

CHAPTER I

INTRODUCTION

A. Background of the Study

It goes without saying that there are many valuable things in this life in the world. Love is one of them. Love is a valuable thing which someone gets from God when he/she had been born by his/her beloved mother. It means that love is a precious thing that must be maintained during this life in the world. The statement above concerns with Deem's idea, (2011) explaining that love is caring in action. Love is not what we feel, but what we do. The bible indicates that Love is from God. In fact the Bible says "God is Love" Love is one of the primary characteristics of God. Likewise, God has endowed us with the capacity for love, since we are created in this image. This capacity for love is one of the ways in which we are "created in the image of God". According to Walker (2012) love is everlasting and seeks expression. Love is deep and incomprehensible. True love has external, unfailing depth, worth. Love with and through your art, your relationship and your dreams rather than seeking meaning in those things alone to know love is to believe in eternal value. Based on the previous explanation Garlikov (1995) states that the meaning of love in a way that is interesting, intense, clear logical and meaningful.

All relationship – love, infatuation, friendship, dating, marriage, family, community and professional involve three key elements.

Emotion : How we feel about each other

Ethic : How good or bad we are for each other

Joys : How much we satisfy or dissatisfy each other

From the previous definition of love, Grace (in Breslow, 2013) explains that Love means to sacrifice, to serve with all your heart, doing without complaint and talking all the pains as trial come. But love never ends and also love is on emotional feeling that both, partners need in life. Christopher (in Breslow, 2013) also states there is nothing greater than love. Love is life, a gift, patience, everything.

On the other hand there are many factors creating the difficulty to own the pure love in this life. One of them is hatred. Hatred is the hindrance of gaining the pure love in this life. There are many problems caused by hatred. One of them is illicit love. Sometimes someone will be frustrated or will be trapped in the sadness because of illicit love. Flexy (2008) explains that the illicit love always produces sadness for all parties but more so far the one who is jilted. As the word “Illicit” suggests. It is one that never should be. Certain actions put people in dilemmas that certain people unexpectedly and the events that follow turn the course of events outrageously and permanently. The illicit love will be able to change the attitude when a person is trapped in the sadness and in the bitter situation.

Moreover the illicit love will create, the hearted the broken heart and the death.

One example of the movie colored by love, hatred and death theme can be taken from *Romeo and Juliet* movie directed by Bazman Luhrmann in 1996.

Chaitram (2001) explains this is the great English Drama movie because in this film the director (Bazman Luhrmann) offers a trendy, contemporary re-telling of the classic love story with Leonardo Dicaprio is Romeo and Care Danes' Juliet.

Referring to Chaitram's idea above and comparing between *Romeo and Juliet* drama written by William Shakespeare in c 1594-5 (as the genuine art work) and *Romeo and Juliet* movie directed by Bazman Luhrmann in 1996, there are some differences in the performance aspects. The real examples can be taken from the use of the modern equipments in Bazman Luhrmann's movie such as cars, guns, revolvers, telephones, new style costumes, police stations, post offices, telegrams etc.

Although there are some different aspects in the performance, the moral values of love, hatred and death between Shakespeare's *Romeo and Juliet* and Bazman Luhrmann's movie are still in the same idea.

The previous explanations are supported by Iser (in Albertson : 2000) who undoubtedly stands among the most prominent literary theorists of the late twentieth century has explored how literature functions in the human experience. Iser's most recent work elaborates the insights of thirty years of

criticism into a “literary anthropology” that asks the largest questions about what it means to be human. As a scholar whose work commands international respect Iser has already helped determine the future of the humanities.

According to Iser, (1987 : 163), reading is an activity is guided by the text, this must be processed by the reader, who is then, in turn, affected by what he has processed. However there are discernible conditions that govern interaction generally, and some of these will certainly apply to the special reader text relationship.

Instead of asking what the text means, Iser (in Albertson, 2000) asks what the text does to the reader. His theory of response complements Han’s Robert Jaouse’s theory of reception. Together the two comprise the so-called Constance school, which has since set the course for much of social systems and communication theories in the contemporary German intellectual arena.

Iser’s theory of aesthetic response (Wirkungs theories) differs from other theories of reader response (Rezeptions theories). Significantly, Iser does not analyze actual reading of texts, but proceeds from an ideal “Impelled reader”. For Iser, the reader does not mine out an objective meaning hidden within the text. Rather, literature generates effects of meaning for the reader in a virtual space created between reader and text.

Although reader and text assume similar conventions from reality, text leave great portions unexplained to the reader, whether as gaps in the

narrative or as structural limits of the text's representation of the world. This basic in determinacy "implies" the reader and begs her participation in synthesizing and indeed living, events of meaning throughout the process of reading.

According to Iser (in Albertson, 2000) fiction proposes alternate worlds created within the virtual reality of the text meaning. Literature thus takes on a greater human fiction of imagining beyond the given constraints of experience.

In 1989 Iser published *Prospecting*, a collection of article and theoretical essays from the previous decade. In a famous paragraph from the preface, Iser summarizes the enterprise.

If a literary text does something to its readers, it also simultaneously reveals something about them. Thus literature turns into a divining rod, locating our dispositions, desires, inclinations, and eventually our overall makeup. The questions arise as to why we need this particular medium. Questions of this kind point to literary anthropology that is both an underpinning and an offshoot of reader-response criticism. Iser (in Albertson, 2000)

After evolving an account of "reading" from the dynamic of text and reader, Iser can also describe "texting" as it were that is, a retrospective description of the nature of readers based on the effects a text can produce on them. Iser's phenomenology has been inverted. So that the phenomenon under examination is no longer our literature only, but now also us.

Fictionalizing pervades life, from lie to dream and from hypothesis to explanation human existence can not experience its beginning or its end.

Nor can we even in the most intense epiphany moments. Possess the full meaning of what occurs.

Because human being finds itself thus decentered, unable to be present to itself, it creatively constructs a virtual self-possession out of imagined possibilities in literature

Keitel (Keitel, 1997) says that in Iser's model of the reading process, meaning is neither arbitrary nor static, but only constituted in the acts of decoding and assimilating a literary text, through the convergence of text and reader. Text and reader are seen as two separate poles of a relationship, one of them artistic (the author's creation), the other aesthetic (the reader's concretization)

Fluck also states (Fluck, 2000) the true purpose of Iser's theory of reading "is not to know the text to experience ourselves as active, creative and free agents. The cognitive mobility which reception aesthetic envisages is really a fight against the boredom of the bourgeois subject.

Like Jauss, Iser (in Fluck, 2000) wants to draw attention to the productive communicative potential of literature. But in contrast to Jauss he does not advance this project by pointing to the variety of alternative modes of aesthetic experience, but by locating this potential in negativity itself, because it is negativity, defined as the doubling structure of the literary text, which generates aesthetic experience by articulating something that is absent. The concept of negativity that allows Iser to transform the

search for distance from a figure of self defense to a source of creative self-extension

Thus Iser (1987 : 167) explains that the text provokes continually changing views in the reader, and it is through these that the asymmetry begins to give way to the common ground of a situation. But through the complexity of the textual structure, it is difficult for this situation to be definitively formulated by the reader's projections : on the contrary, it is continually reformulated as the projections themselves are readjusted by their successors. And in this process of continual correction there arises a frame of reference for the situation-a definite, though not a definitive, shape. It is only through readjustment of his own projections that the reader can experience something previously not within his experience, and this something-as we saw in a preceding chapter-ranges from a detached objectification of what he is entangled in, to an experience of himself that would otherwise be precluded by his entanglement in the pragmatic world around him. With dyadic interaction, the imbalance is removed by the establishment of pragmatic connections resulting in an action to situations and common frames of reference. The imbalance between text and reader, however, is undefined, and it is this very indeterminacy that increases the variety of communication possible.

The study of literature, Iser (in Albertson, 2000) concludes that perhaps more about ourselves than about the books we read. In reading we

discover not only alternative visions to explore, but also our own human thirst for freedom of action, ultimate understanding, and unity of experience.

Romeo and Juliet movie is a romance film. The tragedy of Romeo and Juliet (c.1595) is now considered to be the greatest love story of all time.

The film (Shmoop University : 2013) tells us the love story of *Romeo and Juliet* (The Tragedy of Romeo and Juliet). The play, set in [Verona](#), begins with a duel between the servants of two enemy families of Verona : the Montagues and the Capulets. Exciting! Verona's Prince shows up to say that the next person who fights is going to get killed, and he means it this time.

Rosaline. Meanwhile, Juliet Capulet, age thirteen, has just Along comes Romeo Montague, mooning over some chick named heard that Verona's most eligible bachelor Paris has his eye on her. They're going to check each other out that night at a masquerade ball at the Capulet's house. (At least it's parentally sanctioned child abuse) Romeo and his friends have decided to crash the Capulet ball-in costume-because Rosaline is on the guest list.

Things take a turn when Romeo meets Juliet. They fall instantly in love, obviously, but then-gasp!!-find out they're from rival families. It's all very dire, but being two crazy kids in love, they have a secret meeting and decide to get married. Romeo meets with Friar Laurence to arrange the marriage, and Juliet gets her nurse to be a go-between. The nurse meets

Romeo and his friend Mercutio (who thinks the whole situation is hilarious) and they arrange to get Juliet to Friar Laurence.

Get ready for some more names : Benvolio, another member of the Montague posse, runs into Tybalt Capulet, who is angry about the Montagues crashing his family party the other night. Romeo freshly married, strolls into the middle of a tense situation-which gets way tense when Tybalt kills Mercutio and Romeo promptly kills Tybalt in return. Romeo jets, but the Prince still shows up to banish him.

Juliet hears from the Nurse that her new husband has murdered her cousin, which is a major bummer-but not enough of a bummer to keep her from being super stoked about her wedding night. The Nurse finds Romeo hiding at Friar Laurence's, and the friar hatches a plan. Romeo can spend his wedding night with Juliet, but then he has to leave town while the Friar finds some way to get the Prince of Verona to pardon Romeo.

Meanwhile, back at the Capulet's house, Lord Capulet decides a wedding (to Paris) is just the thing to distract Juliet from her grief. After Juliet's awesome, romantic wedding night, she finds out that she's supposed to marry Paris in two days. Even her nurse thinks she should marry Paris, since Romeo is "as good as dead" to her.

Juliet runs over to Friar Laurence's, where she has a weird kiss with Paris and then threatens to kill herself. The Friar comes up with a plan that is 100% guaranteed to work and doesn't sound risky at all (not): giving her an herbal concoction that will make her appear to be dead for 42 hours.

Yes, exactly 42. So, she runs home, agrees to marry Paris, and takes the poison so she can be taken to the Capulet tomb where Romeo can find her and everyone can live happily ever after.

Sadly, Romeo is a little out of the loop off in Mantua, and the news of Juliet's "death" makes it to Romeo before word of the Friar's plan. He buys some poison so he can go to Juliet's grave and kill himself, which is obviously the mature response. But first, he murders Paris and then spends some time with Juliet's "dead" body.

There are three reasons why the writer chooses to study this film, the first is this movie presents the greatest Drama written by William Shakespeare (*Romeo and Juliet*). The second is *Romeo and Juliet* story is well known by all of people in the world. The story is familiar from the generation to the generation or from the past to the present. And the third is love, hatred and death are the main problems which color this movie.

The first is this movie presents the greatest Drama Written by William Shakespeare. Basically according to Maker (2010) for writers of real literature there are two inalienable truths. First a writer wants to get out a certain message which they hope the predominance of readers will either believe or at least consider second, the writer must write about what he or she knows. This usually means borrowing from their own background and personal experiences, although a writer may do one hell of a lot of research to make a story believable.

Based on the explanation above Maker states (2010) the motivation behind William Shakespeare writing *Romeo and Juliet* Drama is the warning to Elizabeth. *Romeo and Juliet* is one of Shakespeare's early plays. It is believed that *Romeo and Juliet* was a veiled warning to Elizabeth of the dangers and evils of continuing this policy of allowing persecution of her own citizens This movie tells the love story or *Romeo and Juliet* which is very famous to go on in her name merely because of a difference in the way people chose to worship Christ. Ford also adds (1955 : 334) that the theme of revenge was popular in Elizabethan tragedy because it touched important questions of the day : the social problem of personal honors and the survival of feudal lawlessness ; the political problem of tyranny ; and resistance ; and the supreme questions of providence with its provocative contrasts between human vengeance and divine. The Revenger's Tragedy are traditional ideas and attitude of mind which were shared by the public as a whole in their feeling.

This movie describes the struggle of Romeo and Juliet to keep and save their love from their family who always had the idea to separate them because of the past time revenge. Love, Hatred and Death play the important role moreover Love, Hatred and Death color Romeo and Juliet's love story in this movie. Romeo and Juliet's efforts to keep and save their love concerns with Dr. Arthur Janov's idea (2011) about the everlasting love. According to Dr. Arthur Janov the meaning of everlasting true love is trust. Everlasting means it goes on and on and never stops. True means that

it is real and it couldn't be broken apart. So everlasting love is love that is real and the emotions and affections never go away and that since its real love, the possibly no one should be able to split up what the couple has.

The second (Sanders, 1996 : 157) *Romeo and Juliet* is the greatest love story with the sad ending because in *Romeo and Juliet* (c. 1594-5) the defeated lovers rush into death as precipitously, as in comprehendingly, and as clumsily as they had earlier embraced a passionate life. Although *Romeo and Juliet* story has the sad ending, it is very romantic, interesting and amusing. It is supposed to be romantic because *Romeo and Juliet* shows the depth of the people's love for one another.

There could be many reasons as to why Shakespeare's work is seen as romantic. Jessica explains (2010) the first might be the entire notion of "love at first sight". One has to concede a bit to romanticism in articulating the idea of love of at first sight, that upon one glance to another, true love can emerge. Another reason why the play is considered to be romantic is because both characters, essentially, give their lives for the love they have towards one another. This is the height romanticism, in that the defense of their love causes each of them to sacrifice their lives. It is also considered romantic because two young lovers go to any length they need to in order to be together. Regardless of drastic measures the pair do whatever it takes to see their love through to the end.

Based on the explanation above Morner, Kathceen and Rausch (1977) explain that imagination, emotion and freedom are certainly the vocal

points of romanticism. Any list of particular characteristics of the literature of romanticism includes subjectivity and an emphasis on individualism : spontaneity, freedom from rules, reason and devotion to beauty : love of and worship of nature, and fascination with the past especially the myths and mysticism of the middle ages.

Supporting the previous explanation Huxley states (1999) that the romantics, just as they cultivated sensitivity to emotion generally, especially cultivated sensitivity to nature. Imagination and subjectivity are very important characteristics for moment in the text there are freedom of thought and expression and idealization of the nature.

The romantic man looks for freedom and tries to run away and passion lead the human being to exaggerated enthusiasm or to a deep pessimism. In the last case, the romantic wants to run way and there are two possible ways : the one of the travels or the one of the suicides.

There is metaphysical anguish : the romantic wants to reach a superior world. But the romantic finds that reality is not the answer to his illusions. So he feels disappointed. The world where he lives is too grey and as it is difficult to accept it, he rebels against it and run away. And as we had said before sometimes the only possible choice is the suicide.

Of all emotions celebrated by the romantics, the most popular was love. Although the great romantic works often centre on terror or rage, the

motive force behind these passions is most often a relationship between a pair lover.

So the conviction which continues to shape much of our thinking about relationship, marriage, and the family found its mature form during the romantic age.

Based on the explanations above *Romeo and Juliet* story is suitable to enjoy from generation to generation. In other words *Romeo and Juliet* is an everlasting story. Being well known from the generation to the generation, *Romeo and Juliet* love story is presented in many kinds of styles of performance. One example is presenting *Romeo and Juliet* story in the form of the Javanese traditional drama (Kethoprak). Moreover one of Indonesia men of letter namely "Chairil Anwar" presents the name of Romeo and Juliet in his poetry. The following is one part of Chairil Anwar poetry presenting the name of Romeo and Juliet.

.....

Kita – anjing diburu – hanya melihat sebagian

dari sandiwara sekarang

Tidak tahu Romeo & Juliet berpeluk di kubur

atau di ranjang

.....

(1946 : Chairil Anwar)

The last is that love, hatred and death are the main problems in this story. Love, hatred and death, affect and change the characters attitude in *Romeo and Juliet*. Love hatred and death play the important role in Romeo and Juliet' struggle to keep and to maintain their love.

Related to the reasons above, the writer would like to discuss and investigate love, hatred and death as the essential problems of *Romeo and Juliet* movie and the title of this study is **LOVE, HATRED AND DEATH REFLECTED IN *ROMEO AND JULIET* MOVIE DIRECTED BY BAZMAN LUHRMANN (1996) A DYNAMIC STRUCTURALIST APPROACH.**

B. Preview Study

1. Religion in William Shakespeare's *Romeo and Juliet* how deep is skin Deep?

In this journal written by (Sarah : 2010), the writer discusses the film based on the religious aspects but in this journal Sarah Hall uses the symbols as the media for discussing this film. For example throughout the film we always see Christ portrayed with his arms outstretched as if he is on a cross. The cross is the religious symbol for the sacrifice Christ made so that the world might live on into eternity.

This symbolism leads one to believe that Luhrmann creates a parallel between *Romeo and Juliet* and Christ. Perhaps one should view that both *Romeo and Juliet* play a Christ – like role in their families – sacrificing themselves for the eventual peace between their family.

Thus, rather than being star cross'd lovers, *Romeo and Juliet* can be views as sacrificed lovers (Sarah, SBC Main | English Department)

2. *Romeo and Juliet* a film review : The legendary Lovers in 21 St century/ *Romeo and Juliet* film elestrisi : efsane asiklar 21, yy. da. By Zehra Samliogiu.

In this journal the writer discusses (Samliogiu ; 2009) the film based on the elements of the film such as, the language used in the film, the theatrical elements and the film techniques all go hand in hand, the setting of *Romeo and Juliet* film that clarifies the word that is created within this movie is a key concept for this movie that makes it different from the others. The carefully selected costumes are one of the modern elements that reflect the present time and they tell a lot about the personality and the status of the characters. All in all, this movie *Romeo and Juliet* serves a bridge between past and present with its universal themes. The movie brings the past with its plot and language to the present. It is a new scope to the general and widely know love theme of the play.

In this journal besides discussing the elements of *Romeo and Juliet* film, Zehra also discusses the summary of the film chronologically and briefly. This journal explains that *Romeo and Juliet* movie tells the story and the tragic lives of two young people "Romeo and Juliet". They love each other very deeply, but they are the children of two enemy families. In the end of this story the couple lie

dead in the church next to each other. This story ends with the sadness and the bitterness.

3. “*Romeo and Juliet in Yiddish*” A Love - Hate Relationship by Danielle Berlin.

In this journal (Berrin ; 2011) discusses on *Romeo and Juliet* film in Yiddish. The film with about half its dialogue spoken in Yiddish with English subtitles. It is also the combination between Yiddish culture and western (English) culture pictured in *Romeo and Juliet in Yiddish*.

Romeo and Juliet in Yiddish “open May 11, 2011 in Los Angeles. In this film there is a love song to Jewish culture. The actors who play *Romeo and Juliet* in the film even had a real life romance. The entire film was shot in 30 days for \$ 175.000 and it won an audience award when it premiered at the Berlin Jewish festival last year.

4. Energetic “*Romeo and Juliet*” Triumphs

This journal written by (Levy, 2010). In this journal Levy discusses the movie based on the elements such as staging, costumes.

In this journal Paul Levy explains that the staging is an exceptionally bold mixture of traditional and contemporary. Tom scrutt’s sets open with a projection of a rose window on the Courtyard Theatre’s trust stage and Juliet’s balcony is sometimes like the altar of a church and sometimes like a giant gold picture frame for an old master painting.

The costumes are Renaissance, save for the star-crossed Lovers themselves. Juliet appears clad in T-Shirt and basketball sneakers and Romeo in laagered hoodies, taking photographs with his mobile phone.

From the explanation above Levy discusses *Romeo and Juliet* in the drama form presented on the stage by using the classic performance and the classic situation which is combined with the modern style.

5. Journal of Religion and Film The Persistence of the Sacred in Bazman Luhrmann's *Romeo and Juliet*.

This journal written by Christopher Baker in the journal *Journal of Religion and Film* (Baker, Vol II, No 2 Oktober 2007) discusses this film by emphasizing in the religious aspect. This film's religious image have generally been seen as mere cultural trappings devoid of any genuine religious import. However elements of the film are similar to the religious aspect of Mexican fiesta which mingles the sacred and the profane. Also while most of the film's characters seem unresponsive to the religious imagery around them, this is not true for *Romeo and Juliet* themselves. For whom this symbolism denotes the spiritual dimension of their love.

The religious aspects pictured in *Romeo and Juliet* movie for example: The dominant iconic image in *Romeo + Juliet* is the cross and the recurring presence of crosses establishes the motif of the lovers as both star-cross and having to bear the cross of their love. Besides the cross in the title of the film, we find a cross on the wedding rings of the tragic couple. Atop the back seat of the Montague's limousine as well

as small crosses on the rear wall of the elevator in which Romeo and Juliet steal their first Kiss, crosses formed by the window panes of the Capulet mansion. Crosses make their most striking appearance in the final scene with in the church where supposedly dead Juliet lies in the state.

A second visual motif is that of holy statues and the recurring, icons faces of saints. Luhrmann opens with an aerial establishing shot of a statue of Christ dominating the city from atop church (ctually the catholic church of St Peter's in Mexico city). Throughout the film the statues of Christ and the Virgin Mary reappear in both high and low. Angle shots, suggesting a framing spiritual reality above and beyond the world of the violent city. A reality to which Romeo and Juliet's love offers them unique access.

The fiesta helps us to appreciate the incidents mingling of the religious and tragic stands in the fabric of Luhrmann's film. First, the spontaneous, unpredictable nature of fiesta provides a fitting cultural setting for the variety of Shakespeare's era. Secondly the fiesta is by nature a religious event which permits an outpouring of uninhibited, blatantly defiant emery in the name of a patron saint or the honored dead.

The placement of religious images in this film sometimes suggests that the church's traditional influence of Christ is glimpsed between the towering Montague and Capulet Skyscrapers as if hinting

that the authority of religion is being eclipsed by the secular power of these two wealthy families.

C. Limitation of the Study

The researcher would like to limit the problem being investigated in this study. The researcher will investigate *Romeo and Juliet* movie based on the dynamic structuralist approach to love, hatred and death toward Romeo and Juliet characters reflected in the movie.

D. Problem Statements

1. How are love, hatred and death reflected in *Romeo and Juliet* movie?
2. What kinds of moral value are reflected in *Romeo and Juliet* movie?

E. Objective of the Study

1. To analyze love, hatred & death in *Romeo and Juliet* movie.
2. To find out moral values in *Romeo and Juliet* movie.

F. Benefits of the Study

1. Theoretical Benefit

To contribute the scientific development especially for the literature aspect to be implemented in the educational context

2. Practical Benefit

A clear understanding of love, hatred and death reflected in *Romeo and Juliet* movie will be a motivation for us to take the moral values, the valuable advice and the precious experience to be implemented in the daily life as a social human being.

G. The Research Paper Organization

Research paper organization is divided into six chapters. The first chapter is introduction which consists of background the study, problem statement, objective of the study, benefit of the study, research methodology and research paper organization. For the second chapter of this study is underlying theory which consists of the theories related to the literature analysis, the theoretical application. For the third chapter consists of research methodology. The fourth chapter consists of the analyzes of film elements and the next chapter is discussion. For the last chapter is conclusion consisting of conclusion, pedagogical implication and suggestion.