

POLITICAL ASPECTS IN HAKESPEARE'S
JULIUS CAESAR

THESIS

By:
Luthfiyatul Umami
01320055



ENGLISH LETTERS AND LANGUAGE
DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG
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APPROVAL SHEET

This is to certify that Luthfiyatul Umami's thesis entitled *Political Aspects in Shakespeare's Julius Caesar* has been approved by the thesis advisor for further approval by the Board of Examiners.

Approved by
The Advisor,

Acknowledged by
The Head of the English Letters
and Language Department,

Dra. Siti Masithoh, M. Hum
NIP. 150 331 144

Dra. Hj. Syafiyah, M.A.
NIP. 150 246 406

The Dean of
The Faculty of Humanities and Culture,

Drs. H. Dimjati Ahmadin, M.Pd.
NIP. 150 035 072

LEGITIMATION SHEET

This is to certify that Luthfiyatul Umami's thesis entitled *Political Aspects in Shakespeare's Julius Caesar* has been approved by the thesis advisor by the Board of Examiners as the requirement for the degree of Sarjana Sastra.

| The Board Of Examiners | Signature |
|-------------------------------|------------------|
| 1. Dra. Istiadah, MA | 1. |
| 2. Sri Muniroch, S.S., M.Hum | 2. |
| 3. Dra Siti Masitoh, M.Hum | 3. |

Approved by
The Dean of the Faculty of Humanities and Culture
The State Islamic University of Malang,

Dr. H. Dimjati Ahmadin, M.Pd
NIP 150 035 072

TABLE OF CONTENTS

| | Page |
|---|-------------|
| ACKNOWLEDGMENTS..... | i |
| TABLE OF CONTENTS..... | iii |
| ABSTRACT..... | iv |
| CHAPTER I: INTRODUCTION | |
| I.1 Background of study | 1 |
| 1.2 Research Problem..... | 4 |
| I.3 Objectives of the study..... | 4 |
| I.4 Significance of the study..... | 5 |
| I.5 Scope and limitation of the study..... | 5 |
| I.6 Definition of Key Terms..... | 6 |
| CHAPTER II: REVIEW OF RELATED LITERATURE | |
| 2.1. Theory of Politics..... | 7 |
| 2.2.1 Concept of Politics..... | 9 |
| 2.2.2 Political Aspects..... | 10 |
| 2.2.2.1 Power..... | 10 |
| The techniques of power..... | 12 |
| The Theory of Social Power..... | 12 |
| The Limitations of Power..... | 13 |
| Authority..... | 14 |
| 2.2.2.2. Conflict..... | 16 |
| 2.2.2.3 Decision making..... | 21 |
| 2.3. Structuralism..... | 23 |
| 2.3.1 Structuralism and literature..... | 24 |
| 2.4. Previous Study..... | 26 |
| CHAPTER III:RESEARCH METHOD | |
| 3.1. Research Design..... | 28 |

| | |
|---|----|
| 3.2.Data Sources..... | 28 |
| 3.3.Research Instrument..... | 28 |
| 3.4.Data Collection..... | 29 |
| 3.5. Data Analyzing | 29 |
| CHAPTER 4: ANALYSIS | |
| 4.1 Analysis..... | 30 |
| 4.1.1 The Political Aspects in <i>Julius Caesar</i> | 30 |
| 4.1.1.1 Power..... | 30 |
| 4.1.1.2 Conflict..... | 38 |
| 4.1.1.3 Decision Making..... | 41 |
| 4.1.2 The Respond of the Society to the Political Aspects | 44 |
| CHAPTER 5: CONCLUSION AND SUGGESTION | |
| 5.1. Conclusion..... | 48 |
| 5.2. Suggestion..... | 49 |
| REFERENCES | |
| SYNOPSIS | |

ABSTRACT

Lutfiyatu Umami.2007. **Political aspects reflected in Julius Caesar.** English Department. Faculty of Humaniora. Islamic State University of Malang. The counselor: Dra. Siti Masitoh. M,hum.

Key Terms: Power, Decision making, Conflict

One of the ways to express and explore the desire such as: experience, imagination and feeling is using literature. It means that literature is a way of human to express their experience, imagination and feeling for some purposes. Social and politics are great ideas that influence literary works. Cultural message and political aspects can be decoded in ways that allow the readers to think resistant about their lives.

The Tragedy of *Julius Caesar* by William Shakespeare was written in 1599. *Julius Caesar* was the earliest of Shakespeare's three roman historical plays. From the above fact, the writer is interested in conducting a research on some political aspects in *Julius Caesar*. The aims of the study are to identify and understand some political aspects and the way how the society gives the response to those political aspects used in *Julius Caesar*.

Based on above description, the writer wants to answer the following problems: (1) What are the political aspects used in Shakespeare's *The Tragedy of Julius Caesar*? (2) How does the society give respond to the political aspects described in *The Tragedy of Julius Caesar*?

This research is literary criticism because this study concerns with analyzing, interpreting, and evaluating works of literature. It applies the structural approach as a method to analyze the novel, because structuralism is viewing literary work as an autonomic text. This approach is used to find out the intrinsic aspect in the novel, that reflected in the play. The research uses an intrinsic method, which attempts to interpret literature in the term of its contents and its internal sources.

From the analysis of this study, the writer gets description that political aspects consist of (1) Power, describing political power grabbing among the main character in play, as the component in the cause of Caesar murder, (2) Conflict, as the result of the political power treat, and (3) Decision making, describing the making of decision related to people which can lead to civil war.

The respond of the people varies. The respond is mainly as the reaction to the Caesar's murder. It is in searching which one is right, the conspirator or the counter-conspirator. The conclusion of the study is that the people respond the Caesar's murder in such ways. They are who agree with the Caesar's murder and who don't. Those who agree think that the tyranny is dead, the dictator is dead, and the treat to the Republic is dead. But those who don't agree think that Caesar is not to murdered, he is wrongly murdered, yet his death result instability to Rome.

Finally the writer hopes that there will be more students who are interested in analyzing this work in different concerns.

CHAPTER I

INTRODUCTION

1.1. Background of study

Most of people have sense that cannot be expressed directly, that is why they need a tool to express it. One of the ways to express and explore the desire such as: experience, imagination and feeling is using literature. It means that literature is a way of human to express their experience, imagination and feeling for some purposes.

Many people would agree that literature is words artfully arranged to stimulate feelings and impart understanding. Some would also agree that literature can be grouped into three genres: fiction, poetry, and Drama" (Jacobus 3). From these three basic genres, more genres branch out. Historical fiction is one of these branches. "A work of literature must both entertain and enlighten the reader; most other kinds of writing, by contrast, aim only at enlightenment" (Jacobus 3).

In addition Wellek and Warren say that, "Literature occurs in a social context, as a part of culture in a milieu, and it can be connected with concrete economic, political, and social situations, and there are interrelationships between all spheres of human activities." (1985:105)

Suyitno (1984:4) states that literature carries about the author's imagination, message and mission. The author expresses his ideas, feeling as well as his life through his works. According to Moody (1986:2) literature spring from our love of telling story or arranging words on pleasing pattern, of expressing in

words, some special aspects of our human expression. And the primary aims of literature as to give pleasure or to entertain those who voluntarily attend to it. Literature more concerned with the connotations, the way in which can make the word move or excite.

The main forms in mind, the novel, the drama and the poem, for they are the forms which have attracted greatest names during the last view centuries. In our age it seems likely that only the novel will survive as literary form. There are view readers of poetry and most people prefer to enjoy drama in the form of the film (a visual form not a literary form). But, however the drama performed, the most important things is how the drama can exist as the one of main form of literature.

Drama as the one kind of literature has a big role in developing literature itself. Drama is the literary composition, usually in dialogue form, that centers on the action of characters. The art of composing, writing, acting or producing plays; literary composition intended to pray life character or tell a story usually involving conflict and emotion exhibited through action and dialogue, designed for theatrical performance. A dramatic work intended for performance by actors on the stage. The complexity of drama use those all skills; composing, writing, acting and producing plays. Performing by audio-visual way directly makes it as an interesting literature to be enjoyed

In order to learn more and explore about literary work, not just as a creation of literature that can be enjoyed. But, the importance thing is to know the extrinsic element. The extrinsic elements of literature can be learned in some

approaches such as sociological approach, historical approach, Marxism approach, feminism approach, post-modern approach and etc.

Social and politics are great ideas that influence literary works. Sutisna (1996:4) says that, “literature is full of the society’s norms that are presented through the author interpretation. Therefore, what we get from literary works is things that are full of human views of the past, present, and future.

Cultural message and political aspects can be decoded in ways that allow the readers to think resistant about their lives. The Tragedy of *Julius Caesar* by William Shakespeare probably written in 1599. *Julius Caesar* was the earliest of Shakespeare's three roman historical plays. Prior, in his essay, "*The Search for a Hero in Julius Caesar*", said,

“Shakespeare has fitted two years of Julius Caesar's life into just two hours. Julius Caesar is a political and a historical play, so I aim to look at both of the aspects of the play. In my piece of writing I intend to write about the historical background of the play, the main characters, the conspirators and the purpose of the plot. I will write an in depth analysis on the two major political speeches made by Brutus and Mark Anthony, the explanation to political Shakespearean background to political intrigue, in this case Queen Elizabeth, the Babington plot and how the audience would react to the theme of the play.”
(http://www.clicknotes.com/JC_Navigator/Prior.html).

Like *Anthony and Cleopatra*, *Julius Caesar* is a dramatization of actual event. Shakespeare drew upon the ancient Roman historian, Plutarch lives of Caesar, Brutus and Mark Anthony as the primary source of the plays plot and characters. The play is tightly structured. It establishes the dramatical problem of alarm at Caesar's ambition to become “Absolute king ". The play also contains the assassination and conspiracy against Caesar. In addition, a web page stated that,

“Julius Caesar is a play about political power and how it may be legitimately and illegitimately wielded. It also shows the role of what we now call public opinion, which in this play is embodied in the gut responses of the common folk. The play also raises many questions. Who is the play’s central character? Is it Caesar, the great leader; Brutus, the idealist and man of honor who faces an ethical dilemma; Cassius, the arch-conspirator; or Antony, the loyal henchman and brilliant manipulator of the mob? Were the conspirators justified in their assassination of Caesar? How, in the end, should Rome—or any other society—be governed?”
(<http://www.novelguide.com/JuliusCaesar/themeanalysis.html>)

From this description, *Julius Caesar* can be learned through some criticism. As the one of the greatest creations of Shakespeare, *Julius Caesar* is the eternal literary work that still recognized as one of best literature in that age till this day.

From the above fact, the writer is interested in conducting a research on some political aspects in *Julius Caesar*. There are some reasons, which they provide the writer choosing this topic. First, most people prefer to enjoy drama in the form of the film (a visual form not a literary form). Second, *Julius Caesar* gives more contribution not to do the same mistake or to get best purpose in facing life. As the eternal literary work, *Julius Caesar* is still interesting to be enjoyed and learned and also researchable. And political criticism is the suitable way to explore it.

1.2. Research Problem

1. What aspects of politics are used in Shakespeare’s *The Tragedy of Julius Caesar*?

2. How does the society in the novel give response to the political aspects described In *The Tragedy of Julius Caesar*?

I.3. Objectives of the study

The aims of the study are to identify and understand some political aspects and the way how the society give response to those political aspects used in *Julius Caesar*.

1.4 Significance of the study

The significance of the study has contributed in both theoretical and practical contribution in area of literature. Theoretically, the study is expected to give obvious description especially about the political aspects in *Julius Caesar*. In addition, the results of this study can be used as reference to the future researchers who are interested in conducting similar studies.

Practically, the result of this study are expected to be useful for the writer herself and other students for the supporting the previous studies especially to study intrinsic concept in literature as guidance in conducting further analysis which has the same respect.

1.5 Scope and limitation of the study

There are many interesting problems to discuss concerning the situation shown in of *Julius Caesar*. According to the main theme of the study, it will only

cover the Caesar's policies in the play and the responses of the society to his policies in the play.

1.6 Definition of Key Term

To make this discussion is clearer and to avoid misunderstanding or misinterpretation about some basic concepts, the writer of this thesis will explain some key terms dealing with the subject matter of this thesis, they are:

1. Politics is interaction between the government and the society, in the process of making decision about the kindness of the society. (Surbakti, 1992:11)
2. Decision making is making choice or several alternatives and it is the process until finishing to the result. (Budiarjo, 1988:11)

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. Theory of Politics

According to F. Isjwara (1966, p.38), that political science is divided into three definitions. They are:

1. Institutional definition, when the scholars see the object of the political science in institution such as state, government, etc.
2. Functional definition, when the emphasize is on the function and activity than formal structure of the political institution.
3. Definition of the essence of politics, scholars of political science agree that the essence of politics is power. So that, according to it, “politics is a struggle against gaining power”.

The institutional definition formulates political science as a knowledge that investigates political institutions, such as state, government, senate, etc. If Wilbur White (1947, p.220) formulates political science as a study on the origin/formation, forms and processes of state and government, Gilchrist formulates political science as the study of state and government. It studies about state as it is, as it has been and as it ought to be. It is including the investigation on essence, formation and essential attributes of state.

The functional definition can be viewed as the reaction toward institutional definition, which to much emphasize to the formal structure of the political institutions, which tends to juridical dogmatic and emphasized more on

law documents than socio-political reality. Both definitions are basically similar, according to F. Isjwara (1966, p.39), but the functional definition attempts to get rid of dogmatism and juridicism.

What is the essence of politics? According to F. Isjwara (1966, p.42), the essence of politics is power. So that political process is a series of events which relate each other based on power. Politics is the “quest for power”, or “technique to run the powers” or “problems of running and controlling of power” or “formation and use of power”.

In addition, Dr. J. Suys (1954, p.15) in his book *De Nieuwe Politiek, Over Politieke Beginselen* says that politics is “strijd om macht”, “for the central problem of politics is that the distribution and control of power. Politics is the quest for power and political relationship are power relationship, actual or potential.” Writes Joseph Roucek (in the *Introduction: The essence of Politics*, p. 4-5).

From the above description, it can be stated that politics is something about power; how to distribute and control it, which embodied sometime in an institution, such as state and government.

2.2.1 Concept of politics

Surbakti (1992,1-2) says that the political science has been developing basic concepts of politics.

1. Politics is the civil efforts to communicate and fulfill the society welfare
2. Politics is everything about implementation of state and government

3. Politics is all of the activities to find and sustain the power in the society
4. Politics is all of the activities on the process of decision making
5. Politics is conflict to find and sustain the important things.

Further more Surbakti (p.11) explains that politics is interaction between the government and the society, in the process of making decision about the kindness of the society.

Soltou (1952:2) says that politics is the concern of sense of responsibility, for everybody is affected. There are two main things, and both have often been used as defining characteristic of politics. First, politics is the making of common decision for group of people, that is, a uniform decision applying the same to all members of a group. Second, politic is the use of power by one person or a group of people to affect the behavior of another person or group of people. (W. Phillips Shively, 1991:4)

Actually politics is a struggle to get power or perform technique the powers or use the power in the state, society or institute. While, Deutsch in Kantaprawira (1988:41) states that politics is concerned the attainment of social goals, it is the sphere in which decision are made with of the whole society, and decisions which are enforceable.

Based on the above explanation, it can be said that politics is some case that relating to government matter that impacts to the society and citizens efforts to make life concern what they want.

2.2.2 Some Aspects of Politics

Since we know some definitions and concepts of politics presented by Isjwara and Surbakti above, there are some aspects related to politics. These aspects are part of politics that have relationship each other.

2.2.2.1 Power

Man as human being who always interacts with other always relates to power. Because man always has desire and aim that has to be reached, so man cannot release himself of power because power according to Iswara (1980:44) is “a way to reach thing concerning their desire”. According to Nagel [1998, 129], defined power as, “relation among people not an attribute or possession of a person or group”.

Generally, power is the ability of someone or group to influence the other people or group based on their wish. According to W. Phillips Shively (1991:6) power is the ability of one person to cause another to do whatever he wishes. Power can consist of wide variety of tools that help one person to affect the action of another.

Bertrand Russell (in Kataprawira 1991:41) says that the fundamental concept in the social science is power in the same sense with energy that become the fundamental concept in physic that without which nothing would ever happen. Obviously, power is dominant in politics, so power can be not inseparable from politics. Politics all of the activities to find and sustain the power in the society. In addition, there are three basic sources of power within any political system namely, **force, influence, and authority**. Force is the actual or threatened use of

coercion to impose one's will on others. Influence on the other hand, refers to the exercise of power persuasion. The last is authority. The term authority refers to something that has been institutionalized and is recognized by the people over whom it is exercised.

The following dimensions of the power relation are usefully distinguished.

- a. The base of power refers to the resources that the influencing uses in controlling the influenced actors' behavior. There exists a variety of power bases of which the following are most important: [i] legitimate base of power, embodied in constitutionally and legally determined prerogatives or derived from prevailing social norms, [ii] *economic base of power* consisting of economic resources under the control of the influencing actor which can be brought to bear in influence attempts, and [iii] *political base power* consisting of control over policy choices, political appointment, etc.
- b. Extension or domain of power consisting of the set of actors over whom the influencing actor has power.
- c. Range or scope of power comprising the set of responses [behaviors, choices] that the influencing actor can judge.
- d. Strength of power consisting of the actual or potential change in the influenced actors well-being that the influencing actor can effect.
- e. The cost of power—the actual or opportunity cost to the influencing actor or exercising power.

- f. Means of power. How the influencing actor mediates between his power bases and the influenced actor choices.
- g. Amount and direction of power: a measure of the influencing actor power over the influenced actor. [Zusman and Rausser, 1990:4]

2.2.2.1.1 The techniques of power

There are some ways/techniques to bring power to reality, called techniques of power (that also means, all ways or activities used to achieve certain goal through the use of power). 1) traditional/historic, such as only power, intimidation, insinuation, fear, punishment, conquer, 'devide et impera', emotional call, call for unity, and symbolization, 2) modern, it is regarded as modern because that the technique used at recently two decades are more effective, such as, conscious propaganda, controlling on education, exaggerate the idea of race superiority, explicitly news release of the mass brutality, and, excessively and trivial repetition of that goal allow the tool, 3) factual historically destructive, this techniques are unique different from the others above, such as, 'lie', idea on the 'universality of choice', and illusion of victory . (Ethan P. Allen, p.99 in F. Isjwara, 1966, p.56).

2.2.2.1.2 The Theory of Social Power

In a paper by Dahl (in Zusman and Rausser (Research Paper 90-GATT 27) that designed systematically with the concept of "power," he commented, "Most people have an intuitive notion of what it (power) means. But scientist

have not yet formulated a statement of the concept of power that is rigorous enough to be of use in systematic study of this social phenomenon” (Dahl, 1957, p.201). According to Zusman and Rausser , then, social power is dealt with in the framework of a political-economy and not as a separate issue. Yet, there are some general aspects of the power relation which should be explored before considering political-economic models.”

They present several power theoretic concepts proposed by March (1957), Simon (1957), Dahl (1957, 1969), Nagel (1968), and Harsanyi (1962a, 1962b) which view social power as the control of actor’s behavior and suggest measuring person as A’s power to B in terms of its actual or potential effects; that is, in terms of the change that A causes or can cause in B’s behavior. As Dahl puts it, A has power over B to the extent to which “he can get B to do something B would not otherwise do” (Dahl, 1957, p.203 cited in Harsanyi, 1962a, p. 67). Power is defined as “a relation among people not an attribute or possession of a person or group” (Nagel, 1968, p. 129)

2.2.2.1.3 The Limitations of Power

The subject to limitation is the sovereignty of the state. The power it can exert, either directly, or through its instruments, is never at any moment absolute. Attention must be ceaselessly paid to the thousand varied influences that lay upon the declaration of its will. Power, that is to say, is held upon conditions. The members of the state look to it for certain conduct as alone capable justification.

2.2.2.1.4 Authority

Authority is born from legalized power. Viewed as political concept, authority relates to power like son and parents. Authority is the manifestation of power. If power is an accepted force, authority is an accepted power. So that, authority is legitimized or formal power. Authority always copes the aspects of acceptance and deal from whom is the object of the authority. The acceptance is needed for the stability and long-life of the power itself. (F. Isjwara, 1966, p.59)

It is important here to note the distinction between theoretical and practical authority. A web page stated that , a theoretical authority in some area of intellectual inquiry is one that is an expert in that area. Theoretical authorities operate primarily by giving advice to the layman, which advice the layman is free to take or not. The judgments of theoretical authorities give people reasons for belief while the judgments of political authorities are normally thought to give people reasons for action. Theoretical authorities do not normally impose duties on others, although they might give advice on what a person's duty is. (<http://plato.stanford.edu/entries/authority/>)

Most theorists of political authority view it as a species of practical authority rather than theoretical authority, though this view is not held by all . Those who hold that political authority is a species of practical authority maintain that political authorities issue directives that give people reasons for action and not reason for belief. The thought is that political authorities impose duties on their subjects and thereby give them reasons for action. These theorists argue that it is the function of political authorities to get people to act in certain ways so as to

solve various collective action problems such as a variety of different types of coordination problems, assurance problems and free rider problems. There have been some dissenting views on this of late. Some have argued that the account of practical reason required by the idea that political authority is a practical authority is incoherent and so they have opted for the idea that political authorities, when legitimate, are theoretical authorities regarding the existence and nature of the duties and reasons for action that people have (Hurd 2001). Since this view is unusual this entry will concentrate on conceptions of political authority that treat it as a species of practical authority. (<http://plato.stanford.edu/entries/authority/>)

In other page, Barnard's theory of authority proposed two points; first, the nature of authority existing in a simple organizational unit is also inherent in all complex organizations

- a. All complex organizations consist of aggregations of unit organizations
- b. The essentials if authority in simple organizations should be the same for complex ones

Second, the definition of authority involves two aspects – subjective and objective. The subjective aspect is personal, the acceptance of a communication as authoritative.

- A. A person will accept an order as authoritative only when four conditions are met
1. The communication is understood
 2. The receiver believes the instruction is consistent with the organization's purposes
 3. The receiver believes it is compatible with his or her personal interest
 4. The receiver is both mentally and physically able to comply
- B. There is a Zone of Indifference in each individual within which orders are acceptable without questioning.

The objective characteristic of a communication of authority is that aspect which induces acceptance.

1. The character of authority in organizational communications lies in the potentiality of assent of those to whom they are sent.
2. The system of communication is a primary continuing problem of a formal organization.
3. There are controlling factors in the character of the communication system as a system of objective authority.

2.2.2.2. Conflict

Conflict is a state of discord caused by the actual or perceived opposition of needs, values and interests or something or someone that you or both are against. A conflict can be internal (within oneself) or external (between two or more individuals). In political terms, "conflict" can refer to wars, revolutions or other struggles, which may involve the use of force as in the term armed conflict. According to Wright (as quoted in Pfetsch/Rohloff 2000: 32) war is defined as: "... a conflict among political groups, especially sovereign states, carried on by armed forces of considerable magnitude and for a considerable period of time." The definition of Cioffi-Revilla (as quoted in Brecke 1999) defines a war (a 'war event') as an:

"... occurrence of purposive and lethal violence among two or more social groups pursuing conflicting political goals that results in fatalities, with at least one belligerent group organized under the command of authoritative leadership."

Conflict will happen on each political process. It is caused by the efforts to get and sustain power. Besides, political conflict also occurs because the difference of importance between anyone or group with others. Conflict will happen from now and during people's life in a society and if conflict has been finished, there will be new other conflict and so on. Without proper social arrangement or resolution, conflicts in social settings can result in stress or tensions among stakeholders. In addition Hoogerwerf (1979:45) says that politics is the society activities to manage the society conflicts about norms. Politics contains strained situation between the actors who have different wits about the

main problems on the society.

According to Surbakti (1992:8) the difference idea, debate, rivalry, and power struggle to catch or keep the norm is called conflict. Conflict occurs when stumbled importance happened. In other words, conflict happens if one treats one else unfairly or when behavior of one's make one else angry. Conflict is the process where a person or group seeks to gain a reward by weakening or eliminating the competition rather than by surprising them in fair competition.

For more, Surbakti (1992:149) divides conflict into two kinds. Those are force conflict and non force conflict. Force/violent conflict consists of war, riot, coup d'état, sabotage, terrorizing, murder, rebellion, and revolution.

Non-force conflict consists of such as demonstration, civil disobedience, protests, dialogue, and polemic on the mass media.

2.2.2.2.1. Principle of conflict

There are several principles of conflict:

1. Conflict is emotionally defined-conflict involves emotion because something “triggers” it. The conflict is with the parties involved and how they decide to resolve it — “events that trigger conflict are events that elicit emotion.”
2. Conflict is emotionally valence — emotion levels during conflict can be intense or less intense. The “intensity” levels “may be indicative of the importance and meaning of the conflict issues for each” party.

3. Conflict Invokes a moral stance — when an event occurs it can be interpreted as moral or immoral. The judging of this morality “influences one’s orientation to the conflict, relationship to the parties involved, and the conflict issues”.
4. Conflict is identity based — Emotions and Identity are a part of conflict. When a person knows their values, beliefs, and morals they are able to determine whether the conflict is personal, relevant, and moral. “Identity related conflicts are potentially more destructive.”
5. Conflict is relational — “conflict is relational in the sense that emotional communication conveys relational definitions that impact conflict.” “Key relational elements are power and social status.”
6. Emotions are acceptable in the workplace as long as they can be controlled and utilized for productive organizational outcomes.

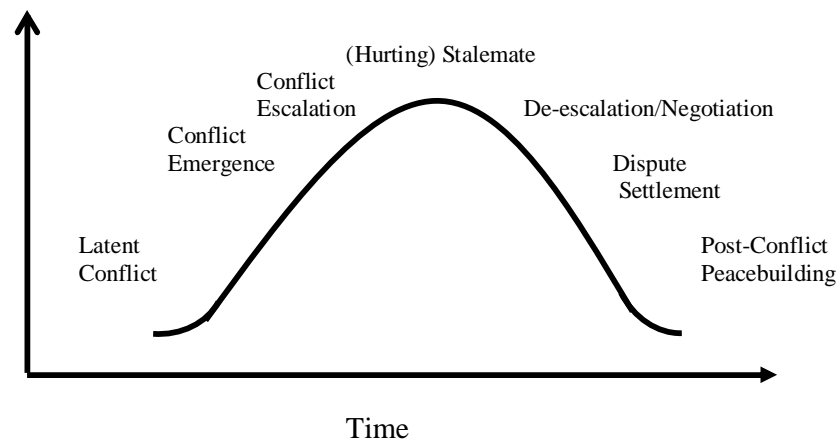
2.2.2.2.2. Dynamic of conflict

Regarding the stages of conflict classified upon the dynamic of its own development, different authors have different typology systems that determine the level of conflict.

The common thing is that the conflict is always described as passing through a series of phases – beginning, development, and end - with distinct intensity scale. A diagram by Brahm (2003) cited in Jurgen (2003), differentiates

between seven phases of conflict dynamic (see diagram 1). The phases begin with the existence of a latent conflict, followed by emergence, escalation, stalemate, conflict de-escalation and ending with settlement and the post-conflict peace building as the last stage.

Diagram 1: Life cycle of a conflict



Quelle: Brahm (2003).

In his more classic work Rapoport (1960: 1ff.), using the methods of approach of one party toward/against the other, suggests three-model typology of conflict relations:

1. Debates (involve attempts to convince and convert the opponent),
2. Games (involve attempts to outwit the opponent), and conflict issues
3. Fights (involve attempts to harm or destroy the opponent).

Alker, Gurr and Rupesinghe (2001) in Jürgen (2006) prominent conflict analysis

scholars involved in the Conflict Early Warning System research project (CEWS), have developed their own conflict dynamic trajectory consisting of six phases:

1. Dispute phase, (opposing claims expressed through existing institutional processes);
2. Crisis phase, (opposition use existing institutional processes, but their substitution with violence is openly threatened or expected);
3. Limited violence phase, (legitimacy or usefulness of institutional processes is question, and systematic and regular use of force is considered justified);
4. Massive violence phase, (regular, systematic, and unrestrained use of force; institutional processes for peaceful settlement are disabled or avoided,);
5. Abatement phase, (actions leading to temporary suspension of opposition, use of violence, and expectations), and
6. Settlement phase (resolution of opposing claims and establishment or reestablishment of mutually recognized institutional processes).

It should be noted that conflict literature in general describes conflict's dynamic-circle as basically composed of tension, escalation, de-escalation and settlement phase.

That is the classical model of a conflict-dynamic. However, it is very important to bear in mind that these four basic phases neither do follow necessarily upon each other after certain period of time, nor does each conflict passes through all phases in its development.

2.2.2.3 Decision making

Karl W. Deutsch (in Rusadi, 1999:120) says that politics is concerned the attainment of social goals, it is the sphere in which decision making are made with respect to the whole society decisions which are enforceable. The 'core' area politics is the area of enforceable decision and the dependable co-ordination of human efforts for the attainment of the goals of society decides that certain activity are preferable to others and should be carried out.

Any group of people must often make decision that will apply to all of them in common decision, as a group. A family must decide where to live, what sorts of rules to set for children, how to balance a budget, and so on. A country must decide where to locate parks, what allies to seek out in case of war, how to raise revenue by taxing its citizens, how to care for helpless, and many other things (Philips, 1991:5).

It is added by Budiarjo (1988:11) that decision making is making choice or several alternatives and it is the process until finishing to the result. Decision making means choosing the best alternative, and the alternative does not always has a good effect. In the traditional autocracy of political system every leader has an authority. Surbakti (1992:224) says that the authority of autocracy is based on their tradition. He has an authority because of his generation before, and also about the main decision making, he has an authority to decide because whatever decides must be accepted by people.

About decision, Zusman and Rausser says that decision is taken by the center determine resource allocation and income distribution in the political-economy and thereby the peripheral participants' level of well-being, hence, the interest that the latter have in the center policy choice.

2.3. Structuralism

Structuralism is a theory of humankind in which all elements of human culture, including literature, are thought to be parts of a system of signs. It is wide range of discourses that study underlying structures of signification. Signification occurs wherever there is a meaningful event or in the practice of some meaningful action.

Structuralism enables both the reading of texts and the reading of cultures: through semiotics, structuralism leads us to see everything as 'textual', which is, composed of signs, governed by conventions of meaning, ordered according to a pattern of relationships.

As Lye said that structuralism enables us to approach texts historically or trans-culturally in a disciplined way. Whenever we have to look more objectively, when we are transversing barriers of time, say, or of culture or interest, then the structural method, the search for principles of order, coherence and meaning, become dominant.

This sort of study opens up for serious cultural analysis texts which had hitherto been closed to such study because they did not conform to the rules of literature, hence were not literature but 'popular writing' or 'private writing' or 'history' and so forth. When the rules of literary meaning are seen as just another set of rules for a signifying arena of a culture, then literature loses some aspects of its privileged status, but gains in the strength and cogency of its relationship to other areas of signification. Hence literary study has expanded to the study of textuality, popular writing has been opened up to serious study, and the grounds for the relationship between the meaning-conventions of literature and the way in which a culture imagines reality have been set, and we can speak more clearly of the relation of literary to cultural (or, 'human', or 'every-day') meanings.

As everything that can be known, can be known by virtue of its belonging to a signifying system, then everything can be spoken of as being textual. Prof. Lye adds, "All documents can be studied as texts -- for instance, history or sociology can be analyzed the way literature can be. All of culture can be studied as text. Anthropology, among other fields, is revolutionized through ethnography; qualitative rather than quantitative study becomes more and more the norm in many areas of social science. Belief-systems can be studied textually and their role in constructing the nature of the self understood". (<http://www.brocku.ca/english/courses/4F70/struct.html>)

2.3.1 Structuralism and literature

Prof. Lye argued that in extending the range of the textual we have not decreased the complexity or meaning-power of literature but have in fact increased it, both in its textual and in its cultural meaningfulness. If the reader and the text are both cultural constructions, then the meaningfulness of texts becomes more apparent, as they share meaning-constructs; if the cultural is textual, then the culture's relation to the textuality of literature becomes more immediate, more pertinent, more compelling. Literature is a discourse in a world of discourses, each discourse having its protocols for meaning and typical uses of language, rhetoric, subject area and so forth.

He adds that structuralism is oriented toward the reader insofar as it says that the reader constructs literature, that is, reads the text with certain conventions and expectations in mind. Some post-structural theorists, Fish for instance, hold that the reader constructs the text entirely, through the conventions of reading of her interpretive community.

In joining with formalism in the identification of literariness as the focus on the message itself as opposed to a focus on the addressee, the addresser, or the referential function of the message, structuralism places ambiguity, as Genette points out, at the heart of the poetic function, as its self-referential nature puts the message, the addresser and the addressee all in doubt. Hence literary textuality is complexly meaningful.

In his book *"Structuralism and Literary Criticism"* Ganette states that structuralism underlines the importance of genre, i.e., basic rules as to how subjects are approached, about conventions of reading for theme, level of seriousness, significance of language use, and so forth. "Different genres lead to different expectations of types of situations and actions, and of psychological, moral, and esthetic values." (1964)

The idea that literature is an institution is another structuralist contribution; that a number of its protocols for creation and for reading are in fact controlled by that institutional nature.

Finally Prof. Lye, explains that through structuralism, literature is seen as a whole: it functions as a system of meaning and reference no matter how many works there are, two or two thousand. Thus any work becomes the parole, the individual articulation, of a cultural langue, or system of signification. As literature is a system, no work of literature is an autonomous whole; similarly, literature itself is not autonomous but is part of the larger structures of signification of the culture.

(<http://www.brocku.ca/english/courses/4F70/struct.html>)

2.4. Previous Study

The previous study on Shakespeare's *Julius Caesar* had been conducted in a thesis by Gajayana University student, Musrifah (2005). She did not focus her analysis on Caesar, but on Brutus. She saw an interesting aspect of Brutus. She

regarded Brutus as a man with idealism whom should be considered among Rome political map.

In her thesis, she tried to find and described Brutus' idealism. As one other main characters, he had an important role in the story. He is the behind Caesar assassination/murder.

Musrifah, entitled her study "An analysis on Brutus Idealism in Julius Caesar by William Shakespeare". Musrifah wrote that Brutus idealism leads him to be a tragic hero through his decision; first decision is his joining in the conspiracy that Cassius convinced him. The second, he gives chance to Anthony to speak at Caesar funeral and it is the fatal mistake since Anthony's oration make the mob turn back against him and tries to kill the conspirator. These later will be discussed again in this study, in different point of view/approach.

CHAPTER III

RESEARCH METHODOLOGY

3.5. Research Design

This research is literary criticism. Because this study concerned with analyzing, interpreting, and evaluating works of literature. It applies the structural approach as a method to analyze the novel. Likumahua (2001:68) stated that conventional study of literature is started from the status of its entity, that is, text of literature it self.

In addition, Endraswara (2003:51) adds that the emphasis of structuralism is viewing literary work as an autonomic text. This approach is used to find out the intrinsic aspect in the novel, that reflected in the play. The research uses an intrinsic method, which attempts to interpret literature in the term of its contents and its internal sources.

3.6. Data Sources

In this research, the writer takes the data from the complete works of William Shakespeare, 1599, *The Tragedy of Julius Caesar*, published by Project Gutenberg, Carnegie Mellon University (CMU), Illinois, in cooperation with World Library, Inc. It consists of 77 pages in five Acts. The data are in the form of dialogues, phrases and sentences.

To support the data, the writer uses several separating books, articles, reviews of research, and some pages from the Internet relating to the theory of political aspects.

3.7. Research Instrument

In this study, the writer is the main instrument. Because the writer does this research by reading and understanding the content of the play *The Tragedy of Julius Caesar* by William Shakespeare, then identifying the data according to the problems of the study.

3.8. Data Collection

In conducting and arranging the thesis, the writer used library research. There were three steps that he took in collecting the data.

1. The writer looks for the novel and reads it many times to understand it.
2. She goes on the research by selecting the data especially that concerning to the study.
3. She marks on all the statement from the novel that relates to the problems of the study as the data of the study. After the data has been gathered, she starts to present and analyze them.

3.6. Step of Analyzing Data

In order to obtain the expected result, the writer follows the following steps:

1. Reading and understanding the book
2. Identifying the data in the form of sentence and dialogues that described political aspects
3. Finding the answer of the problem
4. Drawing a conclusion based on analysis result

CHAPTER IV

ANALYSIS AND DISCUSSION

This chapter contains of the analysis, finding and discussion as the attempt to answering problem mentioned previously.

4.2 Analysis

4.1.1 The Political Aspects in *Julius Caesar*

Three political aspects; power, conflict and decision making are found from the analyzed data. The analysis can be seen as the following.

4.1.1.1 Power

Man always has relation to power. Generally, power is the ability of someone or a group to influence other people or group. In the play, first, it will be introduced what is called 'the power of speech'.

As one of the political aspect, power that gained from the speech is common. Speech has its own power. One makes a speech when he wants to influence other. When one has this ability of making speech, he has the power.

The power of speech appears at the beginning of the play, when Flavius and Murellus, two Roman Tribunes, caused the commoners to be ashamed of celebrating a victory party for Caesar which they think he has defeated an enemy. His speech can be seen as follows.

MARULLUS. Wherefore rejoice? What conquest brings he home?
 What tributaries follow him to Rome
 To grace in captive bonds his chariot wheels?
 You blocks, you stones, you worse than senseless things!
 O you hard hearts, you cruel men of Rome,
 Knew you not Pompey? Many a time and oft
 Have you climb'd up to walls and battlements,
 To towers and windows, yea, to chimney tops,
 Your infants in your arms, and there have sat
 The livelong day with patient expectation
 To see great Pompey pass the streets of Rome.
 And when you saw his chariot but appear,
 Have you not made an universal shout
 That Tiber trembled underneath her banks
 To hear the replication of your sounds
 Made in her concave shores?
 And do you now put on your best attire?
 And do you now cull out a holiday?
 And do you now strew flowers in his way
 That comes in triumph over Pompey's blood?
 Be gone!
 Run to your houses, fall upon your knees,
 Pray to the gods to intermit the plague
 That needs must light on this ingratitude.

FLAVIUS. Go, go, good countrymen, and, for this fault,
 Assemble all the poor men of your sort,
 Draw them to Tiber banks, and weep your tears
 Into the channel, till the lowest stream
 Do kiss the most exalted shores of all.

Exeunt all Commoners.

See whether their basest metal be not moved;
 They vanish tongue-tied in their guiltiness.
 Go you down that way towards the Capitol;
 This way will I. Disrobe the images
 If you do find them deck'd with ceremonies.

(Julius Caesar, Act I, scene I, line)

Above speech proves what called as “power of speech”. It is because through this speech, the two Roman tribunes success to delay the commoner to celebrate Caesar victory. It is both Flavius and Murellus power that they can get

the commoners to be influenced by their speech.

The ability of speech as one of the source of power is relatively needed in politic. Since politic is concerned the attainment of social goal (Deutsch in Kantaprawira, 1988:4).

Power as one of the politic aspects can be seen in Caesar self, which has an important role in the play. As stated above that power is an ability to influence other, it can be seen in what Anthony said,

CAESAR. Forget not in your speed, Antonio,
 To touch Calpurnia, 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 perform'd.
 CAESAR. Set on, and leave no ceremony out. Flourish

This shows what a powerful Caesar. His every word is command. This power, is what finally make what so called 'the conspirator' have to kill him. Because they see an unlimited power of Caesar. And they afraid of that it will be the treat to the Republic.

Caesar political power is made up from the combination of his invanty talent, charisma, ambition and luck. His ability to remain popular among the power class is advantage as well as for winning battles. The following dialog shows Caesar's charisma and popularity among the poorer class,

FLAVIUS. But wherefore art not in thy shop today?
 Why dost thou lead these men about the streets?
 SECOND COMMONER. Truly, sir, to wear out their shoes to
 get myself
 into more work. But indeed, sir, we make holiday to see
 Caesar
 and to rejoice in his triumph.

MARULLUS. Wherefore rejoice? What conquest brings he
 home?
 What tributaries follow him to Rome
 To grace in captive bonds his chariot wheels?

The image of powerful Caesar remain in Cassius mind as an immortal
 Caesar,

CASSIUS, I have heard
 Where many of the best respect in Rome,
 Except immortal Caesar, speaking of Brutus
 And groaning underneath this age's yoke,
 Have wish'd that noble Brutus had his eyes.

The “**Except immortal Caesar, speaking of Brutus**”, shows that the
 image of the powerful Caesar remain in Cassius mind as one if live forever,
 immortal. The image of powerful Caesar later causes the conspirator to destroy
 him.

A distinction must be made between two versions of Caesar in the play;
 Caesar as a concept and a person. Caesar informs us that,

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 plays,
 As thou dost, Antony; he hears no music;
 Seldom he smiles, and smiles in such a sort
 As if he mock'd himself and scorn'd his spirit
 That could be moved to smile at anything.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves,
 And therefore are they very dangerous.
 I rather tell thee what is to be fear'd

Than what I fear, for always I am Caesar.
 Come on my right hand, for this ear is deaf,
 And tell me truly what thou think'st of him.

Sennet. Exeunt Caesar and all his Train but Casca.

This shows the distinction that must be made, one Caesar is a weak man whom Cassius must save from drowning and who has epileptic fits, the other is a man with full of power; **“what I fear, for always I am Caesar.”**

The other power of speech is shown by Anthony's speech to the plebeian who want to hear the explanation for the murder. This Anthony's speech shows how the power of his speech can change the previous image of Caesar, which became the reason why the conspirator had to assassinate him, presented by Brutus as an ambitious one,

BRUTUS. Be patient till the last.
 Romans, countrymen, and lovers! Hear me for my cause, and be silent, that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living and die all slaves, than that Caesar were dead to live all freemen? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition. Who is here so base that would be a bondman? If any, speak, for him have I offended. Who is here so rude that would not be a Roman? If any, speak, for him have I offended. Who is here so vile that will not love his country? If any, speak, for him have I offended. I pause for a reply.
 ALL. None, Brutus, none.

BRUTUS. Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol, his glory not extenuated, wherein he was worthy, nor his offenses enforced, for which he suffered death.

Enter Antony and others, with Caesar's body.

Here comes his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth, as which of you shall not? With this I depart- that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

ALL. Live, Brutus, live, live!

into contrary image.

ALL. Peace, ho! Let us hear him.

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 answer'd it.
 Here, under leave of Brutus and the rest-
 For Brutus is an honorable man;
 So are they all, all honorable 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 honorable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill.
 Did this in Caesar seem ambitious?
 When that the poor have cried, Caesar hath wept;
 Ambition should be made of sterner stuff:
 Yet Brutus says he was ambitious,
 And Brutus is an honorable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse. Was this ambition?
 Yet Brutus says he was ambitious,
 And sure he is an honorable man.

I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know.
 You all did love him once, not without cause;
 What cause withholds you then to mourn for him?
 O judgement, thou art fled to brutish beasts,
 And men have lost their reason. Bear with me;
 My heart is in the coffin there with Caesar,
 And I must pause till it come back to me.

Through some statements containing the corrupted “ambitiousness” of Caesar, Anthony tries to ensure the plebeian that Caesar is not ambitious. He treats “Yet Brutus says he was ambitious” in other way. He uses this as the counter words again Brutus by comparing and contrasting what Brutus said with what Brutus is, “And Brutus is an honorable man.” This speech make the plebeian slowly become convinced that Caesar was not an ambitious man and that he was wrongly murdered.

FIRST CITIZEN. Methinks there is much reason in his sayings.

SECOND CITIZEN. If thou consider rightly of the matter,
 Caesar has had great wrong.

THIRD CITIZEN. Has he, masters?

I fear there will a worse come in his place.

FOURTH CITIZEN. Mark'd ye his words? He would not take the crown;
 Therefore 'tis certain he was not ambitious.

Moreover, they became contrastly angry.

FIRST CITIZEN. O piteous spectacle!

SECOND CITIZEN. O noble Caesar!

THIRD CITIZEN. O woeful day!

FOURTH CITIZEN. O traitors villains!

FIRST CITIZEN. O most bloody sight!

SECOND CITIZEN. We will be revenged.

ALL. Revenge! About! Seek! Burn! Fire! Kill!

Slay! Let not a traitor live!

ANTONY. Stay, countrymen.

Once more, the above paragraphs show the power of speech, which can change the public opinion.

Finally, the powerful Caesar, as the aspects political power strongly become what it be, appears in the image of Caesar ghost. It indicate that the memory of Caesar is far more powerful then man ever was. This shows how powerful Caesar was.

GHOST. Thy evil spirit, Brutus.

BRUTUS. Why comest thou?

GHOST. To tell thee thou shalt see me at Philippi.

BRUTUS. Well, then I shall see thee again?

GHOST. Ay, at Philippi.

BRUTUS. Why, I will see thee at Philippi then. Exit Ghost.

(Julius Caesar, Act IV, Scene III)

The appearance of Caesar ghost strongly indicates the power of Caesar has never lasted. It remains forever. The image of Caesar's power through the play are those of constancy and greatness. "But I am constant as the northern star" (act 3. scene 1. line 60), "*Hence! wilt thou lift up Olympus?*". Thus when Caesar falls, the falls into chaos. Therein, no one able to replace Caesar's power immediately after his death, and so anarchy reigns until Octavius will be able to seize power in the distance future.

4.1.1.2 Conflict

According to Surbakti (1992: 8) the difference idea, debate, rivalry, and to catch or keep the norm is called conflict. It also occurs because of the difference of importance. Conflict will happen from now and during people's life.

There some conflict appears in Julius Caesar. One that very easy to be seen is the conflict between who support the Caesar murder and who don't. It will happen later after the murder. But the main conflict that will be discussed bellow is the internal conflict of Brutus. This conflict deals with the struggle between his friendship for Caesar and his loyalty to the Republic.

The conflict begins when Brutus and Cassius know that Caesar desires for an heirs,

CAESAR. Forget not in your speed, Antonio,
To touch Calpurnia, 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 perform'd.

CAESAR. Set on, and leave no ceremony out. Flourish

This is interpreted by Brutus to be a sign that Caesar wants an heir to create a dynasty. This is one more reason for Brutus to destroy Caesar. Brutus shows that Caesar is abusing his power and that he has ascended far too quickly.

LUCIUS. Call'd you, my lord?

BRUTUS. Get me a taper in my study, Lucius.

When it is lighted, come and call me here.

LUCIUS. I will, my lord. Exit.

BRUTUS. It must be by his death, and, for my part,

I know no personal cause to spurn at him,

But for the general. He would be crown'd:

How that might change his nature, there's 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.

The abuse of greatness is when it disjoins

Remorse from power, and, to speak truth of Caesar,

I have not known when his affections sway'd

More than his reason. But 'tis a common proof

That lowliness is young ambition's ladder,

Whereto the climber-upward turns his face;
 But when he once attains the upmost round,
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend. So Caesar may;
 Then, lest he may, prevent. And, since the quarrel
 Will bear no color for the thing he is,
 Fashion it thus, that what he is, augmented,
 Would run to these and these extremities;
 And therefore think him as a serpent's egg
 Which hatch'd would as his kind grow mischievous,
 And kill him in the shell.

(*Julius Caesar*, Act 2. Scene 1, line 10)

This show that Brutus understands the power abuse of Caesar and that Caesar is ascending far too quickly.

The internal conflict is shown in Brutus, in the fact that he cannot sleep. This is an indicative of an internal conflict or struggle. This conflict is taking place within Brutus that will lead to external conflict, an external civil war in the end.

LUCIUS. Sir, March is wasted fifteen days.

Knocking within.

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, all the interim is
 Like a phantasma or a hideous dream;
 The genius and the mortal instruments
 Are then in council, and the state of man,
 Like to a little kingdom, suffers then
 The nature of an insurrection.

(*Julius Caesar*, Act 2, Scene 1, line 61-9)

He adds to this that his mind, "Like to a little kingdom, suffers then/ the nature of an insurrection".

4.1.1.3 Decision Making

Politics is concerned with the attainment of social goal; it is the sphere in which decision making is made with the respect to the whole society decision which is enforceable (Karl W Deutsch in Rusadi, 1999:120).

In this play, the decision making is something very important because it deals with many people. Much more, a decision that made then lead to a murder and then to a civil war. These two big events are caused by one who has to make decision.

Brutus has to decide whether to destroy Caesar, as he endanger Rome for his for his power, or let him live because Caesar and Brutus are friends.

BRUTUS. The exhalations whizzing in the air
Give so much light that I may read by them.

Opens the letter and reads.

"Brutus, thou sleep'st: awake and see thyself!
Shall Rome, etc. Speak, strike, redress!"

"Brutus, thou sleep'st: awake!"

Such instigations have been often dropp'd
Where I have took them up.

"Shall Rome, etc." Thus must I piece it out.

Shall Rome stand under one man's awe? What, Rome?

My ancestors did from the streets of Rome

The Tarquin drive, when he was call'd a king.

"Speak, strike, redress!" Am I entreated

To speak and strike? O Rome, I make thee promise,

If the redress will follow, thou receivest

Thy full petition at the hand of Brutus!

(*Julius Caesar*, Act 2, Scene 1. line 46)

Brutus is in his garden and has made up his mind that Caesar must be killed. His reasons are that Caesar is abusing his power and that he has ascended too quickly. Above is a letter brought by Lucius who found it in Brutus private room. Brutus interprets the letter as if it were from all of Rome, telling him to slay Caesar and restore the Republic.

Brutus interpretation has nothing to do with the content. He so focused on his inner turmoil that when he reads the letter, he sees exactly what he wants to see. He further misunderstands the letter by attributing it to Rome, as if this were a call from the people rather than a note written by Cassius.

The letter is so effective at convincing Brutus to join the conspirator because he has been looking for exactly this sort of stimulation. Brutus has hesitated to act against Caesar because he feels that needs support of the Roman citizenry. Thus the letter provides him with the excuse to convince himself of a decision has to make and what has been wishing for.

Brutus decision to destroy Caesar is dilemmatic. He is standing on between two splits. And this, he stands on, is his greatest error. He wants to uphold the Republic while simultaneously breaking the fundamental rules of the Republic.

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 hew him as a carcass fit for hounds;
 And let our hearts, as subtle masters do,
 Stir up their servants to an act of rage
 And after seem to chide 'em. This shall make
 Our purpose necessary and not envious,
 Which so appearing to the common eyes,
 We shall be call'd purgers, not murderers.**
 And for Mark Antony, think not of him,
 For he can do no more than Caesar's arm
 When Caesar's head is off.
 CASSIUS. Yet I fear him,
 For in the ingrated love he bears to Caesar-

Brutus greatest mistake in making decision are to allowing Mark Anthony to live and allowing him to speak to the crowd after Caesar murder. "For Anthony is but a limb of Caesar. Let us be sacrificers, but not butchers, Caius." And allowing Anthony to speak to the crowd,

ANTONY. That's all I seek;
 And am moreover suitor that I may
 Produce his body to the marketplace,
 And in the pulpit, as becomes a friend,
 Speak in the order of his funeral.
 BRUTUS. You shall, Mark Antony.
 CASSIUS. Brutus, a word with you.
 [Aside to Brutus.] You know not what you do. Do not consent
 That Antony speak in his funeral.
 Know you how much the people may be moved
 By that which he will utter?

(*Julius Caesar*, Act 3, Scene 1. line 227-237)

By these two mistakes, Brutus will face the counter-conspiracy, Anthony, Octavius and Lepidus, to destroy him, which finally lead him to the end of his life.

Other great event that deals with the political decision making is when Anthony decides to band together with Octavius and Lepidus in a conter-

conspiracy, to destroy the conspirator. Anthony becomes a symbol of anarchy at this point, blaming the conspirator and marking them. "Let each man render me his bloody hand" (3.1.185).

Anthony's final words when he finally left alone with Caesar's body, indicate his goals and decision. Stating,

BRUTUS. Prepare the body then, and follow us.

Exeunt all but Antony.

ANTONY. O, pardon me, thou bleeding piece of earth,

That I am meek and gentle with these butchers!

Thou art the ruins of the noblest man

That ever lived in the tide of times.

Woe to the hand that shed this costly blood!

Over thy wounds now do I prophesy

(Which like dumb mouths do ope their ruby lips

To beg the voice and utterance of my tongue)

A curse shall light upon the limbs of men;

Domestic fury and fierce civil strife

Shall cumber all the parts of Italy;

Blood and destruction shall be so in use,

And dreadful objects so familiar,

That mothers shall but smile when they behold

Their infants quarter'd with the hands of war;

All pity choked with custom of fell deeds,

And Caesar's spirit ranging for revenge,

With Ate by his side come hot from hell,

Shall in these confines with a monarch's voice

Cry "Havoc!" and let slip the dogs of war,

That this foul deed shall smell above the earth

With carrion men, groaning for burial.

(*Julius Caesar*, Act 3. Scene 1. line 256-268)

The bolded sentences show that Anthony will take revenge of Caesar death in his counter-conspiracy by mobilize civil strife and domestic fury.

4.1.2 The Response of the Society to the Political Aspects

As describe above that there are three political aspects found. It consists of political power, conflict and decision making. These three aspects becomes the driver of the logic of 'cause and effect'.

People give some responds in the play. It can be seen in several scenes. The first respond is the people's respond to the Caesar's victory of which Marullus and Flavius did not agree. It can be seen in the first scene of Act I, Marullus and Flavius see common people parading in the street instead of working in their shops. They demand to know why the men are not working. A cobbler informs them that the people are celebrating Caesar's victory. Murellus is infuriated by this information, and calls the workers, "you blocks, you stones" (1.1.34). He then tells them that Caesar has not defeated an enemy, but rather that Caesar has killed the sons of Pompey the Great. Pompey previously ruled Rome along with Caesar until their alliance fell apart, at which point they went to battle over the right to rule.

The people or society's respond much appear in second scene of Act 3. They give respond to the death of Caesar, asking for the explanation to what has happened. Thus, the focus of the people respond is on Caesar's death.

The death of Caesar really undermined the very political institution. It was meant to defend. Rome was soon split by civil war. They are who agree with the Caesar's murder and who don't. Those who agree think that the tyranny is dead, the dictator is dead, and the treat to the Republic is dead. But those who don't agree think that Caesar is not to murdered, he is wrongly murdered, yet his

death result instability to Rome. This was as the respond of the people too, as well as the armies. The conflict then is between the conspirator and the counter-conspirator. Each of both tries to gain the people's support.

Brutus and his co-conspirator convince the people/plebeian, he tell the masses that he loved Caesar more than any of them, but that he killed Caesar because he loved Rome more. He says, "*As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition.*" (*Julius Caesar*, 3.2.44).

Meanwhile, Mark Anthony tries to convince people in his pretending speech. Using the immortal words, "Friends, Romans, countrymen, lend me your ears;" Mark Antony turns the citizens of Rome against Brutus and Cassius by making the citizens feel remorse for Caesar's cruel death and by bribing them with the news that Caesar's will gifts each citizen money from his will. Mark Antony uses this fact to suggest Caesar was a great man who should not have been murdered. His speech praises Brutus as 'honorable man' who has killed Caesar for being ambitious. He then presents the image of Caesar in which Caesar has not been ambitious. The plebeian slowly become convinced that Caesar was not ambitious and that he was wrongly murdered.

Finally, the people respond Caesar's death in anarchism. The crowd, now an angry, crazed mob, goes after the conspirators including Brutus and Cassius who flee in fear. The crowd starts to surge away in anarchy, crying, "*Revenge! About! Seek! Burn! Fire! Kill! Slay!*" (*Julius Caesar*, 3.2.196). People's anarchist

responds continue in the next scene, scene three of act three. A poet called Cinna who bears the same name as one of the conspirators is killed by the angry mob. This scene, in which the plebeian are unwilling to listen to Cinna, expresses of not only order but also of literature. Cinna cries out, "*I am Cinna the poet*" (*Julius Caesar*, 3.3.28) at which the crowd simply change its charge against him to, "Tear him for his bad verse!" (*Julius Caesar*, 3.3.29).

CHAPTER 5

CONCLUSION AND SUGGESTION

5.1. Conclusion

From the analysis of the problems in the previous chapter, the thesis writer comes to the conclusion of each problem. After analyzing the first problem, the political aspects, the writer concludes that the political aspects that are reflected in the play consist of the following points: (1) political power, (2) conflict and (3) decision making

The political power appears in some forms. It can be seen in (1) Speech, as power of speech, as in Marullus and Flavius' speech (Act I scene I); the other power of speech is shown by Anthony's speech to the plebeian who want to hear the explanation for the murder, (2) Characterization, as in Anthony's words, "**When Caesar says "Do this," it is perform'd.**"; and (3) in Caesar ghost, which this (ghost) appearance indicates the immortal power of Caesar. (Act IV, scene III).

There are some conflicts reflected in the play, internal and external. The internal conflict was shown in Brutus. He stands on two sides, on his friendship with Caesar and on his loyalty to the Republic.

The other one is external one, that lead to a civil war; the conflict between who support the conspirators (agree with Caesar murder) and who deny it (counter-conspiration; disagree with Caesar murder). "*Revenge! About! Seek! Burn! Fire! Kill! Slay!*" (3.2.196), and "Domestic fury and fierce civil strife/

Shall cumber all the parts of Italy.”

The last is decision making, as one of the political aspects, decision making is regarded very important since it deal with the society/people. Here the murder of Caesar is discussed and the decision to counter attack/revenge is revealed.

People give some responds in the play. It can be seen in several scenes. In the first scene of Act I, people give an appreciation to the Caesar's Victory till Marullus and Flavius, change their opinion into that it doesn't need a celebration to Caesar's victory.

The most people's responds appear in Act III, the scene where Caesar's murdered. Here, people give some responds. They are who agree with the Caesar's murder and who don't. Those who agree think that the tyranny is dead, the dictator is dead, and the treat to the Republic is dead. But those who don't agree think that Caesar is not to murdered, he is wrongly murdered, yet his death result instability to Rome.

Finally, the people respond the Caesar death in anarchism. Since, they change their mind, from which the first time they agree with the murder, to a condition that they can't accept the murder.

5.2. Suggestion

The writer only analysis this play on the political aspects side, and the people/society's respond to them. It is very possible for the reader to conduct deeper analysis to get better comprehension about this play.

Then, it is suggested to any readers who interested in this novel to conduct research on other aspects such as the ideological background, the ideas, philosophical interest and so on; or other political aspects. It is because *Julius Caesar* is still the greatest work ever.

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SYNOPSIS

Two tribunes, Flavius and Murellus, find scores of Roman citizens wandering the streets, neglecting their work in order to watch Julius Caesar's triumphal parade: Caesar has defeated the Roman general Pompey, his archrival, 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 calls out to Caesar to "beware the Ides of March," but Caesar ignores him and proceeds with his victory celebration.

Cassius and Brutus, both longtime intimates of Caesar and each other, converse. Cassius tells Brutus that he has seemed distant lately; Brutus replies that he has been at war with himself. Cassius states that he wishes Brutus could see himself as others see him, for then Brutus would realize how honored and respected he is. Brutus says that he fears that the people want Caesar to become king, which would overturn the republic. Cassius concurs that Caesar is treated like a god though he is merely a man, no better than Brutus or Cassius. Cassius recalls incidents of Caesar's physical weakness and marvels that this fallible man has become so powerful. He blames his and Brutus's lack of will for allowing Caesar's rise to power: surely the rise of such a man cannot be the work of fate. Brutus considers Cassius's words as Caesar returns. Upon seeing Cassius, Caesar tells Antony that he deeply distrusts Cassius.

Caesar departs, and another politician, 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. He reports that Caesar then fell to the ground and had some kind of seizure before the crowd; his demonstration of weakness, however, did not alter the plebeians' devotion to him. Brutus goes home to consider Cassius's words regarding Caesar's poor

qualifications to rule, while Cassius hatches a plot to draw Brutus into a conspiracy against Caesar.

That night, Rome is plagued with violent weather and a variety of bad omens and portents. Brutus finds letters in his house apparently written by Roman citizens worried that Caesar has become too powerful. The letters have in fact been forged and planted by Cassius, who knows that if Brutus believes it is the people's will, he will support a plot to remove Caesar from power. A committed supporter of the republic, Brutus fears the possibility of a dictator-led empire, worrying that the populace would lose its voice. Cassius arrives at Brutus's home with his conspirators, and Brutus, who has already been won over by the letters, takes control of the meeting. The men agree to lure Caesar from his house and kill him. Cassius wants to kill Antony too, for Antony will surely try to hinder their plans, but Brutus disagrees, believing that too many deaths will render their plot too bloody and dishonor them. Having agreed to spare Antony, the conspirators depart. Portia, Brutus's wife, observes that Brutus appears preoccupied. She pleads with him to confide in her, but he rebuffs her.

Caesar prepares to go to the Senate. His wife, Calpurnia, begs him not to go, describing recent nightmares she has had in which a statue of Caesar streamed with blood and smiling men bathed their hands in the blood. Caesar refuses to yield to fear and insists on going about his daily business. Finally, Calpurnia convinces him to stay home—if not out of caution, then as a favor to her. But Decius, one of the conspirators, then arrives and convinces Caesar that Calpurnia has misinterpreted her dreams and the recent omens. Caesar departs for the Senate in the company of the conspirators.

As Caesar proceeds through the streets toward the Senate, the Soothsayer again tries but fails to get his attention. The citizen Artemidorus hands him a letter warning him about the conspirators, but Caesar refuses to read it, saying that his closest personal concerns are his last priority. At the Senate, the conspirators

speak to Caesar, bowing at his feet and encircling him. One by one, they stab him to death. When Caesar sees his dear friend Brutus among his murderers, he gives up his struggle and dies.

The murderers bathe their hands and swords in Caesar's blood, thus bringing Calpurnia's premonition to fruition. Antony, having been led away on a false pretext, returns and pledges allegiance to Brutus but weeps over Caesar's body. He shakes hands with the conspirators, thus marking them all as guilty while appearing to make a gesture of conciliation. When Antony asks why they 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. The conspirators depart, and Antony, alone now, swears that Caesar's death shall be avenged.

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 posed a danger to Roman liberty. The speech placates the crowd. Antony appears with Caesar's body, and Brutus departs after turning the pulpit over to Antony. Repeatedly referring to Brutus as "an honorable man," Antony's speech becomes increasingly sarcastic; questioning the claims that Brutus made in his speech that Caesar acted only out of ambition, Antony points out that Caesar brought much wealth and glory to Rome, and three times turned down offers of the crown. Antony then produces Caesar's will but announces that he will not read it for it would upset the people inordinately. The crowd nevertheless begs him to read the will, so he descends from the pulpit to stand next to Caesar's body. He describes Caesar's horrible death and shows Caesar's wounded body to the crowd. He then reads Caesar's will, which bequeaths a sum of money to every citizen and orders that his private gardens be made public. The crowd becomes enraged that this generous man lies dead; calling Brutus and Cassius traitors, the masses set off to drive them from the city.

Meanwhile, Caesar's adopted son and appointed successor, Octavius, arrives in Rome and forms a three-person coalition with Antony and Lepidus. They prepare to fight Cassius and Brutus, who have been driven into exile and are raising armies outside the city. At the conspirators' camp, Brutus and Cassius have a heated argument regarding matters of money and honor, but they ultimately reconcile. 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 battlefield.

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; he is already asserting his authority as the heir of Caesar and the next ruler of Rome. The opposing generals meet on the battlefield and exchange insults before beginning combat.

Cassius witnesses his own men fleeing and hears that Brutus's men are not performing effectively. Cassius sends one of his men, Pindarus, to see how matters are progressing. From afar, Pindarus sees one of their leaders, Cassius's best friend, Titinius, being surrounded by cheering troops and concludes that he has been captured. Cassius despairs and orders Pindarus to kill him with his own sword. He dies proclaiming that Caesar is avenged. Titinius himself then arrives—the men encircling him were actually his comrades, cheering a victory he had earned. Titinius sees Cassius's corpse and, mourning the death of his friend, kills himself.

Brutus learns of the deaths of Cassius and Titinius with a heavy heart, and prepares to take on the Romans again. When his army loses, doom appears imminent. Brutus asks one of his men to hold his sword while he impales himself on it. Finally, Caesar can rest satisfied, he says as he dies. Octavius and Antony

arrive. 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. The men then depart to celebrate their victory.