CHAPTER I

INTRODUCTION

This chapter presents a general description of the thesis. It consist of Reasearch Background, Statements of the Problem, Research Objective, Research Significance, Conceptual Framework and Previous Studies.

1.1 Background of Problem

Films often reflect or comment on social and political issues. Research on films can analyze the messages and representations contained in films, as well as understand how films can shape or reflect certain social and political perspectives. The Influence of Culture and Media on Film is a form of popular media that has a strong influence on culture and society. Research on films can help understand how films influence the perceptions, values, and actions of individuals or groups in society. (Turner, 1999).

Literature is a manifestation of society that contains the value of experience, thoughts, beliefs and even enthusiasm in which there is an aesthetic charm with the means of conveying it, namely language. According to Suatra, The growth of reading and writing habits has resulted in a narrowing of the meaning and definition of literature. The outcome or consequence of imaginative linguistic activities, including the life described in it and the language that represents it, is

classified as literature. The meaning of literature varies greatly, and each group has their own interpretation of literature based on their own understanding.

Narration and Representation in Film have the unique ability to tell stories and represent real or imagined worlds. Film research can investigate how films construct narratives, represent various identities and experiences, and create symbolic meanings. The choice of film as the object of this research is because it has a relevant scientific discipline. Film as a research object offers an opportunity to understand various cultural, social, psychological and technical aspects related to this research.

Afterward, Literature is more than simply an inanimate item; it is a living figure that evolves with the periods and habits of society. Literature evolves and may accompany other figures such as politics, economics, art, and culture (Suatra, 2022) Literature, according to Damono, was created to be enjoyed, understood, and used by society. Literature, in its different forms, is a work of creation that exists due to the position and existence of humans as storytellers; hence, literary works cannot be divorced from the author's thinking, beliefs, and principles, thus society (Damono, 1978).

Film is one of several sorts of literary works. According to Jensen and Salmose in, film is a vehicle for literary works that is in high demand by the general audience (Bruhn & Schirrmacher, 2022)

> "Film in the form of celluloid is defined as a technical device for storage and production: it forms a material basis for storing and displaying the basic media type of moving image that convey semiotic content (mostly narrative) to people…"

In this context, "film" refers to media used to store and produce moving images. Celluloid film is a type of flexible plastic material coated with a light-sensitive emulsion. Historically it has been used as the primary medium for capturing and projecting moving images. As a technical device, film serves as the basic material for storing and displaying moving images.

This allows the filmmaker to record a sequence of individual frames, which, when played back in sequence, create the illusion of motion. Film captures visual information and conveys it in the form of a sequence of images. Images in the case of film, moving images on celluloid create a series of visual signs that carry meaning, often in the form of a story or narrative. So, in summary, film in the context of celluloid is a technical medium used to store and produce moving images. It forms the material basis for storing and displaying these images and conveying semiotic content, especially in the form of narrative storytelling.

According to Widyahening, film has become a type of literature that is exhibited or transmitted through glass or widescreen. Film is regarded capable of being one of the most effective mediums in boosting the process of learning, transmitting, and introducing literature. Poetry, theater, and prose are included. As previously said, both literary works and cinema are dynamic (Widyahening, 2014), According to Sudarisman, studying cinema is not only about its dynamic nature, but also about paying attention to all components contained in the film, including both personal and social dimensions contained in the film's story.

Then, problems that frequently emerge and are even portrayed via films are typically challenges that the general population faces (Sudarisman, 2016). Film may be used to transmit messages to the public through dialogue and narration between characters (Astuti, 2019). Therefore, a film is a literary work that incorporates moving Figures accompanied by music or sound that conveys the value of human existence via a glass screen or broad screen. Cinema is one of the mediums that may depict the progression of people's lives. Film development follows the flow of time and captures numerous social variables that occur. As a result, the evolution of films is significantly impacted by societal requirements as spectators, and the topics that are carried are not distant from societal realities.

Cinema is one of the mediums that may depict the progression of people's lives. Film development follows the flow of time and captures numerous social variables that occur. As a result, the evolution of films is significantly impacted by societal requirements as spectators, and the topics that are carried are not distant from societal realities. Stated by Harjito, Hegemony can be accomplished when one social group becomes the unifying and directing force for all other social groupings. There are several classes and ideologies within a societal group. Each social group's process is distinguished by a distinct pattern of connections with the means of production.

The goal of community organizations is to acquire cultural and political hegemony (Harjito, 2014). Ideology is like a magician who always manages to pique people's curiosity and fascination. It is also emphasized that ideology in society has been linked with ideology in literary works and vice versa (Harjito,

2014). According to Yunitasari, Merawati, and Hanifah that Beliefs that circulate in society emerge from the foundation of an idea that is then unanimously agreed upon. It was also noted that a widely circulated and believed ideology has its own force or doctrine in connecting individuals into a single ideological tie. Then it is mentioned that ideology is a reflection of people's lives that is given as the foundation or premise of an author's thinking through literary works (yunitasari, Merawati, & Hanifah, 2022).

Cruella (2021) produced by Walt Disney Pictures which was worked on by Craig Gillespie in 2021, *Cruella* de Vil is the antagonist (Villain) in Dodie Smith's Novel The Hundred and One Dalmatians in 1956, then turned into a film. This film has the theme of comedy and crime, Craig Gillespie as the director tries to build the character *Cruella* de Vil as a Villain in The Hundred and One Dalmatians novel to become the main character in the film *Cruella*.

The film *Cruella* has a background in British life in 1974, telling about a woman who really loves fashion from childhood to adulthood, doing various ways until her hopes are achieved, in the film *Cruella* (2021) There are Ideological Hegemonic practices adopted by the main character, namely *Cruella* de Vil/Estella Miller to achieve the desire and turn on the Punk Rock fashion trend together with the group and defeat the Fashion Trends of the Baroness Group.

The representation of the main character's ideological hegemony in a film refers to the way in which a main character is represented in a film, and how that character reflects or promotes a particular ideological hegemony. Representations

like this can influence how audiences understand and respond to ideas and values in society. For example, in this film, the main character is often depicted as a hero who defends Western values such as freedom and individuality.

Representation like this promotes ideology as hegemony which refers to certain power, influence and domination in global culture. However, the representation of the main character's ideological hegemony in films is not always negative. Films can also use main characters to convey positive or inspirational moral or ethical messages. For example, a main character in this film tells about courage, can be used to encourage the audience to pursue the value of courage in their lives. Representation like this promotes ideology as hegemony which refers to certain power, influence and domination in global culture. However, the representation of the main character's ideological hegemony in films is not always negative.

Cruella (2021) has received a lot of attention and accolades for its storyline and visual effects. Unfortunately, little study has been performed to evaluate the main character's portrayal and the ideological hegemonies depicted in the film. This study seeks to fill this void by using Antonio Gramsci's theory of cultural hegemony to the portrayal of major character ideological hegemonies in the film *Cruella* de Vil (2021). This study will use a sociological literary technique to investigate how the main character's beliefs and ideology reflect prevalent ideologies in society.

This research will give a deeper understanding of the portrayal of ideologies in the film and how they relate to the wider socio-cultural setting by analyzing the

usage of cinema methods and visualization in *Cruella* (2021). Finally, this study aims to add to the discussion of ideological hegemony representation in popular media and its possible impacts on viewers.

According to Marx (Harjito, 2014), Ideology encompasses the entire system that provides humans with orientation. Ideology is a teaching that explains a circumstance, particularly the power structure, so that people accept it as true. Ideology is an illusion or false consciousness that does not accurately depict the real human condition. Ideology portrays reality upside down, but this does not imply that ideology is incorrect in portraying reality; rather, ideology explains what is terrible and unnatural in a form that appears desirable and acceptable.

According to film critics, *Cruella* (2021) is unique and stands out. Accordance with Howat,

> "In 1970s London, Estella (Stone) spends her days running small-time grifts with her pals Jasper (Joel Fry) and Horace (Paul Walter Hauser) while dreaming of becoming a fashion designer. After catching the eye of the notoriously ruthless Baroness von Hellman (Emma Thompson), Estella's dream may come true. Naturally, this sets Estella on the path to eventually embrace her evil side, becoming *Cruella* in the process.*" (Howat, 2021)

From the statement given by Howat, The purpose of the description given is to give an idea of the plot and character development in the film which is set in 1970s London. The description introduces the main character, Estella, and her dream of becoming a fashion designer. It also mentions his friends Jasper and Horace, with whom he was involved in a small-scale scam.

The narrative changes when Estella catches the attention of Baroness von Hellman, a notorious figure. This meeting offered Estella the opportunity to fulfill her dream of becoming a fashion designer. However, as the story progresses, Estella undergoes a transformation and embraces her dark side, eventually becoming the iconic villain *Cruella*.

The purpose of this breakdown is to provide a glimpse into Estella's journey, her ambitions and the challenges she faces. That creates a conflict between her desire for success and her eventual transformation into the evil *Cruella*. Also, According to Edwin Dianto as Film Critics said that *Cruella* contains the revolutionary movement of punk rock fashion trends,

> *"Kisah film Cruella ini berlatar tempat di London. Pada era 1970-an. Di tengah revolusi gerakan punk rock. Dalam film ini, dikisahkan, sosok Cruella de Vil masih muda. Masih belum menjadi ratu rumah mode jahat. Masih belum terobsesi dengan bulu anjing Dalmatian."* (Dianto, 2021)

This is also why the film *Cruella* (2021) was chosen as the topic for this research, because the plot is original, chaotic, and relevant to the issue at hand, such as the ideology of hegemony. This study will employ Antonio Gramsci's theory of hegemony. The researcher will combine the aforementioned hypotheses with statements from films and views to examine the available data. Based on the above description, the writer is interested in researching the subject under the title: The Representation of Main Character Ideological Hegemonies in Disney's *Cruella* By Craig Gillespie (2021) through Antonio Gramsci's Lens: A Sociological Literary Approach.

1.2 Research Problem

The researcher formulates the problem in the film *Cruella* (2019) based on the backdrop of the situation, which might be expressed as follows:

1. What are the elements of hegemony ideology of the main character in Disney's *Cruella* (2021) ?

2. How is the phases of hegemony ideology contained within the main character in film reflect in society in Disney's *Cruella* (2021)?

1.3 Reasearch Objective

The following are some of the goals of this study:

1. To find out the elements of hegemoni ideology of the main character in Disney's *Cruella* (2021)

2. To Describe the Phases of Hegemony ideologies contained within the main character or film reflect in Society in Disney's *Cruella* (2021)

1.4 Research Significant

Theoritically, By the research of sociology literaly sociology in Disney's *Cruella* (2021). This research is intended to be able to apply the notion of ideological hegemony. This study is also anticipated to contribute to and give a repertoire of knowledge and research in the subject of literature.

Practically, this research is expected to benefit readers in general and researchers in particular in understanding, analyzing, and studying the Forms and Meanings of Ideological Hegemony contained in Disney's *Cruella* (2021), as well

as students, particularly students of English Literature, as reference material in his

research

1.5 Conceptual framework

The conceptual framework researcher's flow of thinking as the fundamentals of thought to enhance the subfocus, which is the backdrop of this research. In qualitative research, a foundation is established that allows for more specialized investigation. As a result, a Conceptual framework is required to construct more research contexts and concepts in order to define the study environment, technique, and theory application in research.

The assembled explanation will integrate the theory with the issues addressed in this investigation. Whether the research is connected with or related to the research focus, the Conceptual framework of thought in the study must be presented. The Conceptual framework's objective is to provide a defined research route (Sugiyono, 2017)

A Conceptual framework is more than simply a collection of data from multiple sources; it is also more than just an understanding. Yet, the frame of mind necessitates more than simply facts or knowledge pertinent to a research project; the frame of mind necessitates an understanding that the researcher obtains from the outcomes of looking for sources and then uses in a frame of mind. Understanding in a frame of mind will underpin other previously developed understandings.

This conceptual Conceptual framework will ultimately become a fundamental knowledge and the foundation for all other ideas. Many concepts are drawn based on the preceding description, which will be utilized as a reference for researchers while performing this research. The conceptual framework for this research is based on the intersection of three main theoretical perspectives: the representation of characters in media, Antonio Gramsci's theory of ideological hegemonies, and sociological literary approaches.

The first, perspective addresses the concept of representation of characters in media, which examines how characters are constructed, presented, and interpreted in film, television, and other forms of media. This perspective is essential in analyzing the portrayal of the main character in the film *Cruella* (2021).

The second, perspective is based on Antonio Gramsci's theory of ideological hegemonies, which suggests that dominant groups in society maintain their power through the dissemination of their ideology as common sense. The application of this theory is critical in analyzing the representation of ideological hegemonies in the main character of the film.

The third perspective is the sociological literary approach, which involves analyzing the relationships between literature, culture, and society. This approach is useful in exploring how the use of filmic techniques and visualizations in the film *Cruella* (2021) reflects the dominant ideology of society and its impact on the society.

The intersection of these three perspectives provides a framework for analyzing the representation of main character ideological hegemonies in the film *Cruella* (2021) through Antonio Gramsci's lens. It aims to investigate how the film's main character reflects and challenges the dominant ideology in society and how it influences the audience's perception of the said ideology.

The aforesaid theoretical Conceptual framework will be employed in a conceptual Conceptual framework in line with the study to be investigated, namely "The Representation of Main Character Ideological Hegemonies in Disney's *Cruella* By Craig Gillespie (2021) through Antonio Gramsci's Lens: A Sociological Literary Approach "
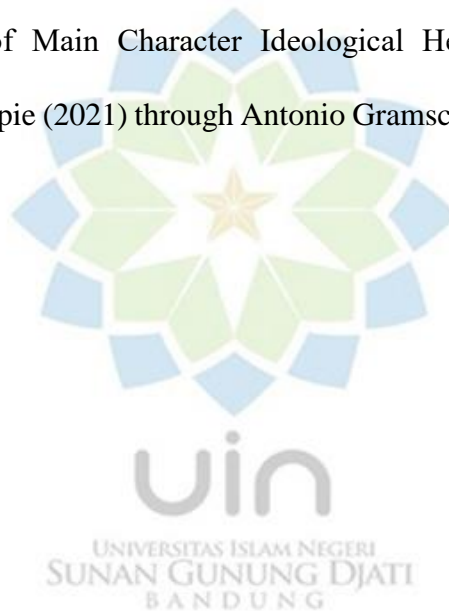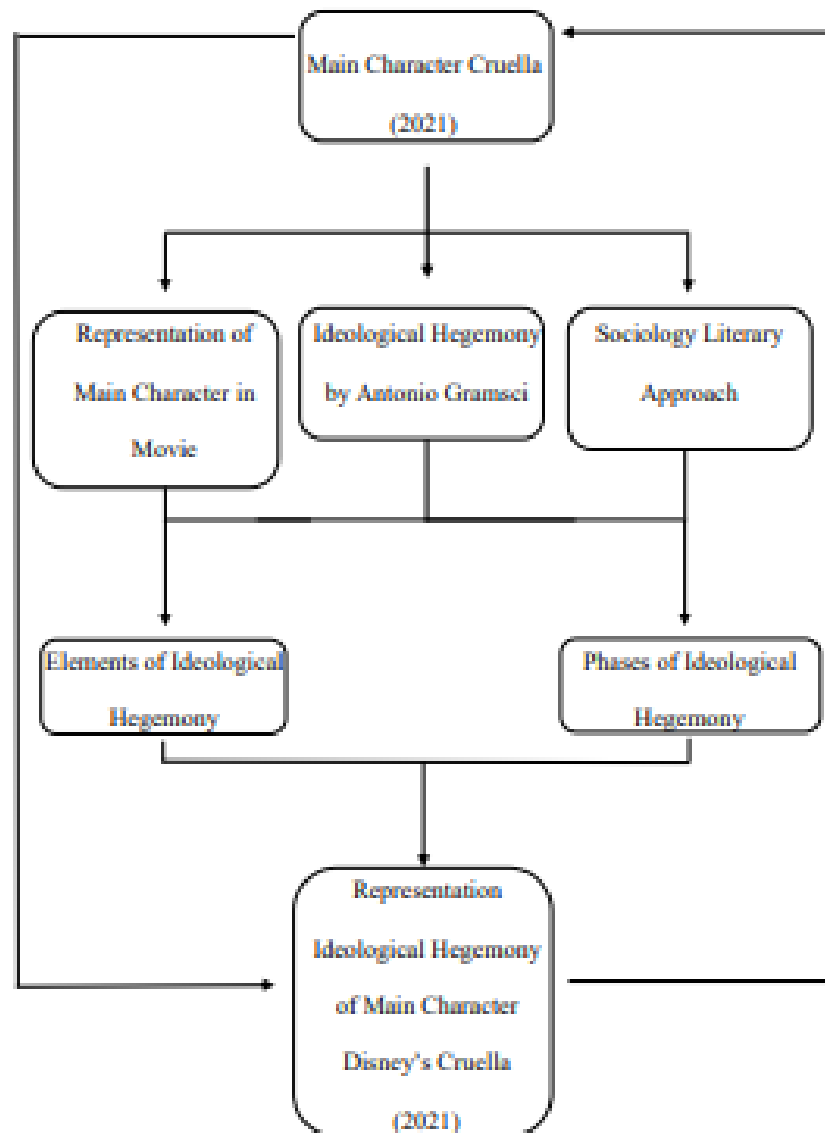
Figure 1.1 Conceptual Framework (source: Researcher 2023)

1.6 Previous Studies

Table 1.1 previous studies

No	Title of Research	Year	Object	Difference	Similarity
1	*Hegemoni Maskulinitas dan Pendidikan Perempuan Berbasis Lokalitas dalam Novel-Novel Indonesia Modern Warna Lokal Minangkabau"*	2022	Matrilineal society, as expressed in current Indonesian novels of local Minangkabau hue	The previous research approach used a qualitative-phenomenological study. Meanwhile, the researcher uses a qualitative-descriptive and Sociological Literary approach	Describe the forms of hegemonic
2	Ideology, Hegemony, and Xhosa Written Poetry: 1945-1990".	1994	Xhosa poetry from 1948 to 1990 in the context of the socio-political and economic situation of South Africa.	The difference from the first previous research review with this research The struggle for dominance between the dominant ideology and competing ideologies can be seen in the Xhosa poetry published during the Apartheid era, while this research examines ideological hegemony represented in a film	discusses the influence of ideological hegemony
3	*Bentuk Hegemoni Kekuasaan pada Tokoh Utama dalam*	2014	the forms of hegemony of power consisting from the	This research is different from previous research in addition to the research focus, the	discusses the influence of hegemony

	Novel Jalan Raya Pos, Jalan Daendels Karya Pramoedya Ananta Toer		Novel *Jalan Raya Pos, Jalan Daendels* by Pramoedya Ananta Toer	approach is also different, where the research in the film *Cruella* (2021) uses the Sociology of Literature approach. This approach emphasizes more on the description of the main character presented by the author	by Antonio Gramsci's theory
4	Hegemonic Practices of Upperclassmen to Freshmen Within College Life	2019	The forms of hegemonic practices of upperclassmen to freshmen in college life at the State University of Makassar	Hegemonic practices of upperclassmen to freshmen. Students ranging from upperclassmen to freshmen	discusses the influence of hegemony by Antonio Gramsci's theory
5	The Potrayal of Hegemony as seen in Snowpiercer	2021	This research tries to describe hegemony in Snowpiercer through five stages of hegemony functioning. Second, Snowpiercer reveals the consequences of hegemony on the subaltern class.	The film depicts how power and a dominating position may be obtained through a process of moral and intellectual leadership rather than outright compulsion	The major theory in this research is Antonio Gramsci's idea of Hegemony

Iswadi Bahardur (2022) conducted research entitled "*Hegemoni Maskulinitas dan Pendidikan Perempuan Berbasis Lokalitas dalam Novel-Novel Indonesia Modern Warna Lokal Minangkabau*". The challenge of hegemonic masculinity in matrilineal society, as expressed in current Indonesian novels of local Minangkabau hue, sparked this research.

Relevant to the problem's context. This study aims to: 1) describe the socio-cultural aspects that form the background for the formation of the masculine character of male characters in modern Indonesian novels with local Minangkabau colors; 2) describe the forms of hegemonic masculinity of male characters over female characters in Indonesian novels with local Minangkabau colors in terms of power relations, production relations, and cathexis; and 3) describe the education of women's character based on the local Minangkabau color.

The difference from the first previous research review with this research is the approach. The previous research approach used a qualitative-phenomenological study. Meanwhile, the researcher uses a qualitative-descriptive and Sociological Literary approach. The difference from the first previous research review with this research lies in the self-construction that is built, in previous research on hegemony of masculinity and education, while this research examines ideological hegemony represented in a film.

The next research, Godfrey Vulindlela Mona (1994) with the research title "Ideology, Hegemony, and Xhosa Written Poetry: 1945-1990". This study is motivated by Xhosa poetry from 1948 to 1990 in the context of the socio-political

and economic situation of South Africa. It sets out to examine the impact of the above-mentioned factors on the literature, by supporting the hypothesis.

The struggle for dominance between the dominant ideology and competing ideologies can be seen in the Xhosa poetry published during the Apartheid era. The difference from the first previous research review with this research is the approach. The previous research approach used a qualitative-phenomenological study, also the context of the socio-political and economic situation of South Africa.

Meanwhile, the researcher uses a qualitative-descriptive and Sociological Literary approach. The difference from the first previous research review with this research The struggle for dominance between the dominant ideology and competing ideologies can be seen in the Xhosa poetry published during the Apartheid era, while this research examines ideological hegemony represented in a film.

Next research are Puput Erika (2014) with the research title "*Bentuk Hegemoni Kekuasaan pada Tokoh Utama dalam Novel Jalan Raya Pos, Jalan Daendels Karya Pramoedya Ananta Toer*". In the research conducted by Puput Erika, the researcher emphasizes the forms of hegemony of power consisting of 1) coercive power, 2) reward power, 3) legitimate power, 4) expert power, and 5) referent power through the mimises approach.

This research is different from previous research in addition to the research focus, the approach is also different, where the research in the film *Cruella* (2021) uses the Sociology of Literature approach. This approach emphasizes more on the description of the main character presented by the author in the film which tells of

the ideological hegemony practiced by the main character during the punk rock revolution in 1970 in London.

Next research are Muhammad Syukur (2019), with the title "Hegemonic Practices of Upperclassmen to Freshmen Within College Life" The study intends to explain: 1) the forms of hegemonic practices of upperclassmen to freshmen in college life at the State University of Makassar; and 2) the levels of hegemonic practices of upperclassmen to freshmen. Students ranging from upperclassmen to freshmen at the State University of Makassar. This study is qualitative descriptive, with a snowball sampling approach used to choose the participants, who are 25 upperclassmen and 20 freshmen from the 2018 and 2019 academic years. Methods of data collecting included observation, interviews, and documentation.

The data analysis approach is divided into three stages: data reduction, data display, and conclusion drawing. Data was verified using observation persistence and source and time triangulation. The findings suggest that 1) upperclassmen to freshmen at the State University of Makassar agree on hegemonic behaviors dominance, intellectual leadership, and moral leadership and 2) The upperclassmen at the State University of Makassar are conducting hegemony at the decadent level.

The relationship between upperclassmen and newcomers is positive, although just a few students have developed intimacy. During interactions, there is discomfort between upperclassmen and freshmen. Freshmen are involved in student groups at the department, faculty, and university levels, assisting upperclassmen. It is because the freshmen are hesitant to follow the upperclassmen's

instructions.mFurthermore, there is a sense of coercion as a result of the penalty utilized by the upperclassmen.

The next research are Dewi Saklina Lasliana, Mamik Tri Wedawati (2021) "The Potrayal of Hegemony as seen in Snowpiercer" Snowpiercer is a science fiction thriller directed by Bong Joon-ho. This film depicts the world's survivors who live in a train and have created their own economy and class structure. The film depicts how power and a dominating position may be obtained through a process of moral and intellectual leadership rather than outright compulsion.

Wilford, as the dominant class, strives to achieve power and influence in order to govern society through ideological indoctrination through the apparatuses in Snowpiercer. To demonstrate the operation of hegemony in Snowpiercer, the study applies a sociological approach to literature. The major theory in this research is Antonio Gramsci's idea of Hegemony, with Max Weber's theory of power serving as a supporting theory.

This study employs both a narrative and non-narrative method to data analysis. This research tries to describe hegemony in Snowpiercer through five stages of hegemony functioning. Second, Snowpiercer reveals the consequences of hegemony on the subaltern class. Furthermore, as the result demonstrates, hegemony in Snowpiercer is a process of obtaining power by indoctrinating ideology in which the function of coercive components is required to retain the power and authority achieved by the ruling class after the hegemony has weakened.

This explains how Wilford's hegemony lasts so long and so powerfully since it influences certain major elements such as economics, military, education, culture,

and so on. Furthermore, the hegemony of the dominant class has an influence on the subaltern class in the tail part, with many individuals in the tail section becoming alienated, repressed, and exploited.

Interestingly, the problem expressed in the film *Cruella* (2021) is that this film tells the eccentric side of the development of fashion trends that were loved by Londoners at that time. Based on this, this research entitled The Representation of Main Character Ideological Hegemonies in Disney's *Cruella* By Craig Gillespie (2021) through Antonio Gramsci's Lens: A Sociological Literary Approach.

1.7 Definiton of Key Terms

These definitions of key terms are made intent to avoid misperception form the terms used in this research.

Representation: Representation means using language to say something meaningful or describe the world meaningfully to others. Representation is also an essential part of the process by which meaning is generated and transformed by members of the culture. (Hall, 1997)

Hegemony: Hegemony is built on the concept that classes and their members use power and persuasion to exercise control over the classes below them. The theory of hegemony basically criticizes ways of thinking that minimize and view the essence of an entity as the only source of absolute truth. (Gramsci, 2013)

Ideology: Ideology as all of the primary systems that provide mankind with direction. Ideology is a teaching that explains a situation, particularly the power structure, such that people accept it as true. (Harjito, 2014)

Film: Film is a reflection of the mentality of a nation more than any other artistic making that films, it is necessary to take into account the tastes of many people. (Kracauer, 1974)

Sociology Literature: Sociology is a science that studies the ins and outs of society both in political economy and culture which is a process of social change which in turn will shape the social interaction of social groups and social institutions. In a literature context, literature can be used as a tool to deepen our understanding of society, social conflict, inequality and other relevant issues. (Nurholis, 2019)

Cruella: The film *Cruella* has a background in British life in 1974, telling about a woman who really loves fashion from childhood to adulthood, doing various ways until her hopes are achieved, in the film *Cruella* (2021) There are Ideological Hegemonic practices adopted by the main character, namely *Cruella* de Vil/Estella Miller to achieve the desire and turn on the Punk Rock fashion trend together with the group and defeat the Fashion Trends of the Baroness Group. (Howat, 2021)