

CHAPTER 1

INTRODUCTION

This chapter contains an outline of the issues to be discussed in this research. This introduction consists of five sub-chapters; research background, statement of the problem, research purpose, research significance, and previous study.

1.1 Research Background

Literature and philosophy are two disciplines related to each other and cannot be separated; the world of philosophy in the world of thought and literature is also the world as a result of thought. Literary work is a reflection of human life that tells of all human problems such as sadness, happiness, suffering, feelings of anxiety, and We can not explain that various feelings by the words we use every day.

The most popular form of appreciation for literary works today is film because literary works can now be in the form of audiovisual, and readers are not too difficult in interpreting films. However, the views of ordinary readers will differ from literary scientists in interpreting a film. Like poetry, films are conveyed through symbolic messages or other figurative languages, such as stories about drama, films are conveyed in visual and verbal language, and like prose films also have narrative elements. Nevertheless, apart from having narrative and figurative elements, films with cinematic elements or visual language make them need more than other written literary genres (Sudarisman, 2016). Philosophical genre films are now increasingly being produced and increasingly in demand because they are packaged attractively, even though the aesthetic value and meaning of the film can still be conveyed clearly to the reader,

that is one of the reasons the writer chose the object of study in the form of film.

Films delivered in visual and verbal language are not different from literary works that reflect social reality, but their characteristics in the visual part, the film also has other elements such as narrative, figurative language, and cinematic language. Unlike the other literary works, film is not handy to study because it cannot be analyzed by the printed page, for a film depends greatly on visual and other nonverbal elements that are not easily expressed in writing (PETRIE, 2008). The film *Birdman* or (*The Unexpected Virtue of Ignorance*) is an original English film without any dubbing or translation process, is one of the proofs of technological developments that support the development of the literary world in this digital era, which was released in 2014, while *Ikiru* is a film released in 1952. Akira Kurosawa's film is in Japanese, and the writer can understand the story in the film through the translation into English. The two films are comparative writers' objects because these two works have the same concept of alienation.

Ikiru (1952) by Akira Kurosawa, telling of the Existentialist crisis because of a tradition from his country, in Japan high loyalty at work was needed because according to the Samurai tradition of the Bushido code of ethics, this work ethic was rooted in Japanese society. The film *Ikiru* tells about Kanji Watana a man who works in government, and he has a high loyalty to work even he never skipped work and never took leave for decades of work. A leader who is famous for being diligent in his work is an example of his danger in terms of work, but in his work, Kanji tends to be passive, working like a robot who cannot feel anything. One day, Kanji realized that when he works, he does not feel life at all, his life has no color tends to be monotonous. However, when he began to realize the meaning of

life, Kanji was diagnosed with stomach cancer. *Ikiru* film is an adaptation (Ecranisation) from Novella Leo Tolstoy entitled *The Death of Ivan Ilych*.

Whereas the film *Birdman* (2014) directed by Alejandro Gonzales has the same pattern that is a character who is influenced by tradition and himself, in the film by Alejandro the figure is affected by values, hopes of the American dream that fights with his ego to achieve, the success of happiness and freedom. United States comedy-drama that tells the main character is an actor who is famous for his role as a superhero, Riggan Thomson tormented by the taunts of critics, but he still wants to become a famous actor. His daughter who is a drug addict who returned from rehabilitation becomes his assistant, problems with literary critics, fighting with oneself, and being trapped with an obsession with success made him alienated and all his actions seemed to be meaningless. The existentialism crisis of the two films is very similar, the two main characters in this film are experiencing conflict in themselves and try to make peace with him. The main characters in this film need peace, freedom, and recognition as human beings who interact with other humans. Satre said, "Human reality is free, basically and completely free", because according to him, freedom is in itself.

Comparative literature is a study of culture because comparative literature is an interdisciplinary study to compare two or more different periods and is quite extensive. After exploring the observations on these two objects, the writer found an intertextual study of the film *Birdman* and *Ikiru* because they have similarities in alienated life and existentialist crises, the selection of the two objects is determined based on the similarities between the main characters. According to Clements, there are five fields of comparative literature" (1) themes/myths, (2) genre/forms, (3) movements/eras, (4) interrelations of literature with other arts and disciplines, and (5) the involvement of literature as illustrative of involving literary theory and criticism" (Clements, 1978).

Therefore, the writer compares *Ikiru* and *Birdman* films using the comparative method because even though in reality films and literature generally have content, we cannot deny that there are differences between films and written literary works. In this research, the writer will describe the relationship between literature, film, and philosophy. As before, the existentialist theory is a philosophical thought, which the author uses, and there is a relationship in the concept of alienation of the two films that will go through cinematography elements related to. A film is a work that not only emphasizes the narrative element but also emphasizes the visual style; according to John Gibbs Literary translated *Mise-En-Scene* means 'to put on stage', but figurative uses of the term have a long history. For the student of film, a useful definition might be the frame's contents and the way they are organised. Both halves of this formulation are significant the contents and their organisation, the content area in the frame include lighting, costume, decor, properties, and the actors themselves. Framing, camera movement, the particular lens employed, and photographic decisions. *Mise-En-Scene* therefore encompasses both what the audience can see, and the way that we are invited to see it (GIBBS, 2002).

From the two films, the process of internalizing human values and attitudes takes place by imitating and comparing, and then humans internalize the values and then modify the values into attitudes. The main characters in both films are aware of their existence and begin to define their existence. The comparative topic that res will use is similar to the concept of alienation from the two films that cause existentialist crises and because of being interested in the same human problems based on one country with another country. Intertext studies are part of Comparative Literature but are more narrow in scope.

1.2 Statement of Problem

In this film, there is an existentialist crisis experienced by the main characters because they cannot feel the meaning of life and feel alienated. Thus the writer raises the research problems as follows:

1. What is Alienation characteristics in the works of *Ikiru* (1952) and *Birdman* (2014)?
2. How are the Intertextual Mise-En-Scene constructed in the works of *Ikiru* (1952) and *Birdman* (2014)?

1.3 Research Objectives

Based on the focus of the research question described above, this research's purposes are as follows:

1. To find out the concept of alienation in the works of *Ikiru* (1952) and *Birdman* (2014)..
2. To analyze Intertextual Mise-En-Scene of the film *Ikiru* by Akira and *Birdman* film by Alejandro Gonzales.

1.4 Research Significance

The benefits of research in this study are several benefits that will be exposed to one of the theoretical benefits and practical benefits: The theoretical benefits of this research are intended to contribute to the field of literary studies. Thus, this research will later play a role in enriching the development or impact of literature appreciation.

Practical Benefits for Literature Learning are expected with this approach to contribute ideas that are applicable in the process of teaching literature, especially in studying intertextual studies and language styles. Especially for Adab and Humanities faculty students. This research is useful for connoisseurs of literature to appreciate the work and instructions when

facing difficulty in understanding the messages contained in literary works, especially in Akira Kurosawa's *Ikiru* and Birdman Alejandro Gonzales.

1.5 Previous Study

There are several previous studies of Intertextual cooperative principle in this research. The first is a journal from (2016) with the title "*Eksistensi Perempuan Dalam Novel Mudhakkirat Tababah Karya El Sadawi dan Layar Terkembang Karya Alisjabana*". This study found that self-existence is not intrinsic, but it is built from individual awareness affected by the social environment. A significant conclusion of this inquires about whereas demonstrating that a literary work isn't independent social objects that stand alone, but or maybe a depiction of an extended rationalization with numerous life and science components. For illustration, societies, religions, and social life permit similitudes between a country's writing with scholarly works in other nations.

The second previous study is a paper with the title "*Strategi Naratif dan Alienasi Dalam Tiga Novel Karya JM. COETZEE*" by Sholihah (2012). This paper argues that the distance itself contains a connection to the procedure of story transmission utilized by the storyteller to convey the story. A few particular components are utilized to analyze the connection between estrangement and methodology of account transmission itself; the center of portrayal, point of view, and discourse shapes (either direct or indirect speech). More particularly, by utilizing Gerrad Gennete" s account transmission hypothesis and Karl Marx" s alienation hypothesis, this undergraduate thesis fundamentally looks at how the alienation, experienced by the narrator and the related characters, influences the way they tell the stories.

The third previous study is a dissertation from Laura A. Gilbert (2014) with the title "*Cinematic Representations of Female Teachers: a Narratological Analysis of Mise-En-Scene in Recent Hollywood Films*" the

result of this research examines the developed picture of a female instructor protagonist as seen in Hollywood school movies. For the most part, school movies of the past century depicted either a male super legend educator or a helpless, frightened teacher young lady. The previous is unattainable, the last mentioned is undesirable. However, more as of late, school movies display a distinctive picture of a female instructor that is not one or the other heroic or naive; or maybe, she is lazy, unhappy, and discouraged with her profession.

The fourth a thesis from Azalea (2019) with the title "*Intertextuality Reading on The Main Characters' Conversation in " Twilight Movie" By Stephanie Meyers*". This research point to investigate the types of types within the twilight movie by utilizing the hypothesis of Robert S. Miola since this film has types of types such as revision, genre, translation, paralogue, source, quotation, and convention. These results demonstrate that genre, source, and convention are frequently utilized in this Twilight film. Whereas other types such as paralogue, citation, and revision are rarely utilized, and a few sorts that have never been utilized are sorts of translations since they need to be distinctive dialects within the film's screening. It also compares Twilight's film and novel and analyzes discussions other than Bella and Edward's about Intertextuality.

The fifth a thesis from Riswanto (2017) with the title "*Responses Toward Absurdism Portrayed in Riggan Thomson's Life in Birdman Movie*". This study analyzes the absurdism components depicted in Riggan Thomson's life amid his travel invalidating himself. Analyzed through movie studies approaches, including mise en scene and characterization, this inquiry obtained qualitative data to conduct the absurdism analysis. Besides, there are two main discussions in this study. The primary one is the 'Life Meaninglessness' elements as the essential information within the absurdism school of thought. This discussion is meant to provide the reader with the beginning of the Riggan Thomson choices made in his life.

Referring to several previous studies, there are several similarities with this research. Several previous studies are related to several theories that the writer use in this research. This research is entitled “*Intertextuality in The Movie of Akira Kurosawa’s Ikiru And Alejandro Gonzalez’s Birdman*” is different from previous studies because this study is not only focused on alienation or Mise-En-Scene but compares the two films that use existentialist theory and analyzes cinematographic elements in conveying alienation from both *Ikiru* and *Birdman* films.

