

CHAPTER I

INTRODUCTION

Chapter I contains brief explanation about background, reason for choosing the topic, scope of the study, statements of the problem, aims of the study, research procedure, clarification of terms, and organization of the paper.

1.1 BACKGROUND

According to Arnheim (1932), film transforms human perception into the special characteristics of a special medium. Someone can use film as a recording medium to 'copy' the outside world. Film's purpose and value equal as an artistic perception.

Film is a modern form of literary works, because it combines individual motion pictures with dynamic dialogues, demonstrated by sophisticated devices, which create a universal power of communication (Monaco, 1977). In the 1960s and 1970s, film theory took up residence in academic, importing concepts from established disciplines like psychoanalysis, gender studies, anthropology, literary theory, semiotics and linguistics.

Klarer (1998) states that film is a fourth textual manifestation in the widest sense of literary term. Film theory is developed to find out the systematic concepts

that are applied to the study of a film script as a textual discourse analysis that evoke our critical thinking. As part of literary work, film in this study is seen as a text that will be analyzed within the scope of theories of power.

1.2 REASONS FOR CHOOSING THE TOPIC

Film script provides more accessible textual evidence than the film itself. The study on film script may minimize the need to apply the specific theories about film, such as cinematography, which are not part of literary theory scope. This film script, entitled *Babel*, is outstanding for its handling of current issues such as self-respect and identity, and how the dominant and the submissive swap each other role in undergoing power relation; turn the beasts into friends for their preys, before they hunt them later. This study is also an attempt to popularize the prior research paper in English Department of Indonesia University of Education. Driven by this reasons, the writer tries to analyze the selected dialogues which feature the issue in the film script using power relation framework as its tool.

1.3 SCOPE OF THE STUDY

The research is a textual analysis of a film script and will be focused on its main characters and their characterization, which featured by the selected dialogues of them in the script; it describes the socio-cultural background of the characters, to find out how the characters developed by it. This present study is going to find out

how the power relation between the dominant and the submissive characters works as presented from the data. As the characters role in the script, there are some events which disrupt them from having verbal communication with each other so they are unable to deliver each other meaning. Instead of verbal communication, they communicate through getting things together. For example, they see through and jump in into an identity which is they are not, only to regain their self-respect that once lost and maintain it. When they are rolling their fake identity, there are some moments they are acting mischievously action and bring such a painful moment to them. There is a similar kind of oppression experienced by the characters in this script which is the center of the power relation. The power relation between 'well-established' (further defined in broader meaning in Chapter IV) persons or things and those who are not in this script could be viewed and reevaluated. Based on this consideration, the power relation perspective will be the suitable mean to analyze the script.

1.4 STATEMENTS OF THE PROBLEM

To guide the research, the writer formulates this research question, "How is power negotiated in the text?" This question will be advanced in the study by referring to this following question:

In what way is power relation negotiated between the dominant and submissive to gain and maintain self-respect?

1.5 AIMS OF THE STUDY

The aims of the study are constructed as follow:

To figure out how power relation negotiated in gaining and maintaining self-respect.

1.6 RESEARCH PROCEDURE

This research is descriptive qualitative method in nature and deals with analysis of literary work and no numbers involved. It involves a description and analysis and might yield information beyond what is expected from its results. The descriptive qualitative methods itself is data in words, pictures, and not numbers; the data can be taken from interview transcription, notes, photos, videotape, personal document or memo (Moleong, 2007).

Babel's script is treated as a text and read within power relation framework which is deliberately done to reveal the power negotiation of the characters in the script; how they unite and separate only to institutionalize power. Deconstructive reading to find a binary opposition in the text is also applied. The writer deconstructs the binary opposition between the oppressed and the oppressor in order to reveal how power relation work in the script.

This approach fits and will support the needs and the effort to answer the questions in this study. Descriptive qualitative method will be employed to analyze the film script, entitled *Babel* (2005). The dialogues will be categorized according to what power constructed in the script of each main character has by referring at their

characterization. The issues that the film script lifts will be related to the dynamical of power from each main character.

The steps of composing this study as follows:

1. Read the script critically to find the issue
2. Identify the issue from the selected dialogues which represent the power (collecting data)
3. Analyze and interpret the data using theories of power and perspective of power relation
4. Organize the paper

1.7 CLARIFICATION OF TERMS

- *Film* is self-enclosed, beautiful works of contemplation (Münsterberg, 1916).
- *Film script* is treated as a text in this present study. It is a written version of a play or other dramatic composition; used in preparing for a performance. It includes dialogue and descriptions of characters and sets (Oxford Journal Online, 1974).
- *Power* produces; it produces reality or domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belongs to this production (Foucault, 1980).
- *Power relation* is the main tools to analyze the text in this present study. Power relation is the bounded portion of power that gives agents the ability to act on patients (Jackendoff, 1990).

- *Self-respect* is proper respect for oneself and one's worth as a person (Webster's II New World College Dictionary, 2005). In this study, the issue of self-respect is fought between the dominant and the submissive.
- *Identity* is a properties based on the uniqueness and individuality which makes a person distinct from others (Erikson, 1972).

1.8 ORGANIZATION OF THE PAPER

This research is presented in five chapters. In Chapter I, introduction is presented; it describes the paper in general. Chapter II reviews some theories in relation to this present study, Chapter III describes the research procedure used in conducted this study, Chapter IV discusses the findings and discussions from the present study, and finally Chapter V reviews conclusion based on the conducted research and suggestions for further study.