

CHAPTER I

INTRODUCTION

This chapter covers six main parts. Those are: the statement of the problem, the importance of the study, the scope and limitation of the study, the underlying theories, the definition of key terms, and the organisation of the study.

1. STATEMENT OF THE PROBLEM

Many critical analyses have already been written on Shakespeare's "Romeo and Juliet" but the analysis of the characterisation of Romeo and Juliet is not complete. In the first place, it seems that the critics do not attempt to give a definite and satisfying assessment of Romeo and Juliet's characters based on the literary approach. Some critics say that Romeo and Juliet's characters develop. However, one critic says that though both Romeo and Juliet develop Romeo undergoes more changes than Juliet. On the other hand, another critic says that Romeo's character does not change so much as Juliet's. In contrast to those findings above, one critic says that Romeo and Juliet's personalities do not really develop (for further details, see chapter II).

The second problem is that the critics do not really deal with the actual language being used by Romeo and Juliet. It seems that the critics deal mostly with the

content of the message, that is to say, what the characters say rather than relating the form of the language in relation to the characters' social context. Some critics only mention some language aspects being used by Romeo and Juliet while others come to conclusion that Romeo's language is artificial and that Juliet's language is more direct than his. However, the critics do not mention all the social aspects that may affect Romeo and Juliet's use of language.

2. IMPORTANCE OF THE STUDY

It goes without saying that characterisation is one of the most interesting and satisfying studies in a play. In most cases, the success or the failure of a play depends on how successfully or poorly the characters in it are portrayed. An author may reveal a character in many ways. In general, a character can be revealed by what he does, what he says, what he thinks, what he feels, and what is said about him (Roberts, 1977 : 55-56).

Having faced the conflicting ideas about the characters of Romeo and Juliet from previous studies, the writer of this thesis feels dissatisfied and confused. Therefore, in this thesis she is going to try to solve the problem of the characterisation of Romeo and Juliet with the help of sociolinguistic as well as literary theories.

The fact that characterisation is closely related to the language makes the writer interested in discussing Shakespeare's "Romeo and Juliet" through a sociolinguistic

approach. The reason is that this approach enables her to relate the language being used by the characters to the social factors that affect the use.

Hamlet's famous line "To be or not to be," for example, tells about his indecisiveness because the social factors surrounding him force him to say so. Similarly, in "Romeo and Juliet," Shakespeare gives clues about the characters through the language being used by them and the social factors underlying the use. In a play like "Romeo and Juliet," the language naturally reflects the character of the participant speaking. Sometimes, the same participant may speak in two different ways in two different contexts.

Thus, by studying the language of the characters and the social factors behind that, a character study can be done fully. Therefore, this study attempts to solve the problem of the conflicting ideas about Romeo and Juliet's characters as mentioned above. Moreover, the result of this study may help readers to understand the play better as well as the characters.

3. SCOPE AND LIMITATION OF THE STUDY

This thesis deals only with the characters of Romeo and Juliet as seen through a sociolinguistic approach. The reason is that this approach provides enough information on the language as well as on the social factors in order to make the analysis more fully and objectively. Meanwhile, the characterisation is only limited to the

characters of Romeo and Juliet because they are particularly interesting from a sociolinguistic viewpoint, in other words, so much is revealed of their characters and background through their language.

Further, in order to investigate both characters more deeply and fully, the study is limited to the analysis of terms of address, figures of speech, and imagery. The reason is that the play itself provides much information on these three fields and they are the most interesting parts of the language aspects that show Romeo and Juliet's characters.

In addition, this study is limited to the dyadic conversation, that is to say, the conversation held only by two participants functioning as speaker and listener (Hymes, 1972 : 58-59). In the play, Romeo or Juliet always functions as the speaker and another group (the priest, the nurse, the servant, or friends) functions as the listener. Meanwhile, the conversation between Romeo and Juliet is treated as a two-way conversation in which both can function as the speaker or the listener. In consideration to that kind of conversation, the analysis of the use of terms of address is limited to the following types:

1. Title of respect : { (personal pronoun) + (adjective) + title }.
2. Title of profession : { (interjection) + (personal pronoun) + (adjective) + profession }.
3. Name : { (adjective) + forename }.

Further, as the main interest of this study is in the characters of Romeo and Juliet, it is worthwhile discussing the terms of address used by them reciprocally. The reason is that by doing so the interaction of the characters to each other can be seen clearly as listed below :

1. Title of respect : { (pronoun) + title }.
2. Title of profession : { (interjection) + (pronoun) + (noun) + (title of respect) + profession }.
3. Name: { (interjection) + (pronoun) + (adjective) + forename/ surname }.

Then, the use of figures of speech in the play is discussed based on its simplicity and complexity, namely, pun, oxymoron, apostrophe, dramatic irony, equivocation, paradox, hyperbole, simile, metaphor, and personification. In addition, imagery is discussed in a separate part because it is another means of expression.

4. UNDERLYING THEORIES

The present study is loosely based on sociolinguistic theories of Dell Hymes and Peter Trudgill. Hymes, in his "Models of the Interaction of Language and Social Life," says that sociolinguistics deals with the interaction between language being used by the participants and the sociological as well as the psychological factors that affect the use of language. Furthermore, Hymes identifies a complete set of social factors in the acronym SPEAKING (for further details, see chapter II) that may affect the

use of language. SPEAKING components, according to Hymes can be used for any kinds of language use, from day-to-day use to the literary use. In other words, Hymes' theory covers a wide range of language use. However, this study deals only with the influence of social factors on the use of language. Meanwhile, Trudgill's theory in his Sociolinguistic: An Introduction is necessary for understanding and making Hymes' theory applicable.

Moreover, this study is also based on the literary theory of characterisation of Edgar V. Roberts in his book Writing Themes About Literature : "The Theme of Character Analysis." In this book, he talks about character definition, character analysis, and the judgement of the completeness of character development.

Furthermore, Laurence Perrine's Sound and. Sense provides definitions for the key terms related to figures of speech and imagery. Raymond W. Barry and A. J. Wright's Literary Terms also provides information about figures of speech and imagery. Furthermore, Edward P. J. Corbett in The Little Rhetoric gives further information about the definition of figures of speech, particularly, pun.

5. DEFINITION OF KEY TERMS

Here follow the definitions of key terms used, divided into two parts. Part I deals with the definitions of language factors mainly taken from Hymes' SPEAKING factors, namely the "I" or the instrumentality factor. Part II deals with the definition of sociolinguistic

terminology such as various social and psychological factors that affect the use of language. They are basically taken from Hymes' SPEAKING factors, namely, "S," "P," "E," "A," "K," and "N" factors : setting, participant, end or goal, act sequence, keys, and norm.

5.1. The Definition of Key Terms of Language Factors

The "I" or the instrumentality factor is the participant's means of expression (Hymes, 1972 : 63). In this study, the instrumentality deals with the use of terms of address, figures of speech, and imagery.

Terms of address: are the terms of expression which are used by the participant to address to the person he talks to (Trudgill, 1974 : 105-108).

Figures of speech: are the ornamental devices of language which are used to say something different from the ordinary way in order to create pleasing sounds (Barry & Wright, 1966 : 37). In "Romeo and Juliet" the types of figures of speech used are :

Pjnis is a "wordplay, such as repeating a word in two different senses or using that sound which is alike but has different meanings" (Corbett, 1977 : 108).

Oxymoron makes use of two successive words that seem to contradict to each other (Perrine, 1966 : 193).

Apostrophe "consists of addressing someone absent or something nonhuman as if it were alive and present and could reply to what is being said" (Perrine, 1969 : 63).

Dramatic irony where the speaker is unaware of

certain circumstances which have been revealed to the audience. (Barry & Wright, 1966 : 29).

Equivocation where the speaker speaks in such a way that the listener misunderstands what he talks about (Barry & Wright, 1966 : 34).

Paradox where a statement seems to contradict to itself but is somehow true (Perrine, 1969 : 99).

Hyperbole where the truth is said in an exaggerated manner. (Perrine, 1969 : 100).

Simile makes a direct comparison between two things through the use of specific words such as: as, like, and than (Perrine, 1969 : 60).

Metaphor makes a comparison between two things basically unlike (Perrine, 1969 : 60-61).

Personification where something nonhuman is given human qualities such as, walking, running, crying, and sleeping (Perrine, 1969 : 62).

Imagery: is a selection of concrete words that are used to appeal to the senses of sight, sound, taste, touch, and smell (see also: Barry & Wright, 1966 : 45 and Pooley, 1967 : 525). In many cases, imagery is identical with figurative language because imagery is often used to signify various kinds of figures of speech, especially, metaphor and simile (Abrams, 1957 : 44). In addition imagery is often used to sharpen dramatic irony. However, in order to avoid the problem of overlapping, the imagery discussed in this thesis are the 'pure' imagery, that is to say, the imagery which do not take the forms of

figures of speech.

5.2. The Definition of Keys Terms of Social Factors

Setting is often used to refer to physical circumstances such as, the time and the place in which a conversation takes place. However, scene is different from setting because it refers to the psychological settings or the cultural definition of an occasion (Hymes, 1972: 60).

Participants: are the speaker and the listener who are involved in the conversation (Hymes, 1972 : 58). Participants are the most essential components of role relation, relative status, and kinship. Role relation refers to how a participant is related to the other members of the same family. Whereas, relative status is often used to refer to the participant's power, or rather, his social or professional status or rank. Kinship is often used to refer to the family relationship that relates a participant to other participants.

End.: is the goal which refers to purpose of the conversation and in which the goal intended does not have to turn out as what is expected. (Hymes, 1972 : 61).

Act: is the message content which deals with the content of a conversation, or rather, the topics such as, command, decision, and love.

Keys: are the tone and manner of speaking in which the conversation is held (Hymes, 1972 : 62). In addition, keys are also used to refer to the feeling, atmosphere, and attitude in which the conversation is

held. In general, the tone and the atmosphere are used in reference to settings. Whereas, the others, namely, feeling and manner are used in reference to the participant. Following are the definitions of keys in details:

Tone: is used to refer to the general spirit of the scene, for example, brave, fierce, and fearful.

Manner: is used in reference to the participant's way of behaviour towards others such as, polite, impolite, respectful, intimate, distant, and worshipful.

Feeling: is often used to refer to emotions such as, happy, rapturous, excited, anxious, shocked, terrified, and desperate.

Atmosphere: is used to refer to the feeling that affects the mind in a place or condition (e.g. poverty) such as, good, evil, or solemn.

Attitude: refers to the participant's ways of thinking and behaving towards a situation such as, sympathetic, optimistic, pessimistic, resolute, joking, serious, moking, bitter, resentful.

Norm: is norm of interaction that refers to the participant's norm of behaviour or social conduct that governs his way of speaking (Hymes, 1972 : 65).

Next, the general methodology of this study is done step by step. Those are: indentification, grouping, relating the language aspects to the social aspects, and interpretation.

6. ORGANIZATION OF THE STUDY

This thesis is organised into five chapters. The first chapter, the introduction, deals with the statement of the problem, the importance of the study, the scope and limitation of the study, the underlying theories, the definition of key terms, and the organisation of the study. Following the introduction in chapter one, is a review of related literature consisting the theories and the studies in chapter two. Next, chapter three, the method of study deals with data collection and data analysis. The fourth chapter, the analysis, deals with the use of terms of address, figures of speech, and imagery. A summary and conclusion are in chapter five, and are followed by an interpretation of the study and the findings. Lastly, the autobiography of Shakespeare and the synopsis of the play are presented in the appendix.