

**STELLA'S EXISTENCE REFLECTED IN *30 DAYS OF NIGHT*:
DARK DAYS MOVIE (2010) DIRECTED BY BEN KETAI:
AN EXISTENTIALIST APPROACH**



RESEARCH PAPER

**Submitted as a Partial Fulfillment of the Requirements
for Achieving Bachelor Degree of Education
in English Department**

by:

WIDYANINGSIH

A. 320 080 297

SCHOOL OF TEACHER TRAINING AND EDUCATION

MUHAMMADIYAH UNIVERSITY OF SURAKARTA

2012

APPROVAL

**STELLA'S EXISTENCE REFLECTED IN 30 DAYS OF NIGHT:
DARK DAYS MOVIE (2010) DIRECTED BY BEN KETAI:
AN EXISTENTIALIST APPROACH**

RESEARCH PAPER

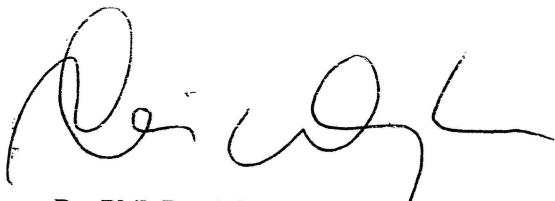
Written by

WIDYANINGSIH

A 320 080 297

**Approved to be Examined
by the Consultant Team**

Consultant I



Dr. Phil. Dewi Candraningrum, S.Pd., M.Ed.

Consultant II



Titis Setyabudi S.S., M.Hum.

ACCEPTANCE

STELLA'S EXISTENCE REFLECTED IN *30 DAYS OF NIGHT*:
DARK DAYS MOVIE (2010) DIRECTED BY BEN KETAI
AN EXISTENTIALIST APPROACH

RESEARCH PAPER

Written by:
WIDYANINGSIH
A 320 080 297

Accepted and Approved by the Board of Examiners

School of Teacher Training and Education

Muhammadiyah University of Surakarta

On , April 2012

The Board of Examiners:

1. Dr. Phil . Dewi Candraningrum S.Pd., M. Ed. ()


NIK. 772

(Chair Person)

2. Titis Setyabudi S.S., M.Hum. ()

NIK. 948

(Member I)

3. Drs. Abdillah Nugroho, M.Hum. ()

NIK. 589

(Member II)

Approved by

School of Teacher Training and Education

Muhammadiyah University of Surakarta

Dean,




Drs. H. Sofyan Anif, M. Si.

NIK. 547

TESTIMONY

On this occasion, the researcher states that in this research paper, there is no plagiarism of the previous literary work which has been raised to obtain Bachelor Degree of University, nor there are opinions or masterpieces which have been written or published by others, except referred written in this research paper and mentioned in the bibliography.

If it is proved that there are mistakes in the writer's statement above later in the future, the researcher will be wholly responsible.

Surakarta, April 2012

The researcher,



Widyaningsih
A. 320 080 297

- ✚ *Don't ever give up, give up is only dedicated for the losers.*
- ✚ *God has perfect timing, never early, never late. It takes a little patience and faith, but it's worth the wait.*
- ✚ *Life stops when you stop dreaming. Hope ends when you stop believing, love ends when you stop caring, so keep living and be willing.*

DEDICATION

Alhamdulillahí Robbíl 'Aalamiín, as Allah Mercy. I grateful dedicate this research paper to:

- ❖ *Allah SWT, the Lord of the Universe,*
- ❖ *My beloved Pak'e (Slamet) and Buk'e (Tugiyem),*
- ❖ *My beloved grandmother and grandfather (Harso Wiyono)*
- ❖ *My beloved Brother (Wawan, S.E),*
- ❖ *My beloved boyfriend (Teguh Setiawan, S.Pd),*
- ❖ *My sweetest Socista,*

ACKNOWLEDGMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Assalamualaikum Wr. Wb.

Alhamdulillahirabbil ‘alamin, praised be to Allah S.W.T, The Most Glorious, The Most Merciful, Lord of the Universe, who gives a million blessings, miracles and uncountable gifts to the researcher, so she can accomplish her research paper entitled “Stella’s Existence Reflected in *30 Days of Night: Dark Days (2010)* Movie Directed by Ben Ketai: An Existentialist Approach” as the requirement for getting bachelor degree of education in English Department of Muhammadiyah University of Surakarta.

Peace is upon to Muhammad, the last messenger of Allah, who will be hero for all his followers in the life after. The writer realizes that this research paper would never been possible without other people’s help, so that the writer would like to express her gratitude and appreciation to:

1. **Drs. Sofyan Anif, M. Si**, the Dean of the School of Teacher Training and Education of Muhammadiyah University of Surakarta,
2. **Titis Setyabudi, S.S., M.Hum.**, the Chief of English Department of Muhammadiyah University of Surakarta,

3. **Dr. Phil. Dewi Candraningrum, S.Pd., M.Ed**, the first consultant who has given a valuable guidance and suggestion during the completion of this research paper,
4. **Titis Setyabudi, S.S., M.Hum.**, the second consultant, for being good consultant and giving the researcher suggestion in correcting this research paper,
5. **Drs. Abdillah Nugroho, M. Hum**, for being a good examiner in order to make the research paper better,
6. **Dra. Malikatul Laila, M. Hum**, the academic adviser who has patiently guided the researcher,
7. **All of the lecturers of English Department**, for precious knowledge given to her,
8. **The researcher's beloved Bapak (Slamet) and Ibu (Tugiyem)**, for their amazing love, endless pray, tireless support until today, and make her understand that Allah is the highest aim of life and make her understand how to be a real Moslem,
9. **The researcher's beloved grandmother and grandfather (Harso Wiyono)**, for their amazing love, endless pray, tireless support until today, and make her understand that Allah is the highest aim of life and make her understand how to be a real Moslem,
10. **The researcher's sweetest brother, "Wawan, S.E"**. There are no words that can capture the depth of the researcher's gratitude for his support and togetherness,

11. **The researcher's beloved sisters "Mbak Sur and Retno"**, for their support and togetherness,
12. **The researcher's beloved aunt "Budhe Dalmi"**, for her support and endless pray until today,
13. **The researcher's beloved uncle "Waluyo"**, for his endless pray and tireless support until today,
14. **The researcher's sweetest friends "Socizta"**: Gembul (thanks for your help in everything), Mima, Waciu, Cici Itha, Latipeh, Icha, and Yulia, , for the jokes and togetherness,
15. **The production team of *The un-antigonism* English Drama Performance '11**: Producer; Fajar, Sabila, Iin, Doni, Gigih, Wachyu, Yulia, Isty, Ana, Agustin, Reza, and all of the team.
16. **The all team of Field Work 2011 in SMP N 2 Sawit**: Gigih, Sabila, Ita, Agustin, Wachyu, and etc, for your supports,
17. **The Big Family of class H and I '08 English Department**, for unforgettable togetherness and unique friendship,
18. **The Big Family of English Department Students Organization**: Mas Heri, Mbak Wati, Mbak Khumai, Mbak Nurul, Mbak Fitri, Mbak Anis, Mbak Isna, Mbak Angkin, Mas Shandi, Mbak Rahma, Mas Fuad, Mas Sando, Mas Arwan, Mbak Saty, Mbak, Reni, Mas Anto, Mbak Nova, Anugrah, Mimi, Agung, Arsida, Iin, Ikhvan, Sabila, Elly, Sholeh, Rossy, Laili, Ajick, Ana and etc,

19. **All of the people**, who cannot be mentioned one by one, thanks for everything.

Deep down on the researcher's heart, the researcher realizes that this research paper is still far from being perfect, so all suggestions and criticisms for improving this research are accepted widely and happily. Hopefully, this research paper will be useful for the readers and prospective researchers.

Wassalamualaikum Wr. Wb.

Surakarta, April 2012



Widyaningsih

	Page
TITLE	i
APPROVAL	ii
ACCEPTANCE	iii
TESTIMONY	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGMENT	vii
TABLE OF CONTENT.....	xi
TABLE OF FIGURES.....	xiv
SUMMARY	xvii
CHAPTER I INTRODUCTION	1
A. Background of Study	1
B. Literature Review.....	9
C. Problem Statement	10
D. Limitation of Study	10
E. Objectives of Study.....	10
F. Benefits of Study.....	11
G. Research Method.....	11
H. Research Paper Organization	13
CHAPTER II UNDERLYING THEORY	14
A. The Notion of Existentialism	14
B. Sartre’s Existentialism	19
1. Being.....	20
2. Existence before Essence	22
3. Self- Consciousness(Cogito).....	23
4. Freedom to Choose.....	24
5. Anxiety	26
6. Transcendence of Ego	27
7. Nothingness	29

C. Structural Elements of Movie	30
1. Narrative Elements	30
a. Character and Characterization	30
b. Setting.....	31
c. Casting.....	32
d. Plot.....	33
e. Point of View.....	36
f. Theme	37
2. Technical Elements	37
a. <i>Mise-en-Scene</i>	37
b. Cinematography.....	43
c. Sound.....	45
d. Editing	46
D. Theoretical Application.....	47
CHAPTER III STRUCTURAL ANALYSIS OF THE MOVIE.....	47
A. Structural Elements of the Movie	47
1. Narrative Elements	49
a. Character and Characterization	49
b. Setting.....	61
c. Casting.....	64
d. Plot.....	66
e. Point of View.....	72
f. Theme	73
2. Technical Elements	74
a. <i>Mise-en-Scene</i>	74
b. Cinematography.....	84
c. Sound.....	87
d. Editing	88
B. Discussion	89
CHAPTER IV EXISTENTIALIST ANALYSIS	89

A.	Existential Aspects of <i>30 Days of Night: Dark Days</i>	94
1.	Being	94
2.	Existence before Essence	97
3.	Consciousness (Cogito)	98
4.	Freedom to Choose	101
5.	Anxiety.....	103
6.	Transcendence of Ego.....	105
7.	Nothingness.....	107
B.	Discussion	108
CHAPTER V	CONCLUSION AND SUGGESTION	112
A.	Conclusion	112
B.	Suggestion.....	114

BIBLIOGRAPHY

APPENDIX

TABLE OF FIGURES

Figure 1. Stella’s Full Body	50
Figure 2. Stella’s Face	50
Figure 3. Lilith’s Full Body	52
Figure 4. Lilith’s Face	52
Figure 5. Paul’s Full Body	54
Figure 6. Paul’s Face	54
Figure 7. Dane’s Full Body	56
Figure 8. Dane’s Face	56
Figure 9. Norris’s Full Body	58
Figure 10. Norris’s Face	58
Figure 11. Amber’s Full Body	59
Figure 12. Amber’s Face	59
Figure 13. Todd’s Full Body	60
Figure 14. Todd’s Face	60
Figure 15. Barrow Town	62
Figure 16. Eben’s Grave	62
Figure 17. Stella’s Room	62
Figure 18. Stella’s Apartment	62
Figure 19. Dane’s House	62
Figure 20. Dane’s Room	62
Figure 21. Lilith’s Room	63

Figure 22. Lilith's Place	63
Figure 23. The Pier	63
Figure 24. The Ship	63
Figure 25. Los Angeles in Afternoon	64
Figure 26. Los Angeles in the Night	64
Figure 27. Stella's Environment	74
Figure 28. Stella's Activity	74
Figure 29. Dane's Place	75
Figure 30. Stella and Friends	75
Figure 31. Stella with Great Coat	77
Figure 32. Stella's Costume	77
Figure 33. Stella's Style	78
Figure 34. Stella in Action	78
Figure 35. Stella's Natural Make-Up	78
Figure 36. Stella's Formal Make-Up	78
Figure 37. Dark Light	80
Figure 38. Bright Light	80
Figure 39. Frontal Lighting	80
Figure 40. Side Lighting	80
Figure 41. Back Lighting	81
Figure 42. Under Lighting.....	82
Figure 43. Top Lighting	82
Figure 44. Fill Lighting.....	82

Figure 45. Source Lighting from the Lamp	82
Figure 46. Source Lighting from the Sun.....	82
Figure 47. Yellow Lighting.....	83
Figure 48. White Lighting.....	83
Figure 49. Straight Lighting.....	85
Figure 50. High Lighting	85
Figure 51. Low Lighting	85
Figure 52. Extreme Long Shot.....	86
Figure 53. Long Shot	86
Figure 54. Medium Long Shot.....	86
Figure 55. Medium Shot	86
Figure 56. Medium Close-Up	87
Figure 57. Close-Up.....	87
Figure 58. Extreme Close-Up	87
Figure 59. Extreme Long Shot.....	86

SUMMARY

WIDYANINGSIH. A 320 080 297. STELLA'S EXISTENCE REFLECTED IN *30 DAYS OF NIGHT: DARK DAYS* MOVIE (2010): AN EXISTENTIALIST APPROACH. RESEARCH PAPER. SCHOOL OF TEACHER TRAINING AND EDUCATION. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2012.

This study is aimed to show Stella's existence in *30 Days of Night: Dark Days* movie by using existentialist approach. It is done by establishing two objectives: the first is analyzing the movie based on its structural elements and the second is analyzing the movie based on the Existentialist Approach.

This research is descriptive qualitative research. Type of data of the study is text and image taken from two data sources: primary and secondary. The primary data source is the *30 Days of Night: Dark Days* movie directed by Ben Ketai released in 2010. While the secondary data sources are other materials taken from books, journals, and internet related to the study. Both data are collected through library research and analyzed by descriptive analysis.

The study comes to the following conclusions. First, based on the structural analysis of each elements, it shows that the character and characterization, casting, plot, setting, point of view, theme, mise en scene, cinematography, sound, and editing are related to each other and form a unity. Second, based on the Existentialist analysis reflected in the character and characterization in *being, existence before essence, consciousness (cogito), freedom to choose, anxiety, transcendence ego, and nothingness*, awareness of the existence of life lead to meaningful goal in human's life.

Keywords: Existence, *30 Days of Night: Dark Days*, Existentialist Perspective.