CLASS STRUGGLE AGAINST OPPRESSION IN THE LAST SAMURAI MOVIE DIRECTED BY EDWARD ZWICK: A MARXIST APPROACH

Submitted as a Partial Fulfillment of Requirement for Getting Bachelor Degree of Education in English Department

by

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APPROVAL

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MOVIE DIRECTED BY EDWARD ZWICK:

A MARXIST APPROACH

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CLASS STRUGGLE AGAINST OPPRESSION IN *THE LAST SAMURAI* MOVIE DIRECTED BY EDWARD ZWICK:
A MARXIST APPROACH

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TESTIMONY

I herewith assert that there is no work that had been submitted to get bachelor degree in any University in this research paper and as far as I concern there is no work or opinion had been written or published by someone else except the written references which are referred in this paper and mentioned in the bibliography. If only there is any incorrectness proved in the future in my statement above, I will be fully responsible for that.

Surakarta, October 15 2008

The writer

Eko Nafarila
MOTTO

“Yesterday is history tomorrow is mystery”
*(pooh)*

“Tomorrow Is Gonna Be Alright”
*(EkoNafarita)*

If You Think You Can, You Can.
And If You think You Can’t, You’re Right
*(Henry Ford)*

Do What You Can, With What You Have, Where You Are
*(Theodore Roosevelt)*
DEDICATION

This research paper is proudly dedicated to:

Allah SWT
Thanks for always giving me the right way

My greatest parents
Thanks for praying, supporting and loving me

My Mother
Thanks for your suggestion

My Sister
Thanks for your patience

My Wife will be
Thanks for accompanying and motivating me
ACKNOWLEDGEMENT

Assalamu’alaikum wr. wb.

Alhamdulillahi robbil’alamin, praise and gratitude only to Allah SWT, the Glorious, the Lord and the All Mighty, the Merciful and the compassionate, who has given bless and opportunity for the researcher to finish the paper entitled “Class Struggle Against Oppression in The Last Samurai Movie Directed by Edward Zwick: A Marxist Approach.” Greetings and invocation are presented to the Prophet Muhammad SAW, who has guided mankind to the right path blessed by the Lord.

The researcher realizes it is impossible to finish the research without any help, support, encouragement, and advice from others. This is because of his limitation. Therefore, the researcher would like to express his deepest appreciation and gratitude to persons who have given contribution to him to finish the paper, among others are:

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2. **Koesoema Ratih, S.Pd., M.Hum.**, as the Head of English Department

3. **Drs. H. Abdillah Nugroho, M.Hum**, as the first consultant who has already guided and advised patiently during the arrangement of this research.
4. **Mauly Halwat Hikmat, S.Pd**, as the second consultant who has given her guidance, supports, advices, suggestions, information, and correction for the sake of finishing this research patiently and sincerely.

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9. His beloved “Niena” parents in Jeporo, **Bapak Joko Santoso, Ibu Budiarti** and **Adex Dilla**

10. His wife will be, **Adix Agustina** for accompanying, sacrificing, joking and loving him.

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12. His best friends: Condrex, Aris (CENDOL), Wahyu (WAGU), Ilham (LONDHOT), Rois (EROZ), Veri, Edward, Fafa (BUNTEK), Sitoy, Kurocan, Sida (BENGKAK), Ank plus Chowor, Ryan(Kebo), Danang(TUKUL), Sam, Tom, Gabah, Ogi, Yudi, Tarjo, for hanging around, playing together, and giving unforgettable memories.

14. And his entire friends in Muhammadiyah University of Surakarta “English Department class E 2003” that cannot be mentioned one by one.

Finally, the writer realizes that this research paper is far from being perfect. In order to make this research paper better, he welcomes any comments, criticism, and suggestion. The writer hopes this simple research paper would be beneficial for everyone who wants to develop English literary study.

*Wassalamu’alaikum wr. Wb.*

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**Surakarta, October 15 2008**

The Writer

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**Eko Nafarila**
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ABSTRACT


The aim of the study is to analyze The Last Samurai by Marxist Approach. There are two objectives: the first is to analyze the movie in term of structural elements, and second is to analyze the movie based on Marxist Approach. The major problem of this study is how the samurai is struggle against oppression is reflected in the movie The Last Samurai by Edward Zwick based on Marxist Approach.

The researcher employs a qualitative method. In this method, the researcher uses two data sources, namely primary and secondary data sources. The primary data source is the movie itself. The secondary data sources are the books about the social historical background of Japanese society and the other source such as internet. The method of data collection is library research and the technique of data collection is descriptive technique.

The result of the study reveals that the relationship between the movie and the social reality in Japan reflects the samurai struggle against oppression. Edward Zwick wants to say that all people must be free from oppression and have a good life in society.

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A. Background of the Study

*The Last Samurai* is the film directed by Edward Zwick, the film was published in December 5, 2003. It has 2 hours 34 minutes of the duration. The genre is action, adventure, and drama. This film was produced in United State with filming location in Japan, Los Angeles, California, New Zealand, and was presented by Warner Bros Pictures. Starting by Tom Cruise (Nathan Algren), Ken Watanabe (Katsumoto), Tony Goldwyn (Colonel Bagley), Masato Harada (Omura) Shichinosuke Nakamura (Emperor Meiji) Koyuki (taka) Togo Igawa (General Hasegawa).

*The Last Samurai* movie is very popular. Great color pictures and a photo shot from the movie are wonderful. Once upon a time, the emperor Meiji wishes Japan to become a modern country which has weapon appliance and complete clothes like American states. Mr. Omura as an advisor of the kingdom influences Emperor Meiji to remove samurai from the country. The samurai feel oppressed. Emperor Meiji ignores samurai culture and wants to remove them from country. The Government prohibits people to wear samurai dress and bring sword in public place. These situations make samurai angry. Therefore the samurai fight against government.

*The Last Samurai* movie tells about Captain Nathan Algren who was contracted by Omura to train imperial army in Japan. Emperor Meiji wished Japan to become a modern country like America having weapon appliance and
complete cloth. Captain Nathan Algren went to Japan after contract agreement with Omura. He trained imperial army to fight against samurais. One day he got command from Omura to stop samurais at the railroad but, the armies were not ready yet for war. And then, Captain Nathan Algren went to railroad to stop samurais. In the battle field he was captured by Katsumoto. He became a hostage in a samurais village. Nathan Algren could escape from there, he was confused because he did not know day, date and years. Everyday he learnt about samurai culture which was different from his culture.

The dominant part in this movie is the characteristic of players; many players in this movie have good character. Captain Nathan Algren as the main character has emotional soul and never surrenders to fight again enemy. Katsumoto is the leader of samurai, he makes sacrifice to serve the king. Colonel Bagley as a general of war is an ambitious man; he defeats Cheyenne tribe and all battle corps which involves farmers, children’s, and women. Omura as a king adviser is a sly person; he influences the king to be removing the samurai.

The theoretical approach to analyze this movie is Marxist. Karl Marx and Friedrich Engels, leading ideologists of communism wrote, “History of all hitherto existing society is the history of class struggle” Conflict starts among Samurai and governance of Meiji. There is an oppression to samurai that makes complicated conflict. The emperor Meiji wants changes, he wishes his country becomes modern country like West Country.
Considering all explanation above, Marxist Class Struggle theory is appropriate to analyze this movie because this film tells about the oppression between samurai and government of Meiji. Based on the story, the writer is interested in analyzing *The Last Samurai* use Marxist Approach, entitled: **CLASS STRUGGLE AGAINST OPPRESSION IN THE LAST SAMURAI MOVIE DIRECTED BY EDWARD ZWICK: A MARXIST APPROACH**

B. Literary Review

*The last Samurai* is a great movie and interesting to analyze. Other researcher has conducted the study of *The Last Samurai* is Mrs. Isnaini Kurniawati(2002) with title “The Impact of Samurai’s society in Nathan Algren in edwad Zwick’s The Last Samurai: A Behaviorist Approach.” She focused on the impact of samurai’s society on the personality of Nathan Algren.

Meanwhile in this research the writer takes the Marxist approach to reveal the class struggle against oppression in *The Last Samurai* movie.

C. Problem Statement

Based on title background of the study, the writer formulates the problem as follows; “How is the samurai struggle against oppression reflected in *The Last Samurai* movie?”

D. Limitation of the Study

The writer focuses on analyzing the samurai struggle against oppression. He focuses on Edward Zwick *The Last Samurai*, by employing Marxist Approach, particularly Class Struggle.
E. Objective of the Study

The objectives of the study are as follows:

1. To analyze the movie in term of its structural element
2. To analyze the movie based on Marxism approach.

F. Benefit of the Study

There are two benefits expected from this study they are as follows:

a. Theoretical Benefit

To give some contribution on understanding of the movie *The Last Samurai* especially by a Marxism approach.

b. Practical Benefit

To improve the researcher’s understanding and competence in applying a Marxism Approach in Literature.

G. Research Method

1. Type of the Research

The writer uses descriptive qualitative method besides books and other related references to support the subject matter

2. Object of the Study

The object of the study is *The last Samurai* movie. This movie is directed by Edward Zwick and written by John Logan, published by Warner Bros Pictures.

3. Type of the Data and the Data source

The type of data in this study is dialogue and text that consist of word, phrase and sentences.
There are two types of data source in this study, primary data source and secondary data source.

a. Primary data source

The primary data source of the study is the film Edward Zwick *The Last Samurai*.

b. Secondary data source

The secondary data sources consist of the other data, which have relationship of the study, such as some biography of the author, and materials related to the study whether picking up from books or internet.

4. Technique of the Data Collection

The method used in this study is library research by collecting and recording both of the primary and the secondary data. Some steps of collecting data applied in this study are as follows.

a. Observation

It is used to make the analysis by watching the movie several times to get understanding about this movie

b. Library Research

There are some procedures in library research:

1) Watching the movie several times and determining the character that will be analyzed.

2) Reading some related books to find out the theory, data and information required.
3) Taking notes of important parts in both primary data and secondary data.

4) Classifying the data into categories.

5) Drawing conclusion to get the last result.

5. **Technique of the Data Analysis**

   The writer uses two techniques in analyzing the data:

   a. Analyzing the structural elements of the movie including the narrative elements and technical elements.
   
   b. Analyzing the class struggle against oppression analyzing in this movie by using descriptive qualitative analysis.

H. **Research Paper Organization**

   The writer makes an organization of this paper in order to make an easy understanding. There are six chapters in this research paper.

   Chapter one is introduction including the background of the study, literary review, problem statement, limitation of the study, the objective of the study, benefit of the study, research method and paper organization. Chapter two is underlying theory. It deals with the notion of Marxism and theoretical application. Chapter three it deals with the social background of the nineteenth century. Chapter four is the analysis of the movie. It includes the structural element of movie. Chapter five is Marxism analysis that deals with the discussion. Chapter six contains conclusion and suggestion.
CHAPTER II
UNDERLYING THEORY

This chapter deals with the theory that is going to be used in this research, namely Marxist theory, which is appropriate to analyze the problem in this movie the last samurai by Edward Zwick. This chapter will be devided in to several parts in orde to make it easier to understand theory. Those parts are Notion of Marxism, theory of Marxism, structural element of the movie and theoretical application.

A. Notion of Marxism

Marxism is an ideology proposed by German Philoshoper Karl Marx. Marxism is a doctrine that understands the social changes in the society. According to Marx as quoted by Forgacs, “Marxism is a living body of thought and set of real political practice. It is both influenced by changes in the world and aims to intervene to change the world” (Forgacs, 1986: 166). However Marxist always deals with the history of society in a country, the traditional Marxist Criticism shows history in general point and it is discussing about conflict among social classes and large historical movement (http://course.lib.ed /eng/(brooke/aacra /m2.htm).

B. Major Principles

There are four major principles in Marxism, namely historical materialism, dialectical materialism, alienation, class struggle and revolution. Here the writer wants to describe them one by one.
1. Historical Materialism

Historical Materialism is the Marxist methodology for interpreting history.

According to Marx (in Cantor, 1971:632) “historical materialism is material view history, this conception assumes that the history of societies develop as a result of inevitable pattern of social and economic change. The social, political, and ethical institutions and values of society are determined by the changing relationship of it member to the means of production and distribution”.

It means that the basic principle of social change is the classification of class society and society is divided into classes. Capitalist consists of classes which master a source of production (Capitalist) and labor (Cantor, 1971, 632). It relates Marx (in Cantor, 1971:633) who argues that history revealed the pattern of class conflict. One class gains control and exploits others; in time, oppressed group rises up and takes position on the basis of new techniques of production and distribution. The concept of historical materialism is how to make a change in the world, as human being tends to look for freedom and social reconstruction in their life (http://www.marxist.org/subject/student/intro.htm).

2. Dialectical Materialism

It is called dialectical because it is derived from Hegel’s philosophy about dialectic as a changing process. Engels in Magnis-Suseno (1999:216-217) states that there are three laws of dialectical.
The first law is the dialectical jump from the qualitative development into the qualitative transformation. The second law states that there is a mutual absorbing among contradictions. It is known as a mutual absorption among contradictions law. The last law is negation toward negation law. “In this law we can see clearly the dialectical process.” (Suseno, 1999:216-217).

The dialectical process is started from the presence of thesis (the first position), then antithesis (the second position) appears against thesis, and finally a synthesis (the truth) will appear as the result. This process will go on continually until it is resulting absolute of the truth, which first with the condition according to (Suseno, 1999:217-218) It must be underlined that dialectical philosophy of Hegel is abstract, those processes, according to him, are in ideas and thought only. The contrary process was taken by Marx. According to Marx (Suseno, 1999:31), what pictured by the ideas is the material world, which is reflected by human’s thought. In other words, the thought and ideas were formed by material. Human must live first, and the he can think. Because of that, it is not the thought of the ideas that can change the history but the way of production (Suseno, 1999:31). According to Engels (Suseno, 1999:217-218) this theory inspired and could not be separated from the born of historical materialism.
3. Alienation

The word “Alienation” literally means separation or “Estrangement” (Magill, 1989:56), Marx as quoted by Fromm, “Alienation means the existence of world is strange for human being. The world stands in above and against human’s object. So basically Alienation happens both in world and human in passive and receptive as subject which is separated from the object.” (Forgacs, 1986: 63).

The definition of alienation above has specific meaning. Marx suggested that alienation process is expressed in work and labor classification, where the labor cannot recognize him self as a result of the capitalist who master their product (Forgasc, 1986: 63). In this case, Karl Marx emphasized two objects, the first is in the process of working, especially in capitalist, humans are separated from their activity, and the second is that objects become strange and independent object (Fromm, 2001: 63). The product which is produced by labor is not her product but the product of capitalist, but alienation can be overcome by restoring the truly human relationship to the labor process (http://www.Marxist.org/glossary/term/a/htm).

4. Class Struggle

Class struggle is fundamental theory and as a central part of Marxism. It is a hypothesis used by Marx to explain a movement. Class struggle is the contradiction between production method and productive
relationship that happen through the classes in the society (Sargent, 1984: 86-87).

Class stratification in was portrayed as follows:

a. The Upper class

The upper class is the wealthy class in the society who has estate and more power.

b. The lower class

The lower class is known as the working class.

The struggle between classes is the motor of social change, fueling revolution and leading history from one epoch to the next. Marx and Engel perceive a class struggle between the bourgeois or capitalist who control the means of production, and the proletariat or industrial workers (http://www.marxist.com/theory/what-is-Marxist.html).

In their view, the bourgeois appropriate wealth from the proletariat by paying low wages and keeping the wages and keeping the profits from sales and technological for themselves (Ramly, 2000:146 and http://www.Marxist.com/theory/what-is-marxist.html).

5. Revolution

The strong movement result of class struggle is revolution (Hertisekar and Abadi, 1986:36). In the Communist Manifesto, according to Marx in Hertisekar and Abadi (1986:36), revolution is “development
series of crisis that must be experienced by Capitalism”. Marx and Engels also state in The Class Struggle in France, 1848 to 1850, that is “new revolution is possible only in the work of crisis. The other means revolution is the way for proletariat to sweep the class stratification, to stop the exploitation and to make a new society, which in Marxism is called a classless society”. According Sergent (1984:127-128) Marxist theorist argue that violent revolution may not be necessary or desirable except, perhaps, in the developing countries, even there if may not be required. This argument rest on the assumptions that; Revolution way not be possible in most developed countries, the developing countries may not be ready exportable and contemporary revolutions are often more nationalist than communist.

So, revolution is finally result from historical materialism, dialectical materialism, alienation, and class struggle. This is the best result to make better social condition from process and struggle based on explanation above, better in economic, social class and education. The result can change depressed life into better life.

C. Structural Elements of the Movie

It consists of character and characterization, casting, plot, point of view, theme, mise-en-scene, cinematography, sound and editing.

1. Character and Characterization

Most movie programs are about people. In movie programs people who perform an action called by character. Character has to have a balance
with the story development. Douglass (1990: 96) states that the development of character for the audience is as important as the story or content of the piece and ruined from storytelling to show action performed by characters that have no capacity and serve only as generic human body.

The quality of character called characterization. The qualities of the characters give meaning to what they perform. According to Douglass (1996: 97-106) there are some qualities of characters: physical features, sociological situations, psychological profile, vitality and power, and secondary character.

Character in a story can be distinguished into two types, major and minor character. Major character has a crucial role to the movement of a story (Ommaney, 1972: 37). Minor character is the character that support and completes the existence of the major character (Ommaney, 1972: 37).

2. **Casting.**

   In a film production, casting is select the actors or actresses to act the characters in the movie. Casting is a vital pre-production process for selecting a actors, dancers, singers, models and other talent for recorded performance (http://en.wikipedia.org/wiki/casting). Casting not only searches the handsome and pretty actors, but rather than to choose the talent acting of each actors or actresses.

3. **Plot.**

   Corrigan (1979: 76) Plot is “the dramatist tells the story which creates suspense, reveals characters, and brings the play to resolution”.


Plot is the development of element in story. The basic elements of dramatic structure found in most productions are a beginning, middle and an end (Douglass, 1996: 48). The story begins with some information to make easier for audiences in understanding the story. In the beginning usually the filmmaker lets the audience know where the story is going by presenting the hero or heroine and other major participants, the location or setting of place in movie, the problems or premise and also the theme (Douglass, 1996: 48). The middle of the dramatic structure contains the struggle of the hero or heroine to achieve the solution of the problem has been defined, which discovered or created in the beginning (Douglass, 1996: 49). The middle consists of two elements: Rising action and Climax. Rising action is the conflict between characters, which produced suspense to climax (Ommaney, 1972: 35). Climax is the highest points of the conflict, it is crucial event of the movie as a whole (Ommaney, 1972: 35). The end is the last stage of dramatic structure. It is also called the resolution, the ending of the story which gives solution to all events in the story. In this stage the hero or heroine resolve their problems in a way satisfactory to the audience (Douglass, 1996: 50).

4. **Point of View.**

In film production, point of view means a shoot that places the camera’s viewpoint. Point of view is a short scene in a film that shows what a character is looking at by positioning between a shot showing the character's reaction and looking at something
Point of view is one of the most interesting and basic narrative devices available to the story teller (Douglass, 1996: 30). More over, Douglass (1996: 30) states that there are three meanings of point of view. First, point of view refers to a camera shot taken as if seen through the eyes of a character. Second, point of view refers to the perspective of the perspective of the story teller. This point of view is divided into three categorizes: first person, second person and third person (not omniscient). The meaning of omniscient in movie production is point of view that the reader or viewer can enter the mind and hear the conscious thought of a character. Third, point of view refers to interest, attitudes and beliefs associated with a character of group’s particular perspective.

5. Theme

In movie production, theme is specific idea that the wholeness and purpose that occur in the story should be interesting to the audience. Douglass (1996: 3) states that movie production need theme to build a strong story in order to make the movie will acceptable and enjoyable for the audience. This is where filmmakers analyzed their attitude toward the subject, study the material and analyze our knowledge of the audience (Douglass, 1996: 3).

The theme is “the basic idea of a play which the author dramatizes through the conflicts of characters with one another or with life events” (Ommaney, 1972: 40). Theme can be indicated from the characters.
Sometimes theme in the movie are explicit (the character tells it) and implicit (the audience should conclude the theme).

6. **Cinematography.**

Cinematography is the discipline of making **lighting** and **camera** choices when recording photographic **images** for the cinema. (http://en.wikipedia.org/wiki/Cinematography). The filmmaker also controls the cinematographic qualities of shot. It consists of three features: photographic qualities of shot, the framing of shot and the duration of shot (Brodwell, 1990: 156)

a. **Photographical Qualities of Shot.**

The filmmaker is drawing pattern of light in order to make good qualities of photo shoot (Brodwell, 1990: 210). The filmmaker can select the range or the tone by slower or faster the manipulation (Brodwell, 1990: 156).

The range of tonalities can be manipulated from the film stock and exposure (Brodwell, 1990: 212). Film stock means the raw material from the photographs and exposure means the control of light in each frame. Manipulated the speed of motion can be slow motion, fast motion and maybe freeze on frame (Brodwell, 1990: 1569).

b. **The Framing of Shot.**

To control the cinematographic quality of the shot, it needs to control how the image is framed. Film frame produces a certain
vantage point to get the material within the image (Brodwell, 1990: 226). Frame here means the position from which the object in the image is viewed. Frame can be powerfully to the image by means of the way framing position the angle, level, height and distance of a vantage point onto the image (Brodwell, 1990: 227). Angle is the position of frame related to the image. Level is the degree of framing. Height is the distance the camera from ground. Distance is the apparent distance of the frame from image. The most types used in movie production are angle and distance. Camera angle distinguished into three types: straight-on angle is the shot on the frontal view. High angle is the shot above the subject eye level. Low angle is the shot below the subject eye level. Camera distance is distinguished into seven types: extreme long shot is a shot which the building, landscape or crowd of people would fill the screen. Long shot is a shot full the figure of a standing person. Medium long shot is a shot of a person from the knees up. Medium shot is a shot of a person from the waist up. Medium close-up is a shot of a person from the chest up. Close-up is a shot show the head, hand, feet or a small object of a person. Extreme close-up is a shot show the small object such as eyes, lips nose, etc.

c. The Duration of Shot.

To develop of cinematography quality, it also needs to consider how long the image last on the screen. It needs a note on
the relationship of shot duration to the time consumed by the film events to understand the duration of shot (Brodwell, 1990: 195). The duration of shot refers to the shot or records of one camera to take the whole shot in movie production.

7. **Mise_en_Scene**

*Mise_en_Scene* literally means "putting into the scene" or "setting in scene." When applied to the cinema, *mise en scène* refers to everything that appears before the camera and its arrangement – sets, props, actors, costumes, and lighting (http://en.wikipedia.org/wiki/mise_en_scene). Bordwell (1990: 169) it means staging in action, and it was first applied of directing plays. *Mise_en_scene* is the element of film (setting, lighting, costume, sets, and props) which overlap the unity of film production.

a. **Setting**

Setting is the environment of the movie. The environment should express the movie’s meaning. By setting we can understand about the time, place, and another specifics environment in the movie. Ommaney (1972: 394) the setting should define the local of the plays in term of time, the era of historical period, the time of day, the season of the year and changes in time that may occur during the play.

The setting can be used by the audience to reinforce something about characters. Setting will tell and give description about the characters basic nature (Douglass, 1996: 109).
b. Set Dressing and Props.

Set dressing is the items that are usually related to the interior’s object in location. Douglass (1996: 131) states that set dressing are the items in the scene such as furniture, picture on the wall, curtains, knick-knack or table, lamps, rugs and anything that dresses the bare walls and floor of set.

Props are object that usually wear or use by character in the movie. Douglass (1996: 110) states that props refer to the components of setting which becomes a part of the physical features of the character.

c. Costume and Make Up

Costume refers to wardrobe and dress for particular people, class, or period (http://en.wikipedia.org/wiki/Costume). Costume should express the personality of the character, revealing his social status, tastes and idiosyncrasies (Ommaney, 1972: 461). Costume reflects to the period in which the movie takes place and social position of the character. Through costume we can know the personalities of the character in the story.

Make up can be employed to create such kinds of facial features based on each character (Kehoe,1963: 6). Through make up we can create all facial features which are related to the character in the story to build characterization. Make up helps the character to present the external appearance of the internally
created role (Ommaney, 1972: 481). Make up does not make a character, but it helps the person to act the appropriate character in the story.

**d. Lighting**

Lighting should provide a sufficient level of illumination. In order the camera can produce the image clearly and accurately. Klarer (1999; 61) states that lighting is “indirectly connecting to the film stock for certain light conditions have to be fulfilled according to the sensitivity of the film.”

Lighting can provide the emotional mood. Dark lighting is related to the mystery, tension and drama. Bright lighting is related to happiness, gaiety, or fantasy sense. The use of light can guide the audience’s attention during the story. Lighting can establish the mood and tends to focus the direct attention to important element in movie (Wurtzel, 1995: 525).

**8. Sound.**

Music plays important part in movie production. Music can set up the audience expectation and mood during the story. Wurtzel (1995: 267) states that the selected music can invite the audience’s attention, curiosity and mood or tone in the show.

Music can also as a way to convey the audience’s expectation or providing the ambient background that our audience would expect to hear in the location. For example if we hear a door creaking, we anticipate that
someone has entered a room and we will see the person who entered a room. Music gives us expectation (Brodwell, 1990: 318).

In movie production selection music is not an easy task. It needs patience and time to choose the kinds of music. The right selection music can build the great atmosphere in the story. Each music has its own characteristic and can develop mood and feelings. Wurtzel (1995: 269) the right selection music on the right time can enhance the movie production and takes it above the ordinary.

9. **Editing.**

Editing has become the important key element in the movie production process. The person who edits the movie shot is called editor. Editor has job to rearrange the sequence of movie shot during the production. Brodwell (1990: 271) editing in film production is the task of selection and joining camera takes, it may be thought as the coordination of one shot with the next. It is used as a technique that governs the relation among shot. Klarer (1999: 63) states that editing is “one of the major cinematic techniques which have contributed to the flexibility of medium.” In movie production editing become successful if the process of editing can be found the continuity of the element in the story such as: the continuity of theme, character, place, etc.

The continuity above can be reached by establishing the continuity from shot to shot. It matches the spatial and temporal relations, in order to maintain continuous and clear narrative action.
In the spatial continuity there are eight elements that hold the important rules: (1) axis of action, (2) establishing shot, (3) shot/reverse shot, (4) eyeline match, (5) reestablishing shot, (6) match on action, (7) cheat cutting, (8) cross cutting (Brodwell, 1990: 218-228). First, axis of action is the imaginary line connecting the characters. The characters are in the 180° line. Second, establishing shot is a shot which introduces the location, important figures, object and setting in scene. Third, shot/reverse shot is a shot of the opposite ends of the axis of action. Fourth, eyeline match is a match shot which shot A shows a character looking offscreen and shot B shows what the character is looking at. Fifth, reestablishing shot is the final establishing shot. Sixth, match on action is continuity of movement from one shot to next without uninterrupted. Seventh, cheat cutting is a shot which actually overcomes the position of figures or objects in the scene. Eighth, cross cutting is an alternates shot from one line of action in one place with shots of other events in other places.

The temporal continuity consists of three elements: (1) order, (2) frequency, (3) duration (Brodwell, 1990: 229). First, order is the sequence of one shot to other shot. Second, frequency is the tone in handling order. Third, duration is the screen time in the story.
D. Theoretical Application.

This study employs the theory of Marxist, which focuses on analyzing the class struggle against oppression. To make it easier to apply Marxist theory in this study, the writer takes the following steps:

1. Identifying the structural elements of *The Last Samurai* Movie.
2. Describing the characters.
3. Determining the oppressor and oppressed among the characters.
4. Searching the source that represents the dialectical materialism, historical materialism, class struggle, alienations and revolution in *The Last Samurai* Movie.
5. Formulating all of the obtained data in the story in the form of Marxist analysis.
CHAPTER III
SOCIAL HISTORICAL BACKGROUND OF AMERICAN SOCIETY
IN THE EARLY TWENTY FIRST CENTURY

*The Last Samurai* Movie is one of movie which directed by Edward Zwick. This movie was produced in 2003, which categorize into early twenty first century. In this chapter, the writer will discuss the social historical background of American society in the early twenty first century. The discussion as follows: (A) Social aspect, (B) Economic aspect, (C) Political aspect, (D) Science and Technology aspect, (E) Cultural aspect, and (F) Religious aspect.

A. SOCIAL HISTORICAL BACKGROUND OF AMERICAN SOCIETY
IN THE EARLY TWENTY FIRST CENTURY

1. Social aspect.

   The social condition of American society is based on social class system. It means that the society should be distributed their members into varying positions or class. There are four positions or class: upper class, middle class, working class, and lower class. The position of each class is determined by wealth, income, education and occupation (http://en.wikipedia.org/wiki/Social_class_in_the_United_States).

   1) Upper class

   The upper class has become the “top layer” in America society. Members of this class have a power to control the nations through political and economic area. They were categorized with: white collar
professional, graduate degree and their income over $62,500. The upper class is marked by those who have great wealth and power (http://en.wikipedia.org/wiki/American_upper_class).

Kinds of works in upper class are Lawyer, Architects, Astronomers, Teacher, Police, Writer or Author, Coach, and Athletes.

2) Middle class

According to Gilbert the middle class is divided into two groups: upper middle class and lower middle class (http://en.wikipedia.org/wiki/Social_class_in_the_United_States). Upper middle class refers to highly educated, well-paid, professionals with considerable work autonomy. Lower middle class refers to semi-professionals, craftsmen and salesmen. Both of them were characterized by semi-professional, bachelor’s degree and their income around $32,500 - $60,000.

Kinds of works in middle class are Firefighter, Librarians, Dancer, Choreographer, Musician, and Designers.

3) Working class

The working class refers to the workers who are not involved in decision making process (http://en.wikipedia.org/wiki/Social_class_in_the_United_States). The working class was categorized by blue collar workers, high school or college graduate, their income around $15,000 - $32,500.
Kinds of works in working class are Security guard, Lifeguard, Taxi drivers, Barbers, and Carpenters.

4) Lower class

The lower class is the bottom place of social hierarchy. The lower class refers to the unemployment workers and those who not able to work (http://en.wikipedia.org/wiki/Social_class_in_the_United_States). The lower class was categorized with unemployment workers, less education, and their income less than $15,000.

Kinds of works in lower class are Janitors and building cleaners, Maid and housekeeping cleaners, Waiters, and Dishwasher

2. Economic aspect.

The feature of the United States is stonger free market. The free market inclined stronger than many other developed nations. In 2003, United State of America has the larger economy in the wold, with a per capita Gross National income of $37,610 (http://www.ecpnomywatch.com/world_economy/usa/). This figure is significantly higher in comparison from other developed countries. The economy of the United States is large and complicated, but the certain features are easily identifiable. A central feature of the US economy is freedom in economic decision-making, for both the individual and corporation (http://en.wikipedia.org/wiki/Economy_of_the_United_States).
3. Political Aspect

The political condition of America in the early twenty first century was characterized by free market. Economic activity is organized and coordinated through the interaction of buyer and sellers (or producers) in markets. The owner of land and capital as well as the worker they employ are free to pursue their own self-interest in seeking maximum gain from the use of their resources and labor in production. Consumers are free to spend their incomes in ways that they believe will yield the greatest satisfaction (http://encarta.msn.comencyclopedia761576596/capitalism.html).

4. Scientific and Technological Aspect

In the early twenty first century, many new technological innovation in the modern world were either first invented in the United States and / or first widely adopted by Americans. Examples: the lightbulb, the airplane, the transistor, nuclear power, the personal compute, and online shopping, as well as the development of the internet. The ipod, the most popular gadget for portable digital music, is also American (http://en.wikipedia.org/wiki/Culture_of_the_United_States).

The newest of technology and science in United States of America is The National Institute of Standards and Technology keeps an archive its online exhibitions in its “Virtual Museum” (http://www.sciam.com/article.cfm?articleID=00085684-2613-115c-A61383414B7F0000). The museum of the Institute of Electrical and
Electronics Engineers (the virtual museum) is designed web site featuring a cornucopia of exhibits encompassing topics as wide-ranging as microelectronics, women and technology, and microwave.

5. Cultural Aspect

In the early twenty first century, culture in America was divided into three groups, these are: (1) Mental fact, (2) Behavior fact and (3) Physic fact.

1) Mental Fact

Mental fact is the value system of America society. The major value systems America societies in the early twenty first century are individualism, work, equality and democracy and freedom. The first point individual effort is the key to personal achievement. Americans strongly believe that success comes through hard work and initiative. But this individualism has a negative side: most Americans feel that if a person does not succeed, that the person is to blame (http://www.basd.net/staff/aentz/projects/256,1). The second point is work. Americans view discipline, dedication, and hard work as sign of virtue. The third point is equality and democracy. The US was founded on the principle of equality (http://www.basd.net/staff/aentz/projects/256,1). Americans believe that to have equality extends to the form of government Democracy (http://www.basd.net/staff/aentz/projects/256,1). Americans believe that citizens have the right to express their opinions and participate

2) Behavioral fact.

Behavioral fact means to the American Custom or style of life. The limited States has unique social lifestyles. There are some points that include in American lifestyles they are as follows:

a. Shaking Hand

In the united states, men usually shake right hands when they first meet. Men do no usually shake hands with a woman unless she offers her hand first. Shake hands the first time you meet someone, but not the second (http://www.cesl.arizona.edu/custom.html). Right hands are clasped at waist level and arm’s length. A firm squeeze occurs while the hands are raised slightly, then lowered and released. In shaking hand had not to squeeze occurs while the hands are raised slightly or too strongly, and not to prolong the hand shake by refusing to let go; that is social death in the US (http://www.cesl.arizona.edu/custom.html).

b. Names and titles

Most people in the United States have three names: a given name, a middle name, and a last (family or surname) name. In conversation and in writing, the given name usually comes first.
c. Use of Name

American use the first name of someone that same age and status, or someone younger. A woman or man older than the speaker is often addressed as Ms., Miss., Mrs., or Mr.

d. Eye Contact

During a conversation, the speaker looks briefly into the listener’s eyes, briefly away, and then back at the listener’s eyes. The listener should look at the speaker’s eyes constantly.

e. Physical Fact

In the early twenty first century, the United States grew up strongly in entertainment and music. The United States was a leading pioneer of television (TV) as an entertainment medium, and the tradition remains strong to this day (http://en.wikipedia.org/wiki/Culture_of_the_United_States). Many American television sitcoms, dramas, game shows and reality shows remain very popular both in the US and aboard. Animation is also a popular US entertainment medium as well: both on the large and small screen (http://en.wikipedia.org/wiki/Culture_of_the_United_States). The characters created by Walt Disney and Warner Brothers animation studies remain very popular.
6. Religious Aspects

The most dominant religion in America is Protestant Christianity. CIA World Factbook states that people in America is 78% Christian, 10% no religion and 12% with other (http://en.wikipedia.org/wiki/Religion_in_the_United_States). Christian were deeply religious with the church was still powerful power in their life. There is a largest church which located in the capital of United States that is The Washington Church. Christian’s people called this church by "the national house of prayer".

B. SOCIAL HISTORICAL BACKGROUND OF JAPANESE SOCIETY

IN THE NINETEENTH CENTURY

1. Social Aspect.

The structure of feudal Japan divided into eight social classes there are: Emperor, Shogun, Daimyos, Samurai, Ronin, Peasants, Artisans and Merchants (http://en.wikipedia.org/wiki/Social_class#Japanese). The first class is Emperor and his families. The Emperor and his families have highest social status. The second is Shogun; Shogun is the military leader of the most powerful Emperors clans. Shogun often fights to get a high social status. The third is Daimyos, Daimyos is the shoguns representatives but they separate from shoguns rules. They have social status as members of the warrior class, and they live in castle. The fourth is Samurai, Samurai is professional warriors of the military aristocracy. They are loyal to the shogun and daimyos, and they have high social
status. The fifth is Ronin; ronin is a samurai who does not have boss, and they work as body guard for rich merchants or as soldier fortune during civil war. They have low social status. The sixth is Peasant, peasant is includes farmer and fishermen, they have low social status. The seven is Artisans, artisans is craftspeople who made a variety of wood and metal products. This class is not respected because they did not produce food. The last is Merchant, merchant is very low social status because they produce nothing and life depends on other peoples (http://en.wikipedia.org/wiki/Social_class#Japanese).

The removal of feudal class distinction began in 1869, the class classified are; aristocrats as Kazoku, the upper class of samurai as Shizoku, and the lower class samurai as Sotsu. In 1877 the government reclassified the populace into three categories kazoku, shizoku, and heimen. Another class from the lower class who get place to upper class is about 400,000 people, or slightly over 1 percent of the population. The Meiji government abolished legal bias, but in reality social and economic discrimination against the outcastes did not cease, and, in fact, it continues to the present (Hane, 1986:92)

American like to think that there is no social class in their country (Passen in Luedtke ed. 1988: 270). In reality, it indeed exists as elsewhere from the early period up to now (Passen in Luedtke ed. 1988: 270). This is strongly firmed by Mauk and Oakland (1997:242) who state, “The US
often portrayed as a classless and egalitarian society but there have always been social and economic differences between Americans”

However, different opinions about class classification of the nineteenth century American society do exist. Mauk and Oakland (1997:242-243) suggest

three classes classification encompassed working, middle and upper classes based on job status, income, capital and sometime birth.

2. Economic Aspect.

Japan starts modernization in the nineteenth century, from Imperial become modern country. At least 3000 expert foreign people are hired to help modernization in Japan such as English teacher, science, engineering, architecture, the army, and navy (http://en.wikipedia.org/wiki/Meiji_Period). Many Japanese students are sent to America and Europe to learn at Western universities (http://en.wikipedia.org/wiki/Meiji_Period). Japan borrows technology from West and gradually took control of Asian market. In Meiji modernization era, the entrepreneur has a capitalist concept of economic market who adopted from British and America (http://en.wikipedia.org/wiki/Meiji_Period)

In the late 1800’s Japan increases the economics development. Japan invests in coal mines, textile mills, shipyard, and cement factories to foreign enterprises (The World Book Encyclopedia, 2006:56). In the
1880’s the government began to sell the industries to private companies such as the Mitsui and Sumitomo groups, from the 1880’s to 1940’s, this business enterprise grew large and rich. These conglomerates were known as Zaibatsu (The World Book Encyclopedia, 2006:56).

Zaibatsu has own company and operated by a single family group. They have influences in country, especially in banking, insurance, international trade, manufacturing, and real estate. The zaibatsu cooperated with the government to promote its aim in order to enriching the nation (The World Book Encyclopedia, 2006:56).

In 1853, Japan opens economics relationship with America to become modern nation. Commodore Matthew C. Perry sails to Yokohama harbor in order to open trading between America and Japan, he asks Emperor Meji to open port for American trade (The World Book Encyclopedia, 2006:56). Japan makes a treaty with America. The treaty is about trading rule between two countries, there are opening five Japanese ports to international commerce and gave extraterritoriality for United State (The World Book Encyclopedia, 2006:56)

In the nineteenth century of United State, the wealth was increased every decade, but the distribution was unbalance. Wilson et al., (1984:312). The 90 percent of families in America therefore owned less than a third of all the wealth (Wilson et al., 1984:312). Oddly, they were convinced that the economy was good, and that their society was provided with many opportunities (Wilson et al., 1984:312).
The USA in 1800 was still known as agricultural society for some 95 percent of the people lived in rural areas and the economy was based on self-sufficiency with some export (Mauk and Oakland, 1997:237). However, in its development, agricultural advances were combined with expanding industrial and manufacturing bases (Mauk and Oakland, 1997:237).

The industrial revolution reached America with the arrival of the British man Samuel Slater in 1789 (Ritchie, 1985:259). He had memorized the details of the best English textile machinery within a year, he had built machines and set up a factory in Pawtucket, Rhode Island. This was the first of many mills that Slater equipped with his machinery. Then by 1840 some 700 cotton mills and 500 woolen mills in New England employed about 50,000 workers (Ritchie, 1985:260). There were also many small factories turning out products such as shoes, clock, carriages, and paper (Ritchie, 1985:260).

3. **Political Aspect**

Political leaders came to introduce Feudalism and Shogunate as a model of institutions, when the Emperor Meiji became a leader of Imperial, the shogun abdicated. Japan changed into a modern capitalistic nation and a world power starts in his reign. In 1868 Japan established a council of state (Dajokan) with supreme council authority. The council of state had three divisions, there are; legislative, executive, and judicial (Hane, 1986:87). But, this council did not play well. In 1871, the council
changed again into three division, namely; the Central Board, the Right Board, and the Left Board. The Central Board was the high council of the government who decided all policy led by dajo daijin (chancellor). The Left Board had a function to execute the function of to perform legislative functions and also as an advisory department. The Right board consisted of heads of departments and their deputies (Hane, 1986:87).

From 1868 to 1889, government leaders also had an experiment with different methods in organizing the politics institutions. In 1889, they made constitution. This constitution made emperor as the head of government which made a minister formation and legislature with two powers (The World Book Encyclopedia, 2006:56). Under this constitution, the powers of the Japanese people are extremely limited and the government leader has full power.

Government of Meiji focused on military and education system in order to make Japan has great power in war. In 1895, Japan began build an empire like Britain and European. Three Asian became target of Japanese expansion, they were Taiwan, Korea, and Manchuria (The World Book Encyclopedia, 2006:57). Japan became world power through victories against Taiwan, Korea, and Manchuria.

Political parties had played an important part in American politic. According to Jordan et al., (1992:260) the emergence of two parties system in the 1790’s which effected the nineteenth century politic atmosphere gave three benefits:
It enable people of differing view to hand together and express their beliefs it also provided a means by which citizens could chalange the way their government was functionary. Finally, it enabled political power to pass from one group to other in a systematic manner without bloodshed.

After independent day, people divided into Federalist and Anti-Federalist (Ritchie, 1985:2003). The two groups fought over ratification of the constitution.

4. Science and Technology Aspect

In nineteenth century Japan opened trading with West Country, when Emperor Meiji ascended throne the modernization became first priority especially in science and technology. In 1876, the art school was opened and the government focused on art such as painting, and sculptures. When Meiji era, Japan increased in translating and publishing book such as science, art, and also philosophy. All young man sent to West Country to learn in order to make Japan to become a modern country (http://www.cs.arizona.edu/japan/www/japan.html).

The great invention in nineteenth century Japan is science such as thermodynamic and electromagnetic (http://www.cs.arizona.edu/japan/www/japan.html). The invention has influence in industrial revolution and also in modernization such as in
military, economics, and politics (http://www.cs.arizona.edu/japan/www/japan.html).

The relationships among Japan and America in science and technology have great influence in science and technology, both state develop human resources as the next generation in science and technology and also in the requirement

5. Cultural Aspect.

In the cultural and intellectual realms, the first Meiji era was characterized by Western concept in order to become modern nation (Hane, 1986:105). The removal of feudal class distinction began in 1869, the class classified are; aristocrats as Kazoku, the upper class of samurai as Shizoku, and the lower class samurai as Sotsu. In 1870, the common peoples classified as Heimin, they were permitted to adopt family names, and also intermarriages between the upper class and the lower classes. The common people wore formal cloth and travel with horse, but they were not allowed to wear samurai cloth and samurai (Hane, 1986:90).

From about the middle of the 1880s, Japanese begins critical to adopt western culture. They became a Christian but they forgot their culture. Japanese wants to adopt west culture without forgetting Japanese culture values (Hane, 1986:132).

In the Meiji era, Shinto was main religion in imperial. Firstly the government established department of Shinto and placed it above the Dajokan. The government decided Shinto as a religious moral agent in order to propagate Shinto as a main religion (Hane, 1986:108). Shintoist and Buddhism had complicate problem at the past so, Shintoists oppressed Buddhism and consequently many Buddhist buildings and artifacts are damaged. This situation made Buddhism vacuum and gave Christian opportunity to replace it.

In 1873, Emperor Meiji accepted west concept in religious freedom. The Meiji government prohibited Bakufus to fight against Christianity and Japanese Chistians (Hane, 1986:108). The percentage of Christian before the Second World War was about 300,000 Christians, in the 1930s total population was about 70 million, but most of them came from the upper class society and mostly had an education.
CHAPTER IV

STRUCTURAL ANALYSIS

The fourth chapter involves delineating analysis of structural elements of film and supported by discussion. The analysis of the structural elements of the movie includes: (1) character and characterization, (2) casting, (3) plot, (4) point of view, (5) theme, (6) cinematography, (7) mise en scene, (8) sound, and (9) editing.

A. Structural Element of The Last Samurai movie

1. Character and Characterization

   Character is imagined person who is involved in a story (Kennedy, 1993: 45). He distinguished character into two, namely: the major and minor characters. The major characters are important in a story because they take a part in most of the story. However, they need other characters, minor character, to make them more alive. The minor characters are to support the major character.

   a. Major Character

      1) Nathan Algren (acted by Tom Cruise)

         Nathan Algren is the winner Medal of Honor on the battle against Indian tribe. Nathan Algren is Americans hero (TSM, 2003:1). He has a habit drinking alcohol especially whiskey to drown his emotion (TSM, 2003:7).
Physically, he has long hair and whiskers. His eyes color is blue. He has ideal posture and also handsome (TSM, 2003:3).

Mentally, he is courageous and clever. He knows his enemy and learns their strategy to fight against them before the war.

Bagley: He has even read your book (to omura) Captain Algren’s study of the tribes was a crucial factor in our defeat of the Cheyenne. (TSM, 2003:9)

He is also an emotional person and a drunkard. Captain Nathan Algren has great carrier in the war, he gets the medal of honor from United State of America for his courageous in battle against Indian tribe.

Morally he is idealistic person. He is contracted by Omura from Japan to train Imperial army. He will kill the enemies of Japan for 500 bucks a month (TSM, 2003:11).

Socially, he is very kind and sociable. He plays the game with Higen and his friends. He helps taka to carry the rice (TSM, 2003:62).

2) Katsumoto (acted by Ken Watanabe)

Katsumoto is a leader of samurai’s. He is the emperor teacher and also advisor. (TSM, 2003:24). He disagrees with Mr. Omura's bureaucratic policy therefore he rebels against the imperial army.
Physically, he has baldhead and ideal posture. He has a little whisker (TSM 2003:38). He always wears the samurai cloths and bring sword. Katsomoto does use the gun for war. He always uses sword to fight against enemy. He believes that people who respect their culture is a hero (TSM, 2003:24)

Mentally, he is a courageous person. He leads battle with his army to fight against government army. He defends samurais culture until he dies. (TSM, 2003:122)

Bagley : Sir, the Imperial Army of Japan demands your surrender. If you and your fellows lay down your arms you will not be harmed.
Katsumoto : That is not possible. As Omura knows. (TSM, 2003:112)

Morally, he is a person who have principles. He is one of the samurai who holds principle of samurais.

Katsumoto : With all due respect, this sword serves the Emperor, and only he can command me to remove it.
Omura : But the Emperor's voice is too pure to be heard in the Council of State. One last time, Katsumoto meets the Emperor's eye. But the Emperor looks away, thus sealing Katsumoto's fate. (TSM,2003:94).

Katsumoto : Then, I must refuse to give up my sword.

In the other side, he is courageous man. He said he would die by his sword or his enemy (TSM, 2003:103).

b. Minor Character

1) Colonel Bagley (acted by Tony Goldwyn)
Colonel Bagley is a male. He is a colonel who led battle against Indian tribe (TSM, 2003:11). Colonel Bagley is cruel person he kills all Cheyenne tribe. (TSM, 2003:12).

Algren : (ignores the interruption)
You want me to kill the enemies of Jappos, I'll kill the enemies of Jappos. Or Rebs or Sioux or Cheyenne, for 500 bucks a month, I'll kill whoever you want. (TSM, 2003:10)

Physically, Colonel Bagley is a man. He has white skin. His hair is red hair, and the eye color is blue. His posture is tall and thin (TSM, 2003:7).

Mentally, he is not a cruel person. He killed all Cheyenne although there were children and woman (TSM, 2003:10). He is also a courageous man.

Bagley : Captain Algren, we will show no quarter. You ride against us and you are the same as they are.

Algren : I take that as a compliment, Colonel.(deadly calm) I'll look for you on the field. (TSM, 2003:112)

Morally, he has bad personality. Bagley is a bad soldier. He defeats all of enemy for the sake of business (TSM, 2003:8).

Bagley : Washington insists we only serve as advisors, not combatants -- help them with training, tactics, and the like. (raises his glass). And if we play our cards right, the Emperor gives the U.S. Exclusive rights to import arms. (TSM, 2003:8)
2) Omura (acted by Masato Harada)

Omura is a male. He is Emperor Meiji's advisor. He is looking for people who can train his army to defeat samurais (TSM, 2003:8). He wants to take advantages from Meiji restoration (TSM, 2003:18:23)

Bagley : Japan’s got it in mind to become a civilized country and Omura here is willing to spend what it takes to hire white experts to train their army. (TSM, 2003:8)

Physically, Omura is a man. He has black hair and whiskers. Her posture is small and short. The eye’s color is black.

He is fat but not so fat.

Mentally, he is a coward person. He wants to remove samurai from country in order to save his position in Imperial therefore, he wants to defeat the samurais

Gant : So who would I be training your boys to fight? "Theoretically"? Although offended by Algren's temerity, Omura is eternally polite.

Omura : his name is Katsumoto Moritsugu. He is samurai. (TSM, 2003:9)

Morally, he is cruel. He commands his army to stop samurais in railroad although they are not ready for war (TSM, 2003:29).

Bagley : Katsumoto has attacked the railroad at the border of his province.

Omura : We cannot govern a country in which we cannot travel freely...
He must be stopped now.

Algren : They're not ready. (TSM, 2003:93)

Socially, he is stingy. He never contributes his property to the society (TSM, 2003:93).

Katsumoto : I have not seen the Omura Zaibatsu distributing gold to the masses...
It remains safely in your pockets.
They stare at one another. (TSM, 2003:93)

3) Zebulon Gant (acted by Billy Connolly)

Gant is a male. He is a sergeant, he has ever worked together with Captain Nathan Algren when they fight against Cheyenne tribe (TSM, 2003:6). Gant meets Nathan Algren to offer a good job for them (TSM, 2003:6).

Physically, he is old. He has gray hair, and the eye’s color is black, his posture is thin and tall (TSM, 2003:16). He trains Japanese army as a sergeant (TSM, 2003:16)

Gant : all right you little bastards stand up straight or i will shitkickevery one of you god damn cocksuckers!! atten-tion!
the soldiers jump to attention.

Gant : sir.

Algren : well done, sergeant. (TSM, 2003:16A)

Mentally, he is a gentleman. He fights against samurais in front line although Captain Nathan Algren asks him to go back.

Algren : Zeb, get out of here. NOW.

Gant : Intending no disrespect, sir, but shove it up your arse. (TSM, 2003:34)
4) Simon Graham (acted by Timothy Spall)

Graham is a male. He is a tourist guide; he gives all information about Japan to Nathan Algren. Since long time ago he lives in Japan (TSM, 2003:13).

Physically, he is fat. He has white skin. His hair is short red hair and the eye color is blue.

Mentally, he is a coward. It is shown when Captain Nathan Algren asks a soldier to fill the gun.

Algren: Mr. Graham, tell this man to fire at me.
Graham: Excuse me -- ?
Algren unholsters his Colt as he walks.
Algren: Tell him, if he does not shoot me, I am going to kill him with my third round. (TSM, 2003:30)

Morally, he is a kind person. He helps Nathan Algren to release Katsumoto (TSM, 2003:98)

Guard: You stop!
The guard puts himself in front of them, pulling his sword.
Graham: You insolent, useless son of a peasant dog! How dare you show your sword in his presence! Do you know who this is (pointing to Algren) This is the President of the United States of America! He is here to lead our armies in victorious battle against the rebels (TSM, 2003:98)
5) Emperor Meiji (Acted by Shichinosuke Nakamura)

He is Japanese. The emperor Meiji is interested in American Indian because they have no fear in war. (TSM, 2003:14).

Physically, he has short hair and the color of his eyes is black, his posture is ideal, he has white skin and handsome, he is Japanese (TSM, 2003:12).

Morally, he is an irresolute person, he irresolute in deciding a problem in his country, and he can not defend his culture so he lost many samurais in war. (TSM, 2003:81).

Katsumoto : Your Highness, forgive me for saying what a teacher must, but such a statement is pathetic drivel not worthy of an ignorant stable boy, let alone a young man I know to have some modest intelligence.

Emperor : Tell me what to do, my teacher.

Katsumoto : You are emperor, my Lord, not me. You must find the wisdom for all of us. (TSM, 2003:81-82)

6) Winchester Rep (Acted by William Atherton)

He is a manager of Winchester Company. Winchester Company is a theatre where Captain Nathan Algren works (TSM, 2003:1).

Physically, he is old, his posture is tall. He has moustache and brown hair. His eye color is blue (TSM, 2003:1)
Morally, he has invariant properly, it is reflected in his speech.

Winchester Rep : This company has an image to uphold, you know.
Algren : I'm upholding. I'm upholding.
Winchester Rep : Sure you are. Here's your ten dollars. Do the speech and don't bother coming back tomorrow.
(TSM, 2003:2A)

7) General Hasegawa (Acted by Togo Igawa)

He is a leader of imperial army. He is a samurai, he serves for Emperor. Captain Nathan Algren searches information from General Hasegawa to know Katsumoto (TSM, 2003:23). General Hasegawa has ever worked together with Katsumoto to serve the king (TSM, 2003:24).

Algren : How well does he know him?
Algren : He fought with the samurai?
(Graham looks at Algren).
Graham : He is samurai. (TSM, 2003:24A)

Physically, he is an old man. He has gray hair and moustache. His posture is small and short.

Morally, he is a principle person. Although he is a leader of imperial army he does not want to fight against samurai (TSM, 2003, 23:31)
8) Nobutada (Acted by Shin Kayamada)

He is Katsumoto’s son. He lives in the samurai village. He lives in the cottage with taka. Taka is Katsumoto’s sister (TSM, 2003:48)

Physically, he is a young man. He is Japanese. He wears samurai cloths. He always uses bow weapon for war. And he usually uses headband.

Mentally, he is a brave man. He sacrifices his life to release his father from government of Meiji (TSM, 2003, 40:50).

Morally, he is a good person. He serves Nathan Algren although Nathan Algren is his enemy.

<table>
<thead>
<tr>
<th>Actor</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Algren</td>
<td>Sake.</td>
</tr>
<tr>
<td>Nobutada</td>
<td>Sake?</td>
</tr>
<tr>
<td>Algren</td>
<td>Sake.</td>
</tr>
<tr>
<td>Nobutada</td>
<td>Taka will take care of you. How are you feeling? (TSM, 2003:40A)</td>
</tr>
</tbody>
</table>

Socially, he is a sociable person. He teaches Nathan Algren how to use sword and fight.

9) Ujio (Acted by Hiroyuki Sanada)

He is second commander of samurai. He helps Katsumoto to capture Nathan Algren in the battle field.

Physically, he has beard and mustache. His hair is black long hair. His posture is tall. He always brings samurai.
Mentally, he is a brave man and also an emotional person. He wants to punish Nathan Algren but Katsumoto prohibits him (TSM, 2003, 34:00).

Ujio : My lord, why do you spare the barbarian? He is shamed in defeat, he should kill himself.
Katsumoto : That is not their custom.
Ujio : Then I will kill him.(TSM, 2003:44)

10) Taka (Acted by Koyuki)

She is a female. She is Katsumoto’s sister whose husband was killed by Nathan Algren (TSM, 2003:48). She has two children, they are Magojiro and Higen. She takes care of Nathan Algren as hostages in her house by Katsumoto command.

Physically, she is beautiful. She has long black hair and white skin. Her posture is slim and ideal. She always wears kimono.

Mentally, she is weak. She wants to die because she can not hide her shame when Nathan Algren in her house.

Taka : Brother, please make him leave. I cannot stand it.
Katsumoto : Is he so repulsive?
Taka : The shame is unbearable. I ask your permission to end my life.
(TSM,2003:57)

Morally, she is a very kind woman (TSM, 2003:58). She still serves Nathan Algren although she hates him because he kills her husband.
11) Magojiro (Acted by Aoi Minato)

He is the last taka’s child. He has cute face and also funny.

Finally, he accepts Nathan Algren as a new people in his house and has relationship with him (TSM, 2003:61A)

Physically, he has cute face and unique hair. The eye color is black. His posture is small and short.

12) Higen (Acted by Sosuke Ikimatsu)

He is the first taka child. He can use the sword although he is still a child. He is sad because his father was dead in the war to fight against government. His father was killed by Captain Nathan Algren (TSM, 2003.29:05)

Physically, he is small and short. He has cute face and also has brown skin. The eye color is black.

Socially, he is sociable. He has relationship with Nathan Algren. They play the game together. He teaches Nathan Algren Japanese Language through conversation. (TSM, 2003:106)

<table>
<thead>
<tr>
<th>Actor</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Algren</td>
<td>: Cold.</td>
</tr>
<tr>
<td>Higen</td>
<td>: samui.</td>
</tr>
<tr>
<td>Algren</td>
<td>: i'm cold.</td>
</tr>
<tr>
<td>Magojiro</td>
<td>: watashi mo samui.(beat) watashi mo samui.</td>
</tr>
<tr>
<td>Algren</td>
<td>: you're cold also.</td>
</tr>
<tr>
<td>Higen</td>
<td>: hi!</td>
</tr>
<tr>
<td>Magojiro</td>
<td>: (repeating) Hi.</td>
</tr>
<tr>
<td>Algren</td>
<td>: hi. Fire.</td>
</tr>
<tr>
<td>Higen</td>
<td>: the branch.</td>
</tr>
<tr>
<td>Algren</td>
<td>: wood. Ede.</td>
</tr>
<tr>
<td>Higen</td>
<td>: the branch burns.</td>
</tr>
<tr>
<td>Algren</td>
<td>: eda ga...</td>
</tr>
<tr>
<td>Higen</td>
<td>: eda ga moeru.</td>
</tr>
</tbody>
</table>
2. **Casting**

Edward Zwick through John Logan and Tom Cruise has found the characters of this movie as close as possible to the characters that have been undergone casting process as mentioned follow. Through the process of casting, the actors and actress play their role as their characters. The castings are as follows:

<table>
<thead>
<tr>
<th>Actor/Actress</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ken Watanabe</td>
<td>Katsumoto</td>
</tr>
<tr>
<td>Tom Cruise Nathan</td>
<td>Algren</td>
</tr>
<tr>
<td>William Atherton</td>
<td>Algren</td>
</tr>
<tr>
<td>Chad Lindberg</td>
<td>Winchester Rep Assistent</td>
</tr>
<tr>
<td>Ray Godshall Sr.</td>
<td>Convention Hall Attendee</td>
</tr>
<tr>
<td>Billy Connolly</td>
<td>Zebulon Gant</td>
</tr>
<tr>
<td>Tony Goldwyn</td>
<td>Colonel Bagley</td>
</tr>
<tr>
<td>Masato Harada</td>
<td>Omura</td>
</tr>
<tr>
<td>Masashi Odate</td>
<td>Omura’s Companion</td>
</tr>
<tr>
<td>John Koyama</td>
<td>OMURA’S Bodyguard</td>
</tr>
<tr>
<td>Timothy Spall</td>
<td>Simon Graham</td>
</tr>
<tr>
<td>Shichinosuke Nakamura</td>
<td>Emperor Meiji</td>
</tr>
<tr>
<td>Togo Igawa</td>
<td>General Hasegawa</td>
</tr>
<tr>
<td>Satoshi Nikaido</td>
<td>N.C.O.</td>
</tr>
<tr>
<td>Shintaro Wada</td>
<td>Nobutada</td>
</tr>
<tr>
<td>Shin Koyamada</td>
<td>Nobutada</td>
</tr>
<tr>
<td>Hiroyuki Sanada</td>
<td>Ujio</td>
</tr>
<tr>
<td>Shun Sugata</td>
<td>Nakao</td>
</tr>
<tr>
<td>Koyuki</td>
<td>Taka</td>
</tr>
<tr>
<td>Sosuke Ikematsu</td>
<td>Higen</td>
</tr>
<tr>
<td>Aoi Minato</td>
<td>Magojiro</td>
</tr>
<tr>
<td>Seizo Fukumoto</td>
<td>Silent Samurai</td>
</tr>
<tr>
<td>Shoji Yoshihara</td>
<td>Sword Master</td>
</tr>
<tr>
<td>Kosaburo Nomura IV</td>
<td>Kyogen Player #1</td>
</tr>
<tr>
<td>Takashi Noguchi</td>
<td>Kyogen Player #2</td>
</tr>
<tr>
<td>Noguchi Takayuki</td>
<td>Kyogen Player #3</td>
</tr>
<tr>
<td>Sven Toorvald</td>
<td>Omura’s Secretary</td>
</tr>
<tr>
<td>Scott Wilson</td>
<td>Ambassador Swanbeck</td>
</tr>
<tr>
<td>Yuki Matsuzaki</td>
<td>Soldier in Street #1</td>
</tr>
<tr>
<td>Mitsuyuki Oishi</td>
<td>Soldier in Street #2</td>
</tr>
<tr>
<td>Jiro Wada</td>
<td>Soldier in Street #3</td>
</tr>
</tbody>
</table>
Hiroshi Watanabe as Guard
Yusuke Myochin as Sword Master's Assistant
Hiroaki Amano as Samurai Ensemble
Kenta Daibo as Samurai Ensemble
Koji Fujii as Samurai Ensemble
Makoto Hashiba as Samurai Ensemble
Shimpei Horinouchi as Samurai Ensemble
Takashi Kora as Samurai Ensemble
Shane Kosugi as Samurai Ensemble
Takeshi Maya as Samurai Ensemble
Seiji Mori as Samurai Ensemble
Lee Murayama as Samurai Ensemble
Takeru Shimizu as Samurai Ensemble
Takeru Shimizu as Samurai Ensemble
Shinji Suzuki as Samurai Ensemble
Hisao Takeda as Samurai Ensemble
Ryoichiro Yonekura as Samurai Ensemble
Ryoichi Noguchi as Samurai Ensemble

The good casting is reflects on choosing the character of Nathan Algren (Acted by Tom Cuise). He plays the role as a samurai. He performs the character in a good proportion. So, in this movie the choosing of the actress and actors is compatible with the needed of this story.

3. Plot

The Last Samurai movie plot is traditional plot. It consists of beginning, middle (conflict and climax, and resolution). In the beginning, the movie introduces the characters, location and theme. Edward Zwick as the director introduces the major character Katsumoto when he was meditating in the hill. He looks strong white lion in his dreams and he believes someday he will found that people in his dream as The Last Samurai.
The middle consists of two elements: complication or conflict and climax. The complication or conflict is divided into two types: internal conflict and external conflict.

a. Internal Conflict

The internal conflict is experienced by Nathan Algren. It consists of four internal conflict.

1) When in ship. He faces with difficult fact. Now he contracted to face rebellion lead other primitives tribe, and only that work which is suitable for him, he sad with his life irony.

2) When in the room with Simon Graham, Captain Nathan Algren remembers when he fights against Indian tribe with Colonel Bagley. He does not want fight them but, he must obey command. He feels sinful because he killed childrens and womans..

3) Everyday in samurai village as a hostage, he can not escape from there. He feels uncomfortable. He does not know day, date, and month. He always ignored by peoples but he should live there.

4) In his room when he pack his property to go back America, he thing about Katsumoto who has been arresting by Omura. Finally he decides to release Katsumoto.

b. External Conflict

External conflict is experienced by Nathan Algren, Nathan Algren and Mr McCabe (Winchester Rep); Nathan Algren and Colonel Bagley; Nathan Algren, Omura and Colonel Bagley; Nathan Algren, Colonel
Bagley and Zebulon Gant; Katsumoto and General Hasegawa; Nathan Algren, Katsumoto and Ujio; Nathan Algren, Higen and Ujio; Nathan Algren And Katsumoto; Nathan Algren, Katsumoto and Ninja; government Soldier, Nobutada and Nathan Algren; Nathan Algren and a group of Omura bodyguard; Nathan Algren, Katsumoto and his armies and government soldier; Samurais and Government army

1) When in Winchester Company Theater, Nathan Algren wants to perform his drama but, Mr McCabe as a Manager of Winchester Company said he will get fired because this is the last performance.

2) In the restaurant, Nathan Algren meets Colonel Bagley. Nathan said he would kill the enemy of Japan as command but he would pleasure to kill him.

3) In the field, when Nathan Algren trains imperial army. Omura ask him to stop Katsumoto attacks rail way in the border. Nathan Algren said the army did not ready yet for war. Then Nathan Algren asks one of the shoulders to shoot him but, gunfire not hit him.

4) In the battle field, Nathan Algren is busy to command the army. Colonel Bagley says to him the war will be led their leader and they do not join in war but, Nathan Algren keeps leading in his army. General Hasegawa does not want to fight against samurai because he is a samurai. Then the war happens, it is because
Zebulon Gant and General Hasegawa are dead. Captain Nathan Algen is caught by a samurai.

5) In the battlefield General Hasegawa asks Katsumoto to kill him. Although General Hasegawa did not fight against samurai he confesses he was lost. So, he asks Katsumoto to help him suicide.

6) When in the samurai village, Katsumoto interrogates Nathan Algren, he asks his name but Nathan Algren does not answer his question, then Ujio pulled out his samurai and pointed to Nathan Algren.

7) In the Taka house garden, Nathan Algren plays wood sword with Higen, at that moment Ujio comes and ask Nathan to drop the sword but Nathan did not do it. And then, Ujio fight against him until Nathan Algren loses.

8) In the temple, when Katsumoto and Nathan Algren having conversation. Nathan Algren is angry because Katsumoto interrogates him to get information about his strategy.

9) At night in the samurai village, when they celebrate spring planting in the house field, they are attacked by ninja who ordered by Omura.

10) In the Tokyo Street, government soldier insists Nobutada to disarm his weapon and prohibit him to wears samurai cloth. Nathan Algren knows that incident, he asks Nobutada to calm down and obey soldier command.
11) At night in the Tokyo Street, when Nathan Algren wants to help Katsumoto to release him, he fights against a group of bodyguard.

12) In the Katsumoto house, when Nathan Algren and Ujio want to release Katsumoto they known by guards so, they fight against soldier.

13) In the battle field, Samurais soldier fight against government army. Government use complete weapon appliance but Samurai just use bow and sword. Finally Samurais defeated by government because governments have machine gun.

The climax in *The Last Samurai* is when in the battle field Samurais fight against Government, Nathan Algren and Katsumoto together fight against government, they use traditional weapon like bow and sword. The governments have good weapon such as machine gun, cannon, and gun. The samurais can not equal their weapon so, they defeated by government.

The resolution in *The Last Samurai* occurs when Emperor Meiji will sign negotiation with America in his room. After a while, Nathan Algren comes in and he explains to Emperor that Samurais do not rebel. He tells him that Katsumoto is dying in the battle field. At that time, Emperor Meiji cancels the negotiation with America and he alleges this problem is caused by Omura.
4. **Point of View**

Point of view has three meanings. First, point of view refers to a camera shot taken as if seen through the eyes of a character. Second, point of view refers to the perspective of the story teller. It is divided into three parts: first person, second person and third person. Third, point of view refers to interest, attitudes and beliefs associated with a character or group’s particular perspective. There are two types of points of view which are used in *The Last Samurai*: point of view as the eye of a character and point of view from the perspective of the story teller from the third person. The most typical point of view is the last one.

![Picture 4.1 Point of View the eye of Nathan Algren](image)

**Picture 4.1 Point of View the eye of Nathan Algren**

Point of view above related on the eye of Nathan Algren. In the first shot, Nathan Algren points the gun toward the audience. Then the second shot, Nathan Algren points to the target in front of him through the eye of character.

![Picture 4.2 Point of View from the third person](image)

**Picture 4.2 Point of View from the third person**
5. **Theme**

The theme of the movie, *The Last Samurai*, is that “samurais struggle against government oppression to defend their principle, culture, and honor to get the better life”. It means the samurais struggle for freedom from oppression, and they would sacrifice their lives to defend what they belong in order to get better life.

6. **Cinematography**

   a. **Photographical Qualities of Shot**

   *The Last Samurai* is colored film with standard sensitivity. In relating to the film stock, it has relation to the sensitivity of movie. Sensitivity means that the movie is not too bright or too dark and it is appropriate with exposure of image by lighting.

   Photographical qualities of shot in *The Last Samurai* has its right proportion.

   b. **The Framing of Shot**

   The filmmaker is also manipulating the movie based on the frame. The most important thing in framing are camera angle and camera distance. Both of them help to determine the position of the image. Camera angle is distinguished into three types: straight-on angle, high angle and low angle. *The Last Samurai* uses all three types in shot. Camera distance is distinguished into seven types: extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up and extreme close-up. *The Last Samurai* used all types of
camera distance except the last one, because the writer does not find
the extreme close-up in this movie.

The framing of shot in The Last Samurai is good in giving the
position of image in each shot.

Picture 4.3 Camera Angel : Straight-on angle

Picture 4.4 Camera Angel : High-angel

Picture 4.5 Camera Angel : Low-angel

Picture 4.6 Camera Distance : Extreme long shot
Picture 4.7 Camera Distance: Long shot

Picture 4.8 Camera Distance: Medium long shot

Picture 4.9 Camera Distance: Medium shot

Picture 4.10 Camera Distance: Medium close-up
c. **The Duration of Shot**

To make the movie enjoyable to the audience, Movie production is also considered to the duration of movie. In *The Last Samurai* movie, the film strips are limited in 154 minutes or 2 hours and 34 minutes.

7. **Mise-en-Scene**

a. **Setting**

Setting is divided into two parts: setting of time and place.

1) **Setting of Time**

The setting of time *The Last Samurai* can be seen from several clues that can be inferred from the story. The first clue is when Nathan Algren goes to Japan by ship.

Algren: July 22, 1876. Twentieth day at sea.

Somewhere out there is Japan.

The statement above shows that the story happens in the nineteenth century.

The second clue is in the harbor. When Nathan Algren arrives in Japan, there is Japanese traditional transport waiting for him.
Japanese traditional transport is one of Japanese transport in nineteenth century.

The third clue is the costumes of samurai when they battle against government, they wear samurai battle cloth. It reflects the nineteenth century of Japan.

Picture 4.13 Samurais battle cloth

2) Setting of Place

The setting places of *The Last Samurai* is in United States of America and Japan. Those are based on several clues.

First, the setting place is in United States of America. This is based on several clues.

a) In the Winchester Company when Nathan Algren wants to perform his drama, we can see the United States of America in the wall.
b) The speech from Mr. McCabe in Winchester Company about Captain Nathan Algren who is the winner medal of honor in the battlefield to fight against Indian tribe. Indian is the origin of American and now Indian people are located in north of America.

WINCHESTER REP : And now Ladies and Gentlemen, the moment you've been waiting for...Winchester, America's leader in all forms of armament used by the United States Army, celebrates our Nation's centennial by bringing you a true American hero.

WINCHESTER REP : He is late of the 7th Cavalry and their triumphant campaigns against the most savage Indian Nations. Decorated again for his gallantry in vanquishing the awful and terrible Cheyenne at the Washita River... Ladies and Gents, I present to you: Captain Nathan Algren!

Second, the setting place in Japan this based on several clues

a) When they walk to the stairs to meet Emperor, it is in the Himeji castle in Japan.
b) When Nathan Algren meets Katsumoto in the Nijo Castle, Nijo castle is located in Kyoto Japan.

c) The setting takes place after conversation between Nathan Algren and Colonel Bagley, we can see the view of garden, it is Ninomaru garden which is located in Nijo Castle Japan.
d) When Nathan Algren goes to Japan, he looks at the outside of ship, he sees a view of Fuji Mountain. Mount Fuji is located near the pacific central Honshu Japan.

![Picture 4.18 Mount Fuji](image)

b. **Set Dressing and Props**

Set dressing is interior’s object in location during shot. It is divided into twenty four.

1) Set dressing in Winchester Company room: American flag, podium and artificial war toys.

2) Set dressing in restaurant: chair, glass, plate, table, spoon, curtain, flowers and decorative lamp.

3) Set dressing in ship: sail string, washbowl, washrag and mirror.

4) Set dressing in harbor: ship, American flag and trader.

5) Set dressing in traditional market: traders, traditional transport, and resident house.

6) Set dressing in Emperor Room: king throne and painting in the wall.
7) Set dressing in training field: target board, tent, Japanese flag, strategy board, table and a bottle of whisky.

8) Set dressing in Nathan Algren room: a book of samurai, decorative lamp and glass of whisky.

9) Set dressing in rail road station: old train, horse, wagon, barrel and house burnt.

10) Set dressing in the battle field: tree, fog and samurai flag.

11) Set dressing in samurai village: horse, wagon, chicken, dog, swan, cow, resident house and agriculture farm.

12) Set dressing in temple: Buddha icon and table.

13) Set dressing in Taka house: bed, dining table, a bottle of sake, curtain, rice box, fireplace, samurai cloth and kimono.

14) Set dressing in Taka house garden: podium, lamp, bonfire and chair.

15) Set dressing in graveyard: Sakura flowers, monument and graveyard house.

16) Set dressing in Tokyo Street: resident house, electrics pillar, ladder and horse.

17) Set dressing in parade ground the army of Government: tent, machine gun and Cannon Weapon.

18) Set dressing in Imperial palace: Sakura flowers and Empire flag.

19) Set dressing in Omura’s office: horse painting, lamp, table, chairs, curtain, a bottle of whisky and statue.
20) Set dressing in meeting room: set of chair, table and ashtray.

21) Set dressing in Nathan Algren room: lamp, chair, a bottle of whisky, table, box’s equipment and case.

22) Set dressing in Katsumoto house: table lamp, hanging lamp, torch, candle and rack.

23) Set dressing in hill: horse and bonfire.

24) Set dressing in the battle field: hill landscape, barricade of samurai, samurai flag, government flag, cannon, machine gun, bow, sword and horse.

A prop is an object which is related to the character. The props in this movie is divided into seven props.

1) Gun and sword used by Captain Nathan Algren

2) Gun used by Sergeant Gant and Colonel Bagley

3) Sword and horse used by Katsumoto and his army.

4) Bow used by Nobutada

5) Sword used by Ujio

6) Cannon, Machine gun, gun used by Government army

7) Sword and bow used by Samurais

c. Custom and Make_up

Edward Zwick through Ngila Dickson divides the costume in The Last Samurai into three parts: formal, daily and battle. Formal cloth divided into two parts: formal samurai cloth and formal for westerner cloth. Formal samurai clothes for the character are Hakama
and sword. Formal westerner clothes are black suit, blue pants and sword. Choosing the formal costume is suitable with the condition in Imperial.

![Picture 4.19 Formal samurai cloth](image)

![Picture 4.20 Formal westerner cloth](image)

Daily costume is divided into two parts: samurai daily cloth and west daily cloth. Samurai daily clothes is Kimono; For westerner the daily cloth is a coat with small tie and hat.

![Picture 4.21 Samurai daily cloth](image)
Battle costume is divided into two parts: samurai battle uniform and imperial army uniform. Samurai battle uniforms consist of shield, sword and battle helmet. For imperial army the uniform worn by the characters are battle uniform, gun and hat.

The make up reflects the real samurai when they battle in the battle field. The main dominant make up in The Last Samurai movie is
Nathan Algren make up. Edward Zwick entrusts this job to Louis Burwell (make up designer) and David Peterson (make up). Both of them have to make Nathan Algren look like the Samurai warrior.

d. Lighting

The Last Samurai is an action drama. To produce this image Edward Zwick uses bright lighting and dark lighting. The use of bright lighting relate to the shot which occur in the daylight. For example: in Winchester company, in the taka house, when samurai celebrates spring planting at night, and in the battle field which all of them occurs at daylight. The use of dark lighting relate to the shot which occur at night. It reflects when the samurais celebrate spring planting in the village, or when Nathan Algren is attacked by Omura Guard in Tokyo Street. This has a function to build the tension for the audience.

The good proportion in both of lighting is on the normal way, because we can see clearly the image during the shot. So, in this movie it is not found the lighting which is too bright or too dark.

8. Sound

The sound can be clearly caught by the audience, such as: the dialogue between character, scream, laugh, dispute, etc. Music in the movie holds important rules, because music as a way to create dramatic situation. In the beginning, the music is peaceful with traditional Japanese instrument sound related to the situation. In the end, the music is spirit of victory. The background-sound is important
in movie. This is as a way to build expectation around the audience. It’s such as: sword slash sound, cannon fire, gun fire, horse run etc.

The sound in *The Last Samurai* is having in right qualities, which is not too soft or too loud.

9. **Editing**

Steven Rosenblum and Victor Dubois make *The Last Samurai* become great film through the continuity of every shot. The continuity of editing can be seen from the use of spatial and temporal continuity. *The Last Samurai* movie uses all spatial continuity element. There is axis of action, establishing shot, shot/reverse shot, eyeline match, reestablishing shot, match on action, cheat cutting, and cross cutting. Beside that, the use of temporal continuity element also holds important rules. Order is the sequence from one shot to others shot. Frequency is the tone in handling the order. Duration is the screen time in the storyline. The use of spatial and temporal continuity helps the audience to find the continuity of theme, showing other events of the characters and the event goes into the end which guides the audiences.

![Picture 4.25 Axis of Action](image)
Picture 4.34 Eyeline Match (1)

Picture 4.35 Eyeline Match (2)

Picture 4.36 Reestablishing Shot

Picture 4.37 Match on Action (1)
There is no mistake in editing between mimicking and the dialogue of the characters. Mimicking runs harmony with the dialogue of characters. It makes *The Last Samurai* movie become great movie. There is one mistake in joining the shot. It can be seen when Katsumoto would suicide, there is a knife beside him. After Nathan Algren comes in, there is no knife beside him.

The excellent editing is shown in this movie. Each shot has correlation from one event to another. It does not change the unity of the story.
B. Discussion

After analyzing the structural elements of the film, the researcher continues the study for the next step, which is discussion. The researcher wants to relate all of elements into a unity.

Through *The Last Samurai*, Edward Zwick wants to convey his idea about class struggle. Samurai struggles to defend their principle and their culture. The westernization makes samurais feel oppressed, the samurai sacrifices his life to defend what they belong, they struggle to get a better life.

In relation to his view, Edward Zwick creates the characters in such a way that he can relate those characters with the idea he wants to imply through his work. Edward Zwick creates the character of Nathan Algren to support the story in the movie. He wants to show that samurais struggle against oppression to get better life. He creates the character of Nathan Algren as a Captain who was contracted to fight against samurais.

Edward Zwick has found the actors and actresses of his movie as close as possible to the character that have under gone casting. Many big names have been filtered successfully such as Tom Cruise, Ken Watanabe, Timothy Spall, Billy Connolly, Tony Goldwyn, Hiroyuki Sanada, Koyuki. Edward Zwick choose Tom Cruise, because he has great potential as an actress in movie production. He is a talented person, because he plays in several big movies. He believes that Tom can play his role in this characters.
Organizing the strong story in *The Last Samurai* movie, Director Edward Zwick uses traditional plot. It consists of exposition, complication, climax and resolution. The beginning, shows Nathan Algren who is contracted to train imperial army to defeat samurais. The complications start when Nathan Algren is captured by samurais, he becomes a hostage in samurai village. And then, he joins samurais to fight against government. The climax happens when Nathan Algren and Samurais battle against government in the battle field. The story comes to the resolution when Nathan Algren gives sword to Emperor in order to always remember samurais. He tells him that Katsumoto is dead in the battle field. After that, Emperor cancels his agreement with America. From this plot, it can be seen that sequence of the story show the samurais struggle against oppression to get better life.

Point of view in *The Last Samurai* is point of view the eye of character and point of the view of the perspective of the story teller from the third person. The most types used in this movie is point of view, the perspective of the story teller from third person, because the storyteller knows everything about the mind and feeling of all characters.

Edward Zwick creates setting of place and time with the idea he wants to present to the readers. He creates setting in old era around 1862-1869 there are two setting of place: United States of America and Japan. United States of America is the dominant place in the story.
Edward Zwick applies the characters with old costumes. It means that this movie was set in old era. Make up is important to build the image of face’s characters. Both costumes and make up reflect their characterization. The characters are also completed by set dressing and props which becomes the characters’ icon. *The Last Samurai* uses bright and dark lighting, which each of them has special characteristics or build the audiences-tension.

The cinematography produces the filmstrips by manipulating film stock and camera in limiting time. During the show of *The Last Samurai*, the sound such as dialogue of characters, music’s background, sound effects can be heard clearly. The last element is editing, it is the important thing in movie production. Editing holds important role in joining the sequence of film stock, music, and sound effect. Those can build the story more interesting.

Based on structural analysis, it can be seen that the elements of the story or film such as characters, plot, point of view, theme and the visualization from *mise_en_scene*, cinematography, sound, and editing are the unity of structure that build the stories. All of elements relate one to another.
CHAPTER V

MARXIST ANALYSIS

In relation to the previous chapter, the writer wants to analyze the movie based on Marxist analysis. This chapter contains Marxist analysis *The Last Samurai* and its discussion. Marxist perspective in this chapter covers analysis on the notion of Marxism namely Dialectical Materialism, Historical Materialism, Class Struggle, Alienation, and Revolution.

A. Marxist Analysis

1. Dialectical Materialism

Dialectical materialism is the structure of history and society which draws attention to the dynamic and opposed forces. In Marx the history of society consists of thesis, antithesis, and synthesis ([http://www.marxist.org/subject/student/intro.htm](http://www.marxist.org/subject/student/intro.htm)). Thesis is the first argument idea or concept that deals with a problem. Sometimes people accept thesis as an argument denying a thesis, in which it confirms. Thesis and Antithesis will formulate synthesis.

The Emperor Meiji wanted changes, he wished his country becomes modern country like West Country. The changes make Samurai feels oppressed because Emperor will change all equipment such as weapon, cloth and transportation. The government prohibits samurai wear sword and samurai cloths in public place. As it is started bellow:
Omura: Minister, you honor us.
Katsumoto: It is my honor to rejoin this Council.
Omura: You are perhaps unaware of our edict regarding the wearing of swords?
Katsumoto: I read every edict with singular attention.

Omura: Yet you bring weapons into this chamber?
Katsumoto: This chamber was protected by my sword when --
Omura: We need no protection. We are a nation of laws now. (TSM, 2003: 93)

Antithesis happens when Nathan Algren and Samurais struggle against government oppression. Nathan Algren helps samurais, he wishes all samurais to be free from oppression. He struggles with samurais in order to make Emperor hear them.

Finally synthesis comes to formulate thesis and antithesis. After war, Nathan Algren comes to Emperor to inform that Katsumoto died in the battle field, Nathan Algren gives Katsumoto sword to Emperor in order to always remember him. Then Emperor accept Katsumoto sword, and then Emperor cancels his treaty with Ambassador Swanbeck. He wants to know how Katsumoto died and listens to what Nathan Algren said. As it is stated below:

ALGREN: This is Katsumoto's sword. He would have wanted you to have it that the strength of the samurai be with you always.
OMURA: Enlightened One, we all weep for Katsumoto's loss, but we must look to the future now, and our nation's future lies in signing this treaty
ALGREN: He hoped, with his last breath, that you would remember all the ancestors who held this sword, and what they died for.
OMURA : Your Highness

EMPEROR : You were with him at the end.

ALGREN : Hai. (TSM, 2003:125)

2. **Historical Materialism**

The definition of historical materialism can be reflected in characterization and setting. The character in *The Last Samurai* movie is divided into two groups. They are oppressor and oppressed. Oppressor comes from Government. They are also having an authority in many ways while the oppressed comes from Samurais.

The conflict among the character in *The Last Samurai* movie expresses historical materialism. This movie tells about the Emperor Meiji wanted changes, he wished his country becomes modern country like West Country. With his authority and power, he changes his country become modern. Samurais as a society of Japan can not accept the modernization because they still use old cloth and traditional equipment. It is government problem to remove samurais from country. It is started bellow:

GRAHAM : Twenty years ago, this was a sleepy little town. Now look at it. For centuries this place was sakoku, closed to foreigners until one summer's day, out of the blue, your Commodore Perry sails in with his gunboats and politely requests they open the country to trade... or else he'll burn the entire place to the ground. Their whole world turned upside down in an instant. Government collapses. Men and women crying in the streets. Even the mighty Samurai couldn't figure out how to fight back.
Historical Materialism happens when each character performs his rule. Government as an oppressor orders Captain Nathan Algren to stop samurais because samurais will attack in rail road ways. The governments can not continue their activity because the rail road is the first priority in trading. The government always oppress samurais because government think that samurais are enemy and barrier modernization.

The setting of place also describes the grouping class between government and Samurais. Government live in imperial and samurais live in village.

3. Class Struggle

In the nineteenth century, most of social movements exist at this time when proletariat dominates the struggle. Reformation happens in this time, such as reformation in politics, economy, and social condition.

In The Last Samurai movie there are two class divisions, there are high class, and lower class. High class is they are who live in Imperial, and the lower class is the samurais who live in village. The government always oppress samurais, they think that the samurai is barrier in modernization. Class struggle is mostly dominated by samurai who want to defend principle and culture to get honour. The
samarais never stop rebel against government until their die. It is started bellow:

Algren: You read my journals.
(Katsumoto nods)
I promised Black Kettle his people would be safe if they listened to me. I gave him my word. But the truth is, I knew what would happen.
(remembers)
And when we rode into his camp that morning as they lay sleeping... in that beautiful place. I just wanted to end it. The lies. The promises. I wanted it... done. (looks into the fire)
He should have been on his pony. In his paint. With his feathers (closes his eyes)
It wasn't a good death. (looks at Katsumoto)
The Samurai cannot change. If you are to live, it must be as you have always lived. As a warrior. And if you are to die, it must be as you have always died. In battle. (TSM, 2003:104)

4. Alienation

Alienation is known as a condition in which a person is separated from himself, his life, family and friends, and also his environment. Alienation also makes someone separated from the other people.

In The Last Samurai movie alienation happen when samurais separated from imperial. The samurais can not protect their peoples with their sword. The Emperor do not want listen to the samurais anymore, he prefer listen to Omura suggest. This condition make samurais feel stranger and separated from Imperial whereas they ever serve the king since nine thousand years ago. It is started bellow:
Katsumoto: For 900 years my ancestors have protected our people. Now I have failed them.

Algren: Not yet.

Katsumoto: The Emperor could not hear my words. His army will come. It is the end.

Algren: Make the Emperor hear you.

Katsumoto: He is only interested in the new ways now.

(TSM, 2003:103)

5. Revolution

Revolution is the final result from historical materialism, dialectical materialism, alienation, and class struggle. This is the best result to make better social condition better in economic, social class and education. The result can change depressed life into better life.

In The Last Samurai movie revolution happens when samurais struggle against government. Samurais want to be free from oppression, they want to defend their culture and principle without oppression from government. Although the Emperor wants changes their country to become modern, samurais want the Emperor does not forget the samurai because the samurai has become king guard since nine thousand years ago. The effect of modernization in Japan makes samurais struggle against government oppression in order to be free from oppression. It is started below:

Emperor: My ancestors have ruled Japan for 2,000 years. For all that time we have slept. During my sleep I have dreamed. I dreamed of a unified Japan. Of a country strong and independent and modern. (touches the sword lovingly) And now we are awake. We have railroads and cannon and Western clothing. But we cannot forget who we are. Or where we come from.
B. Discussion

The analysis of the movie is based on Marxist approach. Marxist perspective above contains Dialectical Materialism, Historical Materialism, Class Struggle, Alienation, and Revolution.

Through The Last Samurai, Edward Zwick gives emphasis on social condition of American society in the early twenty first century, which is indicated by Modernization in all aspect. The social condition of American society in the early twenty first century is indicated with class level are; Upper class, Middle class, Working class, Lower class. High class have authorities to lower class, that why the social and economic discrimination happen in lower class.

Through The Last Samurai, Edward Zwick gives emphasise on the main character-Nathan Algren. He is a Captain from America who wants to conserves samurai and traditional culture against modernization, the modernization can remove samurai tradition and culture that why Captain Nathan Algren join with samurais to defends what their belong. Emperor Meiji wishes Japan became a modern country like a west country which is have complete cloth, weapon appliance and also good transportation. But, this situation make samurais oppressed because the government make regulation that make samurais limited in express their activity.

The Last Samurai movie show the structure history and society of Japan. The structure of history and society is indicated with thesis, antithesis, and synthesis. The modernization makes Japan become a good country, al
least 3000 expert foreign people hired to help modernization in Japan such as English teacher, science, engineering, architecture, the army, and navy. The economic of Japan is very great, Japan invest in coal mines, textile mill, and shipyard. This makes Japan become modern country. But, in reality the modernization has problem, the samurais cannot accept modernization, they still use traditional equipment and tradition. Emperor Meiji wishes modern changes in his country. He makes agreement with West Country and makes regulation which makes disadvantage for samurai. And then samurai rebel against government because they are not satisfied with government regulation and oppression but, government as an oppressor has authority and power to stop everyone who rebel against them.

The changing of regulation makes political condition change. Japan changes into modern capitalistic nation. In 1869 Japan establish a council of state (Dajokan) with supreme council authority. The council of state has three divisions, there are; legislative, executive, and judicial. And then the council change again, there are; Board, the Right Board, and the Left board. Government also has an experiment with different method in organizing the politics institution when restoration of Meiji. This situation is also supported by new technology and science, the relationship between Japan and America in science and technology has great effect such as developing human resource as the next generation in science and technology.

Through *The Last Samurai* Edward Zwick chooses Tom Cruise as the main character in *The Last Samurai*. Tom Cruise as Captain Nathan Algren
has experience when he was fighting against samurai, he was captured by samurai. He was separated from imperial, he becomes a hostage in samurai village. In samurai village he feels lonely, scared, and sad. He does not know date, day, even years. There, Nathan Algren is interested in learning about samurai culture. He learns about their dedication for Emperor and why samurai sacrifices themselves for Emperor. He learns Japanese language and also politeness in conversation, eating, and introduces self. He also respects Shinto as their religion. The government decides Shinto as a religious moral agent in order to propagate Shinto as main religion. He believes that Shinto is a religion which has high culture value for them.

In *The Last Samurai*, Edward Zwick expresses his critic against western modernization which is causing a traditional and culture lost, he also illustrate about samurai struggle against government oppression.

Finally, samurais get their right. They are free from oppression, they get better life and also they get right to serve the king. In addition, the struggle of samurais to get better life could be recognized as spirit attitude of struggle.
CHAPTER VI

CONCLUSION AND SUGGESTION

This is the last chapter which presents conclusion on the analysis in the previous chapter and suggestion is made to invite the other researchers to analyze *The Last Samurai* movie.

A. Conclusion

Based on the analysis in the previous chapter, the researcher would like to draw some conclusions as follow:

1. In *The Last Samurai* Edward Zwick tells about samurai struggle against government oppression. Through Nathan Algren as the main character, he conveys his idea about Samurai struggle against oppression.

2. Edward Zwick’s *The Last Samurai* represents his response to the early twenty first century American society. Western modernization is causing a traditional and culture lost, he also illustrate about samurai struggle against government oppression to defend their principle, culture, and want to be free from oppression is reflect effort in class struggle to get better life.

3. Class differences are not barrier between upper class and the lower class, it ought to become unity and integrity without any differences class, race, and skin color
B. Suggestion

*The Last Samurai* movie by Edward Zwick is a very popular movie. The content of movie is about samurai struggle against oppression to get better life. The researcher suggests the other researchers to make deeper research about the film from the other perspective, such as Psychological because *The Last Samurai* can be analyzed with an individual psychological approach based on the main character of Nathan Algren, particularly striving for superiority.

The writer realizes that this study is far from being perfect. Finally, the researcher hopes that the reader can take the lesson from this study and it can be useful to the readers as comparison to the other research in widening the knowledge of literary studies.
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SYNOPSIS

Captain Nathan Algren is an American veteran, who has experience in battle fight against Indian tribe. One day when he was contracted by Emperor Meiji to train imperial army who have modern weapon, Nathan Algren got big employ from Emperor. The aim of training is to stop rebellion against government modernization.

The army is not ready to battle against samurai, they cannot focus on their target when they shoot the enemy. But, Omura forces them to fight against samurais. Captain Nathan Algren leads his army and stands at the front line but, the armies are afraid with samurai and they go back. And then, Captain Nathan Algren is captured by samurai and brings him to samurai villages. Everyday he walks around the village and has conversation with Katsumoto who wants to learn about his enemy.

Captain Nathan Algren interested in samurai culture, he also tries to learn Japanese language. He really appreciates Japanese effort and their principle. One day at night, a group of ninja attack samurai village, they want to kill Katsumoto. Captain Nathan Algren and Katsumoto protect their resident from ninjas attack, then ninjas are defeated by samurais. Katsumoto knows he should go to Tokyo to ask Emperor Meiji to stop his contracts with West Country.

Katsumoto is captured by government because he is accused rebels against government. Nathan Algren knows that Katsumoto is captured by government so, he and the other samurai help Katsumoto to release him. Omura knows that Katsumoto is released by samurai so, he sends two battalions to fight against
samurai. Nathan Algren helps samurai to fight against imperial army, he wears samurai cloths given by Taka.

The samurais never surrender to fight against government, they have strategies in the battle field although they just use bow and sword. In the first battle, samurais are successful defeat government army but Omura sends one battalion again with machine gun. Samurais never surrender, they go ahead with their horse to fight government armies who have machine gun. Katsumoto falls down and also Nathan Algren, they are hit by machine gun, and then Katsumoto asks Nathan Algren to help him suicide in the battle field so Katsumoto is dead his own blade. Government armies respect Katsumoto as the last samurai by taking of their hat.

Emperor Meiji is ready to sign the contract with West Country, at the time Captain Nathan Algren comes and tells to Emperor that Katsumoto is dead in the battle field, and he hopes that Emperor takes his sword and always remembers him. And then Emperor Meiji cancels his contract with West Country because the contact gives disadvantages for his country so Emperor Meiji accuses Omura causes the problem and fires him as Emperor advisor.
APPENDICES