

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Drama is an action to do or to show. It is originated from Greece. According to Plato and Aristoteles, the most well-known philosophers in 4 century BC from Greece, drama is an example of “mimesis” in other words, it is an act of mimicking or an act of representation (Kaufmann, 1961). However, the two philosophers also have different perspectives. It is not easy to define mimesis. Nevertheless, mimesis emphasizes on Drama and drama performance are two inseparable words. Performance is a show or an action to be shown to the public. Meanwhile, drama is a part of that performance. There are elements of drama in the performance of a work, one of the elements is setting. The element of setting is important. Setting is an element that influences the performance of a show.

When one deals with dramatic texts one has to bear in mind that drama differs considerably from poetry or narrative in that it is usually written for the purpose of being performed on stage. Although plays exist which were mainly written for a reading audience, dramatic texts are generally meant to be transformed into another mode of presentation or medium: the theatre. For this reason, dramatic texts even look different compared to poetic or narrative texts. One distinguishes

between the primary text, i.e., the main body of the play spoken by the characters, and secondary texts, i.e., all the texts 'surrounding' or accompanying the main text: title, dramatis personae, scene descriptions, stage directions for acting and speaking, and so forth (Brown, 1995). Depending on whether one reads a play or watches it on stage, one has different kinds of access to dramatic texts. As a reader, one receives first-hand written information (if it is mentioned in the secondary text) on what the characters look like, how they act and react in certain situations, how they speak, what sort of setting forms the background to a scene, etc.

However, one also has to make a cognitive effort to imagine all these features and interpret them for oneself. Oedipus Stage performances, on the other hand, are more or less ready-made initiations of all these details. In other words: at the theatre one is presented with a version of the play which has already been interpreted by the director, actors, costume designers, make-up artists and all the other members of theatre staff, who bring the play to life. I chose this drama because the drama very famous and familiar. On the others side the drama oedipus king has been performed in many theaters around the worldthe diffrence, then , lies n divergent form of perception and also there are a lot of story behind the story took form greek mythology which mean the poeple in that era believed with predicator. While we can actually see and hear actors play certain characters on stage, we first decipher a text about them when reading a play script and then at

best 'see' them in our mind's eye and 'hear' their imaginary voices. Put another way, stage performances offer a multi-sensory access to plays and they can make use of multimedia elements such as music, sound effects, lighting, stage props, and many more., while reading is limited to the visual perception and thus draws upon one primary medium: the play as text *Oedipus The King* (Brown, 1995). This needs to be kept in mind in discussions of dramatic texts, and the following introduction to the analysis of drama is largely based on the idea that plays are first and foremost written for the stage (Kaufmann, 1961).

Setting is also visual element, meaning that we can see it with our eyes. This element is called as setting because this element assists or strengthens a scene in a drama performance. In a drama, setting must follow the text which means that the setting on the stage must be able to represent the setting in a drama text. For example, the setting of the time in the drama text or the setting of era where the story takes place. The setting of the stage must represent the era in the drama text. Setting also in a form of something that we can touch or carry. This element can easily be touched and seen, for example; costumes and accessories. If a drama text requires the setting of a living room, therefore, for the setting on a stage should be a rectangular room with tables, chairs, ashtray, vase, or other elements that would support the room on the stage *Oedipus The King*.

In the drama performance of Oedipus, setting is important because Sophocles describes Oedipus's condition when he is exiled and embarrassed by the Kingdom. He wanders and loses his mind in the forest. In Oedipus the Colonus by Sophocles, Oedipus lives in the forest with his daughter, Antigone. They are predicted to end in Colonus forest before Oedipus died. In the story, the most obvious setting is the forest, for that reason, big and old trees become one of the most important elements on the stage and this setting also gives the sense of mysterious. Besides the forest, the other setting that should be added on the stage is the nameless deserted old temple. The setting is arranged similar to the setting which is described by Sophocles in the drama text (Berry, 1985). The elements of lush forest and old deserted temple. The setting element of the forest in the performance is also strengthened by other aspects for examples, in the forest, there are sounds of birds or other animal sounds. The lighting also helps to enhance the setting on the stage. Imagine if the setting of time is in the morning, the sun shines and the sunlight shines the forest. The atmosphere of the lights strengthens the setting of the forest.

In this drama, the writer discusses Oedipus from the elements on setting on the stage. The drama performance of Oedipus tends to show the representation of Greek people; however, the writer applies another perspective, Oedipus can be seen from various cultures in the world. For examples, the description of Colonus forest is different from the forest in Kalimantan or other regions with big trees.

The differences influence the setting. Moreover, the depictions of the soldiers who kill Oedipus, in the Greece, the soldiers or the society wears white clothes with the gladiator sandals. In another culture, the costume of the killers who kill Oedipus can be different based on the country (Japan, Korea, Mongolia, or Indonesia). The costumes are highly related to the setting because it is the representation of the culture.

As the reader and the actor of this drama, Oedipus is an amazing work of art. Oedipus has been discussed by writers all over the world. However, this thesis provides a different kind of discussion of Oedipus drama performance. It gives another perspective on how to elaborate the elements of drama, in this case setting from various cultures in the world I called “Antropodipus”. This paper focuses on the setting of Oedipus Rex which was produced by Apollo Arts in 2018. This research applies theory of Space Setting which is introduced by the County Architect’s Society and the National Association of Drama Advisers. The theory assists the writer on describing and elaborating the setting on stage.

Space is an important element in drama since the stage itself also represents a space where action is presented. One must of course not forget that types of stage have changed in the history of the theatre and that this has also influenced the way plays were performed. The analysis of places and settings in plays can help one get a better feel for characters and their behaviour but also for the overall

atmosphere. Plays can differ significantly with regard to how space is presented and how much information about space is offered. While in George Bernard Shaw's plays the secondary text provides detailed spatiotemporal descriptions, one finds hardly anything in the way of secondary text in Shakespeare (Gurr and Ichikawa, 2000).

The stage set quite literally 'sets the scene' for a play in that it already conveys a certain tone, e.g., one of desolation and poverty or mystery and secrecy. The fact that the description of the stage sets in the secondary text is sometimes very detailed and sometimes hardly worth mentioning is another crucial starting point for further analysis since that can tell us something about more general functions of settings.

The setting element also helps the actors play on stage. Setting element also helps the actors to imagine and act. Why can help acting because the actors will play according to the script or at that time and at that time we can see from the settings. For example, again the Oedipus King setting element. Where the actors have to play grand style because it is seen from the settings at that time in the Greek era. On the contrary, when the Oedipus setting is adapted by several countries, such as Teater Satu Lampung (Indonesia), they adapt the culture in Indonesia and even cultures in the world, for example; bali dance, lumping dance horse, Javanese dance and 'nyembang' singing, tembang hahiwang lampung tradition, choreo

Hindu prayer, and even a choir from the middle eastern country. When the text of the story is adapted, the settings will also adjust according to how the story is adapted. For example Teater Satu, with its setting is full of mystical jungles and rain.

The setting element also has its own character. It derives from the three kinds of setting including atmosphere, time, and place. Setting of each play can be different based on the scenes, for example, Malam Jahanam by Motye Busye. In this play, there are the setting that takes place on the sea side of a house which was made of wood and such a setting affects speech patterns, the pattern of acting and even the atmosphere. All of the elements are different because the setting requires sea side. From the example above, how the element setting really determines the way of a drama is performed. In drama or theater, the element of setting usually has its own crew because this part of the setting is not haphazard because people are held by experts. Even an actor when they have no knowledge in the field of setting are not allowed to go through or help in setting because settings are elements where someone has the ability there and is an expert in the field of settings. In this model, is simply a series of performances. I am engaged in a performance in which I am trying to convey not only information about Goffman to you, but information about me through the confidence in which I speak on the topic, the manner in which I do so; the mastery of speaking in public, and so on. You, of course, are engaged in performances of a lesser magnitude, but

a performance none the less. For example, you may wish to sustain the impression that you are interested in the material (which may involve feigning or pretending); you may wish to do so to influence or create a favourable impression of your self. When you leave this room, you will move into another performance, perhaps fleeting, perhaps ongoing, as will I. The main elements of performance involve the strategies of impression management.

1.2 Research Question

What are the elements of setting on Oedipus Rex Drama Performance performed by Apollo Arts?

1.3 Research Objectives

To reveal and elaborate the elements of setting on Oedipus Rex Drama Performance performed by Apollo Arts.

1.4 Uses of Research

1.4.1 Theoretical Use

The writer hope that this research can be used for helping another writer as one of their references in order to discuss or analyze the same topic discussion that is related with alienation, othering, and marginalizing issues.

1.4.2 Practical Use

After reading this research, the writer also hopes that this research may help and can give contribution to the reader in gaining new knowledge about the elements setting Oedipus the king. Also, practically the readers are able to understand the situation of alienation or marginalization both in literary work and real life that is commonly happens among the society.

1.5 Scope of the Study

Scope of the study is compulsory in the process of writing and analyzing to avoid the broad topic that discussed as the focus. The writer also needs to limit the analysis. The focus of this study is the elements setting on stage of Oedipus the king.