

This chapter reveals more about the theory that is applied in analyzing *Angels in America Part One: Millennium Approaches* by Tony Kushner. The analysis focuses on the main character from the selected drama. The main theory of this study is Expressive theory. The supporting theory of this study is New Criticism which goes deeply to character and characterization. The theories are explained below:

There are many theories to analyze literary works. One of them which are usually used to analyze literary work is expressive theory. In analyzing the literary work using expressive theory, we have to know the thought, background, and feelings of the author. This study will analyze the expression of the author. The expressive theory is used to find the feeling of the author depicted in the work. Expressive theory is used to explore the life experience of the author as found in the drama. By using the expressive theory, the expression of the author in the drama can be analyzed and explained. Abrams says in his book *The Mirror and the Lamp* that:

“Poetry is the overflow, utterance, or projection of the thought and feelings of the poet; or else poetry is defined in terms of the imaginative process which modifies and synthesizes the image, thoughts, and feelings of the poet. This way of thinking, in which the artist himself becomes the major element generating both the artistic product and the criteria by which it is to be judged, is the expressive theory of art” (21).

From the statement above, Abrams wants to explain that a literary work is the reflection of the author's mind. Their works are mirrors for them. The author uses his own manners to reflect the intention into his work. The author himself becomes the center of attention of his artistic product.

Abrams summarizes the expressive theory in this way: “A work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet’s perceptions, thoughts and feelings. The primary source and subject matter of a poem. Therefore, are the attributes and actions of the poet’s own mind” (22).

From Abram's statement above, it means that there is something which flame inside the author's mind that he expresses and makes into a literary work. The literary work is made from a creative process and under the impulse of author's feeling. Then it is resulting a literary work which reflects from the author's perceptions, thoughts and feeling.

### 2.1.2 New Criticism

New criticism is one of literary criticism in United States that developed in 1920-1960. The term New Criticism was firstly purposed by John Crowe Ransom in his book *The New Criticism* (1940) and sustained by I.A. Richard and T.S. Eliot.

## M.H. Abrams speaks out clearly about New Criticism:

“It opposed the prevailing interest of scholars, critics, and teachers of that era in the biographies of authors, the social context of literature, and literary history by insisting that the proper concern of literary criticism is not with the external circumstances or effects or historical position of a work, but with a detailed consideration of the work itself as an independent entity.” (180)

Based on the statement above, Abrams stated that New Criticism appears as a reaction to oppose the previous criticism that focus in the biographies of authors, the social context of literature, and literary history. At that time, high school student or even college student analyzed the text based on biographical or historical background of the author. This critic considers various models of critics that oriented with the external circumstance in literary work are improper. Besides, the understanding of the work itself is emphasized as an independent entity.

Louis Tyson in his book *Critical Theory Today* also states that for New Criticism, the literary work itself was all that mattered (136). It means that New Criticism focuses its analysis on the literary text itself, instead on the author's biography or history.

Tyson points out that New Critics coined into the term *intentional fallacy* and *affective fallacy*. Intentional fallacy refers to the mistaken belief that the author's

intention is the same as the text's meaning (136). The intention of intentional fallacy is only on the meaning of a literary text, without involve to the author's intention.

Tyson says that sometimes it is even more meaningful, rich, and complex than the author realized; and sometimes the text's meaning is simply different from the meaning the author wanted it to have (136).

Abrams says that the affective fallacy is the error of evaluating a poem by its effects—especially its emotional effects—upon the reader (4). It means that the affective fallacy opposes the emotion of the reader especially its emotional effects as the way the reader evaluates the text. The emotional effects may be produced by some personal association from past experience rather than by the text.

Tyson argues that there are some formal elements in analyzing the literary text:

“For the only way we can know if a given author’s intention or a given reader’s interpretation actually represents the text’s meaning is to carefully examine, or “closely read,” all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its *formal elements*.” (138)

Based on the elements above, this study only focuses on some formal elements, it is character and characterization. This element is to answer the first problem of statement. Below is the clear explanation about character and characterization:

### 2.1.2.1 Character

Character is one of intrinsic element of fiction. Character is an important thing in a narrative work. Character takes most part in a story. Abrams says that character is the name of literary genre; it is as short, and usually witty, sketch in prose of a distinctive type of person (32).

Character is an imaginary person who was created by author. Kennedy says that a character is presumably an imagined person who inhabits a story (73). It can be said that characters are imaginary people who appear and experience life stories in fictional works.

Characters bring a message to the readers. They give moral value, instruction, and something that is purposely conveyed to the reader. Character is represented through as the reader comprehension. As Abrams says that character are the figures represented in a dramatic or narrative work, which are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it (32).

In some studies, character is often selected as the object for analysis.

Nurgiyantoro says that talking about character attracts the reader's attention more

than talking about plot or other elements (164). In the other word, characters are considered as the main thing of literary works for conducting study.

According to Burhan Nurgiyantoro in his book *Teori Pengkajian Fiksi* based on some criteria, character are divided into some types. Based on its significance role in developing a story, character is separated into major and minor character. Major character or main character is an important figure at the center of the story's action or theme. It is one who dominates the whole story. Main character is considered as the most important in a novel concern. On the other hand, minor character is one or more secondary or minor characters whose function is partly to illuminate the main characters. They give little influence in the story. They appear occasionally and in a short narration (Nurgiyantoro 176-177).

Other types of character are protagonist and antagonist character. A protagonist is a character who we adore which one of its kinds is popularly called hero. A protagonist shows something which appropriate with the reader's point of view and the reader's hopes while an antagonist is the opposite of protagonist. Antagonist causes the conflict in the story (Nurgiyantoro 178-179).

### 2.1.2.2 Characterization

Characterization is the way in which the author describes, presents and develops the characters. In characterizing the character, there are two ways that the author usually used. It is direct and indirect characterization. Using direct characterization means the author tells the reader what a character is like. The

character is revealed through the author's direct statements. Otherwise, indirect characterization means the author reveals information about a character and his personality through that character's thoughts, words, looks, actions, and along with how other characters respond to that character, including what they think and say about him.

Another distinction of characterization is drawn by Abrams in *A Glossary of Literature*. Abrams says that characterization told in two methods, it is telling and showing. In showing (also called "the dramatic method"), the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events (33).

Showing gives the reader more information to engage with. Showing means to let the reader see a character, setting, something and let the reader experience it. Showing makes the reader see things and draw their conclusions rather than having everything pointed out to them. In a sense, showing allows the reader to have a more interactive reading experience.

Telling method, according to Abrams, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (34). Telling is the technique in which the author directly describes about how the character looks like, the character's attitude, the character's personality and the rest.

The example of characterization which exists in the real life or in the character in a novel is homosexual, sensitive and smart. Homosexual, according to Collins Dictionary is someone who is sexually attracted to members of the same sex. There are two types of homosexual person; a gay man and a lesbian. A gay man is a man who sexually attracted to a man. Lesbian is a woman who sexually attracted to a woman.

Sensitive, according to Oxford Dictionary is easily offended or upset and reacting quickly or more than usual. Then, a sensitive person is one of the characterizations that describe a person who easily upset by the things that people think or say about you. According to Merriam Webster Dictionary, this kind of characterization is highly responsive or susceptible, easily hurt or damaged especially hurt emotionally. A sensitive characterization is a person who delicately aware of an attitude and feelings of others. For example if someone has an opinion but the other has different opinion with him, he will be easily offend or upset and become sensitive.

According to Merriam Webster Dictionary smart is defined as very good at learning or thinking about things. Smart is having or showing quick intelligence or ready mental capability (dictionary.reference.com). A smart person is someone who has a broad knowledge about things. For example, someone who has a good thinking about things such as democracy, government and politics is called smart person. One of the people can be said smart because the character can give opinion and solution about things such democracy, government and politics.



It is concluded that the authors usually describe the characters in a very simple way. Sometimes, they straightly tell the reader how old the characters are. Sometimes, they use metaphors and imaginations.

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er, Sylvia Deutscher is a bassoonist for the New Or  
ne was one of the first women to hold a principal ch  
ther and mother met in the orchestra, they sat by sa  
bassoonist. They met and married and then came b  
ts were both classically trained musicians and ferv

itics (Nielsen 6). The Kushner family home was filled with books, and liberal politics (Fisher 2). Shortly after his birth,

moved their family, which includes Kushner himself, Kushner's sister, Leslie, and brother, Eric, to Lake Charles, Louisiana, the seat of Calcasieu Parish where he spent his childhood. Lesley, his sister, is a wonderful painter and Eric, his brother, is first horn of the Wiener Symphoniker.

Tony Kushner is a Jewish. Kushner has inherited as a Jew from his parents. Though Jews are very small minority in Lake Charles, his parents are very proud of being Jewish. His parents had been given a legacy which are inherited the interest of culture and their interconnected nature from their parents. It is something that Kushner finds closely related to Jewish culture in general (Nielsen 6). He believes that a part of being Jewish was to try to be just, fair, ethical, and a good person.

Tony was profoundly impressed by his mother's transformation into Linda Loman in Arthur Miller's *Death of a Salesman*. Kushner describes how watching her act when he was between the ages of 7. She enthralled him because of the power of her acting and the nature of performance itself. The effect of his mother's acting to the audience was impressive. It certainly did to Tony Kushner himself who explained to Catherine Steindler in an interview in Kushner's New York City office during the summer 2011:

“The reason it was important to *me* was that I watched my mother acting and looked across the stage and saw all these adults, who were her friends, weeping. Especially at the end. It was the sixties, so women wore mascara, and I remember seeing all these raccoon eyes. I remember thinking, Something’s going on here. I don’t quite understand the play, but my mother



8). It certainly did to Tony Kushner himself who explained to Catherine Steindler in an interview in Kushner's New York City office during the summer 2011:

“When I was a sophomore at Columbia, I simultaneously discovered Marx, Brecht, and Shakespeare, and I realized they’re all playing with the same thing—the way things both are and are not what they seem. All three ask us to see the surface, but also what’s beneath the surface, what shapes the surface. They ask us to think about intended effects and about what’s being concealed within the effect.” ([www.parisreview.org](http://www.parisreview.org))

Brecht becomes the most significant model for Tony Kushner's drama.

Through his study of Brecht and an extended exploration of Marxist theory, Kushner came to view theater as inherently political and to see progressive change as both desirable and inevitable (Fisher 4). Brecht's influence is evident in Kushner's earliest plays, such as *Angels in America part one: Millennium Approach* and *part two: Perestroika*. Kushner approached writing *Angels in America* because of the Brecht's influence.

While at Columbia University, Kushner also started going to the theater. He spent the summers of 1978-1981 directing both early original works (*Masque of the Owls* and *Incidents and Occurrences during the Travels of the Tailor Max*) and plays by Shakespeare (*A Midsummer Night's Dream* and *The Tempest*).

He found employment as a switchboard operator at the United Nations Plaza Hotel from 1979 to 1985 during which time he worked toward a master of fine arts degree at New York University's Tisch School of the Arts.

He started studying at New York University after 2 years when he graduated from Columbia University. In this time, he started writing plays in a wide variety of play and genre. He completed his master of fine arts in 1984. He got an M.F.A from New York University's graduate acting program.

### 2.3.3 Kushner's Personality

### 2.3.3.1 Kushner as a Homosexual

From childhood, Tony Kushner has "fairly clear memories of being gay since I was six." Tony Kushner did not, however, "come out" until after trying psychotherapy to change his sexual orientation ([www.jbactors.com](http://www.jbactors.com)). Kushner claims that he being gay since he was six years old and his parents try to gave psychotherapy for Kushner to change his sexual orientation. Early in his adolescence, Kushner came to terms with his homosexuality for a time he futilely sought a cure through therapy (Fisher 3).

His parents are very sad and ironic when they were known that their child was not heterosexual. In an interview with Catherine Steindler, Kushner says:

“.....This was while it was becoming clearer to him that I wasn’t heterosexual, which he felt was a rejection of him, which is ironic, strange, sad.” (www.parisreview.org).

Based on the Kushner's statement above, "him" is his father. His father's reaction was a rejection of Kushner's sexual identity. His father felt ironic, strange

and sad about the reality. Kushner describes growing up as a deeply closeted child and young man who had ‘decided at a very early age to become heterosexual’ (Nielsen 7).

When he was in a high school, he loved a white boy on the debate squad, but the boy took an African American girl, who was also on the debate squad (www.parisreview.org). Slowly, he came to accept his sexuality and acknowledged it to his family after moving to New York in 1974 to enter Columbia University (Fisher 3).

Then, Kushner and his boyfriend Mark Harris, an editor of *Entertainment Weekly*, held a commitment ceremony in April 2003, the first same-sex commitment ceremony. In summer 2008 they were legally married at the city hall in Provincetown, Massachusetts. After their marriage, Kushner and his husband, Mark Harris lives in Manhattan.

### 2.3.3.2 Kushner as a Sensitive Person

Kushner is a sensitive person. Kushner will easily offend or upset if someone has different opinion with his. Vorlicky says that Kushner is extremely effective, whether serious or ironic, in voicing his opinions. He is sensitive to those whose opinions are different from his (2).

Kushner hates Reagan. Reagan is one of American president who has crowned in 1980-1988. In one of interview with Jill Taft-Kaufman, Kushner states that he hates Reagan:

“I hated Reagan, I still hate Reagan. I have an obsessive mania about the guy. He was convenient to hate, because almost everything he did was evil. It was good to have a goblin that behaves consistently” (45).

Then, if other person has different opinion with Kushner and they voted for Reagan, Kushner will be sensitive with that people. Kushner will easily offend or upset to those who choose Reagan.

Kushner hates Reagan because of the dark political future. Vorlicky says that when Ronald Reagan was reelected president, somehow that last fact, and the dark political future it promised, seemed caught up in all the personal trials Kushner was facing (13).

Vorlicky also cited Kushner statement which stated that Kushner hates Reagan. Below is the Kushner statement:

“I feel one of the legacies of the Reagan era is to drive a very powerful wedge between the American people and their political reality. There’s a kind of amnesia that the country has always been guilty of but that has now become a national political style. I think the Reagan administration was a major beachhead for that style” (15)

Based on some reasons above, Kushner really hates Reagan and the person who has different opinion with Kushner about Reagan, he will be sensitive to that person.

Kushner also becomes sensitive person when someone underestimates him because of his religion. Kushner is a Jewish. Jew is very small minority in Lake Charles, place where he lived. Some people gives a kind of simple ignorance with Jewish. Then Kushner will be sensitive to those who give ignorance and bad opinion about Kushner's religion.

### 2.3.3.3 Kushner as a Smart Person

Kushner is a smart person. He is very good at learning or thinking about things, especially about democracy in America. He has intelligence when he talks, solves a problem or gives opinion about democracy in America. He is a political activist and socialist (Nielsen 6).

Kushner has his own opinion about politics in America. Kushner describes in an interview with Mischa Berson in the Seattle Times interview:

“Since Reagan we’ve been busy telling ourselves government is bad — Democrats are no better than Republicans, there’s nothing good to be expected from voting. It’s a rejection of government as a positive force, and of the realities of thoughtful politicians making compromises to build a base of power so that real change and transformation in our society can happen.”  
([www.seattletimes.com](http://www.seattletimes.com))



### 2.3.4 Kushner's Literary Achievements

Tony Kushner is one of the outstanding American playwright and screenwriter. He wrote many best seller books. Kushner's emergence as a playwright began in the mid-1980s while he labored as a graduate student at New York University (Fisher 1).

Kushner's best known work is *Angels in America* (a play in two parts: *Millennium Approaches* and *Perestroika*). From the moment *Millennium Approaches*, the first play in *Angels in America*, exploded onto American and international stage (Nielsen 1). Before *Angels in America* opened on Broadway in April 1993, *Millennium Approaches* was performed in London in a critically acclaimed production at the National Theater. This early production was an indicator of the tremendous success that *Angels in America* would have internationally with performances all over the world (Nielsen 4). *Angels in America* is a seven-hour epic about the AIDS epidemic in Reagan-era New York. Ronald Reagan had been elected President of the USA in 1980, using the slogan of 'Morning in America'. Nielsen says Tony Kushner describes this era as being essentially greedy and without compassion, understanding or equality for minorities or the poor (4-5).

*Angels in America* won a Tony award for best play in 1993 for *Millennium Approaches* and *Perestroika* won a Tony Award for the best play in 1994, and Tony Kushner was awarded the Pulitzer Prize for the best play in 1993, Drama Desk Award (1993 and 1994), New York Drama Critics Circle Award (1993), and Lambda literary

Award for Drama (1994). Both full-length parts (*Millennium Approaches* and *Perestroika*) won glowing reviews. Kushner became one of the most talked-about dramatists of the era (Fisher 1). This drama was later adapted into an HBO miniseries for which Kushner wrote the screenplay.

In 1996 Tony Kushner said about *Angels in America* ‘I think it’s my best play because I started writing about my world’ (Nielsen 5). Also in an interview with Mischa Berson in the Seattle Times interview, Kushner says ‘I set out to write about what it was like to be me, a gay man in New York, in the mid-1980s.’ (www.seattletimes.com). In this drama Tony Kushner writes about his world, as Nielsen says:

“Kushner really did describe the world he saw and lived in directly in *Angels in America*. The play takes place in New York City, where Kushner lived and lives. Five of its characters are gay men, as is Kushner. Several of its characters are Jewish, as is Kushner” (5).

His other play which inspired from Kushner's personal life entitled *Caroline, or Change*. It is the powerful Broadway musical for which he wrote book and lyrics, with music by composer Jeanine Tesori. Caroline is based on a woman who worked for Kushner's family when he was growing up. Her name is Maudie Lee Davis. He is inspired by her to write about the play. The play is about the African American people. It describes a young Jewish boy's relation to his black Nanny. The character is very loosely based on Maudie Lee Davis. The play is dedicated to her. When wrote this play, Kushner learned new things. He had African American collaborators

helping him find things, understand things, and telling him when he had screwed up. For the maximal performance, Kushner chose African American actors to played African American characters.

His other plays which inspired by Kushner's life is *Homebody/Kabul*. The idea of writes this play because of Kushner's mother. After his mother died in 1990, he felt a kind of bafflement. The first night after the funeral, his mother haunts him in a dream. That is how the idea of the homebody disappearing is appear. It certainly did to Tony Kushner himself who explained to Catherine Steindler in an interview in Kushner's New York City office during the summer 2011:

“After my mother died, in 1990, I felt a kind of bafflement. There is simply no way to comprehend the vanishing of this person. The first night after the funeral, I had a dream—it was raining outside and she was sitting on her grave in her nightgown, just getting soaked to the skin, and I had to go and find the cemetery. I think that’s how I came up with the idea of the homebody disappearing.”  
([www.parisreview.org](http://www.parisreview.org))

This play is his mother and his mother's generation. Kushner interested in narcissism in women, the way women had such a difficult time, in feeling pride and assertive. Kushner thinks that his mother was a mysterious person. Then the character that played Kushner's mother had to work really hard to figure out what was going on with her.

His other best plays include *Hydriotaphia, Slavs !: Thinking about the Longstanding Problems of Virtue and Happiness*, *A Bright Room Called Day*, and

*The Illusion.* His newest completed work, the play *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures.*

Kushner's new play is called "The Intelligent Homosexual's Guide to Capitalism and Socialism With a Key to the Scriptures." It's a family drama about a union leader, Gus Marcantonio, and his grown children, two of whom are lesbian or gay. The play mulls a central issue: whether workers have a right to unionize and whether that's good for society.

In the early 2000s, Kushner began writing for film. Kushner makes a script with Eric Roth. His co-written screenplay *Munich* was produced and directed by Steven Spielberg in 2005. Among Kushner's work, *Munich* is an overt example of the political nature of his drama, which was central to him from the beginning and garnered significant media attention in the wake of *Angels in America* (Fisher 153). *Munich* received Academy Award and Golden Globe nomination as best film and nominations for the Kushner-Roth screenplay.

In 2007, Kushner was at work on a screenplay based on Doris Kearns Goodwin (Fisher 147). They make a film project under the direction of Steven Spielberg. This project tentatively titled *Lincoln*, resulted from collaboration between Kushner and Spielberg on *Munich*. In 2012 the film project was produced. The film is about Abraham Lincoln.

## 2.4 Review of Related Studies

There is a study has been done concerning the drama *Angels in America part one: Millennium Approach*. It is Murdiastuti with her study entitled An Analysis of Harper's Repression in Kushner drama *Angels in America part one: Millennium Approaches*. In her study, she tries to find out the factors of Harper's repression and how the repression is manifested in Harper's hallucination (Murdiastuti 6).

The differences between the previous study and this study are in the topic and the theory. Murdiastuti focuses on one of the main character named Harper Pitt and she analyzed using Psychoanalysis theory by Sigmund Freud. While this study focus on Tony Kushner and his work. Then, this study will use expressive theory.