

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Previous Studies**

In conducting research, previous studies are needed to help the writer do the research. Thus, some previous studies with the same object or topic are chosen as the guidance for the researcher. The purposes are to have more insights about the research and to inform that the study is the newest or updated one. Meanwhile, relevant theories help the writer analyze the story in order to answer the formulated research question.

##### **2.1.1 Alienation and Class Struggle as the Result of Capitalist System in Victor Hugo's *Les Misérables*: Marxist Study**

Laurencius (2018) in this study aims to provide a thorough examination of alienation and class struggle as a consequence of the capitalist system in Victor Hugo's *Les Misérables*. He classifies class struggle into two categories. One of its is an economic struggle in which the proletariat experiences an increase in working conditions and a shift in the distribution of the fruits of labour. The second is a political war, in which the character struggles to gain and keep political control. To begin, the author investigates how the characters are portrayed in terms of social class and the capitalist system. Second, the author attempts to figure out what types of alienation the lower-class characters experience. The author also attempts to figure out how the lower class's class struggle can be a response to injustice. Since the basic idea of alienation and class struggle under the capitalist system are the key

themes of Marxist literary criticism, the writer analyzes the text from a Marxist perspective. This study contributes to give more enlightenment on the same approach and theories applies, especially Marxist theory.

### **2.1.2 Barthes's *Black Soldier*: The Making of a Mythological Celebrity**

Moudileno (2019) in his examines Roland Barthes's representation of the African body and the theoretical use of blackness in one of his most famous texts, *Mythologies*. The research gained data from a popular French magazine photography and questioned the meaning of black soldier in it. Barthes's original representation appears and is fraught with misreading of the image. The mythological celebrity of the black soldier has been positioned through the credulous repetition of this initial take. Finally, the article offers an existing or potential reexamination of Black celebrity in film and photography. Moudileno's study using Barthes's semiotic theory posits a different perspective. Moudileno focuses on the revelation on symbol in magazine, while this study will center to Barthes's theory application in film. This study really helps the writer find the myths in the *Detroit* film which are related to the African body affected by the environment and condition in the narrative.

### **2.1.3 Class Struggle as Seen in *Upside Down* Movie**

Mahfudz (2017) in his research focuses on the class conflict between 'the have' and 'the poor'. This studies applies Barthes's semiotics and Marxist theories. The findings show that Mahfudz has successfully explained the representation of class difference in the film. On the other hand, he fails in proving the characters'

presentation on class conflict fully because the conflict is only a small part from the film which mainly accommodates the life of the retired man.

#### **2.1.4 The Representation of Class Struggle in *Goal Film***

The next study was done by Afandi (2016) entitled *The Representation of Class Struggle in Goal Film*. Afandi's paper centers on the lower class society represented in the movie is always burdened by the living cost which always keeps rising every day. On the other hand, the upper class can enjoy the privileged live in luxury, showing how they live differently from lower class society. In this movie, the lower class always suffered that they cannot earn their living needs. The upper class has power to make any actions in order to accomplish their desire. Although they do not have enough money for the lower class, they still live happily and can achieve their dreams. Afandi's thesis seems success in delineating class struggle, on the other hand, he shows weak explanation on the class conflict as the main reason for gaining materialism.

#### **2.1.5 *Penggambaran Kekerasan Rasisme Dalam Film Detroit (2014)***

Study on *Detroit* (2017) has been done by Setiawan, Hadi and Budiana (2014) entitled "*Penggambaran Kekerasan Rasisme Dalam Film Detroit*". This research was conducted to find out how violent racism is depicted in *Detroit* film. The approach used in this research is qualitative descriptive research. The method used is Roland Barthes' semiotic analysis with two stages of significance, namely denotation - connotation and myth. The results of this study show the depiction of violent racism in the *Detroit* film. First, this film's racist violence can be described

as physical violence with firearms and physical violence without firearms by white police. Apart from physical violence, the researchers found that there was verbal abuse in this film. Verbal violence in this film is presented through inter-racial curses aimed at insulting other races.

## 2.2 Semiotic Approach

Semiotics is a science or method of analysis for examine signs. Signs are the tools we use in trying to find a way in this world. Interpretation means that objects carry information, in which case they want to communicate, and constitute a structured system of signs. Culler underlined Barthes's theories on the sign

*which the informed readers were interested in the latest intellectual fashion. The way to recognize a structuralist was by a particular vocabulary of signification. This can be seen in syntagmatic and paradigmatic meaning (Culler, 2005, p. 8).*

Semiotics are known for studying the sign, which takes the form of words, pictures, sounds, movements, and objects in a semiotic context. Semioticians of today's research has been a part of broader semiotic sign systems such as a medium or genre Chandler (2007). Photos, movements, musical sounds, artifacts, and the dynamic associations of all of these are included in semiology.

language (denotation)	1. Signifier (form)	2. Signified (concept)	
	3. Sign Signifier (form)		Signified (concept)
myth (connotation)	Sign (Signification)		

Candler (2017) also noted that study of sign as the linguistic level (language), in which the material aspects of the sign are called signs (signifier) and the mental aspects or indicators (meanings) form a sign which is denotative (term) or literal.

Candler also notified the distinction between literal and figurative language which is made at the signifier level. Thus, it was differentiated as the distinction between denotation and connotation made at the signified level. The denotation refers to the image as representing while connotation refers to the sign's socio-cultural and personal (ideological, emotional, etc.) connections. These are usually based on the interpreter's social status, age, gender, ethnicity, and other factors. As a result, the connotation is context-dependent Chandler (2017).

In Barthes' framework, connotations are identical to ideological operations, which are called "myths" and serve to reveal and provide dominant values prevailing in a certain period. Barthes argues that myth is language, so myth is a communication system and myth is a message. This model of meaning gives rise to the concept of myth with the so-called second order of the semiological system or second level in the system of reading signs Barthes (1957, p. 11). The naming or literal meaning at

the linguistic level of meaning then becomes the material that forms the second level of meaning, in other words, it changes position or is deformed to become a marker for the second level system. The myth markers, therefore, are associated with the myth markers, so that the myth is formally posited as language at the second level, that is, myths can be called language about language (Barthes, 1957).

### **2.2.1 Signifier, Signified, Sign and Myth**

Candler (2017) noted that the study of semiotic applies signifier, signified, sign and myth to delineate denotation and connotation meaning in text. Barthes (1957) explained how signifier, signified, sign and myth work in a text and the example of its. Semiotics is the study of signs, the function of signs to produce meaning. The sign is the main concept that is used as material for analysis where in the sign there is a meaning as a symbol or as a form of interpretation of the message in question, for example in black color. A signifier is known as something that describes physically of an image, for example when you hear the word black, the image that will appear in the brain is dark and dense. Thus, signified is an idea or concept of an object or object depicted by a sign (black color), signified is a description of the concept of black color and sign is a relationship between concepts and objects that gives birth to a meaning as black people signify criminals. All signifier, signified, sign meaning has certain ideology meaning which is gathered from the society norm and agreement.

Myth is a communication system, namely a message. Myth is defined as a way of telling the message. Myth cannot be described through the object of the message,

but through the way the message is delivered. According to Barthes (1957), mythological utterances are not only in the form of oral speech, but can be in the form of writing, photography, films, scientific reports, sports, performances, advertisements, paintings. It can be seen, for example, in black color which has a signified black people. The myth does not only explain about the object of black people, but it also has the important thing how to describe about the black people. When people talk about black people, it can gather various versions. Black people expressed by social groups are not only objects but black people have broad meanings, namely, African people, racists, low castes and others. In the sense that black people are a type or group of black people, which is defined socially as a low caste in society. In conclusion, signifier and signified are a combination of concepts between depiction and ideas that make a sign which has a broad meaning called a myth.

### **2.2.2 Semiotic in Film**

Semiotic theory can also be applied in film studies. The study of film is firstly started in the form of art work. This kind of work has developed from year to year, until finally a balanced and harmonious blend is created between literary arts, music arts, acting and comedy which is packaged in the form of films as well as presenting stories, events, music, drama, comedy and other technical offerings to the general public. Semiotics is a scientific study or analytical method to examine signs in a context of scenarios, images, texts, and scenes in films into something that can be interpreted.

Barthes's semiotic theory will be applied in this study. It is important to discover the intrinsic meanings of surface appearances or unravel the hidden relations beneath surface appearances in the film (Rushton & Bettinson, 2010). From the movie, "*Cultural artefacts - clothes, advertisements, lifestyle choices - presupposed systems of deep structures through which social meanings could be classified*" Rushton & Bettinson ( 2010, p. 15). It implies that to read a film thematically involves determining its significance, identifying a general level of meaning that links the film's various elements into a unified structure. Barthes also noted that the semiotic film is as 'photography':

*Photography has little projective power (projective tests are based, preferably, on drawings) and gives rise to a purely spectatorial awareness, an attitude of externalized contemplation, rather than an awareness of magical or fictional possibilities* (Metz, 1991, p. 6)

### **2.3 Representation Theory**

This study applies semiotic and representation theories to delineate the class struggle in the film media. To understand further about the theory, the reader can grab the meaning of representation firstly. In general concept, representation usually means 'to represent' that symbolize something. Representation usually applies code which function as meaningful text to send message. It then involves various texts that consist of symbolic sign or language or verbal photography (Fiske, 2002, p. 66-67). In semiotic, representation correlates to meaning which brings language, images and object to produce meaning. (Curtin, 2009, p. 51). This study is a film study which include visual images, so it then applies broader investigation to examine meaning. The application of semiotic analysis examines concepts such as naturalism and realism as the idea that an image or object can



describe something objectively. It also becomes the idea that the meaning of the image or object is produced by the person who made it (Curtin, 2009, p. 51). In film study, the correlation of image and object must be as dynamic form which involves the complex relationship between individual, images or objects and other factors in society such as culture and ideology (Curtin, 2009, p. 51). Thus, representational forms of media such as books, paintings, photograph and others can also be found in movie scene as a medium of communication (Fiske, 2002, p. 18).

## 2.4 Marxist Theories

This study will apply Marxist theories as the issue gathered from the data focuses on class conflict. Marxism as the main theory for this research was considered as social class and class struggle. Marxist is a theory to depict social problems in literary work, especially dealing with industrial society's social changes. Abcarian, Klotz & Cohen (2018) stated that *“The Marxist critic analyzes literary works to show how, wittingly or unwittingly, they support the dominant social class or how they, in some way, contribute to the struggle against oppression and exploitation”*. Since the Marxist critic sees literature as one of many human activities representing power structures and social classes, he is more concerned with what a work says than with its formal structure.

Marx was above all a philosopher and historian. It's just that, unlike most philosophers and historians, he advocated revolution. Marx's thinking was deep and solid and I would like to introduce one of his ideas, namely the class struggle. So, for Marx, the focus was not on class, it was on struggle. Essentially, Marx believed

that classes were not just struggling to make history, but that struggle was what made classes themselves (to achieve freedom) (Barry, 2002, p. 102). The class of struggle itself occurs because certain factors encourage a group to achieve freedom, one of which is racist actions carried out by certain groups. This happened because of a certain group dispute. Marxists have traditionally granted the concept of ideology a privileged purchase in relation to the ruling or dominant forms of mental representation. The ideas of the ruling class are in every epoch the ruling ideas: i.e. the class which is the ruling material force is, at the same time, its ruling intellectual force. The class which has the means of material production at its disposal, has control at the same time over the means of mental production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it. (Marx and Engels, 1965, p. 61). The ruling class, as Marx and Engel noted, produces certain effort to oppose the dominant group to achieve the freedom.

#### **2.4.1 Class and Class Struggle**

Class struggle emerging from a conscious working class that has the political means and will to increase its power over production, eventually fighting for the eradication of classes and thereby the privileges associated with private property (Marcus & Menzies, 2007, p. 16). The class struggle arises due to injustices such as existing class differences in society and has a negative impact on the survival of the community especially the lower class or subordinates and offers opportunities for ruling class to do whatever they want to repress or exploit the subordinate classes. social class, also called class, a group of people within a society who possess the same socioeconomic status. Besides being important in social theory,

the concept of class as a collection of individuals sharing similar economic circumstances has been widely Used in censuses and in studies of social mobility.

As a distinct social group with definite goals for which they wish to fight, according to Marx, there are two class categories: the bourgeois class, which includes upper-class owners, and the proletariat, or lower-class workers (Marx and Engel, 1965). The bourgeoisie and the proletariat are the two main classes in capitalism. Based on Marx's theory of the capitalist class, that is, the bourgeoisie and the proletariat. The bourgeoisie is the upper class that owns the means of production. The proletariat is the lower class that works instead of the bourgeoisie. The class struggle occurs when the bourgeoisie (*the rich*) pays the proletariat (the workers) to make things for sale. Workers cannot say on their wages or income because they cannot live without work and money. Karl Marx saw that workers should work in the economy without having a voice. The force that turns latent class membership into class struggle is class interests. From similar class situations, individuals come to act in the same way. They develop interdependence, community, shared interests interconnected with mutual income from earnings or wages. From these classes, common interests are formed. For Marx, individuals form classes to the extent that their interests involve them in the struggle with the opposing classes.

#### **2.4.2 Class Conflict and Class Struggle**

Class conflict is the tension between antagonisms in society due to different groups of people having different interests. Every society in the world has always experienced various issues, one of which is class conflict. In Marxism theory, the

term "*class conflict*" is used. This word refers to a situation in which different classes in a community are at odds due to the different social or economic standings and opposing interests (Octoan, 2015). This term is also known as class conflict. It refers to the struggle of the lower class, or proletariat, against the upper class or bourgeoisie. Class conflict can take several forms and come from various factors, including political and economic factors. Marx looked at society's structure in terms of its major classes and the struggle of the proletarian class.

### **2.4.3 Marxist in Film**

This study applies Marxist for analyzing film, so the theory of Marxist functions to delineate the class struggle in the film. Marxist in general views capitalist society as being one of class domination and the media, thus, brings the representation of the ideological arena to various class views. Film as media will deliver message in monopoly capital and give the viewers the illusion of autonomy. Elsaesser and Buckland (2002) stated that modern film theory's basic doctrines are based upon structural linguistics such as semiotics and Marxism. Gaines (2008, p. 361) stated *"Certainly, the case has often been made that cinema is able to bring social realities to visibility more effectively than any other form of art or culture"*. Gaines (2008) also underlined that Hollywood's capitalist has produced film that narrates "people's struggles using the illusionistic devices of narrative realism seen as embodying the social class's world view.

## 2.5 Cinematography

Petrie and Boggs (2012, p. 104) stated that *"film speaks in a language of the senses"*. It has role to send the message through nonverbal language. Brown (2012, p. 2) stated that *"cinematography is more than the mere act of photography. It is the process of taking ideas, words, actions, emotional subtext, tone and all other term forms of non-verbal communication and rendering them in visual terms"*. Cinematography has the same object as photography, namely capturing the reflection of light hitting objects (Metz, 1991, p. 6; Petrie and Boggs, 2012) because the object is the same then the equipment is similar. The difference is photography captures a single image, whereas cinematography captures series of pictures. So cinematography is a combination of photography with the technique of series images or in cinematography is called montage (Petrie and Boggs, 2012). In the cinematography, there are several aspects that need attention and taken into account, so that the purpose of each selected camera shot can be become a complete picture that can convey a message. Aspect these are as follows:

### a. Camera Angle

The use of a good and correct camera angle will add dramatic visualization of the story, and vice versa when voting camera viewpoints are just odd without considering aesthetic values would be damaged or confused with a depiction of the scene. Its meaning is difficult to determine to understand. Petrie and Boggs (20, p.128) stated that *"camera angles to add variety or to create a sense of visual balance between one shot and another"*. Camera angles also communicate particular kinds of dramatic information or emotional attitudes" so the camera angle supports the creator in establishing various relationships between the subjects, as well as between the viewer and the subjects.

## **b. Lighting and Color**

Lighting is the art of setting light using lighting equipment so that the camera can see objects clearly and creates an illusion so that the audience gets the impression of distance, space, time, and atmosphere of an event shown in a film. Petrie and Boggs (2003, p. 104) stated “*special uses of light and color also help draw the eye to the object of greatest significance*”. In composing each shot, the filmmaker continually employs these techniques, either separately or in conjunction with each other, to focus our the attention on the object of greatest dramatic significance. Petrie and Boggs (2012, p. 97) stated “*lighting create mood and atmosphere for the action that is to take place*”. Lighting shows the color of an object that makes light can give a certain impression that affects the human psyche. Some light is believed to improve mood.

## **c. Sounds**

Sound is all forms of sounds that can be captured by the sense of hearing. The sound in the film also plays an important role in making the film, because it can complement the visuals that are displayed. Petrie and Boggs (2012, p. 220) stated “*sound plays an increasingly important role in the modern film because its here and-now reality relies heavily on the three elements that make up the soundtrack: sound effects, dialogue, and the musical score*”. As an audio visual product, of course film does not only focus on visual appearance, but also pays attention to sound arrangement. Sound can also be understood as all sound (audio) that comes out of an image, namely dialogue containing conversations

in the film, then music consisting of illustrations of music or instruments and songs, and sound effects.

**d. Dialogue**

Dialogue is common in a feature film and several filmmakers are known to emphasize dialogue as the strength of the film. Music, both illustrations (instruments) and songs, is an essential element in strengthening a film's mood, nuance, and atmosphere. At the same time, the sound effects act as the background voice in the film. As has been said by Petrie and Boggs (2012, p. 222) stated that *“Dialogue is used to communicate what could be expressed more powerfully through visual means.”* In this case, visual functions as a means of conveying messages or information that have special meaning in it in social interaction in a film.

**e. Music**

Music is a combination of sounds that have meaning and have high artistic value. In radio broadcasts / audio music programs have an important role. With the broadcast music that is served, it becomes more interesting, livelier, and clearer. Therefore choosing music is not an easy job, it requires a special skill and understanding. Petrie and Boggs (2012, p. 251) stated that *“Use of film music, the musical score becomes an accurate reflection of the emotional patterns and shapes of the film as a whole”*. Music itself has many functions, including as a medium of communication, entertainment, education and health. Music has many functions in the film industry. Music has an important role in building the atmosphere that is or is written in a film script. Music in films can be divided into two types, namely music illustrations and songs. Musical illustrations are

background music that accompanies the action as the story progresses. The background music is often the theme music. The theme music shapes and strengthens the mood of the story and the main theme of the film.



