

**THE CONCEPT OF NATIONALISM IN “TOBA DREAMS”
A FILM BY TB SILALAH**

THESIS

Submitted by

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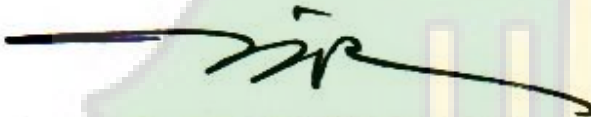
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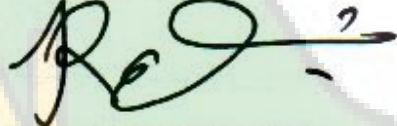
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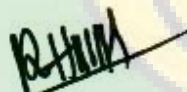
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Adalah benar-benar karya saya, **kecuali semua kutipan dan referensi yang disebutkan sumbernya**. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikian surat pernyataan ini saya buat dengan sesungguhnya.

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ABSTRACT

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This thesis entitles “**The Concept of Nationalism in ‘*Toba Dreams*’ a Film by TB Silalahi**”. Film is the result of art very unique and interesting. It expresses ideas in the form of motion picture and presented as entertainment that is right of being enjoyed by the society. This research was aimed to finding out the concept of nationalism in *Toba Dreams*. The study is based on a research question, what was the concept of nationalism in *Toba Dreams* a film by TB Silalahi. The methodology used in analyzing this film is a qualitative method. To analyze *Toba Dreams* the writer used the descriptive qualitative method with data analysis approach. When viewed from the data source, the collection can use primary data sources and secondary data. The primary source of the data was from “*Toba Dreams*” film, and secondary source of the data was books, journals article, and which sources. To analyze the concept of nationalism in *Toba Dreams* film the researcher processed to analyze the data by using descriptive technique. The result of this study, the writer found some concept of nationalism in “*Toba Dreams*” such as, character building, responsibility, justice, tolerance, patriotism, courage, willing to sacrifice, and solidarity.

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Finally, she truly realizes that this thesis still needs the constructive criticism, suggestion, and encouragement from the readers especially students in Department of English Language Education in order to fulfill its weakness.

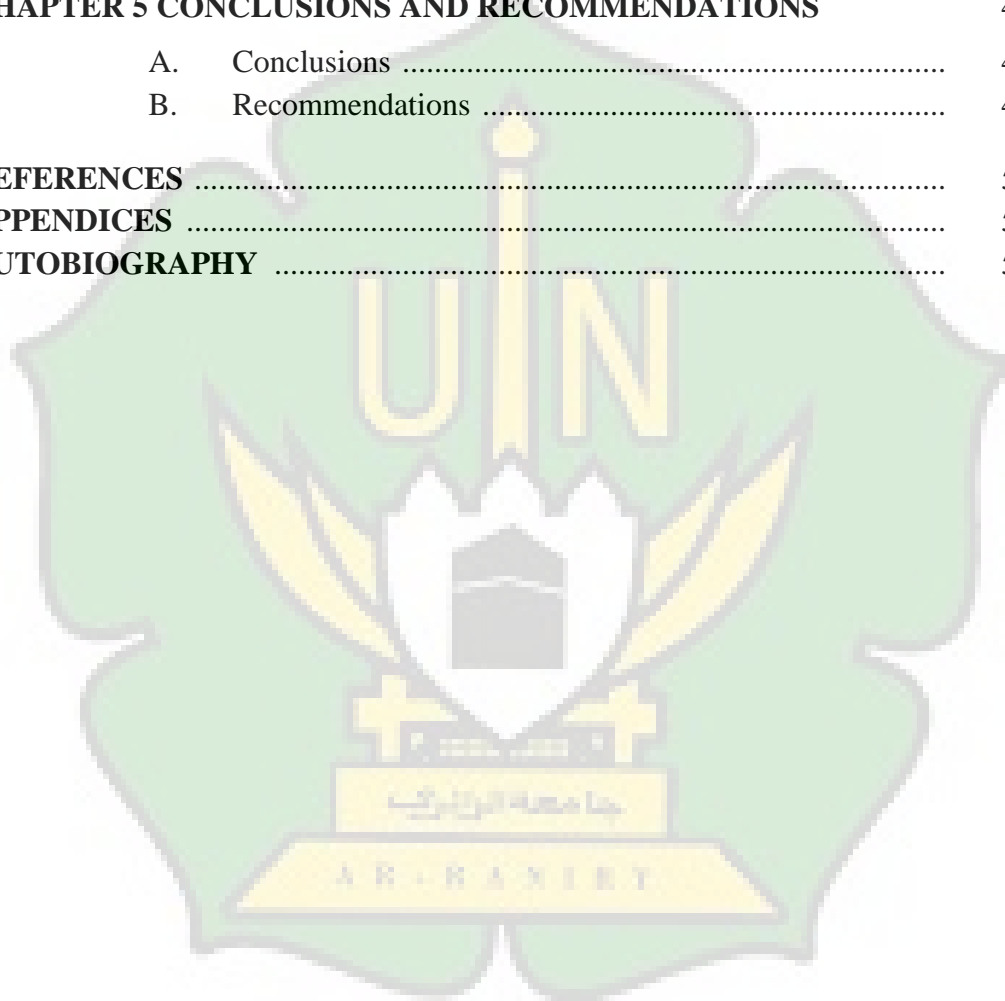
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CHAPTER 1

INTRODUCTION

This chapter deals with the background of study, previous study, research question, the aim of study, the significance of study, and terminologies.

A. Background of Study

Film is one of the mass media form in audio-visual and it is very complex. Film becomes an aesthetic information that can be an entertaining, a propaganda, as well as a politics. It is not only shows recreation and education, but also it can act as an introduction to a new cultural value. According to Suryapati (2010, p. 26), “films can be defined as a motion picture which are defined as an art, a popular form of entertainment, as well as an industrial production or business. As a result, Film is an art from the result of a creative process.”

Film is the result of art which is very unique and interesting. It expresses ideas in the form of motion picture and presented as entertainment that is being enjoyed by the society. The message can be positive or negative depends on how audience perceives it.

A good film not only makes the audience laugh, cry, or just screams, but also it can give a positive message to increase the audience. According to Inenda (2014, p. 56), “after watching the film, audiences can have knowledge, values, and norms.”

Most people who watch the film never think about the genre of the film. They just try to enjoy the film itself. Screenwriters need to know the genre they are working before, during, and after they had completed their final draft. According to Bork (2018), the genre is the group of artistic composition. Film genres are also used for promotion, criticism, and consumption.

Nationalism is a concept that is not easily defined. There are many definitions and forms of what is nationalism and many of these definitions even overlap. However, there is no definition that is more adequate than another. To begin with, the most well known definition today is from Professor Anthony Smith (1983) states that nationalism is simply ‘an ideological movement for attaining and maintaining autonomy, unity and identity for a population which some of its members consider joining an actual or potential “nation”’.

Hayes (1960) said that definition of nationalism states, loyalty and attachment to the interior of the group (namely the nation and homeland) are the basis of nationalism. In this definition, a common cultural background and common cultural group are considered the main factors in forming a nation. It remains true with most of the definitions of nationalism. Hayes (1960) define nationalism seems to be more specific to the ‘ethnic’ toward nationalism.

Breuilly (1993) defends a more modern theory of nationalism. He concludes, “The rise of the modern state system provides the institutional context within which an ideology of nationalism is necessary.” Breuilly (1993) argues that the process of state modernization provides an important factor in understanding historical signs of nationalism.

Toba Dreams film is one of the film that has a lot of concept of nationalism for the audience. *Toba Dreams* is a film about the true story directed by Benni Setiawan based on the same novel by TB Silalahi. Mathias Muchus who is TB Silalahi, Vino G Bastian who is Ronggur, Marsha Timothy who is Andini (as wife of Ronggur), Fedel Reyhan who is Choki (a son of Ronggur), Tri Yudiman who is Kristin (as a wife of Sergeant Tebe), Jajang C. Noer who is Opung Boru (a mother of Sergeant Tebe), Haikal Kamil who is Sumurung (as a brother of Ronggur), Vinessa Ines who is Taruli (a sister of Ronggur), Boris Bokir who is Togar (a friend of Ronggur), and Ramon Y Tungka who is Tommy (a friend of Ronggur). *Toba Dreams* tells the struggle of a retired soldier named Sergeant TB Silalahi in protecting his family.

Toba Dreams not only give moral value and cultural value, but also give the nationalism values. This film also has English translation for the foreign audiences to understand the conversations in the film. *Toba Dreams* also received awards in several categories such as in 2015 Citra Award, Mathias Muchus won the best supporting Actor. In the same year Vino G Bastian also won the commendable film main actor at Bandung Festival

Award and Benni Setiawan won the commendable Film director. In addition, in 2016, Vino G Bastian won a favorite Actor and Toba Dreams won a favorite film at Indonesia Movie Award (IMA).

Sergeant TB Silalahi knew that taking care of children was not easy, especially taking care of his eldest son Ronggur who often argue every time to hear advice or instruction from his father. Additionally, Ronggur always wanted to change his fate, so he always does everything without considerations. Ronggur then meets girl named Andini. Andini is a rich woman who lives in Jakarta. Then Ronggur has a relationship with Andini even though they know both of them are different in religion. This makes Ronggur increasingly become rebels against his family, especially his father, Sergeant TB Silalahi.

Toba Dreams film takes place in the Toba Lake. It can be known that representation is how the world is constructed and represented socially to us and by us. According to Barker (2000, p. 9), “even the main elements of cultural studies can be understood as studies of culture and as a practical significance of representation that raises different views from everyone who sees and understands it.”

Batak tribe is one of the Indonesian ethnic groups in north Sumatra. The Batak name is a collective theme to identify several ethnic groups who live and originate from Tapanuli and east Sumatra. The Batak tribe divided into several tribes they are Toba Batak, Karo Batak, Pakpak Batak, Simalungun Batak, Angkola Batak, and Mandailing Batak. Other tribal

perceptions of the Batak tribe are considered to have uniqueness and variety of customs. It can be seen from the shape of the face, dialect, how to communicate to others, lifestyle, and customs that are still inherent in the life of the batak tribe. It can be said that Batak people can live anywhere.

Visualization that describes the life philosophy of Toba Batak people and symbols can be used in the analysis process. As stated in this study “symbols are objects or any research on something” (Spradley in Sobur, 2009, p. 154). Through symbols in the form of scenes is found in the film *Toba Dreams* in Ronggur figures.

So, this studies focus on analysis concept of nationalism. The writer hopes this study will be able to emphasize the important concept of nationalism to the readers. Therefore, based on the explanations above, the writer is going to conduct a research to investigate the concept nationalism in the *Toba Dreams film* under the title, “The concept nationalism in *Toba Dreams* a film by TB. Silalahi.”

B. Previous Study

The film about nasionalism has been analyzed by Ika Budi Prasetywati. She was a student of *Pendidikan Guru Madrasah Ibtidaiyah* graduated in 2014 at University of Sunan Kalijaga. She did the research under the title “*Nilai-Nilai nasionalisme dalam film garuda didadaku dan relevansinya terhadap anak-anak*”. In this thesis she focused on the

nationalism in *Garuda didadaku's* film. She represented concept nationalism in *Garuda didadaku's* film to the students.

C. Research Question

Based on the background above, the writer would like to answer on the following problem. What is the concept of nationalism in *Toba Dreams* a film by TB Silalahi?

D. The Aim of Study

Based on the research question, the aim of the study is to find out some of the concepts of nationalism in *Toba Dreams* film.

E. The Significant of The Research

The writer hoped this research would be beneficial to readers in terms of information and knowledge. It is also hoped that readers would understand the film after watching the concept of nationalism in *Toba Dreams* film. The writer hopes the analysis would motivate individual interest in literature to do further analysis.

1. Theorically.

The writer hopes that the result of this study can be contributed to develop the concept of nationalism in *Toba Dreams* film. The writer hopes the result will provide information to the readers about how to deepen the concept of nationalism based on this film.

2. *Practically*

The writer hopes that the result of the study can be used to:

- a. To develop literary study, particularly among the people who are interested in the literary study.
- b. To remind the readers the importance of the concept of nationalism and to implements it in our daily life.

F. Terminology

To avoid misunderstanding among the reader, the writer would like to explain some terminologies and information as follows:

1. *Concept of Nationalism*

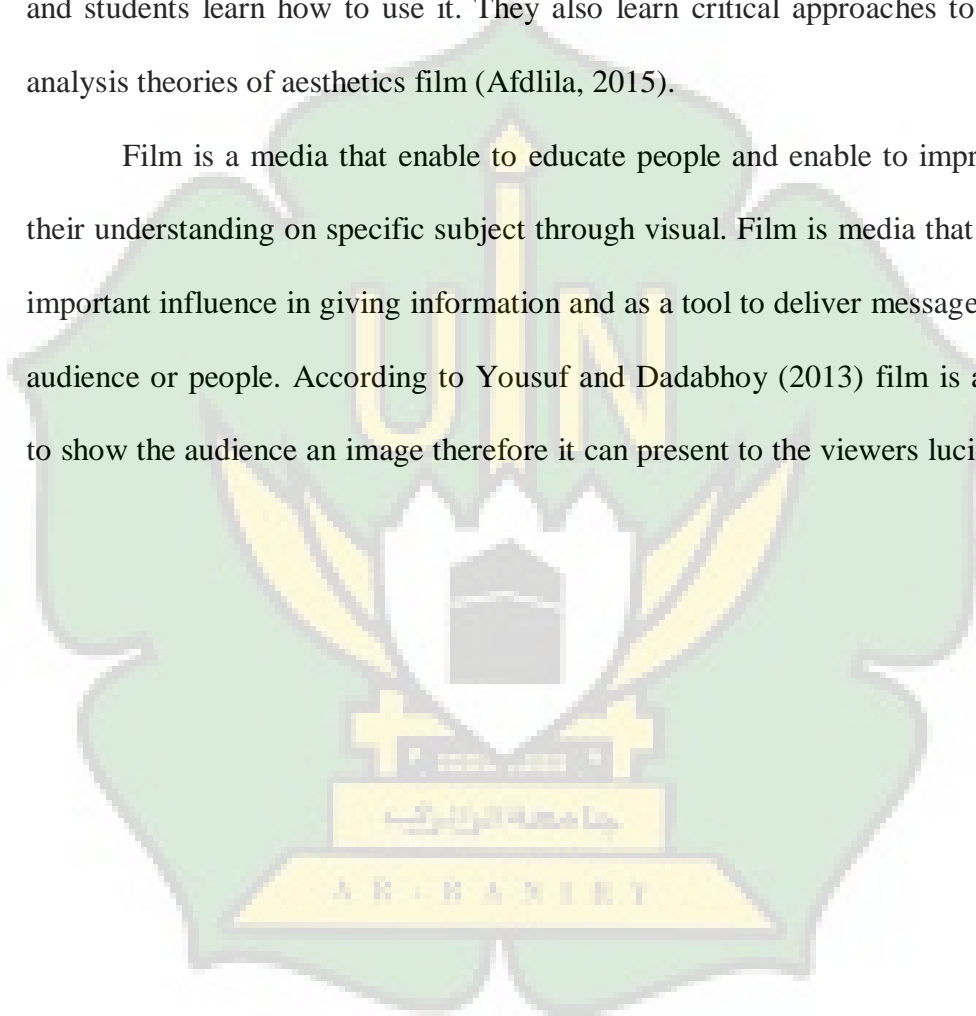
According to Susiatik (2007, p. 15), “nationalism is a potential doctrine to give a criterion in determining the unit of the population who wishes to enjoy an exclusive government for themselves, for legitimizing the implementation of power within the country and to provide the right to organize a state society.”

2. *Film*

Based on Webster (1981), film is a motion pictures considered especially as a source of entertainment or as an art from. A film or motion picture is a story with moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effect.

Film is one of the media of audio-visual that can be used to build the attitude, emotion and evolving the problems. Film is a medium of communication with social implication, created within different social, historical and culture context. The language of film is specific to the industry and students learn how to use it. They also learn critical approaches to the analysis theories of aesthetics film (Afdlila, 2015).

Film is a media that enable to educate people and enable to improve their understanding on specific subject through visual. Film is media that has important influence in giving information and as a tool to deliver messages to audience or people. According to Yousuf and Dadabhoy (2013) film is able to show the audience an image therefore it can present to the viewers lucidly.



CHAPTER 2

LITERATURE REVIEW

In this chapter, there are two sections that the researcher discusses; they are film and concept of nationalism. In first section, it consists of the definition of film, function of film, genre of film, and critic film. The last section consists of definition of nationalism, character of nationalism, type of nationalism, and nationalism in the nation and state.

A. Film

1. Definition of Film

Film as a mass communication media of view has an important role for develop of national culture as one aspect of increasing national resilience in national development. Film is a series of activities that support the role of the film above requires legal means and more adequate efforts for fostering and developing Indonesian cinema. Film donnantie 1940 (Staatsblad 1940 No. 507) and Law Number 1 Pnps of 1964 on Film Development (State Gazette of 1964 Number 11, Supplement to State Gazette Number 2622) no longer meets the demands of the development of circumstances and the need for film development in Indonesia, the connection with the foregoing, that is deemed necessary to regulate film in the act.

Film or motion picture are the series of still images on a strip of plastic which is when run through a projector and shown on a screen, creates the illusion of moving images. Hornby (2000) argue that “film is a series of

moving pictures recorded with sound that tells a story, shown on television or at the cinema or film theater” (p. 496). The new websters new world by Victoria (1995), film is a sequence of photographs or drawing projected on-screen in such rapid succession that they create the optical illusion of moving persons and object.

Film analysis requires a clear understanding of film form and film content. One needs to know some basic concepts of film medium like the structure both at micro and macro levels, relationship of structure, meaning, emotive aspect and value, image construction, and the design in film composition. However, before moving further into the realm of these, we need to understand the story of a film, plot, theme, conflict, characters play crucial roles in completing the film maker’s intentions.

A viewer, like a discerning reader of a work of literature, has to pay careful attention to all these elements. We have already discussed these elements in our discourse related to literature. Since they are applicable to films as well, we are not repeating the discussion. The focus in this chapter will be entirely on those aspects that make the language of cinema unique. It goes unsaid that cinema is a popular medium, and we all understand films even without being initiated into the nuances of the film medium. We all respond to both visual and aural stimuli. As it has been already stated, the writer understood film’s story, plot, characters and motivate. They are immediately perceived and easily articulate. Mostly one does not go beyond these first impressions.

However, for an enriching experience, someone should be able to go beyond these and uncover the coded messages that are subtly conveyed through various elements. Knowing the aesthetics of film language helps one to go beyond the 'denoted' meaning and decipher the 'connoted' meaning- what is beneath the surface and what might be in articulate. So, what we are attempting at is a richer experience and more comprehensive analysis of a film.

a. The Differences between Movie and Film

Jon Hilderbrand (2005) said that movies are any kind of motion (moving) picture, so it would include films. "Film" is generally used to denote more "serious" "movie". Documentaries are almost always films, not movies.

Another statement by Yu Yu Din (2013), the word "film" is technical. Even it is not widely used in the states, as the general conception here, people still use it in the industry. People will also choose to say "film" depending on what stock it is shot on. If let say, it is shot on beta or digicam, you cannot really call it a 'film' (film snobs like me will correct you). Shooting on film is expensive, and with High Display (HD) technology, it is almost not needed, unless you are shooting something like deception a movie.

Film can also imply that it is not for entertainment, that it is a serious subject i.e. Documentary film which very few people shoot with now, unless it is a big budget project. "Movie" is a consumer term. It implies some form

of entertainment, something you go and see with your partner, family, and friends.

2. Function of Film

According to El Tirtayasa (2003), there are various types of film functions, namely:

a. As a medium of information

Through film also will obtain various information or news that are not yet known in general. Media films that have the ability to present information in the form of visual and sound. Considered to be very effective in presenting film education materials or messages to package shows, educational programs, and character into an entertaining as well as appropriate or inappropriate messages or information imitated by viewers.

b. As educational media

Film is very possible to be used as an educational medium because in many ways it can offer stimulation. It can influence someone to do something, give suggestions, teach, convey the influence of others, introduce new qualities, and give examples, process internalization of behavior.

c. As a media of entertainment

Film is an entertainment media that is easy to reach and can help the audience in the event or circumstances that are in accordance with the contents of the film. So the audience seems to experience event themselves.

d. As a media of da'wah

Da'wah communication through film usually affects the psychological condition of the viewer who witnesses so that he can accept the teachings of the past. This is under the target of da'wah which is the goal of da'wah namely ma'ruf nahi mungkar.

3. Genre of Film

The term “genre” is very often, a vague way to show a movie because there are really no fixed boundaries. Movie genres are also used for promotion, criticism, and consumption. Many of these different movie genres already have a built-in audience and fan base along with media outlets like magazines and websites that support their existence. The harder a movie is to categorize into a genre, the harder it is to get made and they are often less successful than their counterparts.

According to Keith (2007), a movie genre is a motion picture category based on similarities in either the narrative elements or the emotional response to the movie (namely, serious, comic, etc.). Most theories of movie genre are borrowed from literary genre criticism. The basic genres include fiction and documentary, from which subgenres have emerged, such as docufiction and non docudrama.

The two major categories, or genres, are fiction (about things, events, and characters that are not true) and nonfiction (about things, events, and people who are based on fact). From these two major categories, we can

classify even further. For example, fiction can be divided into poetry, drama (plays), or prose. Those categories tell us something about the form of the work.

Furthermore, the writer also classifies fiction according to layout and style. There are picture books, which contain words and pictures, novellas or short novels, and short stories, which are much shorter than novellas. Finally, fiction can be classified by content and theme. Here is where we find our common genres: adventure stories, science fiction/fantasy, mystery, horror, romance, realistic fiction, and historical fiction.

One thing to keep in mind while reading different texts: genre categories are not always clear-cut have a crime or mystery story set in the future (science fiction) or in the past (historical fiction).

According to Nathan (2001), there are eleven types of genres :

a. Action

Types of films that contain a lot of dynamic movements of actors or actresses in most film scenes, such as shootouts, fights, chases, explosions, wars.

b. Adventure

The type of film that focuses on a path of adventure full of puzzles and challenges in various film scenes. In this genre involve with excitement, danger, and risk mostly unscripted in a fictional story.

c. Animation

Animated cartoons with various story lines. Usually the genre of this film has a sub genre almost the same as the main genre of non-animated films.

d. Biography

Types of films that review the history, life journey or career of a character, race and culture or group.

e. Comedy

This type of film is filled with comedy scenes and jokes as a happy red film story line. Comedy is made to evoke laughter from its audience through humorous action and dialogue by its character.

f. Crime

This type of film shows a criminal crime scenario. This genre centers around actions of a criminal mastermind of some sort, often chronicling the criminals rise and fall.

g. Drama

Types of films that contain the plot and script, focusing on the concern with situation and plot. Drama is probably the largest genre with many subsets. In this genre, emotions and family relationship are shown with utter most important.

h. Romance

Types of films that contain love stories. Romance is popular film genre where audience able to measure and apply long life lesson they are exposed to in their own relationship.

i. Family

Kind of family film that is very suitable to be witnessed with family. Family film aims to appeal not only children, but to a wide range of ages.

j. Fantasy

This type of film is about supernatural, magic and away reality which is mystical. Fantasy film are often based on tale from mythodology and folklore, or adapted from fantasy stories in other media.

k. History

Types of films that contain past stories in accordance with events and events that have become a history.

According to Jung and friends (2004), analysis of movie content, as opposed to generic video content, implies 'story-oriented' video (such as movies, tv series and animations etc.). These story-oriented videos include rich sets of events characters and intricate often non-linear plots open to human interpretation and follow aspects of movie theory, grammar and structure. This makes the analysis and extraction of their content a non-trivial task. This section explores attempts to analyze the content in such story oriented videos in the computing community.

Film analysis is the process in which film is analyzed in terms of semiotics, narrative structure, cultural context, and mise-en-scene, among other approaches. If these terms are new to you, do not worry they will be explained in the next section.

Analyzing film, like analyzing literature (fiction texts and nonfiction text), is a form of rhetorical analysis critically analyzing and evaluating discourse, including words, phrases, and images. Having a clear argument and supporting evidence is every bit as critical to film analysis as to other forms of academic writing.

Film can classify audiovisual elements and therefore introduces a new dimension to analysis. However, analysis of film is not too different. Think of all the things that make up a scene in a film: the actors, the lighting, the angles, the colours. All of these things may be absent in literature, but they are deliberate choices on the part of the director, producer, or screenwriter as are the words chosen by the author of a work of literature.

Furthermore, literature and film incorporates similar elements. They both have plots, characters, dialogue, settings, symbolism, as the elements of literature can be analyzed for their intent and effect, and these elements can be analyzed the same way in film.

4. Critic of Film

According to Fourie (2001), film theory is a set of scholarly approaches within the academic discipline of film or cinema studies that

questions the essentialism of cinema (clarification needed) and provides conceptual frameworks for understanding film's relationship to reality, the other arts, each viewers, and society at large. Film theory is not to be confused with general film criticism, or film history, though these three disciplines interrelate.

Although film theory originated from linguistics and literary theory, it also overlaps with the philosophy of film. In the 1960s and 1970s, film theory took up residence in academia importing concepts from established disciplines like psychoanalysis, gender studies, anthropology, literary theory, semiotics and linguistics.

However, in the late 1980s or early 1990s film theory makes much prominence in American universities by displacing the prevailing humanistic. Auteur theory that had dominated cinema studies and which had been focused on the practical elements of film writing, production, editing and criticism. American scholar David Bordwell has spoken against many prominent developments in film theory since the 1970. For example, he uses the derogatory term “slab theory” to refer to film studies based on the ideas of saussure, lacan, althusser, and barthes. Instead, Bordwell promotes what he describes as “neoformalism” (a revival of formalist film theory) (Weddle, 2003).

B. Theory of Nationalism

1. Definition of Nationalism

Nationalism is a concept that creates and maintains the sovereignty of a nation (in English “Nation”) by realizing a concept of shared identity for a group of people.

Etymologically: Nationalism is derived from the words “national” and “ism”, meaning nationalism which implies: awareness and enthusiasm for the love of the homeland. Having pride as a nation, or maintaining national honor having a sense of solidarity with disaster and disadvantages of fellow countrymen, countrymen and countrymen unity and unity (Hidayat, 2008).

According to Lan and Mannan (2011), there are 2 (two) types of nationalism:

- a. Nationalism in the narrow sense: excessive nationalism by looking at one's own nation higher (superior) than other nations. This understanding is often referred to as “Chauvinism”. Chauvinism was once adopted in Italy (Bennito Mussolini's time); Japan (Tenno Haika's time) and Germany (Adolf Hitler's time).
- b. Nationalism in the broadest sense: nationalism that places the highest loyalty of the person to the nation and his homeland by looking at his nation as part of other nations in the world. Broad meaning nationalism has the principles: togetherness; unity and integrity; and democracy (democratic).

The bond of nationalism grew in society when the mindset began to decline. This bond occurs when humans begin to live together in a certain area and not move from there. At that time, the instincts of self-defences play an important role and encourage them to defend their country, where they live and depend on. From here, the forerunner of his body is this bond, which incidentally is weak and of poor quality.

In this modern era, nationalism refers to the practice of politics and army based on ethnic and religious nationalism. Political scientists usually concentrate their investigations on extreme nationalism such as National Socialism, exile and so on.

Nationalism can show itself as a part of popular state or movement (not state) based on the opinions of citizens, ethnicity, culture, religion and ideology. The category is usually related and most theories of nationalism confuse some or all of these elements.

Nationalism is a concept that is not easily defined. There are many definitions and forms of what is nationalism, and many of these definitions even overlap. However, there is no one definition that is more adequate than another. Keeping in mind that these definitions are constantly evolving, with thorough analysis and the juxtaposition of arguments set out by eight prominent scholars, a clearer definition of nationalism can be attained (Hogan, 2009).

One set of approaches to the definition of nationalism considers it to be an idea, belief, or principal (Ignatieff, 1993). For example, sees the cultural

idea of the nation as one's primary identity. A second more use full approach to define "nationalism" take it into be process. It is thought of as the creation of unifying features of the nation, or actions those results from the belief group (Motly, 1991).

2. Character of Nationalism

Nationalism considers sovereignty as a tool to protect the country and its citizens, not one for enforcing a particular ideology and system. Economy, too, is based on national interest and welfare, not on what is legitimate or illegitimate. Culture, art, poetry and literature are the means for depicting national pride and greatness and creation of solidarity and inspiring racial sentiments.

To nationalism, the strongest factors directing personal and social life determining intellectual and political postures are the country and nation. As stated by Naqavi (1998), the element behind patriotism is nationality. Some other characteristics of nationalism are:

- a. Belief that one should defend a compatriot against a foreigner, whether the former is in the right or not.
- b. Eulogizing and almost worship of national personalities and historical heroes of one's country.
- c. Revival of past traditions such as ancient idolatry. Neo-nationalism too, in this connection, relies on myths, ancient and dead customs, such as the ceremonies of the last Tuesday night of the year.

- d. A tendency to distort historical facts to glorify one's country, and to invent stories and create models to show one's nation at its best.
- e. Like old totemism, there are special emblems in nationalism which are given sanctity. The flag, national emblem, and national anthem are considered sacred, for each of which a human being has the duty of self-sacrifice.

3. Type of Nationalism

Nationalism is a modern movement. Throughout history people have been attached to their native soil, to the traditions of their parents, and to established territorial authorities; but it was not until the end of the 18th century that nationalism began to be a generally recognized sentiment moulding public and private life and one of the great, if not the greatest, single determining factors of modern history. Dynamic vitality and its all-pervading character, nationalism is often thought to be very old. Sometimes it is mistakenly regarded as a permanent factor in political behaviour (Kohn, 2017).

According to Hutchison (2000, p. 34), “nationalism is a phenomenon culture than a phenomenon of politic because it takes root on promodern culture. Enthusiasm of nationality is poured, enthusiasm in make a sacrifice, and have a patriotism”. Nationalism is divided into two types:

a. Character Building

Character building is a process or effort that is done to develop, improve and or manage of habit, character, spiritually, morality, and human beings that is to show politeness and behaviour based on the values of Pancasila. The shield's five emblems in the Indonesia's coat of arms Garuda Pancasila represent Pancasila. It also spelled Pancasila, in English called Five Principles, the Indonesian state philosophy, was formulated by the Indonesian nationalist leader Sukarno. The term consists of two Sanskrit words, "panca" meaning five, and "sila" meaning principle. They are:

- 1) Belief in the One and Only God.
- 2) Just and Civilized Humanity.
- 3) The Unity of Indonesia.
- 4) Democracy Guided by the Inner Wisdom in the Unanimity Arising Out of Deliberations amongst Representatives.
- 5) Social Justice for the Whole of the People of Indonesia.

According to Rick (2014), they are two definitions of character building; moral quality and a person unique nature. Moral quality is children distinguish whether a good or bad character. Children are learning how to make thoughtful, caring and moral decisions. Parents tell their children what

they like and what they dislike and demand them towards the good and away from the bad. Character that arises within itself or after he communicates with the surrounding environment. For example the author was able to construct a multi-dimensional character and a quality of communication in a certain unique artistry.

b. Patriotism

Patriotism comes from the word patriot, which means the lover and defender of the homeland. According to Hardjana (1985, p. 33), “the meaning of patriotism is being to always love or defend the homeland, of the nation, and have a soul for the advancement homeland”.

The value of patriotism is a reference or principle that reflects love of group or nation and willingness to uphold values human values. Patriotism includes proud attitudes towards achievement nation, proud of the nation’s culture, the desire to maintain characteristics nation and national cultural background.

c. Responsibility

Responsibility is attitudes that each individual must have in the implementation of their duties and obligations. The person who has a high responsibility will accept the consequences of his deeds. The responsible person will do the job to the fullest to do the best results. Responsibility is

being responsible means you do the things you are expected to do and accept the consequences (results) of your actions (“**This is the end,**” 2013).

d. Solidarity

Solidarity is to build our movement, and to embody our mutual care and concern for justice. Solidarity works best when we respect each other’s differing needs and life circumstances, understand that there are many ways of being in solidarity, and co-ordinate our responses. It does not work when we attempt to force shame or inflict guilt upon each other, even subtly.

Solidarity is an awareness of shared interests, objectives, standards, and sympathies in creating a psychological sense of unity of groups or classes. It refers to the connection in a society that bind people together as one. The term is generally employed in sociology and the other social sciences as well as in philosophy and bioethics. It is also a significant concept in Catholic social teaching; therefore it is a core concept in Christian democratic political ideology (Adamiak, Chojnacka & Walczak, 2013).

According to Ginting (2017), patriotism is divided into 5 parts, namely:

- a) Love the homeland.
- b) Willing to sacrifice for the benefit of the nation and state.

- c) Placing the unity, unity and safety of the nation and state above personal and group interests.
- d) A soul of reformers.
- e) Do not give up.

According to Budiyo (2007, p.212), “some values of patriotism, are: justice, courage, willingness to sacrifice, and love of nation and state.”

- a) Justice is an attitude that requires us to treat people equally and not discriminated.
- b) A willingness to sacrifice is an attitude that reflects willingness and sincerity gives something that belongs to others, though will cause suffering for yourself.
- c) Love for the nation and the state is the true feeling of love has elements of love and affection for something. Then, you will grow a willingness to care for, maintain and protect it from all threats that threaten.
- d) Tolerance to another religion.

In 2018, Winiarksi argued that justice is people getting what they deserve, whether good or bad, and whether we personally like the outcome or not. Because without an honest definition of justice, we will not achieve it.

Courage is a highly prized kindness, and many famous and respected people have spoken or written about it over the years. We probably all have

an idea of what we mean by courage, or bravery as it is sometimes known (Skillyouneed, 2017, para. 4). Courage is not the absence of fear. Courageous people do feel fear, but they are able to manage and overcome their fear so that it does not stop them taking action. They often use the fear to ensure that they are not overly-confident and that they take the appropriate actions.

Self-sacrifice is an attitude that reflects a willingness to give something that belongs to others, even though it will cause suffering for yourself. According to Tessman (2017), sacrifices are typically called for when values conflict two valuable things cannot both be had and one must be given up for the sake of the other. But not all sacrifices are self-sacrifices. For instance, the person who gives up something those benefits for themselves and for some greater benefit to their own self leaving the comfort of a spacious house in order to live in a small apartment closer to work that makes a sacrifice but not self-sacrifice.

Tolerance is a kind of reflection the attitude of respect. Although tolerance can blend into relativism, it is neutral to avoid various prejudices on ethics. Tolerance is ultimately a sign from one of the civilized life meaning. According to Lickona (2013), tolerance is an attitude that has the goal of equality and those who have thought races, beliefs and background.

According to Silvia (2017), nationalism can be manifested as a state ideology or as a non-state popular movement. These manifestations give rise to four forms of nationalism (ethnic, religious, civic, cultural or ideological) which are used to classify sub-types of nationalism (Chatturvedi, 2005).

1) Ethnic Nationalism

For ethnic nationalism and derivate sub-types, nationalism functions on the principle that a nation can only be defined by its ethnic connection which encompasses shared language, culture, heritage and ancestry. Because of this characteristic, Roshwald (2008) describes this form of nationalism as intolerant and descriptive of authoritarian regimes. Studies (Duruji, 2016) looking into this concept have concluded that similar to nationalism in general, ethnic nationalism is composed of a series of terms that have distinctive definitions, including ethnicity, nation and state. When looking at manifestations of ethnic nationalism in the world, research (Duruji, 2016) seems to describe similar lines with theory (Roshwald, 2001). This demonstrates that ethnic nationalism leads to conflict, especially in ethnic diverse locations (i.e. Niger Delta) (Duruji, 2016).

2) Religious Nationalism

Religious nationalism denotes a form of nationalism which relies upon a central religion or dogma that has implications in politics and state affairs (Omer and Springs, 2013). This notion contrasts strongly with modern

forms of nationalism and has been described as an irrational form of nationalism (Omer and Springs, 2013: 80). Several real world examples include non-secular states, such as Iran, Saudi Arabia or Afghanistan, where the religious law (the Islamic Law) is the ultimate law of the state (Kavalski, 2016). As ethnic nationalism, religious nationalism shows little to no tolerance for other religious beliefs (Kavalski, 2016), however it does not focus on ethnic unity, but rather on religious unity by repelling any opposing views.

3) Civic Nationalism

Civic nationalism (also referred to as progressive nationalism) advocates for social unity, individual rights and freedoms. This form of nationalism is centred on the idea of a non-xenophobic society, which shows tolerance for all its individuals and strives to provide equality and social justice (Bill, 1998). A practical example of this can be found in Singapore, where the government's strategy for development derived directly from civic nationalism and globalization (Selwyn and Brown, 2000).

4) Ideological Nationalism

Finally, ideological nationalism is a form of political nationalism which argues for the capacity of nations to self-govern (Smith, 2013). This notion can also be seen Dahbour (2003) idea of self-determination as well as in the definition of nationalism provided by Smith (2013). Looking at the history of nationalism two main conclusions can be drawn. The first refers to

the fact that nationalism is highly connected with the concept of national identity and claims made for self-governance. Thus it may be argued that early forms of nationalism were ideological in nature and focused on notions of territory, population and self-government.

4. Nationalism in the Nation and State.

According to Hidayat (2008), nationalism in the nation and state divided into 4 elements:

- a. Develop a love for the motherland and the nation.
- b. Develop a sense of national pride and landed in Indonesia.
- c. Build a sense of brotherhood, solidarity, peace, and non-violence between groups and communities with a spirit of unity.
- d. Comply with and comply with state regulations.

According to Kamenka (1976), nations had to arisen most commonly around a centralized state. The boundaries of that state had resulted of various and often unrelated factors. Language, territory, religion, economic ties, political authority, and racial origin had to done all their work and left their mark. However, none of these can be treated as decisive. It was not true that blood 'determines ideas, or that race' was unaffected by environment.

Nationalism makes people proud of their culture, traditions, and values; and inculcates feelings of loyalties towards the group they belonged to. Each one is part of a particular community or nation and owes loyalty to it. According to Halliday (2000), an individual has three possible objects on to which to attach his or her primary loyalty. The nation-state, some

community that is larger than, or goes beyond, the state (religion, the working class, humanity as a whole, Europe), or a grouping that is smaller than, contained within, the state (the family, tribe, local community, business enterprise). Prior to the rise of nationalism, the choice was usually for some combination of the religious and the local or family unit.



CHAPTER 3

RESEARCH METHODOLOGY

This research implemented qualitative descriptive method. Qualitative research was associated with a range of different methods, perspectives, and approaches (Mackey & M. Gass, 2005). To analyze *Toba Dreams* film, the writer used descriptive qualitative method as the following:

A. Research Approach

In this research there are eight concepts which analysed the concept of nationalism. Such as character building, responsibility, justice, tolerance, patriotism, loyalty, willing to sacrifice, and solidarity. To analyze *Toba Dreams* the writer used the descriptive qualitative method with data analysis approach. The qualitative research is descriptive, the data collected are in the form of words or picture and number (Bogdan & Bikle, 1992). In other word, qualitative research is a method to analyze data with words in narrative form. Written words are very important in a qualitative approach.

According to Sandelowski (2000), descriptive research is typically related in research texts as being on the lowest rung of quantitative research design hierarchy. According to Thore, Kirham, & Emes (1997), the view of description in qualitative research as the “form of inquiry” likely has negatively influenced researchers engaging in qualitative research. Many of whom have felt obliged to defend their efforts as something more than description. In addition Sandelowski (2000), stated that there is no

comprehensive descriptions of qualitative as a distinctive method of equal standing with other qualitative methods, although it is one of the most often employed methodological approaches in the practice disciplines.

In 2000, Sandelowski argued that qualitative descriptive research should be seen as a category and as opposed to non-categorical alternative for damage; which is less interpretive than an 'interpretive description' approach and it did not require the researchers to move as far from into the data. It did not require a conceptual or highly abstract rendering of the data, compared to other qualitative designs. Qualitative descriptive studies are the least theoretical of all the qualitative approach to research. In addition, qualitative descriptive studies are the least assumed study compared to other qualitative approaches by a pre-existing theoretical or philosophical commitment (Vikie & Clinton, 2012).

Qualitative research has been described as natural (Lincoln & Guba, 1985). This means that researcher adopted strategies parallel with how people act in the course of daily life, typically interacting with informants in a natural and prevent way (Rossman & Rallis, 2012). The goal of qualitative research is to look at how things from different opinion (Taylor et al., 2016).

According to Bogdan and Biklen (1992), qualitative researcher tends to analyze their data inductively. They did not take data or evidence to approve hypothesis they hold before entering study. Rather, the abstractions are built as the particulars that have been gathered are grouped together. The research must enable to interpret their experience in the process of research.

Although qualitative descriptive studies are different from the other qualitative research designs, qualitative descriptive studies may have some overtones of the other approaches. In other words, a qualitative descriptive study may have grounded theory overtones that used constant comparative analysis when examining the data. However a qualitative descriptive study is not grounded theory, because it did not produce a theory from the data that were generated.

Regarding the use of sampling in a qualitative descriptive design, almost all purposive sampling technique may be used. Like any other qualitative research design, the goal is to get cases deemed rich in information for the purpose of saturating the data. The basic importance for researchers is to meet the purpose of their studies (Vikie & Clinton, 2012).

B. Source of Data Collection

Data collection of qualitative descriptive studies focuses on discovering the nature of the specific events under study. Because this data collection involved minimal to moderate, structure, open-ended, personal or focus group interviews. However data collection also may include observations and examination of records, report, photographs, and documents. Data analysis of qualitative descriptive research, unlike other qualitative approaches, did not use a pre-existing set of rules that have been generated from the philosophical or epistemological stance of the discipline that created the specific qualitative research approach. Rather, qualitative

descriptive research is purely data-derived in that codes are generated from the data in the course of the study. Like other qualitative research approaches, qualitative descriptive studies generally are characterized by simultaneous data collection and analysis (Vikie & Clinton, 2012).

Data collection can be divided into kind of settings, sources, and ways. According to Sugiyono (2009), when it is viewed from the data source, the collection can use primary data sources and secondary data. Primary data sources and secondary data sources are:

a. Primary source

A primary data source is a data source that directly provides results to a data collector. The primary data in this research is taken from the *Toba Dreams* film script.

b. Secondary source

A secondary data source is the file of subtitle. The data is also taken from many kinds of books and journal assignment, relevant materials, and the concept of nationalism. The data is also taken from internet website.

C. Technique of Collecting Data

Data collection techniques allow us to systematically collect information about our objects of study (people, objects, phenomena) and about the settings in which they occur. In collection data we have to be systematic (Meriam, 1998).

To analyze the concept of nationalism in *Toba Dreams* film the researcher processed to analyze the data by using descriptive technique. The analysis was extruded after gathering the data. The data was collected from the film's *Toba Dreams*. Through watching, understanding, and writing down all the information in the film.

The data of research are collecting by doing following steps:

- a. Watching the film twice or more is very important.
- b. Collecting references relevant to analysis the film.
- c. Selecting the relevant data.
- d. Identifying the concept of nationalism in the film.
- e. Identifying the style and the concept of nationalism in the film.

D. Technique of Analyzing Data

Merriam (1998) described that the process of data analysis as being a complex action of moving back and forth between data and concept. According to Kuwalich (2004), data are analyzed on an ongoing basis. The constant comparative method of data analysis takes place in qualitative research. This method involves transcribing all data sources, including field notes, into raw data. All data transcription should be photocopied with originals stored in safe place, unaltered. Photocopies of raw data are then used for analysis (Strauss and Corbin, 1990).

The steps of data analysis:

- a. Exposing the data order
- b. Codification.
- c. Interpreting the data.
- d. Compare data with fact in order to find the similarities between them.
- e. Concluding in other to answer the statement problem.

E. Synopsis of Toba Dreams

This film was about the dream of Sergeant Tebe who wanted to live calmly and peacefully rely on retired army money and chose to go home to build his home town. The background of this film discussed about love stories that too love. Love who sometimes gets lost in finding the truth. Like the Sergeant Tebe who educates his children like combat troops because of his extraordinary love for them.

So, when Ronggur his eldest son, became a rebel in the family, there was a deep conflict between father and son. The climax of the conflict occurred when Sergeant Tebe retired from the army. To survive, finally Sergeant Tebe and his family decided to return to the Sergeant Tebe hometown in Sumatra close to Lake Toba and to visit his first child who refused the decision. At the end, Ronggur also went to his father's hometown, but he did not feel like staying there especially when he must stay away from the woman he liked.

Ronggur who actually inherited the hard character of his father found love with Andini, a noble woman of a different religion. But Ronggur refused, he wanted to prove that all this time his father had chosen the wrong way of life. With full of tactics, Ronggur transformed into a drug mafia frontman and captured Andini from his parents who did not approve of their relationship. Ronggur succeeded in becoming a successful person, a person with a wealth.

But honestly, Ronggur did not like the job, at first when he was trapped by a group of drug mafia who wanted to recruit him as members because he was brave, he refused and he was angry. he almost stabbed the mafia boss, but he did not move when the mafia gang showing his friend's family, the gang intimidate to kill his friend's family if he does not obey the mafia group command. And then automatically Ronggur stuck in the dark circle.

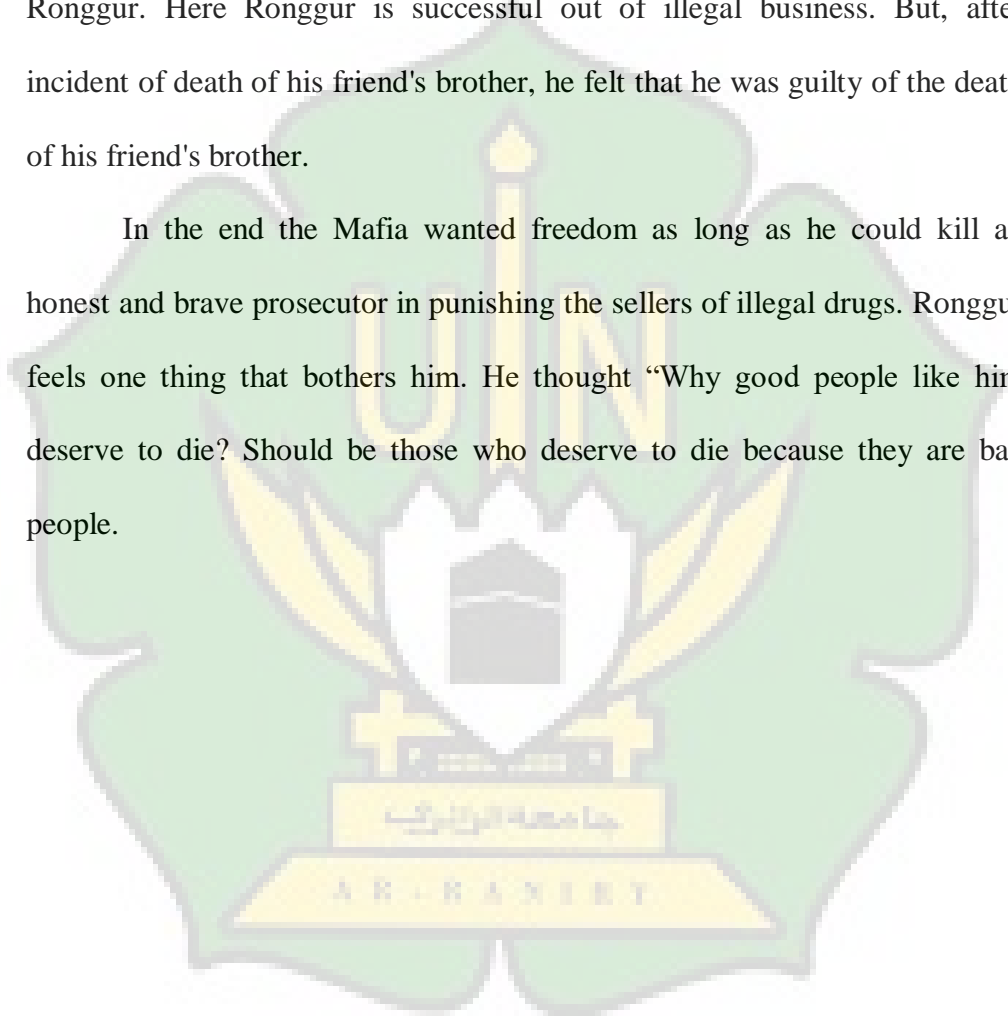
Among the glittering in Jakarta and tranquility of Toba Lake. Sergeant Tebe, Ronggur and Andini are knitting the drama of their journey. At Lake Toba their dreams and love begin. Ronggur succeeded in carrying Andini from his family who almost married him with a general son, Ronggur married to Andini in his father's hometown. But his father still suspects the wealth gained by Ronggur.

Ronggur's younger brothers also gets the thing they want, the first brother of Ronggur who was forced to Akmil by Sergeant Tebe finally tells the truth to his father that he does not want to be a soldier, but he wants to

continue his education as a pastor. Ronggur's second sister gets into a favorite high school in Sumatra with a semi-military education.

Family life goes comfortably, until one day her friend takes drugs. An angry Ronggur friend and he does not want to make friends anymore with Ronggur. Here Ronggur is successful out of illegal business. But, after incident of death of his friend's brother, he felt that he was guilty of the death of his friend's brother.

In the end the Mafia wanted freedom as long as he could kill an honest and brave prosecutor in punishing the sellers of illegal drugs. Ronggur feels one thing that bothers him. He thought “Why good people like him deserve to die? Should be those who deserve to die because they are bad people.



CHAPTER 4

FINDING AND DISCUSSION

This chapter analyzes the result of research in order to answer the research question that have been mentioned in chapter I. The data were taken from the codification.

A. Research Finding

1. Concept Nationalism in “Toba Dreams” as Seen in Film

a. Character building

Sergeant Tebe :Even though I am no longer here, but my heart and my soul will stay here. I hope a fellow soldier can make proud of the nation. Enjoy your duty (performed 00:02:13 – 00:02:45)

From the dialogue above, Sergeant Tebe appreciates to his troops and gives some motivations to his troops to be always spirit in guarding the Indonesia unity. Even though Sergeant Tebe retired, he still loves his whole troops and he will not forget them all.

b. Responsibility

Sergeant Tebe :The last time I cried in front of you was when you were kid, you are sick and almost dead. And now I cry in front of you because I am the most responsible person for all your actions. But you must be responsible for your actions to the law

- Ronggur* : *You set me up ? You surrender me to them?*
- Sergeant Tebe* : *I want to save you.*
- Ronggur* : *Save what? No, I do not want my son to see me in prison. That is what you want Dad?*
- Sergeant Tebe* : *You cannot run. There is no place to hide for a guilty man. (Performed 02:03: 55 - 02:05:04)*

The sadness of Sergeant Tebe for knowing his eldest son, Ronggur doing unkind deeds as a drug seller. Sergeant Tebe realizes that what his eldest son is doing is his responsibility as well. Nevertheless, Sergeant Tebe also requires Ronggur to be responsible for everything that he has done. At first Ronggur thought his father Sergeant Tebe surrender him to prison. However, Sergeant Tebe wanted to save his son from severe punishment in a prison later.

c. Justice

- Samurung* : *I know you want to be an officer in our family. I want to fulfill your expectations. But, I know my limits... I am not strong as you think... and I do not want to be enlisted in the military academy. Likewise, I will fulfill your other desires... to continue the family legacy and become a pastor.*
- Sergeant Tebe* : *I will give justice for you. You should choose whatever you wish in your life. (performed 00:38:25 – 00:40:07)*

Samurung wants to talk to his father, Sergeant Tebe that he does not want to be an officer as his father wanted. Samurung does not extent of its ability and as strong as what it is. Because he knew being an officer had to be strong and clever. In the beginning Sergeant Tebe was disappointed to hear what his second child says. But after hearing that Samurung still wants to realize his father's other wishes to become a pastor Sergeant Tebe gave permission to him.

d. Tolerance

Sergeant Tebe : All right, now let Choky lead the prayer.

Choky : But grandpa, my prayers are different than yours.

Andini : Sorry. There is something that I need to explain.

Opung Boru : There is no need. We must tolerance in every diversity. Choky your prayers are good.

Kristin : Come on Choky. Pray.

Sergeant Tebe : Let's get start it.

Choky :Bismillahi Rahmanir Rahim. Allaahumma barik lanaa fiimaa razaqtana waqinaa 'adzaa bannar. Aamiin.

Kristin : God, we give thanks for this food that You would bless in order to give new strength to us. This prayer we raise in the name of Your Son, Jesus Chirst, Amen.

(Performed 01:44:40 – 01:46:01)

When they wanted to have dinner, Sergeant Tebe told to Choky to read a prayer before he began to eat their dinner. Choky was confused at first because his prayer was different from his father's family. Then his grandparent said it was okay because all the prayers were the same. In the

end Choky read the eating prayer that his mother taught. When Choky prayed, everyone was listening. Then Kristin prayed according to her beliefs and other families. Here we can see how tolerance to religion when in a family there are two different religions. They keep reading prayers based on to their respective religions.

e. Patriotism

- Ronggur : You set me up ? You surrender me to them?*
- Sergeant Tebe : I want to save you.*
- Ronggur : Save what? No, I do not want my son to see me in prison. That is what you want Dad?*
- Sergeant Tebe : You cannot run. There is no place to hide for a guilty man.*
- Ronggur : I will face them.*
- Sergeant Tebe : Don't do that!*
- Ronggur : Tell to Mother, Andini, Choky, Sumurung, Taruli, and Grandma that I love them.*
- Sergeant Tebe : If you love them, you have to surrender yourself and repent. Otherwise, you will lose all of the people that you love.*
- Ronggur : No father, I rather die than to save the shame...*
- Sergeant Tebe : Don't... Resist, don't do that. Repeating your ignorance, death means there is no chance to repent and apologize for your sins, and you will no longer be able to see the person you love. Give me the gun.*
- Ronggur : Please help me father, I am scared.*
- Police : This house is surrounded. You are expected to surrender.*

- Ronggur* : Please help me father, I am scared.
- Sergeant Tebe* : The blood of soldier flow in you... A soldier must be responsible for all risks. Wake up! Lift you head straight. Be brave. Hold the shot. I will surrender my son. I will deliver him to you.
- Police* : Hold the shot! (performed 02:05:14 – 02:08:15)

When a parent has to choose between the country and her son. Sergeant Tebe who was a highly dedicated soldier to the country, he preferred the country in comparison to his own biological son. He wanted his son to be responsible for all deeds he had done. Sergeant Tebe did not want his son to add more mistakes that he made during these times. He also did not want his child to be the fugitive for the country because of his mistake.

f. Courage

- Ronggur* : Today, there is no room to be idealist... No wonder we are struggle in living
- Samurung* : Watch your language Brother, be respectful to Father!
- Ronggur* : Did you want to go back to village?
- Samurung* : No, that is not what I mean Brother, be respectful to Father.
- Ronggur* : I know you also want us to stay here, but you don't have the courage to say it. (Performed 00:05:33 – 00:05:48)

According to the above dialogue, we know that Ronggur still wants to stay in that house. Although he is aware that his father had retired. Because many other retirees still live in the service house. Ronggur also does not want to return to the village, because his friends and girlfriend live in Jakarta. He also said that his sister and his brother also still wanted to stay in Jakarta, but they were not brave to say it to his father. They knew that their father had no longer right to stay in that house.

g. Willing to sacrifice

Ronggur : Mother... Here I have something for you... I hope you like that Mom. Open it.

Kristin : Thank you... Just seeing you happy already made me happy... save it for the wife and your child.

Ronggur : What I give is nothing compare to the kindness in sacrifice of father and mother... Your sacrifice is much greater to me Mom... Please accept it from my heart. (Performed 01:10:26 – 01:11:24)

When Ronggur returns to his hometown. He brought some gifts to his family. He did not forget to give gifts to his mother, which is jewelry. At first Kristin refused to give it, he told Ronggur to keep it for his family life in the future. But Ronggur begs his mother to accept it all as his gratitude because his parents are willing to sacrifice for his children.

h. Solidarity

Tommy : This house is an inheritance from my grandmother; it has nothing to do with my father. It is a family house, it was supposed to be on sale. Hopefully, no one interested so I can stay here. You can stay here as well. Hi Teddy, do you still remember Ronggur?

Ronggur : Did you remember me?

Teddy : (Tommy just noded his head).

Ronggur : I think you forget me.

Tommy : That is Tammy. Tammy do you still remember his?

Ronngur : How are you Tam?

Tammy : (Just look)

Tommy : Ronggur will stay here temporarily. This is my room. You stay here. Sorry... they changed since that case. Just relax in here...

Ronggur : It's okay no problem.

Tommy : I'm going to work. Starting tomorrow you can drive my taxi.

Ronggur : Thanks. (Performed 00:36:10 – 00:37:08)

When Ronggur arrives in Jakarta, he goes to his friend's house, Tommy. But when he arrives there, he sees that Tommy's house has been seized. Then Ronggur went from there, shortly after he went home, Tommy took a photograph of his mother who was still at home. Ronggur finally encounters Tommy. Tommy told all that happened to him and his family. Tommy then invites Ronggur to the place where he and his two siblings

live. Ronggur lives in Jakarta with them. This shows that Tommy cared for his friend who was difficult even though he was also in trouble.

B. Discussion

The writer collected the data successfully by using qualitative descriptive. After conducting the research, it can be seen that there are a lot of concepts of nationalism in *Toba Dreams*. Towards this, the writer elaborated some important points as a part of the research finding in order to answer the research question.

This research has one research question that asks about the concept of nationalism in the *Toba Dreams* a film by TB. Silalahi. The results of the data presented there are some concepts of nationalism in *Toba Dreams* such as character formation, responsibility, fairness, tolerance, patriotism, loyalty, willing sacrifice, and solidarity in some scenes.

The result is relevant to Prasetywati (2014) which found that concept of nationalism in another film. It can be seen from the result which show that some concept of nationalism in *Film Garuda Didadaku*.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

After analyzing the result of the research in the previous chapter, the researcher wrote some conclusions and suggestions as follows:

A. Conclusions

As already mentioned in the first chapter of this thesis, the aim of this study was to find out the analysis of concept nationalism on *Toba Dreams* film.

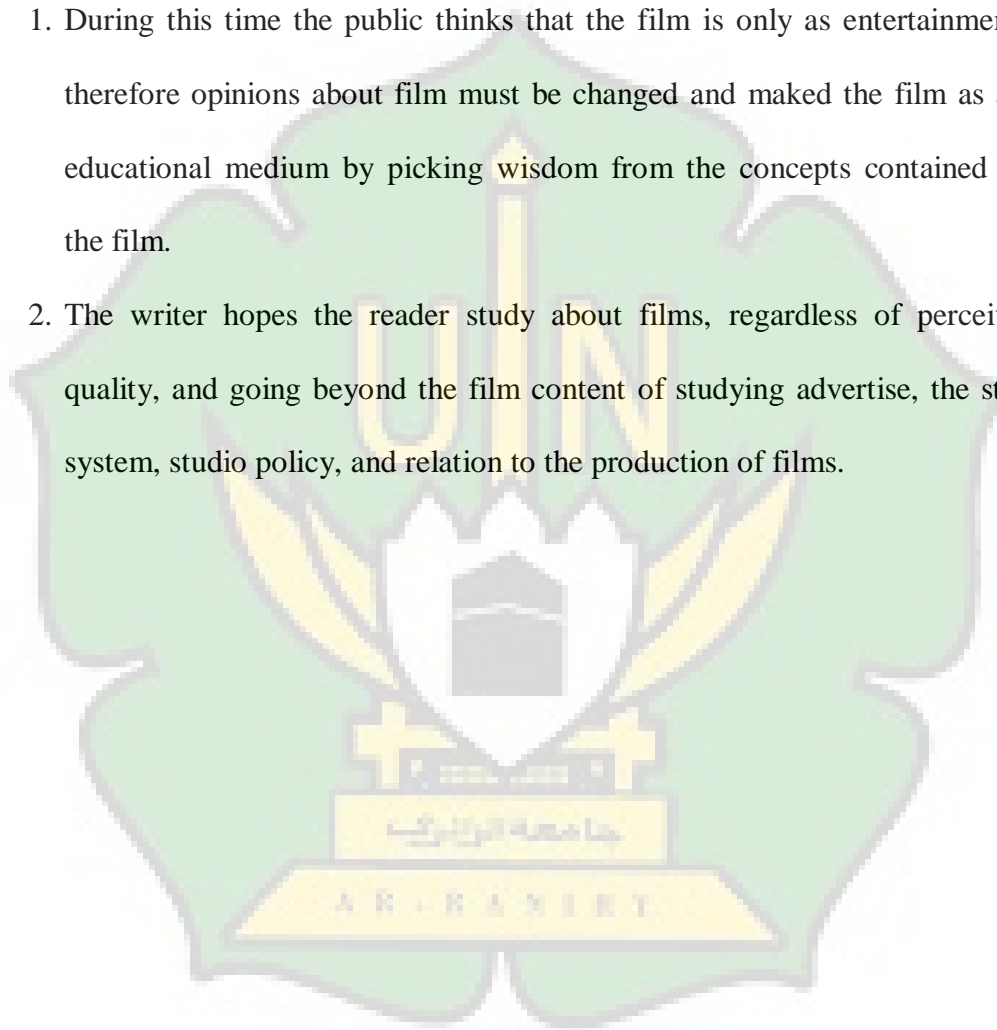
In this chapter the writer is going to draw a conclusion about the concept of nationalism that expressed in *Toba Dreams* film. From this analysis, the writer found eight concept of nationalism in this film; there are: character building, responsibility, justice, tolerance, patriotism, courage, willing to sacrifice, and solidarity.

Film is a media that has important influence in disseminating information and as a tool to deliver messages to audience or people. The messages can be positive or negative and it is depend on audience, because the film showed to audience by visualization. Concept nationalism in the course of its development of nationalism has taken many forms and expressions, and it is impossible to define it in exact words. However, its meaning and the concept can be analysed with reference to the well-known histories of nationalism. The values expressed ideas about how life is. There is constant debate about the values constitute of a good life

B. Recommendations

Based on the findings above, the writer suggested the following recommendations:

1. During this time the public thinks that the film is only as entertainment, therefore opinions about film must be changed and made the film as an educational medium by picking wisdom from the concepts contained in the film.
2. The writer hopes the reader study about films, regardless of perceive quality, and going beyond the film content of studying advertise, the star system, studio policy, and relation to the production of films.



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