus lives thee not, thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Caesar. If thou beest not immortal, look about you. Security gives way to conspiracy. The mighty gods defend thee! Thy lover, Artemidorus".

Here will I stand till Caesar pass a long, and as a suitor will I give him this. My heart laments that virtue cannot live out of the teeth of emulation. If thou read this, O Caesar, thou may'st live, if not, the Fates with traitors do contrive (II. 3. 1-16).

The tension is further increased by Portia's agitation and the chance that her indiscretions will give the plot away. The audience's sympathies are again carefully balanced, her concern for Brutus complementing that of Artemidorus for Caesar. She could hardly keep

within, but was frightened with every little noise and cry she heard. She asks every man who come from the market place what Brutus did, and still sent messenger after messenger to know what new.

Portia: Prithee, listen well. I heard a bustling rumour, like a fray and the wind brings it from the Capitol.

Soothsayer: That I have, lady, if it will please Caesar to be so good to Caesar as to her me. I shall beseech him to befriend himself

Portia: Why, know'st thou any harm's intended towards him?

Soothsayer: None that I know will be, much that I fear may chance. Good morrow to you. Here the street is narrow. The strong that follows Caesar at the heels, of senators, of praetors, common suitors will crowd a feeble man almost to death. I'll get me to place more void and there speak to great Caesar as he comes along [exeunt]

Portia: I must go in. Ay me, how weak a thing the heart of woman is! O Brutus, the heavens speed thee in thine enterprise. [aside] Sure, the boy heard me. [to Lucius] Brutus hath a suit. That Caesar will not grant. O, I grow faint, run Lucius, and comment me to my lord. Say I am merry. Come to me again, and bring me word what he doth say to thee (II. 4. 17-47)

c. Climax

The tragedy of the murder of Caesar marks the play's climax. It is inaugurated by the playing of conspirators who stab Caesar. First, Casca grazes Caesar in the back of his neck and the others follow in stabbing him and Brutus is the last.

Casca: Speak hands for me!

[They stab Caesar]

Caesar: Et tu, Brute? Then fall, Caesar!

Cinna: Liberty! Freedom! Tyranny is dead! Run hence, proclaim, cry it about the streets (III. 1. 76-79).

d. Falling Action

The falling action begins with the play of Antony's oration to replies with reverse psychology to incite the commoners to riot in grief

over Caesar's murder. Antony begins with the more intimate term. So the citizens believe in Antony's statement.

Antony: Friends, Romans, countrymen, lend me your ears. I come to bury Caesar, not to praise him. The evil that men do lives after them; the good is oft interred with their bones. So let it be with Caesar. The noble Brutus hath told you Caesar was ambitious. If it were so, it was a grievous fault and grievously hath Caesar answered it. Here, under leave of Brutus and the rest for Brutus is an honorable man. So are they all, all honourable men. Come I to speak in Caesar's funeral. He was my friend, faithful and just to me; but Brutus says he was ambitious. And Brutus is an honourable man....My heart is in the coffin there with Caesar and I must pause till it come back to me (III. 3. 77-111).

Next, falling action is continued by the death of Cinna a poet. He is killed by citizens because he is considered as Cinna, a conspirator.

Cinna: Truly, my name is Cinna

First Citizen: Tear him to pieces. He is a conspirator.

Cinna: I am Cinna the poet, I am Cinna the poet

Fourth citizen: Tear him for his bad verses, tear him for his bad verses (III. 3. 27-30).

The planning political murder by Antony and Octavius to defy Brutus and friends is the next incident of falling action. Brutus and Cassius are also raising an army to defy them.

Antony: And now, Octavius, Listen great things. Brutus and Cassius are levying powers; we must straight make head. Therefore let our alliance be combined, our best friends made, our means stretched, and let us presently go sit in council. How covert matters may be best disclosed and open perils surest answered.

Octavius: Let us do so for we are at the stake and bayed about with many enemies. And some that smile have in their hearts; I fear millions of mischiefs (IV. 1. 40-50).

The falling action is ended with play of Brutus's troops who become increasingly exhausted. One by one conspirator was captured and died. Some of them die because suicide. As like Brutus who died by running on his sword.

Messala: How died my master, Strato?

Strato: I held the sword, and he did run on it (V. 5. 64-65).

e. Resolution

The resolution of drama *Julius Caesar* is equally brief. It is inaugurated by a tribute to Brutus by Antony who proclaims that Brutus has remained "the noblest Roman of them all" because he was only conspirator who acted for the good of Rome. He is tragic hero and was buried as hero with burial ceremony. It happened in act 5 scene 5 at the last play.

Antony: This was the noblest Roman of them all. All the conspirators save only he did that they did in envy of great Caesar. He only in a general honest thought and common good to all made one of them. His life was gentle and the elements so mixed in him that nature might stand up and say to all the world, "This was a man".

Octavius: According to his virtue let us use him with all respect and rites of burial. Within my tent his bones tonight shall lie. Most like a soldier ordered honourably. So call the field to rest and let's away to part the glories of this happy day (V. 5. 68-81).

2. Character

The major characters in *Julius Caesar* drama are as follow:

a. The protagonist

Although the title of drama is tragedy of *Julius Caesar*, it does not mean that the protagonist is Julius Caesar. The protagonist character of drama *Julius Caesar* is Marcus Brutus.

Marcus Brutus is a servant and close friend to Caesar. He has a strong relationship with Caesar but a stronger relationship with Rome and its people. Brutus is very close to Caesar. In many points of the play, Brutus was talking and next to Caesar. Brutus also loves Caesar but fears his power.

Brutus: What means this shouting? I do fear the people choose Caesar for their king.

Cassius: Ay, do you fear it?

Brutus: I would not, Cassius; yet I love him well (I. 2. 78-82).

Marcus Brutus had a very important role in conspiracy against Caesar. He was the "back-bone" of the plan. According to Cassius, Brutus will also be the leader of the conspiracy for another "insurance policy" for the assassination, as like Cassius's declaration.

Cassius: Ay, every man away. Brutus shall lead and we will grace his heels with the boldest and best heart of Rome (Shakespeare. 1974: 117)

Again, if Brutus leads the way, the people will think that the death of Julius Caesar was not such a bad thing. Brutus also declares to himself that his role in the conspiracy is to save Rome.

Brutus: ...If then that friend demands why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that

I loved Rome more...(III. 2. 20-23).

Honor is an underlying foundation of Brutus and can be clearly seen during the play dramatic speeches. Brutus himself makes his honor apparent in his orations. After the assassination of Caesar and during the funeral speech, Brutus asks the people of Rome in act 3, scene 2 line 30-34. This in Brutus' proves that he is noble as he cares and protects the welfare of the people and Rome as a whole.

Brutus: Who is here so rude that would not be a Roman? If any, speak; for him I have offended (III. 2. 30-34).

Antony: This was the noblest Roman of them all. All the conspirators save only he did that they did in envy of great Caesar. He only in a general honest...(V. 5. 78-71).

Brutus is loyal patriot to his country. Brutus knows his own loyalty and values it above almost anything. Brutus illustrates his great patriotism by comparing it with death.

Brutus:...If it be aught toward the general good, Set honor in one eye and death i' the' other and I will look on both indifferently. For let the gods so speed me as I love the name of honor more than I fear death (I. 2. 85-89).

Brutus has a stubborn attitude when others try to sway him away from his beliefs or his plans when Cassius believes Antony must be killed along with Caesar because the fear he has due to his ingrafted love he bears for Caesar. Brutus is wrong, oblivious, and misinformed in his decision to ignore the valid requests from Cassius.

Cassius: Yet I fear him for in the ingrafted love he bears to Caesar.

Brutus: Alas, good Cassius do not think of him. If he love Caesar all that he can do is to himself, take thought, and die for Caesar. And that were much he should for he is given to sports

to wildness and much company (II. 1. 184-189).

b. The antagonist

In drama the tragedy of *Julius Caesar* the antagonist character is Julius Caesar. His nobility has degenerated into arrogance. He certainly wishes to be crowned and woos the crowd like a popular demagogue. It has seen in conversation between Brutus and Casca.

Casca: Why, there was a crown offered him; and, being offered him, he put it by with the back of his hand, thus; and he people fell a shouting.

Brutus: what the second noise for?.....

Casca: Marry, before he fell down, when perceived the common herd was glad he refused the crown, he plucked me ope his doublet, and offered them his throat to cut. And I had been a man of any occupation, if I might go to hell among the rogues. And so he fell. When he comes to himself again, he said, if he had done or said anything amiss, he desired their worships to think it was his infirmity (I. 2. 221-272).

According to Brutus, Caesar is never less than "the foremost man of this entire world".

Brutus: ...That struck the foremost man of all this world...
(IV. 3. 22)

He already behaves like an autocrat as like in speaking of Caesar and his senate.

Caesar: Are we all ready? What is now amiss that Caesar and his senate must redress?

Matellus: Most High, most mighty, and most puissant Caesar
(III. 1. 31-33).

At Caesar' first entrance, his orders are brief and peremptory. The distinguished Romans who attend him are there only to call for

silence when he speaks or to carry out his instruction. When Caesar says, "do this" it is performed.

Antony: I shall remember. When Caesar says, "do this," it is performed"

Caesar: Set on, and leave no ceremony out (I. 2. 9-11).

His gracious welcome of the conspirators on the morning of the Ideas of March seems to express a genuine friendship.

Publius: Good morrow Caesar.

Caesar: Welome Publius. What Brutus, are you stirred so early too? Good morrow Casca, Caius Ligarius, Caesar was ne'er so much your enemy as that same ague which hath made you lean. What is't o'clock?

Brutus: Caesar, 'tis stricken eight

Caesar: I thank you for your pains and courtesy (II. 2. 108-115).

Caesar is deemed an intuitive philosopher who is always right when he goes with his gut, for instance when he says he fears Cassius as a threat to him before he is killed, his intuition is correct.

Caesar: Let me have men about me that are fat, sleek-headed man, and such as sleep a-nights. Yond Cassius has a lean and hungry look. He thinks too much. Such men are dangerous (I. 2. 191-195).

His former shrewdness is evident in his assessment of Cassius, yet he spoils the effect by his self conscious protest that he does not fear him, for always he is Caesar. It shows is his symptomatic of his arrogance.

Caesar: would he were fatter. But I fear him not. Yet if my name were liable to fear, I do not know the man I should avoid. So soon as that spare Cassius. He read much, he is the great observer and he looks quite through the deeds of men. He loves no plays...I rather tell thee what is to be feared than what I fear

for always I am Caesar. Come on my right hand, for this ear is deaf, and tell me truly thou think'st of him (I. 2. 198-214).

c. The companion characters

The companion characters in drama *Julius Caesar* are Mark Antony who accompanies Julius Caesar and Cassius who accompanies Marcus Brutus.

1) Cassius

According to Caesar, Cassius is dangerous. He is a great observer and looks quite through the deeds of men and he seldom smiles.

Caesar: Let me have men about me that are fat, sleek-headed men, and such as sleep a night. Yond Cassius has a lean and hungry look. He thinks too much. Such men are dangerous.

Antony: Fear him not Caesar, he is not dangerous. He is a noble Roman and well given.

Caesar: Would he were fatter. But I fear him not. Yet if my name were liable to fear, I do not know the man I should avoid so soon as that spare Cassius. He reads much. He is a great observer, and he looks quite through the deeds of men. He loves no play as thou dost Antony; he hears no music, seldom he smiles, and smiles in such a sort as if he mocked himself and scorned his spirit... (I. 2. 191-206).

2) Mark Antony

Cassius knows that Mark Antony is a shrewd contriver.

Cassius: Decius well urged. I think it is not meet Mark Antony, so well beloved of Caesar should outlive Caesar. We shall find of him a shrewd contriver and you know his means if he improve them may well stretch so far as to annoy us all which to prevent, let Antony and Caesar fall together (II. 1. 155-162).

He is the amateur virtuoso in politics. He seems careless on his first appearance, casually dismissing Cassius as danger.

Antony: Fear him not Caesar, he's not dangerous. He is a noble Roman and well given (I. 2. 196-197).

His nobility emerges again at the end of the play with his reception of the captured Lucilius.

Antony: This is not Brutus, friend, but I assure you a prize no less in worth; keep this man safe, give him all kindness. I had rather have such men my friends than enemies. Go on, and see where Brutus be alive or dead. And bring us word unto Octavius' tent. How everything is chanced (V. 4. 26-32).

The minor characters of *Julius Caesar* drama are:

1) Octavius and Lepidus

They are triumvirs after the death of Julius Caesar with Mark Antony. Octavius is one of triumvirs who defy the traitor.

Octavius: Come, come the cause if arguing makes make us sweat. The proof of it will turn to redder drops. Look, I draw a sword against conspirators, when think you that the sword goes up again? Never, till Caesar's three and thirty wounds be well avenged or till another Caesar have added slaughter to the sword of traitors (V. 1. 48-55).

According to Octavius, Lepidus is a brave soldier, as like Octavius's statement when talking with Antony.

Octavius: You may do your will. But he is a tried and valiant soldier (IV. 1. 27-28).

2) Cicero, Publius, and Popilius Lena are senators

3) Casca, Trebonius, Ligarius, Decius, Matellus Cimber and Cinna.

They are the member of conspirators against Julius Caesar.

Casca is honest and brave person. It can be seen in conversation between Brutus and Cassius.

Casca: Do so. Farewell both.

Brutus: What a blunt fellow is this grown to be! He was quick mettle when to school.

Cassius: So is he now in execution of any bold or noble enterprise, however he puts on this tardy form. This rudeness is a sauce to his good wit which gives men stomach to digest his words with better appetite (I. 2. 298-304).

Ligarius is one of people who were scolded by Caesar because he praises Pompey. He also an enthusiasm man in doing something.

Matellus: Cassius Ligarius doth bear Caesar hard, who rated him for speaking well of Pompey. I wonder none of you have thought of him.

Brutus: Now, good Matellus, go along by him. He loves me well and I have given him reasons. Send him but hither and I'll fashion him (II. 1. 215-220).

Ligarius: Set on your foot. And with a hearth new- fired I follow you to do I know not what but I sufficeth that Brutus leads me on (II. 2. 332-335).

Decius is one of the conspirators who able to persuade Caesar to go to Senate House. He interprets Calphurnia's foreboding dream by giving positive interpretation.

Decius: This dream is all amiss interpreted; it was a vision fair and fortunate. Your statue spouting blood in many pipes, in which so many smiling Romans bathed, signifies that from you great Rome shall suck reviving blood, and that men shall press for tinctures, stains, relics, and cognizance. This by Calphurnia's dream is signified (II. 1. 83-90).

4) Flavius and Marullus

Flavius and Marullus are tribunes. They are arrogant people. Their arrogance occurs in the first play when they interrogate commoners.

Flavius: Hence! Home, you idle creature, get you home. Is this holiday? What, know you not being mechanical, you ought not walk upon a laboring day without the sign of your profession? Speak, what trade art thou?

First citizen: Why, sir, a carpenter.

Marullus: Where is thy leather apron and thy rule? What dost thou with thy best apparel on? You, sir, what trade are you?

Second citizen: Truly, sir, in respect of a fine workman, I am but as you would say a cobbler.

Marullus: But what trade art thou? Answer me directly (I. 1. 1-12).

5) Artemidorus

He is a Doctor of Rhetoric in the Greek tongue, who by means of his profession was very familiar with certain of Brutus 's confederates and therefore knew the most part of all their practices against Caesar.

Artemidorus [reading paper]: "Caesar, beware of Brutus, take heed of Cassius, come not near Casca, have an eye to Cinna, trust not Trebonius, mark well Metellus Cimber, Decius Brutus love thee not, thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Caesar. If thou beest not immortal, look about you. Security gives way to conspiracy. The mighty gods defend thee! Thy lover".

Here will I stand till Caesar pass along. And as a suitor will I give him this. My heart laments that virtue cannot live out of teeth of emulation. If thou read this, o Caesar, thou may'st live. If not, the fates with traitors do contrive (II. 4. 1-16).

6) A soothsayer

During the victory march, he is the man who warns Caesar to beware the Ideas of March.

Soothsayer: Beware the idea of March.

Caesar: What man is that?

Brutus: A soothsayer bids you beware the idea of March.

Caesar: Set him before me. Let me see his face....

Soothsayer: Beware the idea of March

Caesar: He is a dreamer. Let us leave him. Pass (I. 2. 18-24).

7) Cinna

He is a poet who is considered as a one of conspirator. Therefore he dies because he was killed by the citizens.

Cinna: Truly, my name is Cinna

First Citizen: Tear him to pieces. He is a conspirator.

Cinna: I am Cinna the poet, I am Cinna the poet

Fourth citizen: Tier him for his bad verses, tier him for his bad verses (III. 3. 27-30).

8) Lucilius, Titinus, Messala, Young Cato and Volumnius

They are Cassius and Brutus's friends who help Brutus and Cassius in the battle.

9) Varro, Clitus, Claudius, Strato, Lucius, Dardanius, Flavius, and Labeo

They are Brutus's servants or officers. Brutus considers that all of his servants are loyal people.

Brutus:Countrymen, my heart doth joy that yet in all my life I found no man but he was true to me....(V. 5. 33-35).

10) Pindarus

He is servant to Cassius. He was asked by Cassius to guide the sword to kill Cassius.

Pindarus: So, I am free, yet would not so have been, durst I have done my will. O Cassius! Far from this country Pindarus shall run, where, never Roman shall take note of him (V. 3. 47-50).

11) Calphurnia

She is wife to Caesar. She begs Caesar to stay at home for fear of danger based on her foreboding dream and night's storm.

Calphurnia: What mean you Caesar? Think you to walk forth? You shall not stir out of your house today.

Caesar: Caesar shall forth. The things that threatened me ne'er looked out on my back. When they shall see the face of Caesar, they are vanished.

Calphurnia: Caesar, I never stood on ceremonies, yet now they fright me....O Caesar, these things are beyond all use and I do fear them (II. 2. 8-25).

12) Portia

She is Brutus's wife. She begs Brutus to tell her what is happening.

Brutus: kneel not, gentle Portia

Portia: I should not need if you were gentle Brutus within the bond of marriage. Tell me Brutus. Is it expected should know no secrets that appertain to you....

Brutus: You are my true and honorable wife, as dear to me as are the ruddy drops that visit my sad heart (II. 1: 278-290).

13) Senators, citizens, guards, attendants and soldier

Based on the analysis of characters *Julius Caesar* drama, the writer assumes that there are force of good and evil both of work in the world.

Then, the writers might say that the guilty man is one who cooperates with the forces of evil to increase evil's effectiveness in human affairs. Innocence is on the side of the good, guilt on the side of evil.

A closer look at life convinces evil. As like Brutus, if he had been a less simply virtuoso man, he would not have helped to kill one of his best friend. This problem goes far deeper than the relation between private and public virtue. It includes among other problems that of the relation between innocence and virtue, or at list between innocence of character and effectiveness of moral action.

In this drama, Brutus as protagonist was with respect to such political sophisticates as Antony. The case of Brutus is that of the liberal intellectual in a world of real politic. This case is familiar enough in the modern world. While, Cassius is the co-hero of the play and skilled politician though he is, with little scruple in playing on Brutus's finer feeling, he admires Brutus and cannot help allowing Brutus to achieve moral ascendancy over him, once the murder Caesar is accomplished.

In the quarrel scene, it is Cassius who first gives away, and it is under the influence of this moral domination by Brutus that against his better judgment. Then Cassius commits suicide because he is ashamed of having lived so long to see his best friend died before his face. And that suicide rather than military defeat, seals the doom of republican cause. In the other hand, Antony is famous with his oration in manipulating the

other people's innocence. Antony stands midway between innocence and evil. He is too good to be a tragic villain and too bad to be a tragic hero.

All of the characters have characteristic good and evil. It means that everything that they do have value because demands new feeling and understanding. Just the good things they do which will bring to moral value.

3. Dialogue

In *Julius Caesar* drama, the writer finds some dialogues and soliloquies of the characters. First, dialogue between Caesar and Antony about Cassius. In this dialogue Caesar considers that Cassius is danger person. It means that Caesar able to read person's character.

Caesar: Antonius,

Antony: Caesar?

Caesar: Let me have men about me that are fat, sleek-headed men, and such as sleep a nights. Yond Cassius has a lean and hungry look. He thinks too much. Such men are dangerous.

Antony: Fear him not Caesar, he is not dangerous. He is noble Roman and well given.

Caesar: Would he were fatter. But I fear him not. Yet if my name were liable to fear, I do not know the man I should avoid so soon as that spare Cassius. He reads much. He is a great observer, and he looks quite through the deeds of men. He loves no play as thou dost Antony; he hears o music, seldom he smiles, and smiles and smiles in such a sort as if he mocked himself and scorned his spirit...(I. 2. 190-206).

Next, in act one, scene two is Cassius's soliloquy in his speech. Cassius's intention to write a letter to Brutus in different writing to convince Brutus to joins with conspirators reveals that Cassius is tricky man who has many tricks to influent other people.

Cassius: I will do so. Till then, think of the world [Exit Brutus].
Well, Brutus, thou art noble; yet I see thy honourable mettle may be wrought from that it is disposed. Therefore 'tis meet that noble minds keep ever with their likes for who so firm that cannot be seduced? Caesar doth bear me hard, but he loves Brutus. If I were Brutus now, and he were Cassius, he should not humour me. I will this night, in several hands, in at his windows throw as if they came from several citizens. Writing, all ending to the great opinion that Rome holds of his name wherein obscurely Caesar's ambition shall be glanced at. And after this, let Caesar seat him sure for we will shake him or worse days endure (I. 2. 309-324).

Brutus's soliloquy in act 2 scene 1 reveals Brutus's character that he is patriotism because he will join with conspirators in the name of Roma. This soliloquy also advance the plot that Caesar should die because he is considered will become a tyrant king.

Brutus: It must be by his death, and for my part I know no personal cause to spurn at him, but for general. He would be crowned, how that might change his nature, there is the question. It is the bright day that brings forth the adder, and that craves wary walking. Crown him? -that and then I grant we put a sting in him. That at his will he may do danger with. Th' abuse of greatness is when it disjoins remorse from power and to speak truth of Caesar....and kill him in the shell (II. 1. 10-34).

Brutus's soliloquy in act 2 scene 1 reveals the character of Brutus. In his soliloquy we can see that Brutus is confuses after the Cassius's agitation to join with conspirators to murder Caesar.

Brutus: 'Tis good. Go to the gate, somebody knocks. [Exit Lucius] Since Cassius first did whet me against Caesar, I have not slept. Between the acting of a dreadful thing and the first motion, and the first motion all the interim is like a phantasma or a hideous dream. The genius and the moral instruments are then in council and the state of man like to a little kingdom suffers then the nature of an insurrection (II. 1. 60-69).

Conversation between Brutus and Portia (Brutus's wife) is talking about Portia's curiosity about the something that happen with Brutus and

the change of Brutus's attitude. Here, there is a different character between Brutus and his wife. Brutus is more closed and does not tell her about his matter with conspirators. While, his wife is demands her husband is open-ended to her.

Brutus: Kneel not, gentle Portia.

Portia: I should not need if you were gentle Brutus. Within the bond of marriage, tell me Brutus, is it excepted I should know no secrets that appertain to you? Am I yourself but as it were in sort or limitation to keep with you at meals comfort your bad and talk to you sometimes? Dwell I but in the suburbs o your good pleasure? If it be no more Portia is Brutus's harlot, not his wife.

Brutus: You are my true and honourable wife as dear to me as are the ruddy drops that visit my sad heart.

Portia: If this were true, then should I know this secret. I grant I am a woman but withal a woman well-reputed, Cato's daughter think you I am no stronger than my sex. Being so fathered and so husbanded? Tell me your counsels, I will not disclose 'em. I have made strong proof my constancy, giving myself a voluntary wound here, in the thigh. Can I bear that with patience, and not my husband's secrets?

Brutus: o ye gods, render me worthy of this noble wife!

Knocking within

Hark, hark! One knocks. Portia, go in awhile and by and by bosom shall partake the secrets of my heart. All my engagements I will construe to thee all the charactery of my sad brows. Leave me with haste. [exit Portia] Lucius, who's knocks? (II. 1. 278-309).

Artemidorus's soliloquy in act 2 scene 3 reveals the tension of the plot is increasing before the murder of Caesar. In his speech, he says that he will give a letter for Caesar to beware to the conspirators. His profession as a Doctor of Rhetoric was very familiar with Brutus's confederation.

Artemidorus: [reading paper] "Caesar, beware of Brutus, take heed of Cassius, come not near Casca, have an eye to Cinna, trust not Trebonius, mark well Metellus Cimber, Decius Brutus loves thee not, thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Caesar. If thou beest not immortal,

look about you. Security gives way to conspiracy. The mighty gods defend thee! Thy lover, Artemidorus”.

Here will I stand till Caesar pass a long, and as a suitor will I give him this. My heart laments that virtue cannot live out of the teeth of emulation. If thou read this, O Caesar, thou may'st live, if not, the Fates with traitors do contrive (II. 4. 1-16).

Dialogue Brutus and Cassius at the conspirators' camp in act 4 scene 3 line 1-124 (Shakespeare. 1974: 161-169) is the revelation of their character. Brutus and Cassius have a heated argument regarding matters of money and honor. Brutus reveals that he is sick with grief, for in his absence Portia has killed herself. The two continue to prepare for battle with Antony and Octavius.

Brief dialogue between Antony and Octavius in act 5 scene 1 establishes setting of the battle that is Philippi.

Octavius: Now, Antony, our hopes are answered. You said the enemy would not come down, but keep the hills and upper regions. It proves not so, their battles are at hand. They mean to warn us at Philippi here answering before we do demand of them.

Antony: Tut, I am in their bosoms, and I know wherefore they do it. They could be content with fearful bravery, thinking b this face to fasten in our thoughts that they have courage but 'tis not so (V. 1. 1-12).

4. Staging

a. Blocking

The blocking or the positions of the actors on stage of *Julius Caesar* drama are as follow:

- 1) Enter Flavius, Marullus, and certain citizens over the stage (I.1. 1).
- 2) Exeunt all the citizens (I. 2. 63).
- 3) Enter Caesar, Antony for the course, Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, and Casca (I. 2. 70-74).

- 4) Caesar: He is a dreamer; let us leave him. Pass (I. 2. 24).
- 5) Exeunt all except Brutus and Cassius (I. 2. 5).
- 6) Exit Brutus (I. 2. 309).
- 7) Enter Casca and Cicero, meeting (I. 3. 1).
- 8) Enter the conspirators, Cassius, Casca, Decius, Cinna, Metellus Cimber and Trebonius (II. 1. 6).
- 9) Trebonius: Caesar, I will: [aside] and so near will I be,... (II. 3.124).
- 10) Enter Portia and Lucius (II. 4. 1).
- 11) Enter the soothsayer (II. 4. 21).
- 12) Enter Caesar, Brutus, Cassius, Casca, Decius, Metellus Cimber, Trebonius, Cinna, Antony, Lepidus, Popilius, Publius (III. 1. 1).
- 13) Caesar dies (III. 1. 77).
- 14) Casca: Go to the pulpit, Brutus (III. 1. 84).
- 15) Cassius: Brutus, a word with you. [Aside to Brutus] You know not what you do (III. 1. 233).
- 16) Brutus goes on to the Speaker's rostrum (III. 2. 12).
- 17) Enter Antony with Caesar's Body (III. 2. 43).
- 18) Antony: For the Brutus' sake, I am beholding to you [Goes onto the rostrum] (III. 2. 68).
- 19) Third citizen: You shall have leave [Antony comes down] (III. 2. 169).
- 20) Fourth citizen: A ring; stand around (III. 2. 169).

- 21) First citizen: Stand from the hearse; stand from the body (III. 2. 170).
- 22) Several citizens: Stand back! Room! Bear back! (III. 2. 173).
- 23) Enter Cinna the poet, and after him the Citizens (III. 3. 1).
- 24) Citizens exeunt, dragging off Cinna (III. 3. 38).
- 25) Antony, Octavius, and Lepidus, seated at a table (IV. 1. 1).
- 26) Pindarus: [Above] O my lord! (V. 3. 28).
- 27) Enter soldier and fight (V. 4. 6).
- 28) Brutus: Farewell, good Strato. [Runs on his sword] Caesar, now be still (V. 5. 49).
- 29) Brutus:I killed not thee with half so good a will [dies] (V. 5. 51).
- 30) Alarum, retreat, Enter Octavius, Antony, Messala, Lucilius and the Army (V. 5. 52).

b. Stage business

The stage businesses are included posture, gesture, and even facial expression. The stage businesses of *Julius Caesar* are as follow:

- 1) Groups of commoner enter in cheerful mood, meeting the tribunes (I. 1. 1).
- 2) Antony for the course (I. 2. 1). It means that he stripped for running at Lupercalia young man naked through the city striking passers-by with leather thongs.
- 3) Caesar: Forget not, in your speed, Antonius, to touch Calphurnia for our elders say the barren, touched in this holy chase, shake off their sterile curse (I. 2. 6).

- 4) Citizens are silent and the situation is quiet when Casca asks them to quiet.

Casca: Bid every noise be still; peace yet again! (I. 2. 14).

- 5) Brutus is afraid

Brutus: What means this shouting? I do fear the people choose Caesar for their king (I. 2. 78).

- 6) Cassius is happy

Cassius: I am glad.... (I. 2. 176).

- 7) Caesar look so sad

Brutus: Ay, Casca, tell us what hath chanced today that Caesar looks so sad (I. 2. 118).

- 8) Brutus pulled Casca by the cloak.

Casca: You pulled me by the cloak, would you speak with me (I. 2. 16).

- 9) Caesar refuses a crown by his back of his hand.

Casca: Why, there was a crown offered him and being offered him, he put it by with the back of his hand (I. 2. 222).

- 10) Caesar fell down.

Casca: He fell down in the market- place (I. 2. 253).

- 11) People smiled at one another and shook their head.

Casca:But those that understood him smiled at one another and shook their heads; but for mine own part, it was Greek to me (I. 2. 254).

- 12) Casca so stare and breathless.

Cicero: Good even, Casca, brought you Caesar home? Why are you breathless and why stare you so? (I. 3. 2).

- 13) Casca asks Cassius to hold his hand.

Casca: You speak to Casca, and to such a man. That is no fleeing tell-tale. Hold, my hand (I. 3. 6-7).

- 14) Cinna is so haste.

Cassius: 'tis Cinna, I do know him by his gait. He is a friend. Cinna, where haste you so? (I. 3. 133).

15) Cinna is glad.

Cinna: I am glad on't. What a fearful night is this (I. 3. 137).

16) Portia kneel to Brutus.

Brutus: Kneel not, gentle Portia (II. 1. 278).

17) Caesar is ashamed.

Caesar: ...I am ashamed. I did yield to them....(II. 2. 106).

18) Trebonius draws Mark Antony out the way.

Cassius: Trebonius knows his time, look for you Brutus. He draws Mark Antony out the way (III. 1. 27).

19) Brutus kisses Caesar's hand.

Brutus: I kiss thy hand, but not in flattery, Caesar.... (III. 1. 52).

20) The conspirators stab Caesar (III. 1. 77).

21) The Caesar fall

Caesar: Et tu, Brutus? Then fall, Caesar! (III. 1. 77).

22) Conspirators bathe their hand with Caesar's blood.

Brutus:...And let us bathe our hands in Caesar's blood up to elbows...(III. 1. 106).

23) Antony took conspirator's hands.

Antony: Therefore I took your hands, but was indeed swayed from the point by looking down on Caesar (III. 1. 218).

24) Antony mourns Caesar's body

Brutus: ...Here come his body, mourned by Mark Antony, who though he had no hand in his death... (III. 2. 43).

25) Antony's eyes are red because he is crying.

Second citizen: Poor soul! His eyes are red as fire with weeping (III. 2. 118).

26) All citizens are angry.

All citizens: We'll mutiny (III. 2. 238).

27) Brutus urges Cassius on.

Brutus: I say you are not.

Cassius: Urge me no more, I shall forget myself (IV. 3. 36).

28) Brutus and Cassius drink wine.

Brutus: Speak no more of her. Give me a bowl of wine. In this I bury all unkindness, Cassius (IV. 3. 158).

29) Lucius looks sleepy and tired.

Lucius: Here in the tent.

Brutus: What, thou speak'st drowsily? (IV. 3. 240).

30) Brutus feels pleasant.

Lucius: ay, my lord, an't please you.

Brutus: it does, my boy (IV. 3. 257).

31) Antony's army stand.

Brutus: They stand and would have parley (V. 1. 21).

32) Octavius draw his sword.

Octavius: I draw a sword against conspirators (V. 1. 51).

c. Scenery, props and costume.

Setting of scenery, props and costume are instruments that use during the play in stage. The setting scenery, props and costume of *Julius Caesar* drama are as follow:

1) A street

Flavius: But wherefore art not in thy shop today? Why dost thou lead these men about the streets? (I. 1. 28).

2) Attire

Marullus: ...And do you know put on your best attire?... (I. 1. 50).

3) Caesar's images or statue

Flavius: ...This way will I disrobe the images if you do find them decked with ceremonies (I. 2. 66).

4) Feast of Lupercal

Marullus: May we do so? You know it is the feast of Lupercal (I. 2. 69).

5) Train

Exeunt Caesar and his train (I. 2. 211).

6) Crown

Cassius: Who offered him the crown?

Casca: Why, Antony (I. 2. 232).

7) Perilous night

Cassius: ...For my part, I have walk about streets, submitting me unto the perilous night (I. 3. 47).

8) Paper, praetor's chair, old Brutus's statue and window

Cassius: Be you content. Good Cinna, take this paper, and look you lay it in the praetor's chair where Brutus may but find it. And throw this. In at his window, set this up with wax upon old Brutus's statue. All this done, repair to Pompey's porch, where you shall find us (I. 3. 142-147).

9) Candle or taper and Brutus's study or Brutus's room

Brutus: Get me a taper in my study, Lucius. When it is lighted, come and call me here (II. 1. 7). Shakespeare. 1974: 69).

10) Hat and cloak

Lucius: No, sir, their hats are plucked about their ears. And a half their faces buried in their cloaks that by no means I may discover them by any mark of favour (II. 1. 74-75).

11) Clock

Clock strikes (II. 1. 191).

12) Night gown

Enter Caesar in his night gown (II. 2. 1).

13) Robe

Caesar: ...Give me my robe, for I will go (II. 2. 107).

14) Letter or Schedule

Artemidorus: Hail, Caesar! Read this schedule. (III. 1. 3).

15) Senate house

Caesar and the rest enter the Senate (III. 1. 12).

16) Blood and sword

Brutus: ...And let us bathe our hands in Caesar's blood up to the elbows and besmear our swords (III. 1. 6-7).

17) The crowd is in uneasy and threatening mood when the citizens

want to know the explanation of the Caesar's death (III. 2. 1).

18) Speaker's rostrum

Brutus goes on to the speaker's rostrum (III. 2. 11).

19) Brutus's tent

Brutus and Cassius enter Brutus's tent (IV. 3. 1).

20) Dagger

Brutus: Sheathe your dagger (IV. 3. 7).

21) Wine and tapers

Enter Lucius with wine and Tapers (IV. 3. 157).

22) Brutus's gown and book

Brutus: ...Look, Lucius, here's the book I sought for so. I put it in the pocket of my gown (IV. 3. 252-253).

23) Instrument

Brutus: Farewell, every one. [Exeunt Cassus, Titinus, Lucilius, and Mesala]. Give the gown. Where is thy instrument? (IV. 3. 238).

24) Philippi field

Octavius: ... They mean to warn us at Philippi here, answering before we do demand of them (V. 1. 5).

25) Horse

Cassius: ...Mount thou my horse and hide thy spurs in him... (V. 3. 16).

d. Lighting, music, and sound effect

In *Julius Caesar* drama, lighting has important influence for play because lighting is symbol of darkness and light. Music and sound effect are also important as well. Not only for the atmosphere it create, but also for what it implies about the changing fortunes of "big" and "small".

The crowd is the main forces in this drama. At the first scene, there is a crowd of Marullus's arrogant interrogation of the cobbler. Then the crowd is never far from the mind of leading character. Whenever Caesar enters in public, there is sound of flourishes, and then the crowd of mindless mob who kill Cinna a poet and the crowd in the Battle etc.

The detail of staging of lighting, music, and sound effect of drama *Julius Caesar* are as follow:

1) The great crowd when Caesar enters ceremonially, perhaps sound of sennet and flourishes in ceremony (I. 2. 1).

2) Music

Caesar: ...I hear a tongue shriller than all the music. Cry 'Caesar!' Speak; Caesar is tuned to hear (I. 2. 15).

3) Sennet

It occur when Exeunt Caesar and all except Brutus and Cassius I. 2. 15).(Shakespeare. 1974: 37) and when Exeunt Caesar and his train (I. 2. 215).

4) Flourish or short fanfares and shout of people

Brutus: What means this shouting? I do a fear the people choose Caesar for the King (I. 2. 78).

Brutus: Another general shout? I do believe that these applauses are from some new honors that are heaped on Caesar (I. 2. 132).

5) Thunder and lighting

It occurs when Casca will meet Cicero. It is consider as a good sign of their plan to kill Caesar (I. 3. 1).

Thunder also has heard when Cassius and Casca talking their plan to kill Caesar (I. 3. 49)..

The thunder and lightning links two scene from murderers in act two scene one to their intended victim in act two scene two (I. 3. 99).

6) Knocking within

Brutus: 'Tis God. Go to the gate, somebody knocks (II. 1. 60).

Brutus: [exit Portia] Lucius, who's that knocks (II. 1. 309).

7) Clock strikes

Brutus: Peace, count the clock

Cassiuss: The clock hats stricken three (II. 1. 192).

8) A crowd and Flourish

A crowd is come from Artemidorus and soothsayer. And trumpet flourish shows that Caesar enter ceremonially, closely attended by conspirators in act three scene one.

9) Crowd of citizens

The crowd is in uneasy and threatening mood, when citizens want to hear satisfactory explanation about the murder of Caesar in beginning of act three scenes two.

10) Drum

The drum announces Lucilius's return from Cassius and summons Brutus from his tent in beginning of act four scene two.

11) Low march within (IV. 2. 25).

12) Music and song

Music and song from Lucius's instrument which increase a gentle and melancholy tone.

Brutus: ...This is a sleepy tune. O murd'rous slumber, layest thou thy leaden mace upon my boy, that plays thee music? Gentle knave, good night (IV. 3. 267).

13) March and drum

It announces the army enters in martial splendor (V. 1. 20).

14) Alarum

Alarum as a call to army for fighting in beginning of scene two in act five.

15) Shout of Octavius's army.

Pidarus:...He's ta'en! [Shout] and hark! They shout for joy
(V. 3. 32).

16) Alarum still

It announces the noise of battle grows louder (V. 5. 29).

5. Symbolism and irony

There are some symbols found in *Julius Caesar* drama:

a. Woman and wife

Calpurnia, Caesar's wife, and Portia, Brutus's wife function primarily not as sympathetic personality or sources of insight but rather as symbols for the private and domestic realm. Both women plead with their husbands to be more aware of their private needs and feelings. It can be found in conversation between Calpurnia and Caesar in act III scene 2 (P: 95-97) and Brutus and Portia in act II, scene 1 (P: 85-87). Caesar and Brutus rebuff the pleas of their respective wives, however; they not only prioritize public matters but also actively disregard their private emotions and intuitions. As such, Calpurnia and Portia are powerless figures, willing though unable to help and comfort Caesar and Brutus.

b. Crown

The crown in drama *Julius Caesar* is symbol of dominance.

Casca: Why, there was a crown offered him and being offered him, he put it by with the back of his hand, thus, and then people fell a shouting.

Brutus: What was the second noise for?

Casca: Why, for that too.

Cassius: They shouted thrice. What was the last cry for?
 Casca: Why, for that too (I. 2. 221-225).

c. Northern star

Caesar considers that he is like northern star. It is symbol of his firmness and sturdiness.

Caesar: ... But I am constant as the northern star of whose true fixed and resting quality. There is no fellow in the firmament. The skies are painted with unnumbered sparks. They are all fire, and every one doth shine. But there's but one in all doth hold his place.... (III. 1. 60-65).

d. Blood

Blood of Caesar become the reversal symbol of the play. It is sign both of nobility of the deed and of its brutality.

Brutus: O Antony, beg not your death of us. Though now we must appear bloody and cruel as by our hands and this our present act. You see we do, yet see you but our hands and this the bleeding business they have done (III. 1. 164-168).

The conspirators bathe their hands in Caesar's blood in act III scene 1. Brutus sees it as symbolizing the revival of Roman Liberty. In the other hand, Antony uses it to revive the spirit of Caesarism.

Brutus: Grant that, and then is death a benefit. So are we Caesar's friends that have abridged his time of fearing death. Stoop Romans, stoop. And let us bathe our hands in Caesar's blood up to the elbows, and besmear our sword. Then walk we forth, even to the market place and waving our red weapons o'er our heads. Let's all cry, "Peace, freedom, and liberty!"... (III. 1. 103-110).

In *Julius Caesar* drama, the writer finds some ironies. First, it is the irony when Decius convinces the Caesar to go to Senate House. Decius says that senators will crown the Caesar king, but actually it just superficial motive for assassination. In fact Caesar is killed.

Decius: And know it now: the Senate have concluded to give this day a crown to mighty Caesar. If you shall send them word you will not come, their minds may change... (II. 2. 93-96).

Second irony happens when Caesar tell to Antony that Cassius is the danger person. Antony says that he is not dangerous. Actually he is a danger man.

Caesar: Let me have men about me that are fat, sleek-headed man, and such as sleep a-nights. Yond Cassius has a lean and hungry look. He thinks too much. Such men are dangerous.

Antony: Fear him not Caesar, he's not dangerous. He I a noble Roman and well given (I. 2. 192-197).

Third irony happens when Caesar refuses a crown offered him. And then the citizens are shouting. Actually, readers or audiences of play do not know why Caesar refuses it and why Caesar then fell down.

Casca: I can as well be hanged as tell the manner of it. It was mere foolery. I did not mark it. I saw Mark Antony offer him a crown; yet 'twas not a crown neither, 'twas one of these coronets and as I told you, he puts it by once; but for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put by again; but to my thinking he was very loath to lay his fingers of it. And then he offered it in the third time; he put it the third time by, and still as he refused it. The rabblement hooted, and clapped their chopped hands and threw up their sweaty night-caps, and uttered such a deal of stinking breath because Caesar refused the crown, that it had almost choked Caesar; for he swounded, and fell down at it (I. 2. 235).

Fourth irony happens when Caesar listens to soothsayer attentively but actually he dismisses soothsayer as a dreamer.

Soothsayer: Beware the idea of March.

Caesar: What man is that?

Brutus: A soothsayer bids you beware the idea of March.

Caesar: Set him before me. Let me see his face....

Soothsayer: Beware the idea of March

Caesar: He is a dreamer. Let us leave him. Pass (I. 2. 235-249).

Yet, he still remembers the warning to beware the Idea of March if only to ignore it.

Caesar: The Ideas of March are come.

Soothsayer: Ay, Caesar, but not gone (III. 1. 1-2).

The fifth irony happens when Brutus defeated in the Battle. Audiences or readers of play think that he becomes a prisoner and alive. But ironically he, a noble Roman, dies because he suicides by running to his sword which is held by Strato.

Messala: How died my master, Strato?

Strato: I held the sword and he did run on it (V. 5. 64-65).

6. Theme

The general theme of *Julius Caesar* drama is about politics. In this play, Caesar is killed by conspirator because he is considered will become a tyrant king if he is crowned.

Brutus: It must be by his death, and for my part I know no personal cause to spurn at him, but for general. He would be crowned, how that might change his nature, there is the question. It is the bright day that brings forth the adder, and that craves wary walking. Crown him? -that and then I grant we put a sting in him. That at his will he may do danger with. Th' abuse of greatness is when it disjoins remorse from power and to speak truth of Caesar....and kill him in the shell (II. 1. 10-34).

Although generally this play is about political play, this play also has some special themes. First, it is about fate and free will. *Julius Caesar* raises many questions about the force of fate in life versus the capacity for

free will. Cassius refuses to accept Caesar's rising power and considers that a belief in fate to be nothing more than a form of passivity. In other hand, Caesar believes in fate.

Cassius: Men at sometime were masters of their fates. The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings (I. 2. 139-140).

Caesar: It seems to me most strange that men should fear. Seeing that death, a necessary end, will come when it will come" (II. 2. 35).

Secondly is about public and private virtue. For example is in the reasons of Caesar's murder. Cassius and other conspirators are motivated largely by envy and ambition, whereas Brutus is motivated by the demands of honor and patriotism.

Brutus: It must be by his death, and for my part, I know no personal cause to spurn at him but for general (II. 1. 10-12).

Cassius: What trash is Rome, what rubbish and what offal when it serves for the base matter to illuminate so vile a thing as Caesar! But O grief, where hast thou led me? I, perhaps, speak this before a willing bondman then I know my answer must be made (I. 3. 108-114).

B. Moral Values of the *Julius Caesar* drama

Here, the writer would like to explain some result analysis of moral values in *Julius Caesar* drama. There are some moral values that found in *Julius Caesar* drama:

1. Trust in God

Fundamentally, religion is human's controller where human live in the world. In this play, Caesar believes in God by believing in God's fate.

It can be seen in Caesar's statement as follow:

Caesar: What can be avoided whose end is purposed by the mighty God? Yet Caesar shall go forth for these predictions are to the world in general as to Caesar (II. 2. 26-29).

Caesar: It seems to me most strange that men should fear. Seeing that death, a necessary end, will come when it will come" (II. 2. 35-37).

2. Love

Love, here, is including care and attention. It could be seen in the Calphurnia's anxiety. She loves Caesar so she begs Caesar to stay home and doesn't to go to Senate house for fear of danger base on foreboding dream and the night storm.

Calphurnia: What mean you, Caesar? Think you to walk forth? You shall not stir out of your house today (Shakespeare. 1974: 93).

Calphurnia: Alas, my Lord. Your wisdom is consumed in confidence. Do not go forth today. Call it my fear that keeps you in the house and not your own. We'll send Mark Antony to the Senate House, and he shall say you are not well today. Let me upon my knee prevail in this (II. 2. 48-54).

Furthermore, the form of love could be seen when Portia, Brutus's wife, sends messenger to know Brutus's condition.

Portia: Yes, bring me word, boy, if thy lord look well for he went sickly forth and take good note what Caesar doth, what suitors press to him. Hark, boy, what noisy is that (II. 4. 13-16).

In addition, love is also shown in Antony's oration in front of commoner after the death of Caesar. He says that Caesar loves his citizens by giving a testament. In Caesar's testament s written that Caesar gives all his walks for citizens.

Antony: It is not meet you know how Caesar loved you (III. 2. 144).

Antony: Moreover, he hath left you all his walks, his private arbours, and new planted orchards on this side Tiber. He hath left you them and to your heirs for event common pleasures to walk

abroad and recreate yourselves. Here was Caesar! When comes such another? (III. 2. 255-260).

3. Patriotism and Nationalism

Patriotism and nationalism are reflected on the main character. Brutus love Roma more, so he doesn't want Rome is leaded a Tyrant king. Therefore, he joins to the conspirators to murder the Caesar by the demands of honor and patriotism. It could be seen in Antony's statement.

Antony: This was the noblest Roman of them all. All the conspirators save only he did that did in envy of great Caesar. He only in a general honest thought and common good to all, made one of them. His life was gentle and the elements so mixed in him that Nature might stand up and say to all the world, "This was a man" (V. 5. 68-75).

Brutus: And for my part, I know no personal cause to spurn at him but for the general (II. 1. 10-12).

4. Loyalty

In this play, we know that the characters of the play are nobles who instruct some servants. In example: Brutus's servant who is always loyal to him. It could be seen in Brutus's statement as follow:

Brutus: Countrymen, my heart doth joy that yet in all my life I found no man but he was true to me (V. 5. 33-35).

The dialogue between Brutus and Lucius, Brutus's servant, also show the loyalty of servants to their boss.

Brutus: Bear with me, good boy, I am much forgetful. Canst thou hold up thy heavy eyes awhile and touch thy instrument a strain or two?

Lucius: Ay, my Lord, an't please you.

Brutus: It does, my boy. I trouble thee too much, but thou art willing.

Lucius: It is my duty, sir (IV. 3. 254-260).

Furthermore, loyalty seems in Antony's answer when Caesar asks him to touch Caesar's wife at feast Lupercal in hopes of curing her infertility.

Caesar: Forget not, in your speed, Antonius, to touch Calphurnia. For our elders say the barren, touched in this holy chase shake off their sterile curse.

Antony: I shall remember. When Caesar says, "Do this, 'it is performed (I. 2. 6-10).

5. Friendship

In *Julius Caesar*, the writer finds value of friendship among characters. It can seem in Caesar's gracious welcome of the conspirators on the morning of the Ideas of March sees to express a genuine friendship.

Publius: Good morrow Caesar.

Caesar: Welcome Publius. What Brutus, are you stirred so early too? Good morrow Casca, Caius Ligarius, Caesar was ne'er so much your enemy as that same ague which hath made you lean. What is't o'clock?

Brutus: Caesar, 'tis stricken eight

Caesar: I thank you for your pains and courtesy (II. 2. 108-115).

Furthermore, because Cassius guess that his best friend, Titinus, is captured by Octavius's army, Cassius asks Pindarus to help him commit suicide. It shows Cassius's friendship with Titinus.

Cassius: O, coward that I am to live so long to see my best friend ta'en before my face (V. 3. 34-35).

6. Enthusiasm

In the battle we can see the spirit of the army. They do not fear with all of threat. In example is in the spirit of Cassius in his speech.

Cassius: I but believe it partly for I am fresh of spirit and resolved to meet all perils very constantly (V. 1. 90-92).

Spirit or enthusiasm value also could be seen in Brutus's speech in front of conspirators. Brutus asks them to do not stain their spirit.

Brutus: But do not stain the even virtue of our enterprise, nor th' in suppressive mettle of our spirits to think that or our cause or our performance did need an oath (II. 1. 132-136).

7. Honesty

The writer also finds moral value of honesty in character of the play. It seems when Antony speaks in front of commoners after the death of Caesar, he says that he just can speak honestly.

Antony: I only speak right on. I tell you that which you your selves do know (III. 2. 230).

After analyzing moral values of *Julius Caesar* drama, the writer finds many which contribute to moral education. Some important moral values can be applied in our life. Because the *Julius Caesar* drama is political play, writer takes an example the most important one that is patriotism and nationalism of Brutus. It occur in his speech "And for my part, I know no personal cause spurn at him but for the general (II. 1. 11-12)".

The Brutus's motive in murder Caesar is because the demand of patriotism and honor. He fears the Caesar crown as king and deemed will overturn the republic to be a tyranny. The Brutus's patriotism and nationalism is one of the moral value which can be use as an example how our loyalty toward our nation. We can apply that value in our live.

The other moral values also have direct implication to education because education itself should encompass moral values. Moral education is important to be teached earlier because moral education will direct someone to

be a people which have moral. Moreover, moral education also contributes in moral building.

C. The Technique of Presenting the Moral Values in *Julius Caesar* Drama

After reading *Julius Caesar* drama, the writer finds some moral values. Because *Julius Caesar* is literary work in drama form, of course, in presenting the moral values, Shakespeare, the *Julius Caesar*'s author, uses the scenic technique. In finding the moral values of *Julius Caesar*, the writer observes and pays more attention to the dialogue among characters, the characters' speech and their actions. It could be seen in the following example of presenting of moral values in *Julius Caesar*:

Publius: Good morrow Caesar.

Caesar: Welcome Publius. What Brutus, are you stirred so early too? Good morrow Casca, Caius Ligarius, Caesar was ne'er so much your enemy as that same ague which hath made you lean. What is't o'clock?

Brutus: Caesar, 'tis stricken eight

Caesar: I thank you for your pains and courtesy (II. 2. 108-115).

Regarding on the quotation above, the writer finds moral value of friendship. The friendship value in Caesar's speech is in his gracious welcome to the conspirators. That value is presented by scenic technique through Caesar's speech.

Other example is in the following:

Antony: Moreover, he hath left you all his walks, his private arbours, and new planted orchards on this side Tiber. He hath left you them and to your heirs for event common pleasures to walk abroad and recreate yourselves. Here was Caesar! When comes such another? (III. 2. 255-260).

Based on the quotation above, the moral values that found is Caesar's love to his citizens. That value is presented scenically in Caesar's action through writing a testament before he died and presenting in Antony's speech.

The others moral values which presented in characters' actions are Caesar's belief in God, when Portia apprehensive about the Brutus's condition, she sending a messenger by Portia to know his condition and Cassius's action when he asks Pindarus to help him to kill Cassius's after he guess that his best friend is captured also shows that values are presented scenically through the character's actions.

Moreover, moral values which presented scenically through the dialogue of characters are loyalty of a servant to his boss which is shown in dialogue between Brutus and Lucius, and dialogue between Caesar and conspirators in Caesar's house which presents friendship.

CHAPTER V

CLOSURE

A. Conclusion

In this chapter the writer would like to conclude her graduating paper based on analyzing the *Julius Caesar* drama.

1. The literary elements of drama *Julius Caesar*.

a. Plot

The plot of drama *Julius Caesar* is arranged as follow:

1) Exposition

Exposition is presented in the form of Marrulus and Flavius's play in removing the decoration in Caesar's statue. It is continued by Soothsayer's warning to Caesar and ended with Brutus's anxiety in the Caesar's crowning.

2) Complication

Complication is presented in form of Cicero and Casca's meeting about good sign of the evil to murder Caesar. It is continued by Brutus's consideration that Caesar will become tyrant king. The meeting of conspirators and Artemidorus's soliloquy are the next complication. The Portia's agitation is the end of complication.

3) Climax

Climax is inaugurated by the tragedy of the murder of Caesar.

4) Falling action

Falling action is begun by the play of Antony's oration to replay Brutus's oration, and then it is continued by the death of Cinna a poet. The planning political murder by Antony and Octavius to defy Brutus's army and the exhausting of Brutus's army are inaugurated the ending of falling action.

5) Resolution

The resolution of this play is inaugurated by a tribute to Brutus by Antony who proclaims that Brutus has remained "the noblest Roman of them all" because he acts for good Rome.

b. Character

1) Major characters

(a) Protagonist: Brutus

(b) Antagonist: Julius Caesar

(c) Companion characters: Antony and Cassius

2) Minor characters: Lepidus, Cicero, Publius, Popilius Lena, Casca, Trebonius, Ligarius, Decius, Matellus Cimber, Cinna, Flavius, Marullus, Artemidorus, a soothsayer, Cinna a poet, Lucius, Titinus, Messala, Young Cato, Volumnius, Varro, Clitus, Cladius, Strato,

Lucius, Dardanius, Labeo, Pindarus, Calphurnia, Portia, senators, guards, attendants, and soldiers.

c. Dialogue

The dialogue in *Julius Caesar* could be found in dialogue between Caesar and Antony about Cassius, Cassius's soliloquy when he intends to convince Brutus, Brutus's soliloquy which reveals that he is patriotism, Brutus's confusion after Cassius's agitation, conversation Brutus and Portia about her curiosity, Artemidorus's soliloquy when he will give warning letter to Caesar, Brutus and Cassius's dialogue about money and honor and brief dialogue between Antony and Brutus which establish setting.

d. Staging

The staging of *Julius Caesar* drama consists of four parts.

- 1) Blocking: Enter, exeunt, pass, exit, meeting, aside, dies, go, goes onto, stand around, stand from, stand back, bear back, dragging off, seated, above, fight, runs and dies.
- 2) Stage business involves posture, gesture, and facial expressions: cheerful, for the course, touch, silent, afraid, happy, sad, pulled by the cloak, refuses by back of hand, fell down, smile, stare and breathless, hold, haste, glad, kneel, ashamed, draw, kiss, fall, bathe, took, mourns, crying, angry, urge, drink, sleepy, tired, pleasant, stand, draw.

- 3) Scenery, props, and costume: a street, attire, statue, feast of lupercal, train, crown, perilous night, paper, praetor's chair, window, Brutus's room, hat, cloak, clock, night gown, robe, letter, senate house, blood, sword, speaker's rostrum, tent, dagger, wine, book, instrument, philippi field, and horse.
- 4) Lighting, music, and sound effect: music, sennet, flourish, shout of people, thunder and lightning, knocking within, clock strikes, a crowd, drum, low march within, drum, and alarum.

e. Symbolism and irony

The symbols that found in *Julius Caesar* drama are woman and wife, blood, crown, and northern star.

The irony is presented in the form of playing of Decius when he convinces Caesar to go to Senate House, when Caesar tells to Antony that Cassius is danger person, when Caesar refuses a crown offered him, when Caesar listens to soothsayer but he dismisses soothsayer as a dreamer, and when Brutus defeated in the battle.

f. Theme

The *Julius Caesar* is political play. This drama explores theme about fate and free will and public and private virtue.

2. The moral values of drama *Julius Caesar*

The writer finds some moral values in this play are as following:

- a. Trust in God
- b. Love

- c. Patriotism and nationalism
 - d. Loyalty
 - e. Friendship
 - f. Enthusiasm
 - g. Honesty
3. The way of presenting moral values

The moral values that found in *Julius Caesar* drama are presented through scenic technique. It means that moral values are presented in characters' actions such as believing in God, Calphurnia's anxiety, sending a messenger by Portia to know Brutus's condition, and the Cassius's action when he commit suicide after he guess that his best friend is captured and in character's dialogues such as dialogue Brutus and Lucius which reveals the moral value of loyalty, dialogue between Caesar and conspirators presents value of friendship.

B. Suggestion

To close this graduating paper, the writer would like to give some suggestions as follow:

1. For learners, in spending our leisure time we can read some literary works to entertain ourselves. Each literary works has different genre and theme. Moreover, almost literary works present values there. We can choose some kind of literary work which interests us to read it. By reading the literary work that we like, it easy for us to catch the positive values that present

both explicitly and implicitly in the story. Then, these values could be practice in real life.

2. For teachers, in teaching values especially moral values, teacher should not teach it in meeting formal class. Using literary works is one of effective way to teach moral values, because there, moral values present interestingly through character and characterizations which easily accepted by the learners. In addition, teachers can use literary works, especially drama, for English teaching as material as well as medium, in example in language teaching which included four skills; in teaching speaking and listening, literary works can be use as material, while, in teaching reading and writing, literary works can be use as media.

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JUDUL : A DESCRIPTIVE ANALYSIS OF MORAL VALUE
IN JULIUS CAESAR DRAMA BY WILLIAM
SHAKESPEARE

NO.	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
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	07/02/12	Chapter III	acc by revision	<i>[Signature]</i>
	07/02/12	Chapter IV	To be revised	<i>[Signature]</i>
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29 Juli 2011

Lamp. : Proposal Skripsi

Hal : Pembimbing dan Asisten
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Assalamualaikum w.w.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1). Saudara ditunjuk sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

Nama : Siti Fatmah Nihayati
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Jurusan : Tarbiyah
Judul Skripsi :

ABDULLAH NASHIH ULWAN'S CONCEPT OF SEX EDUCATION FOR
CHILDREN IN ISLAMIC PERSPECTIVE

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum w.w.

a.n. Ketua,
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6	Seminar Nasional "Demokrasi, Kepemimpinan Nasional dan Masa Depan Indonesia	DEMA STAIN Salatiga	STAIN Salatiga, 22 April 2009	Peserta	6

7	Seminar Regional "Peran Lembaga Publik Sebagai Alat Kontrol Pemerintah"	SENAT Mahasiswa STAIN Salatiga	STAIN Salatiga, 22 Maret 2010	Peserta	4
8	Seminar Regional "Pedidikan Gratis: Upaya Mewujudkan pedidikan Berbasis Kerakyatan	HMJ Tarbiyah STAIN Salatiga	STAIN SALatiga, 11 January 2008	Peserta	4
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19	Seminar Bedah Buku "Kaum Muda Menatap Masa Depan Indonesia"	DEMA STAIN Salatiga	STAIN Salatiga, 27 November 2008	Peserta	2
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Jumlah					83

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The Masmutan Shakespeare

Julius Caesar

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