

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter will talk more some theories related to this study; this discussion will cover about the definition of drama types of drama, elements of drama types of script, the process in writing the script of drama and the crucial things in revising the script of drama.

#### A. The Definition of Drama

The etymology of word “drama”, which is derived from the Greek verb “dran” meaning “to do” or “to act”.<sup>4</sup> Basically drama involves the presentation of a situation or the telling of the story in term of some kind of physical action.<sup>5</sup> Drama also describe by presenting life on the stage is through the spoken words of the actors as well as through pantomime and other form of physical movement.<sup>6</sup> Drama tells a story by means of dialogue and action.<sup>7</sup>

Drama is life presented in action (Moulton).<sup>8</sup> The American collage dictionary explain drama is a literary work, which stress in characters from script writing until the production.<sup>9</sup> Drama also describe

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<sup>4</sup> <http://enzinearticles.com/2wtar-is-drama?-definition-and-etymology...>: 4/17/2009: 8:07 am: 1 of 4.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Guntur Taringan Henry, *Prinsip-prinsip Dasar Strata* (Bandung: Angkasa, 1993), 70.

<sup>9</sup> Ibid.

as the events which interesting dramatically.<sup>10</sup> In the advanced learners dictionary of current English (1960: 364) drama is described as the act (comedy, tragedy etcetera). Which is performed.<sup>11</sup> Or the art of script writing or the literary work which stress in the characters, which belong to these works as a student of drama class.<sup>12</sup>

Drama is all of the text which consist of dialog, which contain about a plot (Luxemburg: 1984).<sup>13</sup> Drama also describe as tension<sup>14</sup> in a context of a play in a theater tension often means that the audience is expecting something to happen between the characteristics on the stages.<sup>15</sup>

In language teaching, drama is concerned with the world of “let’s pretend” it asks the learner to project himself imaginatively into another situation outside the classroom or into the skin and persona of another person.<sup>16</sup> In another words, drama can be definite as a form of literature acted out by performers.<sup>17</sup>

Text drama is all of the texts, which have dialogues and also have a plot.<sup>18</sup> Drama, has it’s own rules, conventions and discipline. Drama is always intended for performances in front of an audience.<sup>19</sup>

<sup>10</sup> Guntur Taringan Henry, *Prinsip-prinsip Dasar Strata* 70.

<sup>11</sup> Ibid., 7.

<sup>12</sup> Ibid.

<sup>13</sup> Wiyatmi, *Pengantar Kajian Sastra* (Yogyakarta: Pustaka, 2006), 43.

<sup>14</sup> <http://www.unc.edu/depts/wcweb/handouts/drama.html.5/22/2008.10:43am>.

<sup>15</sup> Ibid.

<sup>16</sup> Susan Holden, *Drama in Language Teaching* (Longman: Longman Group, 1982), 1.

<sup>17</sup> <http://depts.gallaudet.edu/englishworks/literature/drama.html.5/22/2008.10:43am>.

<sup>18</sup> Dick Hartoko, *Pengantar Ilmu Sastra* (Jakarta: PT Gramedia, 1986), 158.

<sup>19</sup> Martin Stephen, *An Introductory Guide to English Literature* (Longman: Longman New York Press, 1984).

## B. Types of Drama

Basically there are two types of drama namely tragedy and comedy.<sup>20</sup>

### 1. Tragedy

Aristotle described tragedy as an imitation of an action that is serious complete in it self and of a certain magnitude.<sup>21</sup> This definition suggests that tragedies are solemn plays concerned with grave human action and their consequent.<sup>22</sup>

In the other hand tragedy is a serious, solemn play based on the important social, personal, or religious issue.<sup>23</sup> Tragedy are divided into two types they are ancient tragedy and modern tragedy.

#### 1.1. Ancient tragedy

Ancient tragedy is invented by the ancient Greeks to show the action of a tragic hero or heroine.<sup>24</sup>

Aristotle said that tragic heroes in short are privileged exalted personages who have earned their high repute and status by heroic exploit by intelligence or by they're in he rent nobility.<sup>25</sup>

<sup>20</sup> <http://depts.galaudec.edu/englishworks/literature/drama.html:5/22/2008:10:43am.1> of 8.

<sup>21</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and the Essay Third Edition* (USA: Library of Congress Cataloging Com Com Inc, 1994), 777.

<sup>22</sup> Ibid. (No. 2).

<sup>23</sup> Ibid., 2 of 8 (No. 2)

<sup>24</sup> Ibid., 2 of 8 (No. 2)

<sup>25</sup> Ibid., 778.

## 1.2. Modern tragedy

Unlike Greek tragedy the protagonist is often a common or middle class person, not born, noble or important. Ordinary people exemplify basic issues of social and personal conflict.<sup>26</sup>

## 2. Comedy

Comedy is performed to show humorous action of one or more, characteristics as they attempt to show the problem.<sup>27</sup>

There are five types of comedies from ancient to modern time namely:

### 2.1. Romantic

Romantic involves a love affair that does not run smoothly but ends happy.<sup>28</sup>

Romantic comedy on the other hand portrays characteristics gently, even generously, its spirit is more tolerant and its tone more genial.<sup>29</sup>

### 2.2. Satire

Satire means jokes (barbs) are aimed at people ideas or things in order to improve, correct, or prevent something. Satire exposes human folly, criticizes, human conduct and correct it. Ridiculing the weaknesses of human nature.<sup>30</sup> Satiric

<sup>26</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and the Essay Third Edition*, (No. 2) 3 of 8.

<sup>27</sup> [http://deptsgallaudet.edu/englishworks/literature/drama.html:\(5/22/2008:10:43Am\)](http://deptsgallaudet.edu/englishworks/literature/drama.html:(5/22/2008:10:43Am)), 3 of 8.

<sup>28</sup> *Ibid.*, 4 of 8.

<sup>29</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and The Essay*, 779.

<sup>30</sup> *Ibid.*



comedy shows us the low level to which human behavior can sink.<sup>31</sup>

### 2.3. Manners

Manners are portrays upper class society involved in witty repartee that focuses on their relationships and “affairs.”<sup>32</sup> A comedy of manners focuses on the behavior of man and women who violate the rules and manners of upper class society.<sup>33</sup>

### 2.4. Farce

Farce is “low comedy” with lots of “belly laughs” that uses quick physical action to induce immediate laughter.<sup>34</sup> The verbal humor is often crude or ridiculous.<sup>35</sup> Farce is sometimes based on incongruities of character and action.<sup>36</sup> A character doing something that is completely unlike what we would aspect of them.<sup>37</sup>

### 2.5. Absurd (black)

Comedy that portrays the world as unstable.<sup>38</sup> The action includes improbable events with highly unpredictable characters. Black comedy tends to end unhappily.<sup>39</sup>

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<sup>31</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and The Essay*, 779.

<sup>32</sup> <http://depts.galaudet.edu/englishworks/literature/drama.html>. (5/22/2008:10.43Am). 4 of 8.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

### 3. Tragicomedy

Tragicomedy is mixing between elements of comedy and tragedy; it may begin like comedy but ends more like tragedy.<sup>40</sup>

## C. Elements of Drama

The elements of drama include plot character, dialogue, setting, and theme.<sup>41</sup> Beside that there are another elements of drama as like mood and tone.<sup>42</sup> Drama also has dramatic irony and structure.<sup>43</sup> The reader of narration is called narrator. The objective of the narrator is make the scene alive.<sup>44</sup>

### 1. Plot

Plot is the structure of play's action plot is the order of the incidents, their arrangement, and form.<sup>45</sup> Stanton (1965: 14) said that plot is stories, which contain about the sequent of an event the sequent is happened because cause and affect.<sup>46</sup>

Kenny (1966: 14) said that plot is the events, which is performance in a complex way. In foster opinion plot is an event in the story. Which has causality stress (1970/1927: 93).<sup>47</sup>

<sup>40</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and The Essay 3<sup>rd</sup> Edition*, 780.

<sup>41</sup> *Ibid.*, 781.

<sup>42</sup> Anthony C. Winkler, *Rhetoric Made Plain* (New York: Barcourt Barce Javanovich, Inc, 1974), 278 – 279.

<sup>43</sup> <http://depts.galaudet.edu/englishworks/literature/drama.html>. (5/22/2008:10.43Am). 1 of 8.

<sup>44</sup> Sony Set, *Menjadi Perancang Program Televisi Profesional* (Yogyakarta: CV. Andi Offset, 2008), 154.

<sup>45</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and The Essay 3<sup>rd</sup> Edition*, 781.

<sup>46</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi* (Yogyakarta: Gajah Mada University Press, 2002), 113.

<sup>47</sup> *Ibid.*, 113.



To develop the plot is influenced by the conflict.<sup>48</sup> In order that, the plot can be divided based on the chronological of the conflict. In this case the plot can be developed into five steps namely situations, generating circumstances, rising, action, climax, denouement.<sup>49</sup>

Plot must have a unity.<sup>50</sup> There are the relationships between one to another.<sup>51</sup> Plot, which has a unity, can make a drama, which has a unity.<sup>52</sup> Each of the story or drama has a plot, which is also called by an artistic whole.<sup>53</sup> The author has his own creativity to develop the plot build the conflict and others. But in a literary work, there is the law of plot.<sup>54</sup> In this case the writer choose the type of development of plot which common to be used in a literary work.

Situation is the in production; this step has function to give the information about the story, which consist of the situation, the setting, and the character.<sup>55</sup> Generating circumstances is the steps of the conflict appearance, in this step the problems is begun.<sup>56</sup> Rising action is the development of the conflict.<sup>57</sup> Meanwhile the climax in this case, the conflicts reach the climax.<sup>58</sup> And the last is denouement in

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<sup>48</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 122.

<sup>49</sup> *Ibid.*, 149.

<sup>50</sup> *Ibid.*, 153.

<sup>51</sup> *Ibid.*, 153.

<sup>52</sup> *Ibid.*

<sup>53</sup> *Ibid.*, 128.

<sup>54</sup> *Ibid.*, 130.

<sup>55</sup> *Ibid.*, 149.

<sup>56</sup> *Ibid.*, 149.

<sup>57</sup> *Ibid.*, 149.

<sup>58</sup> *Ibid.*, 150.

this step; the climax of the conflict is ended.<sup>59</sup> This step also called as ending.

### 1.1. Types of plot

Commonly, plot is arranged base on the time sequence. The plot can be divided into three types namely progressive flashback and mixing plot.<sup>60</sup>

Progressive plot is the plot that tells the event from the beginning until the end sequentially.<sup>61</sup> Flash back is the plot that tells the event from the back then goes to the beginning.<sup>62</sup>

Mixing plot is the mixing between the progressive plot and the flash back in a story.<sup>63</sup>

## 2. Conflict

Conflict is something that is not enjoyable. Which occur between the characters. Conflict is all, which is dramatic, refers to the problems or the contrast diction between two powers in balancing.<sup>64</sup> Conflict can be dividing into two categories namely external conflict and internal conflict (Stanton: 1965: 16).<sup>65</sup> External conflict is the conflict that occurs between the characters with something outside him.<sup>66</sup> External conflict can be divided into two categories namely

<sup>59</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 150.

<sup>60</sup> Drs. E. Kosasih, M.Pd., *Kompetensi Ketata Bahasa dan Kesusastraan* (Bandung: CV. Irama Widya, 2004), 271.

<sup>61</sup> *Ibid.*, 271.

<sup>62</sup> *Ibid.*, 271.

<sup>63</sup> *Ibid.*, 271.

<sup>64</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 122.

<sup>65</sup> *Ibid.*, 124.

<sup>66</sup> *Ibid.*



elemental conflict and social conflict (Ibones: 1968: 30).<sup>67</sup> Elemental conflict is the conflict, which is caused by the deference, between the character and the environment.<sup>68</sup> Meanwhile, social conflict is the conflict, which is caused by human interaction.<sup>69</sup> Internal conflict is a conflict in the heart of the character. In another words, the conflict occurs in him.<sup>70</sup>

### 3. Character

Character is the people who are act in a drama.<sup>71</sup> Character is its vital center.<sup>72</sup> Characters bring plays to life.<sup>73</sup>

According to Abrams (1981: 20) character is the people who are performed in drama.<sup>74</sup>

Character can be divided into some types base on the stages of importance and based on the performance of the characters.<sup>75</sup>

#### 3.1. Base on the stage of importance

The character in this type can be divided into main character and peripheral character.<sup>76</sup>

<sup>67</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 122.

<sup>68</sup> Ibid., 124.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid., 270.

<sup>72</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and The Essay 3<sup>rd</sup> Edition*, 283.

<sup>73</sup> Ibid., 283.

<sup>74</sup> Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 165.

<sup>75</sup> Ibid., 176 – 178.

<sup>76</sup> Ibid., 176.

Main character is the character that becomes the priority in a drama.<sup>77</sup> He or she becomes the central of the story.<sup>78</sup> Peripheral character is the character who is appeared one or twice in drama.<sup>79</sup>

### 3.2. Base on the function of the performance

The character in this type can be developed into protagonist character, antagonist character, and tritagonist character.<sup>80</sup>

Protagonist character is the character that gives the norms or the positive values.<sup>81</sup> Protagonist character supports the story.<sup>82</sup> Antagonist character is the character that is contrast with the story.<sup>83</sup> Tritagonist character is the character that is support the protagonist character or the antagonist character.<sup>84</sup>

### 3.3. Base on the quality of the personality

According to this type the characteristics can divide into two kinds namely external characteristic and internal characteristic.<sup>85</sup>

<sup>77</sup> Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 176 – 177.

<sup>78</sup> Ibid., 177.

<sup>79</sup> Ibid., 176.

<sup>80</sup> Drs. E. Kosasih, M.Pd., *Kompetensi Ketata Bahasa dan Kesusastraan*, 270.

<sup>81</sup> Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 178.

<sup>82</sup> Drs. E. Kosasih, M.Pd., *Kompetensi Ketata Bahasa dan Kesusastraan*, 270.

<sup>83</sup> Ibid., 270.

<sup>84</sup> Ibid., 270.

<sup>85</sup> <http://depts.galaudet.edu/englishworks/literature/drama.html>. (5/22/2008:10.43Am). 6 of 8 – 7 of 8.

External characteristic is the characteristic that flat, one-dimensional characters.<sup>86</sup> Internal characteristic is the characters that round multi-dimensional characteristic for example: feelings and emotion.<sup>87</sup>

#### 4. Narration

Narration is the sentences, which used to give the explanation, direction, description, or flashback of the drama, which has objective to give explanation about drama, so, narration is not a dialogue.<sup>88</sup>

#### 5. Dialogue

Ezra Pound, the modern American poet once described drama as “persons moving about on the stage using words.”<sup>89</sup> In a definition dialogue is the conversation which done by the speakers in the script of drama.<sup>90</sup> Dialogue brings us back to character.<sup>91</sup> Dialogue in plays typically has three major functions namely to advance the plot, do establish, setting (the time and place of the action) and to reveal character.<sup>92</sup> Dialogue is also called as “speaking turn.”<sup>93</sup> At least dialogue has two spoken turn.<sup>94</sup> Dialogue is the major substance in drama. Dialogue can give the real situation.<sup>95</sup> Dialogue cannot be

<sup>86</sup> <http://depts.galaudet.edu/englishworks/literature/drama.html>. (5/22/2008:10.43Am). 6 of 8.

<sup>87</sup> Ibid., 7 of 8.

<sup>88</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak* (Founding Member CBA Indonesia Yogyakarta, 2006), 12.

<sup>89</sup> Robert Diyanni, *Literature Reading Fiction Poetry, Drama and The Essay 3<sup>rd</sup> Edition*, 783.

<sup>90</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*.

<sup>91</sup> Ibid., 783.

<sup>92</sup> Ibid., 783.

<sup>93</sup> Dick Hartoko, *Pengantar Ilmu Sastra* (Jakarta: PT Gramedia, 1986), 160.

<sup>94</sup> Ibid., 160.

<sup>95</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 311.

appeared without the narration.<sup>96</sup> The real dialogue is the dialogue, which appropriate with the real context or real situation.<sup>97</sup> This definition is called pragmatic context.<sup>98</sup>

#### 6. The explanation of the act

It is the direction for the characters in acting, which include: the expression of the character.<sup>99</sup>

#### 7. Theme

Theme may mean a moral or lesson that can be extracted from the work.<sup>100</sup> Theme is also used sometimes to refer to the basic issue, problem, or subject, which the work is concerned.<sup>101</sup> In literature the theme is the central idea or statement about life that unites and control the total work.<sup>102</sup> Theme also means the general or the statement the author makes about that subject as it necessarily and inevitably emerges from the interplay of the various elements of the work.<sup>103</sup>

#### 8. Setting

The setting tells when and where the story takes place.<sup>104</sup> The setting is the time and place of the story.<sup>105</sup> Setting can be dividing

<sup>96</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 312.

<sup>97</sup> *Ibid.*, 312.

<sup>98</sup> *Ibid.*

<sup>99</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*.

<sup>100</sup> *How to Analyze Fiction*, 52.

<sup>101</sup> *Ibid.*, 52.

<sup>102</sup> *Ibid.*, 52.

<sup>103</sup> *Ibid.*, 52.

<sup>104</sup> Goodman Burton, *Literature for English Beginning*, Singapore: McGraw-Hill/Contemporary's, 2005, 133.

<sup>105</sup> Winter Anthony C. and Mc Cuen jo Ray, *Rhetoric Made Plain*, New York: Harcourt Brace Jovanovich, Inc., 1974, 279.



into three major things they are: place, time, and social setting.<sup>106</sup> Setting of the place is stressed in location where the dialogue of drama happened.<sup>107</sup> Time setting is connecting with the problems of the time the dialogue happened.<sup>108</sup> Meanwhile, social setting is the setting, which is focused, in the condition of the social society.<sup>109</sup> The social society can include the tradition, the religion, life style, main set, or others.<sup>110</sup>

## 9. Mood

Mood or style is the way to express the language.<sup>111</sup> Style is used to get the esthetic effect. Style is influenced by diction, structure, and cohesion.<sup>112</sup> Basically style is a technique in choosing the language.<sup>113</sup>

Mood is partly a function of physical setting and partly of descriptive languages.<sup>114</sup> If you are reading and play rather than seeing it performed, you must take into account the descriptions of setting as given by the play Wright.<sup>115</sup>

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<sup>106</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 227.

<sup>107</sup> *Ibid.*, 227.

<sup>108</sup> *Ibid.*, 230.

<sup>109</sup> *Ibid.*, 230.

<sup>110</sup> *Ibid.*, 233.

<sup>111</sup> *Ibid.*, 276.

<sup>112</sup> *Ibid.*

<sup>113</sup> *Ibid.*, 277.

<sup>114</sup> *Ibid.*

<sup>115</sup> Winter Anthony C. and Mc Cuen jo Ray, *Rhetoric Made Plain*.

## 10. Tone

Tone is the author's expression about the problems, which is written, and toward the readers.<sup>116</sup> In the spoken language, the tone can be known from the intonation. In written language the tone can be known from the quality of the style.<sup>117</sup> In this case, style is the tools and the tone is the purpose. One of the contributions of the style is to build the tone.<sup>118</sup> Tone of voice in drama is inflected in dialogue to reveal the characters personality.<sup>119</sup>

## 11. Dramatic irony

Dramatic irony is the contrast between what the character thinks the truth is and what the audience knows the truth to be.<sup>120</sup> This occurs when the speaker fails to recognize the irony of his diction.<sup>121</sup>

Dramatic irony is when the words and the actions of the characters of a work of literature have a different meaning for the reader than they do for the characters. This is the result of the readers having a greater knowledge than the character themselves.<sup>122</sup>

Irony is dramatic when there is a contradiction between what is an actually happens in a story.<sup>123</sup>

<sup>116</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 285.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

<sup>119</sup> Ibid., 278.

<sup>120</sup> <http://depts.gallaudet.edu/englishworks/literature/drama.html>, English works|literature:guide to drama:5/22/2008, 10:43 am. (7 of 8)

<sup>121</sup> Ibid.

<sup>122</sup> <http://contemporarylit.about.com/cs/literaryterms/g/dramaticirony.htm>. April 17, 2009: 7: 52 am.

<sup>123</sup> <http://www.123helpme.com/view.asp?id=100068>.

## 12. Structure

Structure is the way a play is organized into section.<sup>124</sup> Most plays are divided into acts and scenes.<sup>125</sup>

Definitively structure is the ideology about the elements and the relationship with them.<sup>126</sup> The structure gives the attention to the elements of drama as like: the dialogue, plot, and the style.<sup>127</sup>

## 13. Title

Title is the easiest point, which is known by the people. Title is taken from the character setting theme or the combination from some elements in drama.<sup>128</sup>

A title can draw or distract attention. Generally, most people will first glance at the title before they start to read. In other words, a title gives the readers the first impression of a piece of writing. If a title impresses the audience, they will be more curious to find out the rest of the contents.<sup>129</sup>

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<sup>124</sup> <http://www.123helpme.com/view.asp?id=100068>. (5 of 8)

<sup>125</sup> Ibid.

<sup>126</sup> Kutha Ratna Nyoman, *Teori Metode dan Teknik Penelitian Sastra* (Yogyakarta: Pustaka Belajar, 2004), 91.

<sup>127</sup> Ibid., 93.

<sup>128</sup> Wiyatmi, *Pengantar Kajian Sastra*, 40.

<sup>129</sup> Dr. Fr. B. Alip, M.Pd., M.A., *Write Well Improving Writing Skills* (Yogyakarta: Kanisius, 1995), 106.

#### D. Types of Script

There are several types of script, although there are representative styles of script, there is no standard script format.<sup>130</sup> The following format information is base on commonly accepted conventions.<sup>131</sup>

##### 1. Master scene script

Master scene script is scene-by-scene presentation of the drama.<sup>132</sup> This is the form usually used for readings.<sup>133</sup> Scene is a part of treatment. Treatment contain about the title character characteristics setting, duration and property.<sup>134</sup> Meanwhile the scene contain about the general story which has the certain objective to build a whole story.<sup>135</sup> In this case dialogue not described.<sup>136</sup> Treatment write in paragraph and indirect.

##### 2. Shooting script

Shooting script is a very technical script listing the camera shots to be used during filming. Shooting scripts are prepared by directors, or other experienced.<sup>137</sup> In shooting script, there is a angle camera in this case shooting script is the duty of a play director. In

<sup>130</sup> <http://www.visualwriter.com/howto/format.html>. Scottcole Dn'an, 1998 (1 of 5).

<sup>131</sup> Ibid.

<sup>132</sup> Ibid.

<sup>133</sup> Ibid.

<sup>134</sup> Fred Wibowo, *Teknik Produksi Program Televisi* (Yogyakarta: Pinus Book Publisher, 2007), 248.

<sup>135</sup> Ibid.

<sup>136</sup> Ibid., 238.

<sup>137</sup> <http://www.visualwriter.com/howto/format.html>. Scottcole Dn'an, 1998 (1 of 5).



another word shooting script contain about the technical things as like *close up* or *medium close-up*.<sup>138</sup>

### 3. Slug line

Scenes are always preceded by a slug line that tells whether the scene is inside or outside the location and whether it is day or night.<sup>139</sup>

### 4. Scene description line

The slug line is followed by scene description line.<sup>140</sup> These tell more about setting. Who is in scene and sometimes where they are located and what they are doing.<sup>141</sup>

### 5. Scene instruction line

Occur throughout the scene as needed. They often instruct about essential character physical action.<sup>142</sup>

### 6. Teleplay script

Tele play script is also called television script. The objective of teleplay script is to make the play director the characters and the team are: easier to create the visualization of the script in the television. Teleplay script is the script without angle camera.<sup>143</sup>

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<sup>138</sup> Fred Wibowo, *Teknik Produksi Program Televisi*, 252.

<sup>139</sup> <http://www.visualwriter.com/howto/format.html>. Scottcole Dn'an, 1998, 1 of 5.

<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

<sup>142</sup> <http://www.visualwriter.com/howto/format.html>. Scottcole Dn'an, 1998, 1 of 5.

<sup>143</sup> Fred Wibowo, *Teknik Produksi Program Televisi*, 251.

### E. Process in Writing the Script of Drama

In writing the script of drama, we must consider about the elements of drama namely plot, character, and the dialogue.<sup>144</sup> There are some steps in writing the script of drama namely:

1. Do the warning up<sup>145</sup>

Planning is any orderly procedure used to bring about a desired result. As the first stage in the writing process, planning is a series of strategies designed to find and produce information in writing. When you begin any writing project, you need to discover what is possible. You need to locate and explore a variety of subjects. You need to invent alternative ways to think and write about each subject. And you need to consider all ideas, however mundane or unsettling, in order to select and create the substance out of which you will shape your subject.<sup>146</sup> Warming up is very important to give exercise to our emotional intelligence.<sup>147</sup>

2. Decide the communicative purpose<sup>148</sup>

Commonly the purpose of literary work is to build the communication between the people who appreciated. With the literary work and the literary work it self.<sup>149</sup> In the process of communication,

<sup>144</sup> Kosasih E. Drs. M.Pd., *Kompetensi Ketatabahasaan dan Kesusastraan*, 279.

<sup>145</sup> Hernowo, *Andaikan Buku Itu Sepotong Pizza*, (Bandung: Penerbit Kaifa, 2003), 223.

<sup>146</sup> James M. McCrimmon, *Writing With a Purpose* (USA: Houghton Mifflin Company, 1984), 10.

<sup>147</sup> Ibid.

<sup>148</sup> Pardiyanto, M.Pd., *12 Writing Clues for Better Writing Competence*, (Yogyakarta: CV. Andi Offset, 2006), 162.

<sup>149</sup> Djoko Suryono, *Dasar Apresiasi Sastra* (Yogyakarta: Elmantara Publishing, 2009), 53.

the literary work provides something to the people.<sup>150</sup> The word “something” in this case refers to four namely experiences, knowledge awareness and entertainment.<sup>151</sup>

Many kinds of experiences which happened to the man can be experienced by the people who are appreciated with the literary work.<sup>152</sup> Beside the experience the literary. Work also provides the knowledge.<sup>153</sup> The knowledge is expressed by concluding the phenomenon of literary work.<sup>154</sup> Another elements of the purpose of the literary work are awareness. The literary work can provide the awareness signal for the people.<sup>155</sup>

From the literary work, the people whom appreciated with can get sensitivity.<sup>156</sup> The last purpose of literary work is to entertain the people because all of the literary work always shows the entertainment signal.<sup>157</sup>

In order to reach the purposes of the literary work need the function of the literary work.<sup>158</sup> In this case function is the tools to reach the purpose.<sup>159</sup> The tools that are needed to reach the purpose of

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<sup>150</sup> Djoko Suryono, *Dasar Apresiasi Sastra*, 53.

<sup>151</sup> Ibid.

<sup>152</sup> Ibid.

<sup>153</sup> Ibid., 187.

<sup>154</sup> Ibid.

<sup>155</sup> Ibid.

<sup>156</sup> Ibid., 53.

<sup>157</sup> Ibid., 202.

<sup>158</sup> Ibid., 219.

<sup>159</sup> Ibid.

the literary works are experimental function, informative function, awareness function, and recreative function.<sup>160</sup>

Experiment function provides the human experiences to the people. Which appreciated with the literary works. In order that they can feel the experiences.<sup>161</sup>

Informative function provides the knowledge to the people who appreciated with the literary works.<sup>162</sup> Awareness function provides the awareness signal to the people who appreciated. With literary works.<sup>163</sup> People do hope have awareness in something happened.<sup>164</sup> Recreative function is the tool to entertain the people who appreciated in literary work.<sup>165</sup>

Communicative purpose is important to be decided because clear purpose can make clear genre.<sup>166</sup>

The types of drama can be decided. Clear communicative purpose can also gives important contribution toward another elements. The clear communicative purpose can make the dialogue develop.

### 3. Decide the topic of drama<sup>167</sup>

The topic of drama can be appearing from the experiences.<sup>168</sup>

<sup>160</sup> Djoko Suryono, *Dasar Apresiasi Sastra*, 53.

<sup>161</sup> Ibid.

<sup>162</sup> Ibid., 222.

<sup>163</sup> Ibid., 224.

<sup>164</sup> Ibid..

<sup>165</sup> Ibid., 226.

<sup>166</sup> Ibid., 53.

<sup>167</sup> Ibid., 176.

<sup>168</sup> Hernowo, *Andaikan Buku Itu Sepotong Pizza*, 227.



Topic is the common aspect, which build. A literary work as a literary work drama needs a topic. Usually the author chooses the life problems as the topic in literary work especially in drama.<sup>169</sup> The problem is taken from experience and the observation.<sup>170</sup> The problems of life which usually choose as a topic of drama is problems of love worried and others.

#### 4. Look for the drama source<sup>171</sup>

Drama source can be taken from any sources as such as the experience. Experience is everything that can be happened to the people in the world.<sup>172</sup> There are some experiences, which used as the source in writing the literary work as a drama namely letterer esthetics, humanistic, moral values, philosophies religious, magic, social culture, and social politic.<sup>173</sup> You should choose the interesting stories for your drama.

##### 4.1. Letterer esthetic

Letterer esthetic is the experience which is good or beautifulness or enjoyable.<sup>174</sup> This experience can be got from something that has goodness or has a conflict.<sup>175</sup>

<sup>169</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 68.

<sup>170</sup> *Ibid.*, 71.

<sup>171</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*, 14.

<sup>172</sup> Djoko Suryono, *Dasar Apresiasi Sastra*, 52.

<sup>173</sup> *Ibid.* 53 – 171.

<sup>174</sup> *Ibid.*, 53.

<sup>175</sup> *Ibid.*, 54.

#### 4.2. Humanism experience

Humanism experience is the experience, which is happened by the people, which contain about humanistic value and describe about humanistic situation.<sup>176</sup> Humanistic situation can be describe as a tragic situation humorist situation or ironic.<sup>177</sup>

#### 4.3. Moral value experience

Moral value is the experience contain about the way to have a certain attitude.<sup>178</sup> This experience describe about the truly attitude.<sup>179</sup> In another word, this experience shows how the people should have a moral as human beings.<sup>180</sup>

#### 4.4. Philosophy experience

Philosophy experience is the philosopher experience, which is expressed, in the literary work; since the Greek period, literary works have been being used for express the philosopher ideas.<sup>181</sup>

#### 4.5. Religious experience

Religious experience can be used if there is a religious sense.<sup>182</sup> This experience can catch goodness phenomenon.<sup>183</sup>

<sup>176</sup> Djoko Suryono, *Dasar Apresiasi Sastra*, 57.

<sup>177</sup> *Ibid.*, 58.

<sup>178</sup> *Ibid.*, 68.

<sup>179</sup> *Ibid.*, 69.

<sup>180</sup> *Ibid.*, 69.

<sup>181</sup> *Ibid.*, 83 – 84.

<sup>182</sup> *Ibid.*, 98.

<sup>183</sup> *Ibid.*

#### 4.6. Magic mystic experience

Basically to difference between magic mystic experience and religion experience is very difficult because both of them are irrational and spiritual experience.<sup>184</sup> Both of them also come from something which absolute and both of them are come from the religion.<sup>185</sup> But, the magi's mite experience is closer to the black magic.<sup>186</sup>

#### 4.7. Psychology experience

A good literary work is a literary work, which express the psychological signal.<sup>187</sup> It can express in the element of drama. Such as the character plot and the conflicts, which appear in a literary, work especially in drama.

#### 4.8. Social culture experience

A literary work can describe social and culture situation.<sup>188</sup> A description about social and culture situation in literary work can be appeared by using a metaphor and also a symbol.<sup>189</sup> This experience will be appeared if the author has sense about the reality of the social and culture situation.

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<sup>184</sup> Djoko Suryono, *Dasar Apresiasi Sastra*, 52.

<sup>185</sup> *Ibid.*, 135.

<sup>186</sup> *Ibid.*

<sup>187</sup> *Ibid.*, 150.

<sup>188</sup> *Ibid.*, 158.

<sup>189</sup> *Ibid.*

#### 4.9. Social politic experience

A literary work can describe about the condition of social politic, which occur in the social life.<sup>190</sup> If the author has a sense about politic, of course the author can write his or her experience in a literary work easily.

#### 5. Decide the synopsis<sup>191</sup>

Synopsis is the resume of story.<sup>192</sup> In dictionary said that the synopsis is the summary of the book or play.<sup>193</sup> In this case, summary is a brief statement of mind point.<sup>194</sup> Base on these definitions the synopsis can be made in generally. Synopsis is not a dialogue but synopsis is a paragraph that describes the main point of the story of drama. The synopsis is written in each scene.

#### 6. Write the script

After decide the objective and the source of the story, the writer can write the script.<sup>195</sup> The project is now drafted out, with either section or whole thing produced.<sup>196</sup> Drafting is a produce for drawing up a preliminary sketch.<sup>197</sup> Drafting is a series of strategies designed to organized and develop a sustained piece of writing.<sup>198</sup>

<sup>190</sup> Djoko Suryono, *Dasar Apresiasi Sastra*, 171.

<sup>191</sup> *Ibid.*, 20.

<sup>192</sup> *Ibid.*, 21.

<sup>193</sup> A. S. Hornby, *Oxford Advanced Learner's Dictionary Fifth Edition* (New York: Oxford University Press, 1995), 1212.

<sup>194</sup> *Ibid.*, 1196.

<sup>195</sup> *Ibid.*, 15.

<sup>196</sup> Jeremy Harmer, *How To Teach Writing* (Logman, 2004), 104.

<sup>197</sup> Mc Crimmon James, *In Writing With A Purpose* (USA: Houghton Mifflin Company, 1984), 10.

<sup>198</sup> *Ibid.*



## 7. Setting the scene

It is important to “set the scene” clearly in any drama activity. If this is not done the students will not be sure what they should be doing and will find it more difficult to produce appropriate language.<sup>199</sup> Setting the scene is very important especially to make a clear plot. Types of plot cannot be decided without the clear scene.

## 8. Developing the scene

The basic interaction has been plotted, further refinements can be added.<sup>200</sup> After setting the scene the next step is developing the scene. The scene which is develop will make a drama become a good drama.

## 9. Further development: character and place

The students will have to decide what kind of people they are, what sort of place it is (large, modern, boutique, expensive...) and how a reacts to both the place and the people.<sup>201</sup>

Further development about the character is the description about someone.<sup>202</sup> The people who are describe in drama that have the special emotion.<sup>203</sup> The characters have the important position to bring the moral massage.<sup>204</sup>

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<sup>199</sup> Susan Holden, *Drama in English Language Teaching*, (Longman Group, 1982), 42.

<sup>200</sup> *Ibid.*, 18.

<sup>201</sup> *Ibid.* 19.

<sup>202</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 165.

<sup>203</sup> *Ibid.*

<sup>204</sup> *Ibid.*

The development of the place is very important to create the certain situation.<sup>205</sup> Place gives the image that the situation is real.<sup>206</sup>

#### 10. Remember the writing clues

Writing is a physical and a mental act. At the most basic level, writing is the physical act of committing words or ideas to some medium, on the other hand writing is the mental work of inventing ideas, thinking about how to express them and organizing them. The purpose of writing are to express and impress. Writer typically serve two matters: them selves and their own desires to express and idea or feeling and readers, also called audience who need to have idea. Expressed in certain ways. The writer must then choose the best form for their writing.<sup>207</sup> Types of writing determine the level of complexity and the purpose. Writing is a process and a product the writer imagines, organizes, drafts, edits, reads and rereads.<sup>208</sup>

Choose the appropriate sentence patterns.<sup>209</sup> Sentence pattern are include some aspects namely: diction or that is called the choosing of words.<sup>210</sup> Sentences structure in communication.<sup>211</sup> Rhetoric structure which means the way of using language to get the esthetic effect.<sup>212</sup>

<sup>205</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 217.

<sup>206</sup> Ibid.

<sup>207</sup> David Nunan, *Practical English Language Teaching* (Singapore: Mc Grew Bill, 2003), 88.

<sup>208</sup> Ibid.

<sup>209</sup> Pardiyanto, M.Pd., *12 Writing Clues for Better Writing Competence*, 177.

<sup>210</sup> Dr. Burhan Nurgiyantoro, M.Pd., *Teori Pengkajian Fiksi*, 290.

<sup>211</sup> Ibid., 292.

<sup>212</sup> Ibid., 295.

In writing, the writer not just to write the writer must know the important skills to obtain a good writing, there are five main areas based on Heaton there are: language use, mechanical skill, treatment of content, stylistic skill, and judgment skill.<sup>213</sup>

Language use is the ability to write correct and appropriate sentence. Mechanical skill is the ability to use correctly those conventions peculiar to the written language for example: punctuation, spelling. Treatment of content is the ability to think creatively and develop thoughts, excluding all irrelevant information. Stylistic skill is the ability to manipulate sentence and paragraph. Meanwhile judgment skill is the ability to write an appropriate manner for a particular purpose with a particular audience in mind.

#### 11. Revising

Writing is a process not a product (Oshima & Hogue, 1991: 3).<sup>214</sup> That means that a piece of writing is never complete.<sup>215</sup> It is always possible to review and revise and review and revise again.<sup>216</sup> Because the writing process is a reflection of natural thinking process the writing process will enable him to call up ideas and is expressed in written language.<sup>217</sup> Revising is important to be done in order to get a good drama script. There are three (3) types of revising namely<sup>218</sup>

<sup>213</sup> Writing English Language Test, 135.

<sup>214</sup> Agus Edi Winarto, *Essay Writing I* (Kediri: English Department of STAIN, 2000), 2.

<sup>215</sup> Ibid.

<sup>216</sup> Ibid.

<sup>217</sup> Ibid.

<sup>218</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*.



### 11.1 Revising by our self

This revising can be done drama script has finished.<sup>219</sup>

The writer may look the whole of drama script. The writer may use a tool to give a sign in each part of drama script, which must be revise.<sup>220</sup>

### 11.2 Revising by involving another person

By involving another person, the writer will get the second option, which used to make the script better.<sup>221</sup> Second opinion will provide the different thing.<sup>222</sup> So that the writer has many opinion to be considered.

### 11.3 Special revising

Special revising involves the special person who has knowledge in term of drama.<sup>223</sup> This step of revisiting is important to be done because someone who has more knowledge about drama can help the writer especially the beginners in writing script of drama to show the writer about the lack of drama script.

## 12. Playing yourself or someone else

The purpose of drama is to be acted.<sup>224</sup> So, the students begin by playing them selves and than went on a point where at least one of

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<sup>219</sup> Igrera Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*.

<sup>220</sup> Ibid., 15.

<sup>221</sup> Ibid., 16.

<sup>222</sup> Ibid.

<sup>223</sup> Ibid.

<sup>224</sup> Kosasih E. Drs. M.Pd., *Kompetensi Ketatabahasaan dan Kesusastraan*, 279.



them portraying another character.<sup>225</sup> Exercise is very important to develop the skill. Without the exercise good performance is impossible to be done.

### 13. Discussion after exercise

The discussion should focus on the specific points. It will seldom be very fruitful if it is just a general conversation.<sup>226</sup> In another words the discussion that is done is the discussion, which will be knowledge for the writer. The discussion must be used to correct the human error.

### 14. Organizing the discussion

It can make the students familiar with the activity able to organize them selves.<sup>227</sup> Organizing the discussion can make the students focus in the discussion, the students must know what the discussion about, this way can make the students know. About the problems which is going to discuss.

## **F. The Crucial Things in Revising the Script of Drama**

After do the revising the scriptwriter must do the evaluation. The evaluation for script writing is needed to avoid the problems, which usually occur when the scriptwriter writes the script of drama. The crucial things, which must be considered, are:

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<sup>225</sup> Susan Holden, *Drama in English Language Teaching*, 20.

<sup>226</sup> Ibid.

<sup>227</sup> Ibid, 21.

1. See the script draft<sup>228</sup>

After the draftings have done, the scriptwriter should see the appearances of the script. This is very important to see the problems of typing.

2. Pay attention to the spelling words<sup>229</sup>

Some people seem to have no trouble with spelling. Others have to work hard at it. Those who kind it easy generally have natural ability to picture words mentally.<sup>230</sup> One step toward becoming a good speller then to discover the correspondence between the patterns of letters and the sounds they consistently represent.<sup>231</sup>

Spelling is important to be considered because spelling is one of the language substances. Spelling words is also related to the vocabularies. So, this step can also used to cheek the problems in vocabulary. Understanding the vocabularies is a must. Someone who wants to be able to writing a good English must has capability in vocabularies. Vocabulary is more than words.<sup>232</sup> In writing, a good vocabulary is one that permits you to say quickly and accurately.<sup>233</sup> The size of your vocabularies at any one time is less important than

<sup>228</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*, 16.

<sup>229</sup> Ibid.

<sup>230</sup> DJ. Collinson, *Writing English a Working Guide to the Skill of Written English* (Great Britain Wildwood House Ltd, 1982), 19.

<sup>231</sup> Bramer George, *Writing for Readers* (London: A Bell & Howell Company, 1981), 472.

<sup>232</sup> Deighton Lec C, *Words and Meaning A* (USA: Harcourt Brace Jovanovich, 1977), 1.

<sup>233</sup> Ibid.

your ability to deal with new words.<sup>234</sup> This is “word power” the power to find the meaning of unfamiliar words.<sup>235</sup>

A word is microcosm of human consciousness (Vygotsky).<sup>236</sup> All language has words.<sup>237</sup> Language emerges first as words.<sup>238</sup> Without grammar very little can be conveyed without vocabulary nothing can be conveyed this is how the linguist David Wilkins summed the importance of vocabulary learning.<sup>239</sup>

### 3. Pay attention to the term of language<sup>240</sup>

Grammar is partly a study of what forms (structure) are possible in a language.<sup>241</sup> Traditionally grammar has been concerned almost exclusively with analysis at the level of the sentence.<sup>242</sup> Thus the grammar is a description of the rules that govern how a language’s sentences are formed.<sup>243</sup> Grammar communicates meanings.<sup>244</sup> Meanings of a very precise kind.<sup>245</sup> Vocabulary of course, also communicates meaning.<sup>246</sup> Grammar is a process for making speaker or writer’s meaning clear.<sup>247</sup> The term of language usually used in writing the script of drama. Especially in writing the script, which

<sup>234</sup> Deighton Lec C, *Words and Meaning A*, 2.

<sup>235</sup> Ibid.

<sup>236</sup> Tornabury Scott, *How to Teach Vocabulary* (Longman: Bluestone Press, 2002), 1.

<sup>237</sup> Tornabury Scott, *How to Teach Grammar* (Longman: Bluestone Press, 2002), 1.

<sup>238</sup> Ibid.

<sup>239</sup> Ibid., 13.

<sup>240</sup> Ibid., 16

<sup>241</sup> Ibid., 1.

<sup>242</sup> Ibid.

<sup>243</sup> Ibid.

<sup>244</sup> Ibid., 3.

<sup>245</sup> Ibid., 3.

<sup>246</sup> Ibid., 3.

<sup>247</sup> Ibid., 4.

uses the foreign language, the items of language is needed to be considered.

4. Pay attention to the anatomy of script<sup>248</sup>

Anatomy of script means the elements of drama that make a script are called drama script. The most important things that the script writer must give attention. Is making the dialogue. In making the dialogue the scriptwriter should use the sort dialogue. Long dialogue will make the characters difficult to improve the dialogue. The consequence is the dialogue will loose the true objective.<sup>249</sup> Try not to repeat the same word in the same scene. The scriptwriter must be able to kind the synonym of the word. This way can make the dialogue become alive.<sup>250</sup> The scriptwriter also must give attention about the logical dialogue. It means that if the character is only one the scriptwriter should not make the dialogue. The scriptwriter must be able to avoid to make a dialogue which performed by more than four people this is done to give change for all characters to perform their dialogues.<sup>251</sup>

5. Pay attention to the objective and the topic in writing the script of drama<sup>252</sup>

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<sup>248</sup> Igea Siswanto, *Panduan Menulis Skenario Panggung Boneka dan Drama Anak*, 17.

<sup>249</sup> Sony Set, *Menjadi perancang Program Televisi*, 19.

<sup>250</sup> Ibid.

<sup>251</sup> Ibid., 20.

<sup>252</sup> Barli Bram, *Write Well Improving Writing Skills* (Yogyakarta: Kanisius, 1995), 16.



To make a good script of drama the scriptwriter must be able to make the script of drama is match to the idea topic and the objective. A topic must have a subject and an attitude. In other words, it consists of a topic or subject matter and a restricting statement. The subject tells us what to write while the attitude shows or gives reasons for writing; the subject claims what we write about and the attitude implies why we write. A topic, which has no attitude, is like a dead, boring conversation.<sup>253</sup>

#### 6. Pay attention to the translation

Base on New mark (1981: 7), translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.<sup>254</sup> In this case translation refers to the written text only, meanwhile for the oral text is called "interpretation".<sup>255</sup> Ninda and Taber (1989) describe translating consist of reproducing in the receptor language the close test natural equivalent of the source language message, first in term of meaning and secondly in term of style.<sup>256</sup> The crucial problem in translation is how to find the equivalent words in the target language.<sup>257</sup>

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<sup>253</sup> Barli Bram, *Write Well Improving Writing Skills*, 17.

<sup>254</sup> Suryawinata Zuchridin, *Translation: Bahasan, Teori dan Penuntun Praktis Menerjemahkan* (Yogyakarta: Kanisius, 2003), 15.

<sup>255</sup> Ibid.

<sup>256</sup> Ibid., 12.

<sup>257</sup> Ibid., 13.

In translating the literary work, the translator must be able to fulfill some requirement namely:<sup>258</sup> understanding of source language, understanding of target language, understanding of cognitive knowledge, understanding the knowledge of literary work, have a good sense and a good motivation.

In translating a literary work, the translator sometimes face some problems as like: the problem in the translation process describing characters or setting.<sup>259</sup>

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<sup>258</sup> Suryawinata Zuchridin, *Translation Bahasan, Teori dan Penuntun Praktis Menerjemahkan*, 153.

<sup>259</sup> *Ibid.*, 156.