

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

#### 2.1 Literary Theories

As the thesis for analysing the moral issues, there are so many intrinsic elements of the movie that the writer has to comprehend, such as plot, setting, character, and others. But the most relevant is the behaviour of the main character, so the only theory needed is the theory of character, and characterization.

##### 2.1.1 Character

There are some features or aspects that must be included in every story. Character is an important part of the plot. Any human, animal, or figure depicted in a literary work is referred to as a character. The author shows the characterization of the characters by how they present the characters in a story, so that the audience or reader can know what the characteristics of the characters in the story are. According to Reams (2015), characters give a purpose to the plot and make us care about what occurs in the story. Even while elaborate plots and well-organized writing are things we may enjoy, if the story's characters don't engage the reader, the rest is mostly less importance. Characters are the single most crucial component of any fictional work. As a result, the techniques employed to create and mould these characters are the most crucial for any fiction writers to understand.

In the book *Writing Themes about Literature* (1983) by Edgar V. Roberts, "characters" in literature are broadly spoken representations of humans, especially in determining themselves through thoughts, speech, and behaviour. This theory clearly states that dialogues, actions, and comments are verbal representations of

humans or have the most important dominance in literary works to create several interactions between the characters around them.

In literature, there are many different types of characters, each with their own growth and role, one of them is the main character. Main characters are important for any story. It is the character with the most influence on the plot. Not only are the main actors in a literary work, but there are also supporting actors and minor characters who serve to complement and fulfill the purpose of the story itself. Flat or round characters, protagonists, or antagonists, dynamic or static characters—these are some of the ways primary characters in a story can be classified.

### **2.1.2 Characterization**

Characterization refers to any action or taking place within a work that aim to give description of a character. Generally, characterization divided into direct and indirect. It has five categories: Physical description, Actions, Reactions, Thoughts, and Speech (Reams, 2015). Character, conduct, psychology, mentality, and motivation are all revealed by these aspects. For characters to be completely realized and developed, they often employ both direct and indirect characterization techniques. Direct characterization is explicit, usually achieved through description and dialogue, in which the narrator or one character explicitly attributes traits or qualities to another. Indirect characterization is implied, readers must infer character on their own through contextual clues. Thoughts, actions, speech patterns, appearance, mannerisms, and clothing all these can inform character.

Characterization plays varied roles in stories; hence, character development frequently relies on character type. A protagonist is a pivotal figure whose journey moves the story forward. Positive or heroic attributes are frequently displayed by protagonists. Antiheroes are a subset of protagonists who lack such heroic traits; they frequently violate moral codes or display dubious or ambiguous moral behaviour. Enemies frequently exhibit negative characteristics. Characters that function as foils to the protagonist and have opposing personality qualities are called antagonists. Through that contrast, readers may learn a lot about the characters. The following types of characters affect characterization.

1. Round characters are essential; they are vividly described and exhibit a range of personality features. Round characters typically exhibit dynamic behavior: they experience conflict and cause change, and they evolve as a result of those experiences.
2. Flat characters are incidental and supporting. They have smaller character development since they don't have much of an impact on the story, and they usually only display one personality attribute.
3. characters stand in for recurring themes in human experience. Because they appear frequently in literature, readers may quickly recognize them. A typical narrative archetype is the mentor, who uses knowledge and life experience to encourage and advise the protagonist.
4. Through frequent use in literature, stock characters have evolved into stereotypes or conventional types. They resemble mythological figures, yet they are frequently one-dimensional and flat. They frequently represent

stereotypes that represent virtues (the noble barbarian) or vices (the village fool).

5. Dynamic characters who change as a result of conflict or other narrative activity. A protagonist who is initially lonely and alone will probably come to feel a sense of community and belonging by the conclusion of the novel.
6. Static characters don't alter throughout the course of the narrative.

So, the role of characterization is very important because it animates the story by making the characters more dynamic and interesting. A good characterization is described as a realistic person, meaning that the character acts in an authentic way according to human experience. They make choices, feel emotions, and display reactions that mirror real life. This expression of humanity makes it more attractive and acceptable to the reader.

Characterization is used to show development. Just as people change with age and experience, characters change with the plot. As the protagonist moves through the narrative, encounters and sensations with other characters, settings, and situations change. It reflects how one can grow in the real world and the pressure of a sense of development from the beginning to the end of the story. Characterization can also indicate cause and effect or instigate action.

## **2.2 Critical Theories**

### **2.2.1 Pragmatic Approach**

In studying literary works, it is certainly related to the perspective of the audience, when studying literary works, the focus of attention is on certain aspects related to the literary work. Therefore, it is necessary to have

an approach to studying literary works. The approach itself is an activity chosen when studying an object. In this case, the approach chosen is the pragmatic approach. 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. The pragmatic approach is a literary study approach that focuses on the role of the audience in receiving, understanding, and appreciating literary works (Siswanto, 2008). Meanwhile, according to Teeuw (1984) the pragmatic approach is one part of literary studies that emphasizes the reader's dimension as a catcher and giver of meaning to literary works. Thus, the pragmatic approach is a literary study approach that relies on the role of the reader as a connoisseur of literary works. In practice, the pragmatic approach examines literary works based on their function, namely, to provide moral, religious, and other social functions. This approach refers to the reader, that the success of a work is measured by its readers. How far the reader can take lessons from the work. The pragmatic approach is an approach that sees literary works as a medium to convey certain goals to readers. These goals can be related to education, morals, politics, religion, or other goals. The pragmatic approach is also an approach that sees literary works as something that is made or created to achieve or convey certain things to the audience of literary works, whether in the form of pleasure, aesthetics or moral teaching, religion or education, and others.

### **2.2.2 Moral Issues**

Moral comes from the Latin "mores" and the word "mas", which means moral customs. Magis-Suseno (in Hafsah, 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. Meanwhile, according to Mukti (in Hafsah, 2019) morals are creatures that have collective consciousness. Collective consciousness is the key to moral action which is very important for them as a process of secularization and the advancement of rationalism. Moral is behaviour that is in accordance with the standards (values) of society that arise from the heart and not coercion from the outside, which is also accompanied by a sense of responsibility for that behaviour (action). This action must prioritize the public interest over individual wishes or personal interests. It can be concluded that morals are procedures or attitudes about good and bad in life, accompanied by responsibility and prioritizing the public interest over personal interests.

Morals can also take the form of values or norms that become guidelines for a person or group in regulating their behaviour. Morality talks about human behaviour or society, which is done consciously, seen from the good and bad angles as an assessment. Morality is the attitude of truly selfless good deeds. It's just that morality is morally valuable. The term moral is usually used to determine the boundaries of an act, behaviour, character, and attributes that are declared right, wrong, good, bad, appropriate, or inappropriate. Morality is also understood as the principle of

life regarding right and wrong, good, and bad. Ability to understand the difference between right and wrong. Teachings or descriptions of good and bad behaviour.

However, in the development of everyone, there are problems encountered. So that many individuals who behave or have deviant morals. Moral issues are behaviour that is inconsistent with social expectations, because it does not agree with social standards or lacks a sense of obligation to conform to social expectations.

### **2.2.3 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 character traits better than just being told information about each trait, but also the connection between the reader and the characters (Prestwich, 2004). Of course, there are many types and forms of moral lessons conveyed through the storyline of a film. Every viewer has their own considerations or interpretations in assessing the moral message contained in a literary work such as a film. The type or form of moral lesson contained in a literary work will depend on the beliefs, desires, and interests

of the author or creator concerned. Pragmatically, a work propagates something or educates people.

#### **2.2.4 Movies**

A movie is one of the media that is able to attract the interest of the world community. It's not just about enjoying entertainment, touching emotionally, and making it sensitive, but films will be able to implement the goals of the filmmakers themselves. According to Michael Rabiger (2009) as cited in Fahmy (2023), film is media in the form of a video that starts with or is produced with a real idea, and then it must contain elements of entertainment and meaning. This element of entertainment and meaning lies in the conditions of filmmaking.

In the film, *mise en scene* means "putting in the scene" which comes from the French word. *Mise en scene* is one of the important elements contained in the cinematic elements in the film. These elements are very important to note so that the film in production can give a dramatic impression in every storyline. According to Pratista (2008), *mise en scene* is everything that exists and is in front of the camera that will be shot during the production of a film. *Mise en scene* can also be interpreted as a language that functions to convey a message as well as what is contained in a film. Every film that is produced, of course, needs to be carefully thought out in terms of the *mise en scene* that you want to apply to the film that will be produced. *Mise en scene* as a supporting element that plays an important role in a film will bring its own strength to every aspect of the story in the



film. According to Pratista (2008) Mise en scene consists of four aspects, namely:

1. Setting

The setting (background) in the mise en scene structure relates to all the properties contained in a film. The property in question can be a house, doors, chairs, guitars, lights and so on. In the film, the settings used are always made as realistic as possible so that they fit the context contained in the storyline in the film being produced.

2. Costumes and Make-up

Costumes and make-up in a film are all the elements used by actors during the acting process during the making of a film along with all the accessories they use. The costumes and make-up used by the actors serve to reflect the context contained in the storyline of the film. Costumes in a film have the function of indicating space and time, social status, the personalities of the actors, while the colors of the costumes used by the actors indicate the symbols and motives driving the story.

3. Lighting

While lighting is a basic element that plays an important role in the production of a film. Without light, all the elements that are combined in making a film will not be seen or even have a form. Light in filmmaking functions to manipulate every image that exists in every film scene concerning quality, direction, source, and colour.

Lighting in filmmaking plays an important role in building the atmosphere and mood contained in the film.

#### 4. Actors and Movements

Furthermore, the aspect that must be considered by a filmmaker is the actors and their movements. This aspect is an element that will motivate every narrative element contained in a film. An actor is required to be able to carry out movements that will build dramatic aspects in each storyline so that the messages can be conveyed properly.

##### **2.2.4.1 Documentary Film**

Film consists of fiction and nonfiction, while documentary film is nonfiction, Colman (2007) states that nonfiction literary matters, to gain knowledge and skills because nonfiction is everywhere and in everyday life. Based on Ayawaila (2008), the documentary film is a creative treatment of reality. 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. From several views on what a documentary is, we can at least understand that a documentary film is a film work that contains actual events or is not fictitious and is presented again in an interesting, objective manner that has a specific purpose. 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.

Documentaries usually depend on the traditional drama structure which includes character, exposure, tension, conflict building among opposing forces, confrontation, climax, and problem solving (Rabiger, 1997). In other words, documentary film also has elements of literary works.

In making a documentary film, there are several stages of production, which have the same stages as other fictional films. According to Rosenthal & Eckhardt. (2016): (1) In the initial stages, it is the preparation of a proposal and the preparation of a script, which includes several points, namely determining story ideas, initial research, budgeting, research, determining the script until it finally enters the stage; (2) The specified pre-production follows the script. After the pre-production stage has finished entering the stage; (3) Shooting/production follows the shooting script that has been determined at the beginning. After the production stage is complete,

it enters the stage; (4) post-production, namely editing the selection of images following the existing visual script.

Usually, in the process of making a movie, it is necessary to find and collect data on a theme or idea, film creators always do in-depth research, and the sources of data and information in collecting research data for documentary filmmakers are written sources such as books, magazines, newspapers, and leaflets. Visual data such as photos, movies, videos, paintings, posters, sculptures, and carvings. Sound data such as sounds, music, and songs. Data about subjects such as sources, informants. Location data, such as places and events. It can be understood that in a documentary film, what is in the film material is the real thing or what exists and is recorded by the camera is the truth. A documentary film is made with certain purpose aimed at the audience.

Based on Nichols (2001), documentary films are classified into 6 categories, namely:

Poetic, expository, observational, participatory, reflexive, performative. Each type of documentary has its own style, approach, and characteristics.

1. Poetic

This type of documentary emphasizes visual associations, tonal or rhythmic qualities, and descriptiveness. It rejects text and narration to describe or explain scenes. The storyline is built

solely on images or scenes that are poetically and beautifully crafted. Editing is key to the process.

## 2. Expository

This type of documentary film is a conventional one, often used in television documentary production. It emphasizes narration and logical argumentation. Narration is important as the thread of the story, while the narrator is the sole speaker, often dubbed as the voice of God.

## 3. Observational

This type of documentary emphasizes direct involvement with the lives of the observed subjects and rejects the use of narrators. The focus is on dialog between subjects to build the story and drama. The director functions as an observer.

## 4. Participatory

This type of documentary emphasizes the interaction between the filmmaker and the subject. The director plays an active role in the movie, not as an observer but as a participant. The director's interaction and communication with the subject is shown in the film in frame. It usually not only shows the interview scene, but also shows how the interview was conducted.

## 5. Reflexive

This type of documentary emphasizes the assumptions and conventions of the documentary filmmaker. The director tries to raise the audience's awareness about the construction of the reality of filmmaking itself. The narration of the filmmaking process becomes the focus, rather than showing the existence of the subjects or characters in the movie.

#### 6. Performative

This type of documentary emphasizes the subjective or expressive aspects of the director towards the subject's involvement and the audience's response. The storyline or plot is given more attention so that this type tends to be closer to fiction films, as it emphasizes packaging that is as attractive as possible. This style of documentary is also often referred to as semi-documentary.

### 2.3 Earlier Studies

#### 1. Sari (2021)

This study employed a pragmatic approach on the selected literary work written by Agnes Devano (2021) entitled *Surat Kecil Untuk Tuhan*. Written by Sari (2021), this study discusses the form of moral values in the novel *Surat Kecil untuk Tuhan*, as well as the benefits of these moral values to the readers. The findings of the research show that there is a relationship between humans with God in the form of believing and praying. The relationship between humans, namely the relationship between parents and children, and

between friends. This research also shows that every human being has the nature of patience, sincerity, and responsibility for education. Besides that, there are also some benefits of moral values contained in the novel, namely humans can learn to accept God's destiny, be steadfast, surrender, work hard, and so on.

2. Pratiwi (2019)

This study is entitled *The Analysis of Moral Values in A Walk to Remember*, a novel written by Nicholas Sparks. This study discusses what moral values are contained in this novel, using the theory of Bertens. The findings of this study show that there are nine moral values found in the novel, namely, courage, honesty, steadfastness, sympathy for others, cooperation, gratitude, kindness, trustworthiness, love, and affection.

3. Seruni (2021)

Another study is entitled *An Analysis of Moral Value in the "13 Reasons Why" Novel*. This research discusses what types of moral values are contained in this novel. This study used documents, field notes, Kinnier's theory of moral values and the researchers themselves as instruments. The findings of this study are, there are three types of moral values, the first is commitment to oneself, the second is self-esteem with humility, discipline, and responsibility, and the third is respect, concern for others.

Those three research results above are similar to the author's research in terms of the topics under discussion, i.e., moral value. However, the difference is that this research uses a documentary film entitled *The Tinder Swindler*, the film that has been released in 2022. Films contain more elements such as facial expressions that can be seen directly through what is shown in the film, which are not contained in the novel, it only focuses on writing and explaining certain details. This allows researchers to dig up data supported by more diverse elements. The researcher also focuses on the moral issues that exist in the main character of the film, namely Simon Leviev, using a pragmatic approach to assist in analysing the moral problems that exist in the film.