

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Literature has been known for decades, even hundreds of years. Plato, a philosopher, historian, and expert in the field of literature, said that literature is the result of imitation or depiction of reality (mimesis). This means that literature is an imitation of life and reality. Meanwhile, according to Dorothy Walsh, as cited in Widyahening (2014), literature is naturally and quite appropriately interested in exploring the realm of literature, whatever the uncertainty of its boundaries as a country. Wellek and Warren, as cited in Widyahening (2014), also mentioned that each work of literature has its own individual characteristics and shares common properties with other works of art, just as every man shares traits with humanity, with all members of his sex, nation, class, profession, etc. So, it can be concluded that literature is a series of languages that display a work of art, the reality of life seen from the perspective of different social statuses, different genders, occupations, nations, and others that are all different. Literature can display it all through literary works written with language that is different from everyday language use and contains figurative meaning. Literary works, which are part of literature, become a reflection of real life, and what distinguishes them from real life is that the stories are sometimes exaggerated. But basically, literature is an imitation of real life. We can recognize human characteristics and the motives behind them through literature.

Literary works, in the form of poetry, drama, and prose, are presented to readers, listeners, and audiences with touches of beauty that are arranged in movements, songs, and written and spoken dialog. Not only learning about literary works, their authors, and the content of these works but also dealing with moral values commonly found in literary works. Not much different from poetry, and other literary works, movies carry social and cultural messages and have the same conventions of theme, characterization, plot, setting, time, place, and message. Boggs and Dennis (2008) make it clear that literary works and film have many elements in common, and perceptive film analysis depends entirely on the principles used in literary analysis. This means that the narrative elements of a film (characters, setting, plot, and sense structure) are the same as those of a literary work. Presented with a different look from other literary works, it gives the movie its own color.

The definition of movie according to Effendi, as quoted in Sembiring (2020), is a cultural product and tool of artistic expression. Film as mass communication is a combination of various technologies, such as photography and sound recording, as well as fine arts, literary and architectural theatre arts, and musical arts. A movie has a storyline that is written down, often called a scenario. A scenario is a sequence of stories arranged by someone so that an event occurs as desired. Scenarios are also summarized as story scripts written in camera terms that are used as a guide for filming or drama-making. These scenarios have intrinsic and extrinsic flows, just like literature. Meanwhile, Bordwell and Thompson (2008:26) mention that films offer us ways of seeing and feeling that we find deeply gratifying. They take us through experiences. The experiences are often driven by stories with characters

we come to care about, but a movie might also develop an idea or explore visual qualities or sound texture. Movies become a very interesting system in human communication relationships and provide experiences that can possess us through the stories developed in films. So that we can get ideas and explore dreams and life values through stories in movies that are presented with good visual quality and sound texture. Movies involve a lot of complex things, such as involving artists from various branches of art, such as design, music, acting, literature, dance, etc. In addition to involving technology experts such as electronic experts, cameras, computers, and other advanced technology in displaying action scenes and other attractive scenes with captivating tricks. All these things play a very important role in the creation of a successful movie.

There are various kinds of film genres, one of which is documentary film. According to Andi Fachruddin (Magriyanti & Rasminto, 2020), a documentary work is a work that tells an event that is made with the power of the creator's idea in arranging interesting images so that when viewed, it becomes special. *The Tinder Swindler* is a documentary film directed by Felicity Morris. This movie is adapted from a true story that discusses the case of an Israeli man named Simon Leviev, one of the Tinder app users who used his good looks to scam many women. He pretended to be rich and nice with the intention of deceiving and taking advantage of his victims. Felicity Morris interviewed the authorities who investigated Simon as well as the women who were his victims, which she used as the point of view of the movie. This film, which was released by Netflix on February 2, 2022, has been liked by 90 percent of Google users. Tinder is an application that is in great demand among young people today. According to the Play Store, Tinder has been

downloaded by over 100 million people worldwide, which means a lot of people have been using it until now. In addition, this film has just been released, which means it is very relevant to the current situation.

1.2 Statements of the Problem

Pragmatically, what are the moral issues depicted by Simon Leviev as the main character of the movie entitled *The Tinder Swindler*, as well as moral lessons viewers can learn from the movie?

1.3 Originality and Significance

This study focuses on analysing moral issues of the main character in the film *The Tinder Swindler* in the view of pragmatic approach.

Theoretically, this research was expected to be beneficial for readers, society, and any other researchers about education of moral issues of the main character found in *The Tinder Swindler* movie and give new knowledge especially literature in the study of the movie. Practically, this research may contribute to the development of the literary studies at the English Letters Study Program.

1.4 Operational Definition of the Key Terms

1.4.1 Pragmatic Approach in Literature

Pragmatics is an approach that views literature to convey certain goals. In this case the goal can be political, educational, moral, religious, or other goals. Abrams (2011) stated pragmatics is related to the relationship between text and audience. Pragmatic theory views art as an end and judges its value based on its success in achieving that goal.

1.4.2 Moral Issues

Morals include actions, attitudes, obligations, morals, manners, and so on that can be accepted by the public. Magis-Suseno (in Hafisah, 2019) said that the word moral always refers to the good and bad of humans as humans, so that the moral field is a field of human life in terms of human goodness. This means that if a behaviour is considered bad by a society because it is in contrast with good values adopted by a society where the behaviour is carried out, then the work can be called moral issues.

1.4.3 Moral Lessons

In relation to the pragmatic approach applied in film analysis, Nurgiyantoro (2002) said that every literary work, whether in the form of a film or other forms of literary work, contains and offers a moral lesson in its storyline. Literary works is a good way to teach character education because “literature lends itself to the teaching of specific moral dilemmas and the examining of specific character traits” (Prestwich, 2004). Moral lesson is to help in understanding the character traits better than just being told information about each trait, but also the connection between the reader and the characters (Prestwich, 2004).

1.4.4 Documentary Film

Wibowo (2007) in his book that a documentary film is a work that presents a reality based on objective facts that have essential and existential value, meaning that it concerns life, the environment, and real situations. According to Himawan (2008), documentary films have a distinctive technical character, with the main goal of obtaining ease, speed, flexibility, effectiveness,

and authenticity of the events to be recorded. Generally, documentary films have a simple form and rarely use visual effects. In the making of a documentary film, filmmakers cannot be separated from calculations and considerations of beauty in building conflicts in narrative as an attraction for the audience.