

CHAPTER II

THEORETICAL BACKGROUND

This chapter discusses about theoretical studies, study of the relevant research, and framework. In this theoretical studies, it is described description of response, and description of film.

A. Theoretical Studies

1. Description of Response

a. Definitions of Response

The response is an action done by a person as a result of receiving a stimulus. According to Fromm, Erich (2012:2), “Response is (1) something spoken, or written in return, as to a question or demand: answer, rejoinder, reply and (2) an action elicited by a stimulus: reaction, retroaction.” Furthermore, in line with Bull, Victoria (2008:376), “Response is an action done in answering to something.”

Based on the definitions above, response is a statement either spoken or written made to reply a question or request criticism or accusation.

b. Definitions of Responding to Literary work

Responding to a literary work is a kind of activity in comprehending a literary works. According to Cooper (1993:1),

“Responding to literature is the way in which one reacts to something that has been read and listened to.” Meanwhile, suitable with the theory stated by Gambrel (1986:1), “When response activities are the natural things one does with texts that have been read or listened to, they help students develop deeper understandings and help them relate what they have read to their own personal experiences.”

Based on the definitions above, responding to a literary work is the way of respondents to react on something that has been read and listened. Therefore, readers will respond to literature differently depending on their different social roles and personal experiences.

c. Response Strategies

Response strategies are the way to respond literary work used by respondent. According to Beach, Richard W. and Marshall, James D. (1991:137),

There are seven response strategies, as follows:

- 1) Engaging
The audiences are engaging with the text when they are articulating their emotional reaction or level of involvement with the text.
- 2) Describing
Audiences describe the story when they restate or reproduce the information that is provided verbatim by the author.
- 3) Conceiving
When the audiences conceive of the characters or settings in a film, they are moving beyond a description of information to a statement about its meaning.

4) Explaining

In explaining characters' action the students are drawing on their conceptions of characters' traits, beliefs, or goals to infer a reason for that characters' action.

5) Connecting

Students may often connect their own autobiographical or prior reading experiences with the film.

6) Interpreting

Interpreting a film involves defining the symbolic meaning, theme, or point of specific events in the film.

7) Judging

When we judge a text, we are pulling back form to make evaluative statement about its characters or literally quality.

Based on the description above, the response strategies, including responding to film, consist of: engaging, describing, conceiving, explaining, connecting, interpreting and judging.

2. Description of Film

a. Definitions of Film

Film is a series of motion pictures produced by camera. Kubrick, Stanley (2012:1) states, "Film is a term that encompasses motion pictures as individual projects." Furthermore, in line with Probst, Robert E. (1988:171), "Film and television are forms of literature, it has plot, and it is also divided into scenes." Stanley, Gordon (2003:40) states, "Film is a powerful medium: being primarily visual, it therefore caters to a wide audience." From those definitions, it is concluded that film is a series of motion pictures as a form of literature produced by individual projects, and it has wide audiences.

b. Genres of Film

Film has many genres and every genre gives different experiences to the audience, such as: fear, emotion, passion, educated, and fun. According to Dirks, Tim (2013:1),

There are several genres of film, as follows:

- 1) **Action Film**
Action films usually include high energy and designed for pure audience escapism.
- 2) **Adventure Film**
Adventure films are usually exciting stories, with new experiences or exotic locales.
- 3) **Comedy Film**
Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter.
- 4) **Crime and Gangster Film**
Crime (gangster) films are developed around the sinister actions of criminals or mobsters.
- 5) **Drama Film**
Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction.
- 6) **Epics / Historical Film**
Epics include costume dramas, historical dramas, etc.
- 7) **Horror Film**
Horror films are designed to frighten and to invoke our hidden worst fears.
- 8) **Musical / Dance Film**
Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines.
- 9) **Science-Fiction Film**
Science-fiction films are often quasi-scientific, visionary and imaginative - complete with heroes, etc.
- 10) **War Film**
War (and anti-war) films acknowledge the horror and heartbreak of war, etc.
- 11) **Western Film**
Westerns are the major defining genre of the American film industry.

Based on the film genres previously, 'National Treasure' belongs to adventure film because it has exciting stories, with new experiences or exotic locales.

c. Elements of Film

There are two elements that build a film. They are intrinsic and extrinsic elements. According to Nurgiyantoro, Burhan (2002:23), *"Secara garis besar berbagai macam unsur tersebut secara tradisional dapat dikelompokkan menjadi dua bagian, walau pembagian ini tidak benar-benar pilah. Pembagian unsur yang dimaksud adalah unsur intrinsik dan ekstrinsik."* It means, generally several elements can be categorized into two parts, although this categorization is not really sorting. The categorization of elements means intrinsic and extrinsic elements.

1) Intrinsic Elements

There are some intrinsic elements of film that are discussed in this research, as follows: theme, plot, characters, characterization and setting.

a) Theme

Theme is a central or dominating idea in the literary work. The theme must be interpreted through the story that consists of intrinsic and extrinsic elements. It is difficult to define the theme. The clear definition of theme will help the

readers to find the theme of the story. According to Lombardi, Easter (2013:1), "Theme is a major and often recurring idea; the larger meaning of a work, including ant thoughts or insights about life or people in general." Nurgiantoro, Burhan, (2002:68) states, "*Tema merupakan gagasan dasar umum yang menopang sebuah karya sastra.*" It means, theme is a common base idea that props up a literary work. Meanwhile Stanton as quoted by Nurgiantoro, Burhan (2002:70), "*Tema adalah makna sebuah cerita yang secara khusus menerangkan sebagian besar unturnya dengan cara yang sederhana.*" It means, theme is a meaning of a story that especially explains largely its elements plainly. Based on the definitions above, it is concluded that theme is a central message interpreted through the story that props up a literary work.

Generally the theme in a story has two classifications. Suitable with the theory stated by Nurgiantoro, Burhan (2002:77),

Ada beberapa klasifikasi tema, yaitu:

(1)Tema Tradisional

Tema tradisional dimaksudkan sebagai tema yang menunjuk pada tema yang hanya itu-itulah saja, dalam arti ia telah lama dipergunakan dan dapat ditemukan dalam berbagai cerita, termasuk cerita lama.

(2)Tema Nontradisional

Tema nontradisional adalah tema yang mungkin tidak sesuai dengan harapan pembaca, bersifat melawan

arus, mengejutkan, bahkan boleh jadi mengesalkan, mengecewakan, atau berbagai reaksi afektif yang lain.

It means there are classifications of theme, as follows:

(1) Traditional Theme

Traditional theme is a theme that points to the only theme, which can be found in a various stories, including an old story.

(2) Nontraditional Theme

Nontraditional theme is a theme that may not fit to the expectations of the reader, against the current, shocking, perhaps even frustrating, disappointing, or other affective reactions.

Traditional theme can be found in mostly film or literary work, for example: truth and justice defeats crime, true love needs sacrifice, etc. This theme is universal because it seems in various literary works in many countries.

Meanwhile, the nontraditional theme is the opposite of traditional theme. This theme tells about audience unwillingness, for example about crime wins against the goodness. Audience will feel disappointed and will enter a little bit protest against the theme, but actually the theme usually happens in the real life.

b) Plot

Plot is a story from artwork. The storyline of the events are related each other. According to Nurgiyantoro, Burhan (2002:113), *"Plot adalah cerita yang berisi urutan kejadian, namun tiap kejadian itu hanya dihubungkan secara sebab akibat, peristiwa yang satu disebabkan atau menyebabkan terjadinya peristiwa yang lain."* It means, plot is a story that contains the sequence of events, but each event is only connected in causation, an event that causes or lead to other events.

There are several types of plots that can be encountered in a film or story. Every story has a single plot as a way of conveying the author of the story to the audience. According to Nurgiyantoro, Burhan (2002:153),

Terdapat beberapa jenis plot, sebagai berikut:

- (1) Plot lurus / maju yaitu jika peristiwa-peristiwa yang dikisahkan bersifat kronologis, peristiwa(-peristiwa) yang pertama diikuti oleh (atau: menyebabkan terjadinya) peristiwa-peristiwa yang kemudian.*
- (2) Plot sorot balik / flash-back adalah jika urutan kejadian yang dikisahkan tidak bersifat kronologis, cerita tidak dimulai dari tahap awal (yang benar-benar merupakan awal cerita secara logika), melainkan mungkin dari tahap tengah atau bahkan tahap akhir, baru kemudian tahap awal cerita dikisahkan.*
- (3) Plot Tunggal yaitu plot yang hanya mengembangkan sebuah cerita dengan menampilkan seorang tokoh utama protagonis sebagai hero.*
- (4) Plot Sub-subplot yaitu hanya merupakan bagian dari plot utama. Ia berisi cerita "kedua" yang ditambahkan yang bersifat memperjelas dan memperluas pandangan*

kita terhadap plot utama dan mendukung efek keseluruhan cerita.

- (5) *Plot Padat yaitu cerita yang disajikan secara cepat, peristiwa-peristiwa fungsional terjadi susul-menyusul dengan cepat, hubungan antarperistiwa juga terjalin secara erat, dan pembaca seolah-olah selalu dipaksa untuk terus-menerus mengikutinya.*
- (6) *Plot Longgar yaitu pergantian peristiwa demi peristiwa pada cerita berlangsung lambat disamping hubungan antarperistiwa tersebut pun tidaklah erat benar.*
- (7) *Plot Peruntungan yaitu plot yang berhubungan dengan cerita yang mengungkapkan nasib, peruntungan, yang menimpa tokoh (utama) cerita yang bersangkutan.*
- (8) *Plot Pemikiran mengungkapkan sesuatu yang menjadi bahan pemikiran, keinginan, perasaan, berbagai macam obsesi dan lain-lain hal yang menjadi masalah hidup dan kehidupan manusia.*

It means that there are some kinds of plot, as follows:

- (1) Straight plot/forward is, if the events narrated chronologically. The first events are followed by some events happened then.
- (2) Flashback plot is, if the sequence of the events is not told chronologically. The story does not start from the initial stage (which is really a logical beginning of the story), but probably from the middle stage or late stage, then the stage beginning of the story is told.
- (3) Single Plot is a plot that simply develops a story by featuring a protagonist as the hero.
- (4) Plot Sub-subplot that is only a part of the main plot. It contains the story of the "second" added which clarifies and

expands our view of the main plot and the supporting effect of the whole story.

(5) Solid Plot is a story presented fast. Functional events occur one after another quickly, the relationship between events is too close intertwined, and readers seemed always forced to follow the story.

(6) Loosely plot is the turn of events in the story as well as the relationship progresses slowly between events is also not close properly.

(7) Fortune plot relates to the story plots that reveal the fate, fortune, which afflict characters (main) story is concerned.

(8) Thoughts plot reveals something of the material thoughts, desires, feelings, assorted obsessions and other things become a matter of life and human life.

c) **Characters**

Commonly, characters can be defined as persons involved in a story. In line with Ade, Olaofe Isaac and Okunoye, Oyeniyi (2008:11), "Characters are the persons, animals, other creatures, or things that the playwright has created to act out the play or drama." Stanton, Robert (2007:33) states, "*Karakter merujuk pada individu-individu yang muncul dalam cerita.*" It means that character refers to

the individuals who appear in the story. Furthermore, suitable with the theory stated by Abrams (1999:32),

Characters are the persons represented in a dramatic or narrative work, who 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-the dialogue-and from what they do-the action.

Characters are the individuals in the story who are interpreted by the reader with particular moral, intellectual and emotional qualities figured by the dialogue and the action. Characters in a story consist of various kinds. According to Nurgiyantoro, Burhan (2002:176),

Jenis-jenis tokoh adalah sebagai berikut:

- (1) *Tokoh Utama yaitu tokoh yang tergolong penting dan ditampilkan terus-menerus sehingga terasa mendominasi sebagian besar cerita*
- (2) *Tokoh Tambahan adalah tokoh yang hanya dimunculkan sekali atau beberapa kali dalam cerita, dan itupun mungkin dalam porsi penceritaan yang relatif pendek.*
- (3) *Tokoh Protagonis adalah tokoh yang sesuai dengan pandangan kita, harapan-harapan kita yang secara populer disebut pahlawan.*
- (4) *Tokoh Antagonis adalah tokoh penyebab terjadinya konflik*
- (5) *Tokoh Sederhana adalah tokoh yang hanya memiliki satu kualitas pribadi tertentu, satu sifat watak yang tertentu saja*
- (6) *Tokoh Bulat adalah tokoh yang memiliki dan diungkap berbagai kemungkinan sisi kehidupannya, sisi kepribadian dan jati dirinya*
- (7) *Tokoh Statis adalah tokoh cerita yang secara esensial tidak mengalami perubahan dan atau perkembangan perwatakan sebagai akibat adanya peristiwa-peristiwa yang terjadi*

- (8) *Tokoh Berkembang adalah tokoh yang cenderung menjadi tokoh yang komplek*
- (9) *Tokoh Tipikal adalah tokoh yang hanya sedikit ditampilkan keadaan individualitasnya*
- (10) *Tokoh Netral adalah tokoh cerita yang bereksistensi demi cerita itu sendiri.*

It means that the types of characters are, as follows:

- (1) Main figure is considered as an important figure displayed continuously, so it dominates most of the story.
- (2) Additional figures are figures that only appear once or several times in the story, probably in a relatively short narrative portion.
- (3) The protagonist is a prominent figure in accordance with our vision, expectations popularly called a hero.
- (4) Antagonist is a figure that causes conflict.
- (5) Simple figure is the figure that has only one certain personal qualities and the nature of the particular character.
- (6) Round character is the character that has a wide range of possibilities revealed in the side of life, personality and identity.
- (7) Static Figure is the character who has essentially no change or development and disposition as a result of events.

- (8) Developing character is the character who tends to be a complex figure.
- (9) A typical figure is the figure that only shows a little of the individual figure.
- (10) Neutral character is the character that exists for the story itself.

d) Characterizations

Characterizations are the way of an author in describing characters in a story, such as characteristics, personalities, attitudes and other. According to Vand, A. (2013:1), "Characterization is the author's means of conveying to the reader a character's personality, life history, values, physical attributes, etc." Meanwhile Jones as quoted by Nurgiyantoro, Burhan (2002:165), "*Penokohan adalah pelukisan gambaran tentang seseorang yang ditampilkan dalam sebuah cerita.*" It means, characterization is a clear description about someone shown in a story.

Based on the description above, it is concluded that characterization is the way of an author to make characters in a film seen real for the audiences.

Characterization has a lot of types, but generally it can be classified into two forms of delivering characterization in a story. According to Wijaya, Sitra (2011:1),

(1)Metode analitis/langsung/diskursif. Yaitu penyajian watak tokoh dengan cara memaparkan watak tokoh secara langsung.

(2)Metode dramatic/tidak langsung/ragaan. Yaitu penyajian watak atau tokoh melalui pemikiran, percakapan dan lakuan tokoh yang disajikan pengarang. Bahkan dapat pula dari penampilan fisiknya serta dari gambaran lingkungan atau tempat tokoh.

(3)Metode konstektual. Yaitu penyajian watak tokoh melalui gaya bahasa yang dipakai pengarang.

It means that there are some types in delivering characterization. They are as follows:

- (1) Analytical/direct method/discursive, is the presentation of the characters by exposing the characters directly.
- (2) Dramatic/indirect method/modeling is the presentation of characters through the thought, conversation, and the fate figures of the characters served by the author. Even it can be also from the physical appearance and the description of the environment or place figure.
- (3) Contextual methods. That is the presentation of character through the character style used by the author.

e) **Setting**

Setting on the film is the condition of the place, time and place of the social events. When watching a movie, someone will meet a specific location, such as: a city, village, road, hotel, lodging, room, etc. where the event is occurred. In addition, it will also deal with the relationship of time like a year, date, morning, noon, night, at the full moon, etc. According to Abrams as quoted by Nurgiyantoro, Burhan (2002:216), "*Latar atau setting yang disebut juga sebagai landas tumpu, menyoran pada pengertian tempat, hubungan waktu, dan lingkungan sosial tempat terjadinya peristiwa-peristiwa yang diceritakan.*" It means, background or setting is also known as pivot, suggesting the sense the place, time relationship, and the social environment where the occurrence of the events is described.

Setting has the elements that build it. According to Nurgiyantoro, Burhan (2002:227),

Terdapat beberapa unsur setting, sebagai berikut:

(1) *Tempat*

Tempat menyoran pada lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi.

(2) *Waktu*

Waktu berhubungan dengan masalah "kapan" terjadinya peristiwa-peristiwa yang diceritakan dalam sebuah karya fiksi.

(3) *Sosial*

Sosial menyanan pada hal-hal yang berhubungan dengan perilaku kehidupan sosial masyarakat di suatu tempat yang diceritakan dalam karya fiksi.”

It means that there are some elements of setting, as follows:

(1) Place

Suggests the location of the events in a work of fiction.

(2) Time

Dealing with the problem of "when" the occurrence of the events is described in a work of fiction.

(3) Social

Social advises on matters relating to the behavior of social life in a place that describe the works of fiction.

2) Extrinsic Elements

The moral or moral message is an extrinsic element of a film discussed in this research. The message is something that wants to deliver to the recipient. This message can be delivered in the form of text, sound, images, symbols, objects and various other beings as a form of human communication. Messages can also be delivered in the form of a story that contains a moral in a literary work called moral message.

Moral is the meaning contained in a story. Suitable with the theory stated by Emery, David (2013:1), “Moral is a lesson of ethical or practical significance expressed or implied in a story.”

Furthermore, in line with Nurgiyantoro, Burhan (2002:320), *“Pesan moral adalah sesuatu yang ingin disampaikan oleh pengarang kepada pembaca, merupakan makna yang disarankan lewat cerita.”* It means, moral message is something to be conveyed by the author to the reader, it is the suggested meaning through story. It can be said that the moral message is a positive message underlying an author’s story to convey to the audience.

There are two forms of delivering moral message in a story. According to Nurgiyantoro, Burhan (2002:335),

Terdapat dua bentuk penyampaian pesan moral, sebagai berikut:

- (1) Bentuk penyampaian langsung yaitu moral yang ingin disampaikan kepada pembaca dilakukan secara langsung dan eksplisit.*
- (2) Bentuk penyampaian tidak langsung yaitu yang ditampilkan dalam cerita adalah peristiwa-peristiwa, konflik, sikap dan tingkah laku para tokoh dalam menghadapi peristiwa dan konflik itu, baik yang terlibat dalam tingkah laku verbal, maupun hanya terjadi dalam fikiran dan perasaan.*

It means that there are two forms of delivering moral message in a story, as follows:

- (1) Direct forms of delivering moral message. That is the moral conveyed to the readers directly or explicitly.
- (2) Indirect forms of delivering moral message featured in the story are the events, conflicts, attitudes, and a behavior of the characters facing some events and conflicts whether involved in

verbal behavior, physical, or only occur in the mind and feelings.

d. The Description of 'National Treasure' Film

This film is the work of Marianne Wibberley with American screenwriting team. The scriptwriter who was born on June 12, 1965 was one of the successful American scriptwriter with her husband Cormac Wibberley. The film is directed by Jon Turteltaub. Directed reliable born on August 8, 1963 is an American film director and producer. He was graduated from Wesleyan University and the USC School of Cinematic Arts. While this film producer is Jerry Bruckheimer. Jerome Leon 'Jerry' Bruckheimer who was born on September 21, 1945. He is a film producer and television producer whose gets great success in the genres of action, drama, and science fiction. In this film, the language used is English. This film was made in 2004 and published in United States of America on November 19, 2004. All the scenes in the film take place in the United States, such as the Franklin Institute, the National Archieve Building, Washington Monument, the Library of Congress, Capitol Hill Statue of Liberty which is a few buildings that are popular in the United States. The duration of this film is 131 minutes.

B. Study of the Relevant Research

This research is relevant to the thesis written by Fetriyana, Rina (2012), “The Analysis of Students’ Responses on Characters, Characterization and Moral Message of the ‘Three Idiots’ Film Created by Rajkumar Hirani.” Fetriyana, Rina (2012) concludes, “Based on the research result, the writer concludes that the respondents give some positive responses in this film.”

Rina Fetriyana’s research is focused on the students’ responses to the characters, characterizations, and moral message from the film. This present research not only focused on the characters, characterizations, and moral message but also focused on the intrinsic and extrinsic elements. Furthermore, in this present research the respondents can explore their responses by giving their thinking about the film without any guided questions.

C. Framework

Film is one type of drama. Film is a term that refers to a person moving image works as a very effective medium for conveying a message that has a great power because it can encapsulate a lot of the audiences. In this study, the writer uses the ‘National Treasure’ film by Marianne Wibberley.

Response to literature is the way of a person to react or to appreciate on the works of literature to develop their understanding of what is contained in the literature. Responding to the film is one of the techniques of literary appreciation. By responding the film, respondents will get the positive values

for their life. This activity is carried out by using the theory of Richard W. Beach and James D. Marshal, namely engaging, describing, conceiving, explaining, connecting, interpreting and judging.