

**THE CRUELTY OF BURMESE MILITARY REGIME IN  
SYLVESTER STALLONE'S *RAMBO IV* (2008):  
A MARXIST APPROACH**



**RESEARCH PAPER**

**Submitted as a Partial Fulfillment of the Requirement**

**for Getting Bachelor Degree of Education**

**in English Department**

**by:**

**IRMA FAHRIANI**

**A 320 070 273**

**SCHOOL OF TEACHER TRAINING AND EDUCATION**

**MUHAMMADIYAH UNIVERSITY OF SURAKARTA**

**2011**

# **APPROVAL**

## **THE CRUELTY OF BURMESE MILITARY REGIME IN SYLVESTER STALLONE'S *RAMBO IV* (2008): A MARXIST APPROACH**

Written by

**IRMA FAHRIANI**

**A 320 070 273**

Approved to be Examined by the Consultant Team

**Consultant I**

**Consultant II**

**Dr. Phil. Dewi Candraningrum, S. Pd. M. Ed.) (Titis Setyabudi, S. S. M. Hum.)**

**ACCEPTANCE**

**THE CRUELTY OF BURMESE MILITARY REGIME IN  
SYLVESTER STALLONE'S *RAMBO IV* (2008):  
A MARXIST APPROACH**

by

**IRMA FAHRIANI**

**A 320070273**

Accepted and Approved by the Board of Examiner

School of Teacher Training and Education

Muhammadiyah University of Surakarta

On July, 2011

Team of Examiner:

1. Dr. Phil. Dewi Candraningrum, S. Pd. M. Ed. ( )  
(Chair Person)
2. Titis Setyabudi, S. S. M. Hum. ( )  
(Member I)
3. Drs. Abdillah Nugroho, M. Hum. ( )  
(Member II)

Dean

Drs. Sofyan Anif, M. Si.

NIK. 547

## **TESTIMONY**

Herewith, I testify that in this research paper, there is no plagiarism of the previous literary work which has been conducted in obtaining bachelor degree of university, and also there are no masterpieces which have been written or published by others, except those in writing are referred in the manuscript and mentioned in the literature review and bibliography.

Hence, later, if it is proven that there are some untrue statements in this testimony, I will be fully responsible

Surakarta, July 2011

**IRMA FAHRIANI**

A320070273

## MOTTO

- ☞ *“Verily, with every difficulty there is a relief” (Al-Insyirah: 5)*
- ☞ *“If Allah helps you, so, there is no one who is able to defeat you, and if Allah abandons you, so, who will help you except Allah? Only to God you will trust. (Ali ‘Imran: 3: 160)”*
- ☞ *“Never put off until tomorrow what you can do today” (Writer)*
- ☞ *“Yesterday is a history, Today is a gift and Tomorrow is a mystery” (Writer)*

## **DEDICATION**

**This research paper is proudly  
and truthfully dedicated to:**

☞ **My beloved Ibu and Bapak**

☞ **My lovely Family**

☞ **My Husband will be**

☞ **Mz Ari's Family**

☞ **My dearest friend**

## ACKNOWLEDGEMENT



*Assalamu'alaikum Wr. Wb.*

Thank to Allah SWT, the most Gracious, the most Merciful, the writer finally finished this research paper to fulfill the requirement for getting Bachelor Degree. Praise and invocation also goes to our Great Messenger, Muhammad SAW, whom we always hope his intercession in the end of the world.

The writer would like to express her deepest gratitude for the people who have helped her in getting through this research paper by their support, advice and even criticism. They are:

1. **Drs. H. Sofyan Anif, M.Si**, Dean of School of Teacher Training and Education.
2. **Titis Setyabudi, S. S. M. Hum**, as Head of English Department.
3. **Anam Sutopo, S. Pd. M. Hum** as the Academic Advisor.
4. **Dr. Phil. Dewi Candraningrum, S. Pd. M.Ed**, as the first consultant, who has guided and advised patiently during the arrangement this research paper.
5. **Titis Setyabudi, S. S. M. Hum**, as the second consultant who has guided me in correcting the research writing.
6. **Drs. Abdillah Nugroho, M. Hum.** as the third of examiner.

7. Her beloved **Ibu** and **Bapak**, thanks for their loves, attention, motivation and pray in finishing this research paper, she will do her best. Thanks for everything, it is more than words.
8. Her Beloved sisters **Mb.Ely, Mb.Rjrin and Nanda** and brothers **MZ.Ervin, MZ.Ian and Rizal** who always pray and have given spirit.
9. Her husband will be **\_MZ Ari Susanta\_** who always gives his love, attention, protection and his all sacrifices to the writer.
10. **MZ Ari's Family**, for welcoming her as a part of the family.
11. Her dearest friends, **"I-pooH, AyuMi, ham\_ham, nEtha, Mpok, Nyak, Mb.LenY, Mb.Ana"** thank you for our friendship and support.
12. All of her friends **"Ratna, Ayu', Aya', Vita, UCrit** and groups of **Thel\_Oo (Sathy, pHiona, pRiyan, Tante)"**, and those cannot mention one by one which have supported her in doing this research.

Finally the researcher would like to express her thanks to all those have helped the researcher in completing this research paper. The researcher thinks this research paper might be far from being perfect, therefore, the researcher happily accepts constructive suggestion in order to make this research paper more complete.

*Wassalamu'alaikum Wr. Wb.*

Surakarta, July 2011

The writer



## SUMMARY

**IRMA FAHRIANI, A 320 070 273, THE CRUELTY OF BURMESE MILITARY REGIME IN SYLVESTER STALLONE'S *RAMBO IV* (2008): A MARXIST APPROACH, RESEACRH PAPER, MUHAMMADIYAH UNIVERSITY OF SURAKARTA, 2011.**

This study is about cruelty in *Rambo IV* movie (2008). This objective of the study is to apply the marxist approach to analyze the cruelty in stallone's *Rambo IV*.

The writer uses Rambo's major point of Marxist to answer the problem of the study. The study is descriptive qualitative research that the data are taken from script of *Rambo IV*. The technique of the collecting data is library research, while the technique of analyzing data is descriptive.

Having analyzed this movie, the writer draws the results of the study. First, based on the structural analysis the director successfully delivers the moral message through the excellent unity of structural element. The director wants to say that everyone in the world has the similar right. The movie reflects the oppression. Second, based on the Marxist analysis human has different view, their views are based on dialectical materialism, historical materialism, alienation, class struggle and revolution. Rambo's struggle is meaningful when he has a good action to show his power to get the peace.

First consultant

Second consultant

**(Dr. Phil. Dewi Candraningrum, S. Pd. M. Ed.)**

**NIK. 772**

**(Titis Setyabudi, S. S. M. Hum.)**

**NIK. 948**

The Dean of School of Teacher  
Training and Education

**(Drs. Sofyan Anif, M. Si.)**

**NIK. 547**

## **TABLE OF CONTENT**

<b>TITLE .....</b>	<b>i</b>
<b>APPROVAL .....</b>	<b>ii</b>
<b>ACCEPTANCE.....</b>	<b>iii</b>
<b>TESTIMONY .....</b>	<b>iv</b>
<b>MOTTO .....</b>	<b>v</b>
<b>DEDICATION.....</b>	<b>vi</b>
<b>ACKNOWLEDGMENT .....</b>	<b>vii</b>
<b>SUMMARY .....</b>	<b>ix</b>
<b>TABLE OF CONTENT.....</b>	<b>x</b>
<b>TABLE OF FIGURE.....</b>	<b>xv</b>
<b>CHAPTER I: INTRODUCTION .....</b>	<b>1</b>
A. Background of the Study.....	1
B. Literature Review.....	4
C. Problem Statement .....	4
D. Objective of the Study.....	4
E. Limitation of the Study .....	5
F. Benefit of the Study .....	5
G. Research Method.....	5
1. Type of the Study .....	5

2. Objective of the Study .....	5
3. Type of the Data and the Data Source .....	6
4. Technique of the Data Collection .....	6
5. Technique of the Data analysis.....	6
H. Paper Organization.....	7
<b>CHAPTER II: UNDERLYING THEORY .....</b>	<b>8</b>
A. Notion of Marxist Approach .....	8
B. The Major Principles of Marxist theory.....	9
1. Dialectical Materialism .....	9
2. Historical Materialism .....	10
3. Alienation .....	11
4. Class Struggle .....	11
5. Revolution .....	13
C. Structural Element of Movie.....	13
1. Narrative Element of Movie .....	13
a. Character and Characterization .....	13
b. Setting.....	15
c. Plot.....	16
d. Point of view.....	16
e. Theme .....	17
f. Casting.....	17

2. Technical Element of Movie .....	18
a. <i>Mise-en-Scene</i> .....	18
1) Setting .....	18
2) Costume and Make-Up .....	19
3) Lighting .....	19
4) Set Dressing and Props .....	19
b. Cinematography.....	20
c. Editing.....	21
d. Sounds.....	22
D. Theoretical Application.....	23

**CHAPTER III: THE HISTORICAL BACKGROUND OF MYANMAR**

**SOCIETY IN THE NINETEENH CENTURY UP TO THE  
EARLY TWENTY FIRST**

<b>CENTURY.....</b>	<b>24</b>
1. Sociological Background.....	24
A. Social Aspect.....	24
B. Economic Aspect.....	27
C. Political Aspect.....	31
D. Science and Technology Aspect.....	34
E. Cultural Aspect.....	36
F. Religious Aspect.....	39
2. The Life of Sylvester Stallone.....	42

<b>CHAPTER IV: STRUCTURAL ANALYSIS.....</b>	<b>47</b>
A. Structural Elements .....	47
1. Narrative Elements .....	47
a. Character and Characterization .....	47
b. Setting.....	54
c. Plot.....	56
d. Point of View.....	59
e. Theme .....	60
f. Casting .....	60
2. Technical Elements.....	61
a. <i>Mise-en-Scene</i> .....	62
1) Setting .....	62
2) Lighting .....	63
3) Costume and Make-Up .....	67
4) Set Dressing and Props .....	68
b. Cinematography.....	70
c. Editing.....	73
d. Sounds .....	76
B. Discussion .....	76
<b>CHAPTER V: MARXIST ANALYSIS.....</b>	<b>79</b>
A. Marxist Aspect .....	79
1. Dialectical Materialism.....	79

2. Historical Materialism .....	81
3. Alienation .....	84
4. Class Struggle .....	85
5. Revolution .....	87
B. Discussion .....	88
<b>CHAPTER VI: CONCLUSION AND SUGGESTION .....</b>	<b>91</b>
A. Conclusion .....	91
B. Suggestion .....	92

**BIBLIOGRAPHY**

**VIRTUAL REFERENCE**

**Synopsis of *Rambo IV* movie**

**APPENDIX**

## TABLE OF FIGURE

		<b>Page</b>
Fig. 1.	John Rambo .....	48
Fig. 2.	Sarah Miller .....	49
Fig. 3.	Michael Burnett .....	51
Fig. 4.	School boy .....	52
Fig. 5.	Lewis .....	52
Fig. 6.	Reese.....	53
Fig. 7.	Snake Attraction .....	55
Fig. 8.	Klaw Kbe Lo Village.....	55
Fig. 9.	S.P.D.C Light Infantry Battalion 360.....	56
Fig. 10.	Point of view relates on the eyes of Rambo. ....	59
Fig. 11.	The point of view of the perspective .....	60
Fig. 12.	Rambo and the missionaries on the way use boat in day light. It occurs in hard lighting. ....	64
Fig. 13.	Rambo and the missionaries on the way use boat in the night. It occurs in the soft lighting. ....	64
Fig. 14.	The picture occurs of the frontal lighting. ....	65
Fig. 15.	The picture occurs of the side lighting. ....	65
Fig. 16.	The picture occurs of the back lighting. ....	66
Fig. 17.	The picture occurs of the under lighting.....	66
Fig. 18.	The picture occurs of the top light.....	67

Fig. 19.	The picture occurs of the source.....	67
Fig. 20.	Formal Costume .....	69
Fig.21.	Non Formal Costume .....	69
Fig. 22.	Up to Date.....	69
Fig. 23.	Out of Date .....	69
Fig. 24.	Props that use in village.....	70
Fig. 25.	Props that use in river .....	70
Fig. 26.	The picture of normal light.....	71
Fig. 27.	Straight Angle.....	72
Fig. 28.	High Angle .....	72
Fig. 29.	Low Angle .....	72
Fig. 30.	Extreme Long Shot.....	72
Fig. 31.	Long Shot .....	72
Fig. 32.	Medium Long Shot.....	72
Fig. 33.	Medium Shot .....	72
Fig. 34.	Medium Close-Up .....	73
Fig. 35.	Close-Up.....	73
Fig. 36.	Extreme Close-Up .....	73
Fig. 37.	Axis of Action .....	74
Fig. 38.	Establishing Shot .....	74
Fig. 39.	A Reserve Shot.....	75
Fig. 40.	Reestablishing shot.....	75



Fig. 41. Match and action .....	75
Fig. 42. Cross cutting.....	76

# APPENDIX