

**THE ANALYSIS OF THE MAIN CHARACTERS AND THE SUBORDINATE CHARACTERS IN THE MOVIE TITLED DILAN 1990 AS A STUDY OF LITERARY PSYCHOLOGY**

Meiva Eka Sri Sulistyawati<sup>1</sup>, Chodidjah<sup>2</sup>, and AdeliaTaufinata<sup>3</sup>

<sup>1,2</sup>Univeritas Bina Sarana Informatika

<sup>3</sup>Universitas Indraprasta PGRI

**Abstract**

Cinema and Literature are two distinct but equally extraordinary works of art. Though both these arts have certain connections and differences, both have a similarity of taking its readers/audience to a different world. The purpose of this study is to analyze the characters of the main and subordinate characters through a review of a study of literary psychology. The data source in this study uses a film entitled Dilan 1990 which is created by Pidi Baiq. The research methodology used in this study is descriptive qualitative using the library method and also structural assessment in making work designs. In connection with the results of the analysis of this study it can be recommended that this analysis be suitable to be presented to us since it has many positive values to give us a lesson. Like loving each other, being honest, and achieving the highest achievement.

**Keywords: Cinema, Film, Literature, Literary Psychology, Library Method**

**Abstrak**

Film dan sastra adalah dua kajian yang berbeda namun tetap merupakan hasil karya seni yang luar biasa. Meskipun keduanya memiliki keterkaitan serta perbedaan satu dengan lainnya, namun keduanya memiliki satu persamaan yakni dapat membuat pembaca atau penontonnya ke dalam dunia yang berbeda. Tujuan dari penelitian ini, yaitu untuk menganalisis karakter tokoh utama dan bawahan melalui peninjauan psikologi sastra. Sumber data dalam kajian ini menggunakan film yang berjudul "Dilan 1990" karya Pidi Baiq. Metodologi penelitian yang digunakan dalam penelitian ini adalah kualitatif deskriptif dengan memakai metode kepustakaan dan juga pendekatan structural dalam membuat rancangan kerja. Sehubungan dengan hasil analisis penelitian ini dapat direkomendasikan bahwa analisis ini cocok untuk disuguhkan pada kita. Karena didalamnya banyak mengandung nilai positif untuk memberikan pelajaran kepada kita. Seperti saling menyayangi sesama saudara, bersikap jujur, dan berusaha keras dalam mencapai prestasi setinggi-tingginya.

**Kata Kunci: Sinema, Film, Sastra, Psikologi Sastra, Kajian Pustaka**

**INTRODUCTION**

Cinema and Literature are two distinct but equally extraordinary works of art. Where literature was a popular form of expression during the 18th and 19th century, cinema has taken its place by the 20th century onwards. Though both these arts have certain connections and differences, both have a similarity of taking its readers/audience to a different world.

Literature has been a way of artistic expression for centuries now. Writers have told tales about gods and goddesses, heroes and their valiant victories, historical epics, romantic tragedies, comic incidents, legendary episodes, and much more. Cinema is by far doing the

---

\*correspondence Address  
E-mail: meiva.mes@bsi.ac.id

same thing for quite a few years now. One major strong point in cinema, which is absent in literature, is the advantage of visually showing the whole picture on the screen that helps the audience connect with the moment more closely. Literature takes its readers on a journey of imagination that is away from the real world while cinema shows such an imaginative world before the audience and they do not have to put much pressure on their minds to delve into their imaginations. They basically view the film through the imagination of the filmmakers.

To put it, in other words, we can say that literature is an art which is developed through writing while cinema brings to life those writings to life through sound, music, visuals, and actors. Literature has all the meanings hidden in itself that are used to develop a film. Though both are somehow interdependent, both need to be studied in order to completely understand a movie based on a piece of literature.

Moreover, literature has always been a great inspiration for cinema all over the world. In India, especially, epics like Mahabharata and Ramayana have been created and recreated on the silver screen several times. Novels of renowned Bengali writers, Gujarati writers, Urdu writers, and English writers are made into films every now and then.

Although it can easily be said that the first step of cinema is literature. Because once a film is in the process of making, it is the script, dialogues, and screenplay that are produced in order to develop it. The production and technical aspects are secondary in the process of filmmaking. Hence, it will not be wrong to say that literature initiated people to move on to cinema.

Moreover, there is an extraordinary contribution of one art to the other. As history points out that it was all a world of tales and stories from where Aladdin, Ali Baba and the Forty Thieves, Hatim Tai, Cinderella, Snow White, and The Prince and the Pauper originated. And from here cinema took its inspiration and developed films based on these stories or parts of these stories.

Film is a complex entertainment media and unique communication media whose influence can reach all social segments of society. Film is not only an entertainment medium, but it also provides a kind of sense of presence and closeness to a world that is incomparable to other places, an unimaginable world. Films can provide very strong feelings and involve people directly and real with the world out there and in the lives of others. Film is a product of very popular mass media. Film is also an entertainment media which is one of the functions of communication, film has its own place for the audience, compared to other mass media. Not only presents an interesting storyline, but also images and sound effects that can create an atmosphere for audiences to make films never get bored to enjoy. Goodell (1998), notes that throughout the history and development of film, history recorded three major themes that were important, namely the emergence of the schools of film art, the birth of social documentation films, and the use of films as propaganda media. As a propaganda medium, films have a range of realism, emotional influence, and great popularity because films have a range of people in a fast time and ability to manipulate. The reality that appears in photographic messages without losing credibility. Film is not only a medium of entertainment, but also as a medium of information and education, the delivery of information through films can be done quickly. There are many genre categories in the film that raise fiction and real stories that are reflections of everyday life. Films elevate the social

reality that surrounds us with an interesting touch of storyline, the educational function in the form of social criticism about the surrounding conditions such as corruption carried out by the authorities and the economic crisis that occurred in the country. In a film also contains a moral content that becomes learning for the audience. Watching movies takes the audience out of their daily lives and feels like they are in a different world. The audience sank into the lives of fictional characters, their minds began to develop opinions about historical events in the film, and continued to be captivated by an artistic combination of color, light and sound.

Film ties the audience emotionally and has great strength in terms of aesthetics. Some people criticize film as a kind of entertainment for escape, but there are also those who praise it as an imaginative art form that allows people to be aware of their dreams and fantasies. Film as a medium of mass communication has an important role, namely as a tool to channel messages to the audience. The message can have both positive and negative effects. Many people can digest messages from a film easily, but many also have difficulties in this matter. Those who are watching only for the purpose of mere entertainment. Many criticize people who analyse films because in their opinion this is futile and the film is not enjoyed at all.

Nowadays, there have been several filmmakers who have adapted novels, plays, even poetry into films like J.K. Rowling's Harry Potter Series, Jane Austen's Pride and Prejudice and Sense and Sensibility, Sarat Chandra Chatterjee's Devdas, Homer's Iliad and Odyssey (On which films like Troy and Oh Brother, Where Art Thou? are based). In this occasion, the writers want to have a research is an effort to help the community appreciate the Dilan 1990 the movie, in general and specifically the author feels interested in the contents of the Dilan 1990 story seen from the writing of the characters of different characters. The discussion in this thesis focuses on analyzing the character traits. The author wants to know how the characters are played by each player in Dilan 1990.

Dilan 1990 is about Dilan and Milea whose story was based on real life. This's why, the story in "Dilan 1990" feels quite natural and not overdramatic. The teenager issues in 1990 made "Dilan 1990" quite popular. In making the film, Fajar Bustomi cooperated with Pidi Baiq, an author, in adapting the novel into film without discarding core elements of the novel version. In screenwriting, Pidi Baiq was assisted by Titien Wattimena. While the producer of "Dilan 1990" was Ody Mulya Hidayat.

Dilan 1990 is a love story of two teenagers named Dilan and Milea. The story began from their unusual introduction at a high school in Bandung. They met in 1990 when Milea had just moved from Jakarta to Bandung. The unique introduction made Milea know Dilan further. Dilan is a smart, kind, and romantic boy. He has his own way to approach Milea. Dilan sounds quite awkward, but it made Milea more curious about him. However, their sweet moment must end due to Beni, Milea's boyfriend who lives in Jakarta. Also, Dilan was apparently involved in brawls and motor gang. Nevertheless, Dilan can make Milea believe that they will be together. But, can Dilan and Milea really be together?

### **Analyze the movie/films**

*Films* are similar to novels or short stories in that they tell a story. They include the same genres: romantic, historical, detective, thriller, adventure, horror, and science fiction. However, films may also include sub-groups such as: action, comedy, tragedy, westerns and war. The methods you use to analyze a film are closely related to those used to analyze

literature; nevertheless, films are multimedial. They are visual media made for viewers. Films take command of more of our senses to create special atmospheres, feelings or to bring out emotions.

Along with the literary elements such as plot, setting, characterization, structure, and theme, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to sound, music, lighting, camera angles, and editing. What is important is to focus on how all the elements are used together in making a good film. Below is a list of elements and questions to help you when analyzing films.

## **Film Contents**

### **Film Facts**

- 1) Title of film
- 2) Year film was produced
- 3) Nationality
- 4) Names of the actors
- 5) Name of director

### **Genre**

- 1) What main genre does the film fall under? – romantic, historical, detective, thriller, adventure, horror, and science fiction.
- 2) What sub-grouping does the film fall under? – action, comedy, tragedy, war and westerns.

### **Setting**

*Setting* is a description of where and when the story takes place.

- 1) Does it take place in the present, the past, or the future?
- 2) What aspects of setting are we made aware of? – Geography, weather conditions, physical environment, time of day.
- 3) Where are we in the opening scene?

### **Plot and structure**

- 1) What are the most important sequences?
- 2) How is the plot structured?
- 3) Is it linear, chronological or is it presented through flashbacks??
- 4) Are there several plots running parallel?
- 5) How is suspense built up?
- 6) Do any events foreshadow what is to come?

### **Conflict**

*Conflict* or tension is usually the heart of the film and is related to the main characters.

- 1) How would you describe the main conflict?
- 2) Is it internal where the character suffers inwardly?
- 3) is it external caused by the surroundings or environment the main character finds himself/herself in?

### **Characterization**

*Characterization* deals with how the characters are described.

- 1) through dialogue?
- 2) by the way they speak?
- 3) physical appearance? thoughts and feelings?

- 4) interaction – the way they act towards other characters?
- 5) Are they static characters who do not change?
- 6) Do they develop by the end of the story?
- 7) What type of characters are they?
- 8) What qualities stand out?
- 9) Are they stereotypes?
- 10) Are the characters believable?

### **Narrator and point of view**

The *narrator* is the person whose job is telling the whole story through every sequence of events.

- 1) Is there a narrator in the film? Who?
- 2) Point of view means through whose eyes the story is being told.
- 3) Through whose eyes does the story unfold?
- 4) Is the story told in the first person “I” point of view?
- 5) Is the story told through an off-screen narrator?

### **Imagery**

In films imagery are the elements used to create pictures in our minds. They may include:

- 1) Symbols – when something stands not only for itself ( a literal meaning), but also stands for something else (a figurative meaning) e.g. The feather in the film *Forrest Gump* symbolizes his destiny.
- 2) What images are used in the film? e.g. color, objects etc.
- 3) Can you find any symbols?

### **Theme**

- 1) What are the universal ideas that shine through in the film (in other words, what is it about, in general)?

#### ***Different types of film analysis***

Keep in mind that any of the elements of film can be analyzed, oftentimes in tandem. A single film analysis essay may simultaneously include all of the following approaches and more. As Jacques Aumont and Michel Marie propose in *Analysis of Film*, there is no correct, universal way to write film analysis.

#### ***Semiotic analysis***

Semiotic analysis is the analysis of meaning behind signs and symbols, typically involving metaphors, analogies, and symbolism.

This doesn't necessarily need to be something dramatic; think about how you extrapolate information from the smallest signs in your day to day life. For instance, what characteristics can tell you about someone's personality? Something as simple as someone's appearance can reveal information about them. Mismatched shoes and bedhead might be a sign of carelessness (or something crazy happened that morning!), while an immaculate dress shirt and tie would suggest that the person is prim and proper. Continuing in that vein:

- 2) What might you be able to infer about characters from small hints?
- 3) How are these hints (signs) used to construct characters? How do they relate to the relative role of those characters, or the relationships between multiple characters?

Symbols denote concepts (liberty, peace, etc.) and feelings (hate, love, etc.) that they often have nothing to do with. They are used liberally in both literature and film, and finding them uses a similar process. Ask yourself:

- 4) What objects or images are repeated in multiple instances?

In *Frozen* Elsa's gloves appear in multiple scenes.

- 5) In what context do they appear?

Her gloves are first given to her by her father to restrain her magic. She continues to wear them throughout the coronation scene, before finally, in the *Let It Go* sequence, she throws them away.

Again, the method of semiotic analysis in film is similar to that of literature. Think about the deeper meaning behind objects or actions.

- 6) What might Elsa's gloves represent?

Elsa's gloves represent fear of her magic and, by extension, herself. Though she attempts to contain her magic by hiding her hands within gloves and denying part of her identity, she eventually abandons the gloves in a quest for self-acceptance.

#### *Narrative structure analysis*

Narrative structure analysis is the analysis of the story elements, including plot structure, character motivations, and theme. Like the dramatic structure of literature (exposition, rising action, climax, falling action, resolution), film has what is known as the Three-Act Structure: "Act One: Setup, Act Two: Confrontation, and Act Three: Resolution." Narrative structure analysis breaks the story of the film into these three elements and might consider questions like:

- 1) How does the story follow or deviate from typical structures?
- 2) What is the effect of following or deviating from this structure?
- 3) What is the theme of the film, and how is that theme constructed?

Consider again the example of *Frozen*. You can use symbolism and narrative structure in conjunction by placing the symbolic objects/events in the context of the narrative structure. For instance, the first appearance of the gloves is in Act One, while their abandoning takes place in Act Two; thus, the story progresses in such a way that demonstrates Elsa's personal growth. By the time of Act Three, the Resolution, her aversion to touch (a product of fearing her own magic) is gone, reflecting a theme of self-acceptance.

#### *Contextual analysis*

Contextual analysis is analysis of the film as part of a broader context. Think about the culture, time, and place of the film's creation. What might the film say about the culture that created it? What were/are the social and political concerns of the time period? Or, like researching the author of a novel, you might consider the director, producer, and other people vital to the making of the film. What is the place

of this film in the director's career? Does it align with his usual style of directing, or does it move in a new direction? Other examples of contextual approaches might be analyzing the film in terms of a civil rights or feminist movement.

For example, *Frozen* is often linked to the LGBTQ social movement. You might agree or disagree with this interpretation, and, using evidence from the film, support your argument.

Some other questions to consider:

- 1) How does the meaning of the film change when seen outside of its culture?
- 2) What characteristics distinguishes the film as being of its particular culture?

### *Mise-en-scene analysis*

Mise-en-scene analysis is analysis of the arrangement of compositional elements in film—essentially, the analysis of audiovisual elements that most distinctly separate film analysis from literary analysis. Remember that the important part of a mise-en-scene analysis is not just identifying the elements of a scene, but explaining the significance behind them.

- 1) What effects are created in a scene, and what is their purpose?
- 2) How does the film attempt to achieve its goal by the way it looks, and does it succeed?

Audiovisual elements that can be analyzed include (but are not limited to): props and costumes, setting, lighting, camera angles, frames, special effects, choreography, music, color values, depth, placement of characters, etc. Mise-en-scene is typically the most foreign part of writing film analysis because the other components discussed are common to literary analysis, while mise-en-scene deals with elements unique to film. Using specific film terminology bolsters credibility, but you should also consider your audience. If your essay is meant to be accessible to non-specialist readers, explain what terms mean. The Resources section of this handout has links to sites that describe mise-en-scene elements in detail.

Rewatching the film and creating screen captures (still images) of certain scenes can help with detailed analysis of colors, positioning of actors, placement of objects, etc. Listening to the soundtrack can also be helpful, especially when placed in the context of particular scenes. Some example questions:

- 1) How is the lighting used to construct mood? Does the mood shift at any point during the film, and how is that shift in mood created?
- 2) What does the setting say about certain characters? How are props used to reveal aspects of their personality?
- 3) What songs were used, and why were they chosen? Are there any messages in the lyrics that pertain to the theme?

This research is designed as a descriptive-qualitative content analysis. According to Hennink et al. (2011:8) qualitative research is a broad umbrella term that covers a wide range of techniques and philosophies. Qualitative research was used to describe a social phenomenon. In other words this study aims to describe the nature of something that is going on at the time of study. This qualitative method provides complete information so that it is useful for the development of science and more applicable to various problems.

The goal of qualitative descriptive studies is a comprehensive summarization, in everyday terms, of specific events experienced by individuals or groups of individuals. To some researchers, such a qualitative design category does not exist. Unfortunately, this has forced other researchers, especially novices to the methods of qualitative research, to feel they have to defend their research approach by giving it 'epistemological credibility.' This has led to the label of many research studies as phenomenology, grounded theory, or ethnography, when in fact these studies failed to meet the requirements of such qualitative approaches.

Moreover, this research uses content analysis method as the research tools because the researcher thought that it was an appropriate method for textual investigation.

Content analysis is a research tool used to determine the presence of certain words, themes, or concepts within some given qualitative data (i.e. text). Using content analysis, researchers can quantify and analyze the presence, meanings and relationships of such certain words, themes, or concepts. Researchers can then make inferences about the messages within the texts, the writer(s), the audience, and even the culture and time of surrounding the text.

Content analysis is a method used to analyse qualitative data (non-numerical data). In its most common form it is a technique that allows a researcher to take qualitative data and to transform it into quantitative data (numerical data). The technique can be used for data in many different formats, for example interview transcripts, film, and audio recordings.

The researcher conducting a content analysis will use 'coding units' in their work. These units vary widely depending on the data used, but an example would be the number of positive or negative words used by a mother to describe her child's behaviour or the number of swear words in a film.

## **RESEARCH METHODS**

It is a reliable way to analyse qualitative data as the coding units are not open to interpretation and so are applied in the same way over time and with different researchers. It is an easy technique to use and is not too time consuming. It allows a statistical analysis to be conducted if required as there is usually quantitative data as a result of the procedure. Causality cannot be established as it merely describes the data. As it only describes the data it cannot extract any deeper meaning or explanation for the data patterns arising.

According to Fraenkel and Wallen (2008:74), content analysis is a technique that enables the researcher to study human behavior in an indirect way, through an analysis of their communication. The method is used to analyze code mixing and switching in the film "Critical Eleven" by Monty Tiwa and Robert Rony.

Sources of data could be from interviews, open-ended questions, field research notes, conversations, or literally any occurrence of communicative language (for example, books, essays, discussions, newspaper headlines, speeches, media, historical documents). A single study may analyze various forms of text in its analysis. To analyze the text using content analysis, the text must be coded, or broken down, into manageable code categories for



analysis (i.e. “codes”). Once the text is coded into code categories, the codes can then be further categorized into “code categories” to summarize data even further.

## ***FINDINGS AND DISCUSSION***

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, don't worry – they'll be explained in the next section.

Analyzing film, like analyzing literature (fiction texts, etc.), 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.

Unlike literature, film incorporates audiovisual elements and therefore introduces a new dimension to analysis. Ultimately, 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 colors. 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 incorporate similar elements. They both have plots, characters, dialogue, settings, symbolism, and, just as the elements of literature can be analyzed for their intent and effect, these elements can be analyzed the same way in film.

Based on the data description of the research, it has been analyzed and found that there are several types of characters in the 1990 film *Dilan*. The character that appears in the film can be seen from its ideology, its way of thinking, and its appearance, and also seen from the conversations or dialogues that exist between the main character and also his subordinates. The ideology of *Dilan* as the fourth child out of five siblings. *Dilan* was born from a family that is always well-equipped and a harmonious family. Nine are also polite children and highly respectful of women, such as mothers, teachers and also women who admire Milea.

*Dilan* is very good at making poetry and is good at social studies. *Dilan* also applied it in her daily life, about how to respect family, fellow friends and other people and be polite to everyone, and at the time when *Dilan* was expelled from school because she was fighting with her friend Anhar, which caused Anhar to slap Milea, because *Dilan* doesn't like it when there are women who are hurt. *Dilan* behavior which shows in this movie is Beside having a romantic, kind, responsible and courageous attitude. His courage and responsibility were also pointed out at the time when *Dilan* was attacked by a group of people from other schools suddenly, who originally started from Anhar who ganged up on children from other schools, so that *Dilan*'s school was stoned. The police came to ask for information and the police asked one witness to be taken to the office, then *Dilan* firmly ventured to become a witness and was taken to the police station. *Dilan*'s appearance

*Dilan* who always uses Levis jackets like the characteristics of a child in a motorbike in general, with clothes that are rarely put into pants, but *Dilan* remains a good and polite child.

### **Analysis of Subordinate Figures**

What is meant by subordinate figures is a figure that is the central to his position in the story, and his presence is very much needed to support or support the main character. The subordinate figures in this film are not too often referred to as the main character. So the author only writes about subordinate figures that appear in accordance with what is being analyzed, namely subordinate character figures.

To analyse the character of subordinates in the film "Dilan 1990", the author describes the character's character and explanation directly. Because of the many subordinate figures contained in the film "Dilan", therefore the author only investigates important figures. Milea's ideology

Milea is a close friend of Dilan, one school with Dilan and Milea is one of the women who is always Dilan protected, Milea is a beautiful, attractive and smart child. Milea also has a wise nature and can give advice, enthusiasm to Dilan when she is having a lot of problems, but sometimes Milea also has a prominent selfish nature. But his selfish nature is actually also for the good of all, especially to Dilan. Milea always encourages Dilan so that Dilan can continue her school and can be a better child and boast of her family. In addition, Milea always gives advice if Dilan will do something that is not good.

The lack of the common three-act structure in *Dilan 1990* puts the story of Dilan and Milea in the center of events rather than your typical teenage drama. Mini conflicts, such as the existence of other potential suitors for Milea and the verbally abusive long-distance boyfriend, do exist. However, instead of building these up on a dramatic curve culminating in conflict at the climax, before being resolved in the end, the movie presents conflicts as little bumps along the storyline that amazingly help form the story's entirety. It feels more like being absorbed in someone's diary than watching an intentionally written fictional story, which at times is more interesting.

Dilan's very Indonesian sweet talk evokes enough ick factor that makes viewers realize that they were once silly romantics like Dilan and Milea (or still are, for the younger generation). The level of cheesiness may be high for some, but just right for most who have been through Indonesian high school in the nineties. Although it has a thick Bandung flavor and retro treatment, the movie magically transcends generations and cultural backgrounds.

*Dilan 1990* has garnered more than 5 million viewers in less than one month, beating last year's *Pengabdian Setan*, which garnered a total of 4.7 million viewers. It's the ideal movie to watch with your very own girl squad, as it will bring back memories, probably not about a certain person, but about the feelings caused by innocent puppy love. After all, what's romance without a little bit of cheese?

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

Based on the research, there are 70 data code switching and mixing in the film "Critical Eleven". The total number of code switching was 49 occurrences, meanwhile code mixing 21 occurrences. It can be concluded that the most frequent type of code switching was intra-sentential switching (61.22%), meanwhile the most frequent type of code mixing was insertion and alternation (both 47.62%). The biggest factor of code mixing in utterances was

the prestige feeling motive (85.71%), meanwhile the biggest factor of code switching in utterance was talking about particular topic.

There was also founded an interference in the utterance caused by code mixing, but not in code switching. It can be seen how the speaker mixed the code when he cannot find the similar words in his language. Impact of Literary Psychology main characters and subordinate figures

Below is a description based on the psychological impact of the main character and subordinate figures in the film "Dilan 1990" in the presentation using a psychological approaches. It looks honesty, patience and wisdom when Milea tells Dilan about her behavior which likes to brawl between her motorbikes which will harm her and others, who would make Dilan's mother and father disappointed after the incident, especially after Dilan was released from school.

In this story, it is also illustrated that Dilan is a polite and responsible child, with the way Dilan is always protecting Milea and is always there when Milea needs it.

Of the several descriptions of the contents of the story and the values contained in the film "Dilan 1990" can be concluded that this film is suitable to be presented to all circles both old and young. Since it contains a lot of positive values that are taken and can be a lesson for us all, especially to the lives of adolescents in the present. These positive values, for example, love each other and are responsible for all that is done, have empathy for others, be honest and must be able to achieve the highest achievements.

### **Suggestion**

Here are some tips for approaching film analysis:

- 1) Make sure you understand the prompt and what you are being asked to do. Focus your argument by choosing a specific issue to assess.
- 2) Review your materials. Rewatch the film for nuances that you may have missed in the first viewing. With your thesis in mind, take notes as you watch. Finding a screenplay of the movie may be helpful, but keep in mind that there may be differences between the screenplay and the actual product (and these differences might be a topic of discussion!).
- 3) Develop a thesis and an outline, organizing your evidence so that it supports your argument. Remember that this is ultimately an assignment – make sure that your thesis answers what the prompt asks, and check with your professor if you are unsure.
- 4) Move beyond only describing the audiovisual elements of the film by considering the significance of your evidence. Demonstrate understanding of not just what film elements are, but why and to what effect they are being used. For more help on using your evidence effectively, see 'Using Evidence In An Argument' in the Evidence Handout.

## REFERENCES

- Agustian , G. A. (2001). *Rahasia Sukses Membangun Kecerdasan Emosional dan Spiritual*. Jakarta :Arga.
- Aqib, Z. (2011). *Pendidikan Karakter :Membangun Perilaku Positif Anak Bangsa*. Bandung: CV YramaWidya.
- Arjana, A. (2011). *Pendidikan Karakter :Membangun Perilaku Positif Anak Bangsa* . Bandung :CV. Rama Widya.
- Atika, T. (2015) Perkembangan Geng Motor sebagai Salah Satu Fenomena Kenakalan Remaja di Kota Medan. *Jurnal Pemberdayaan Komunitas*. [Online] 14 (2), 79–86. <https://jurnal.usu.ac.id/index.php/jurnalpemberdayaan/article/view/15792>. 21/07/2020 jam 00.32
- Desmita,(2009).*Psikologi Perkembangan*. Bandung: Rosda
- Desmita.(2009). *Psikologi Perkembangan Perkembangan Peserta Didik*. Bandung: Rosda.
- Endaswara .S.(2003). *Metodologi Penelitian Sastra Epistemology, Model, Teori dan Implikasi*. Yogyakarta: Medpress.
- Endaswara, S.(2008). *Metode Penelitian Psikologi Sastra*. Yogyakarta :Azza Grafika.
- Fananie, Z. (2000). *Telaah Sastra*. Muhammadiyah University Press: University Muhammadiyah Surakarta.
- Farhan, Muhammad dan Wahda Ilham Saputra, Visual Heritage: Jurnal Kreasi Seni dan Budaya E-Issn:2623-0305 Vol. 2 No. 01, September-Desember 2019 Hlm. 34-38 Karakter Tokoh Utama Dalam Film Animasi Pocoyo, Program Studi Desain Komunikasi Visual Fakultas Bahasa dan Seni Universitas Indraprasta PGRI Jl. Nangka 58 Tanjung Barat, Jakarta Selatan, 12530 mfarhan646@gmail.com
- Fred, Sigmund. (2009). *Pengantar Umum Psikoanalisis (Terjemahan)*. Yogyakarta: PustakaBelajar.
- Goodell,(1998). *Independent Future Film Production*. America: St. Martin's Press.
- Hananta, E.P. (2013) Konten Kekerasan Dalam Film Indonesia Anak Terlaris Tahun 2009-2011. *Jurnal E-Komunikasi Program Studi Ilmu Komunikasi Universitas Kristen Petra, Surabaya*. [Online] 1 (1). <http://publication.petra.ac.id/index.php/ilmu-komunikasi/article/view/79>. 21/07/2020 jam 00.45
- Hanum,Z. (2003). *Metode Penelitian Kesustraan*. Selangor: UtusanMelayu.
- Implementasi Pendidikan Karakter Dalam Pembentukan Kepribadian Holistik Siswa Binti Maunah Iain Tulungagung E-Mail: binti\_maunah@yahoo.com

Jurnal Penelitian Komunikasi: Kekerasan Simbolik dalam Film “Dilan 1990” dan “Dilan 1991” oleh Siti Choiru Ummati Cholifatillah, Twin Agus Pramono Jati, Asaas Putra

Lewis, A. (2004). *Character Building*. Batam :Karisma Publishing Group.

Maliki .Z. (2009).*Sosiologi Pendidikan*. Jakarta: Gadjah Mada University Press.

Marshall, David, Jurnal E-Komunikasi Vol 3, No 2 (2015) : Penggambaran Karakter Pada Tokoh Utama Dalam Film “Maleficent”

Nurdiyantoro.B. (2005).*Teori Pengkajian Fiksi*. Yogyakarta: Gajah Mada University Press.

Putri, R.O. (2018) Praktek Kekerasan Simbolik (Relasi Guru Dan Peserta Didik Dalam Pendidikan Islam). Millah: Jurnal Studi Agama. [Online] 17 (2). Available from: <https://journal.uin.ac.id/Millah/article/view/10991>. 21/07/2020 jam 00.57

Raflek, (2010), *Teori Sastra*. Bandung Jawa Barat :RefkaAditama.

Rasyidin, Usman, Fahmi Saeful Aziz, Dida Firmansyah, Parole Jurnal Pendidikan Bahasa dan Sastra Indonesia, Volume 1 Nomor X, XXXX 2018 P - ISSN 2614-624X E - ISSN 2614-6231 DOI: [Http://Dx.Doi.Org/10.22460/P.V1i3p%25p.448](http://Dx.Doi.Org/10.22460/P.V1i3p%25p.448) Pengaruh Novel Dilan Terhadap Karakter Siswa Dilihat Dari Tokoh Dilan, IKIP Siliwangi 1 Usmanrasyidin22@Gmail.Com, 2 Fahmisaeful1@Gmail.Com, 3 Dida-firmansyah@ikipsiliwangi.ac.id

Semi Atar , M. (1993). *Metode Penelitian Sastra*. Bandung :Angkasa.

Suryaman, Maman. 2010. “Pendidikan Karakter Melalui Pembelajaran Sastra”. Dalam Cakrawala Pendidikan, Tahun XXIX.Vol. 1 No. 3. 2010 Edisi Khusus Dies Natalis UNY. Diunduh dari <http://journal.uny.ac.id/index> 20/07/2020 jam 23.57

Triatmanto. 2010. “Tantangan Implementasi Pendidikan Karakter Di Sekolah.” Cakrawala Pendidikan. Tahun XXIX.Vol. 1 No. 3. 2010 Edisi Khusus Dies Natalis UNY. Diunduh dari <http://journal.uny.ac.id/index> 20/07/2020 jam 23.58

Widhayani, Arrie, Sarwiji Suwandi, Retno Winarni, Jurnal Humanus: From Novel To Film Dilan 1990: An Ecranisation Study Dari Novel Ke Film Dilan 1990: Suatu Kajian Enkransasi, Pendidikan Bahasa Indonesia, Pascasarjana Universitas Sebelas Maret Gedung G FKIP UNS (Gd. Pasca Lama) Lt.2 Jln. Ir. Sutami No 36 A Surakarta 57126 arriewidhayani@gmail.com, sarwijiswan@yahoo.com, winarniuns@yahoo.com Submitted: 2018-08-14 Published: 2018-12-31 DOI: 10.24036/humanus.v17i2.100625 Accepted: 2018-12-31 URL: <http://dx.doi.org/10.24036/humanus.v17i2.100625>