

**THE INFLUENCE OF *BUSHIDO* ON NATHAN ALGREN'S
PERSONALITY DEVELOPMENT AS SEEN IN JOHN LOGAN'S
MOVIE SCRIPT THE LAST SAMURAI**

A Thesis

**Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana Pendidikan* Degree
in English Language Education**



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DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
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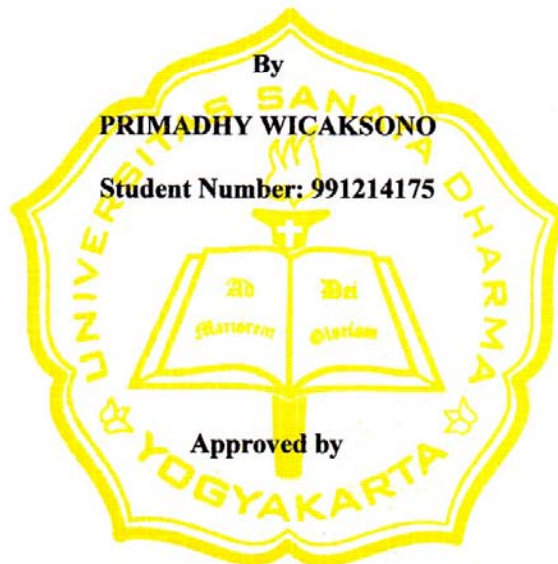
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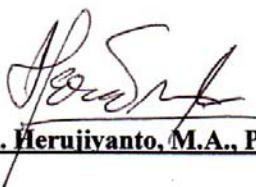
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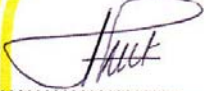


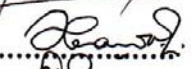


Drs. A. Herujivanto, M.A., Ph.D.

June 15, 2007

A Thesis On
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on June 28, 2007
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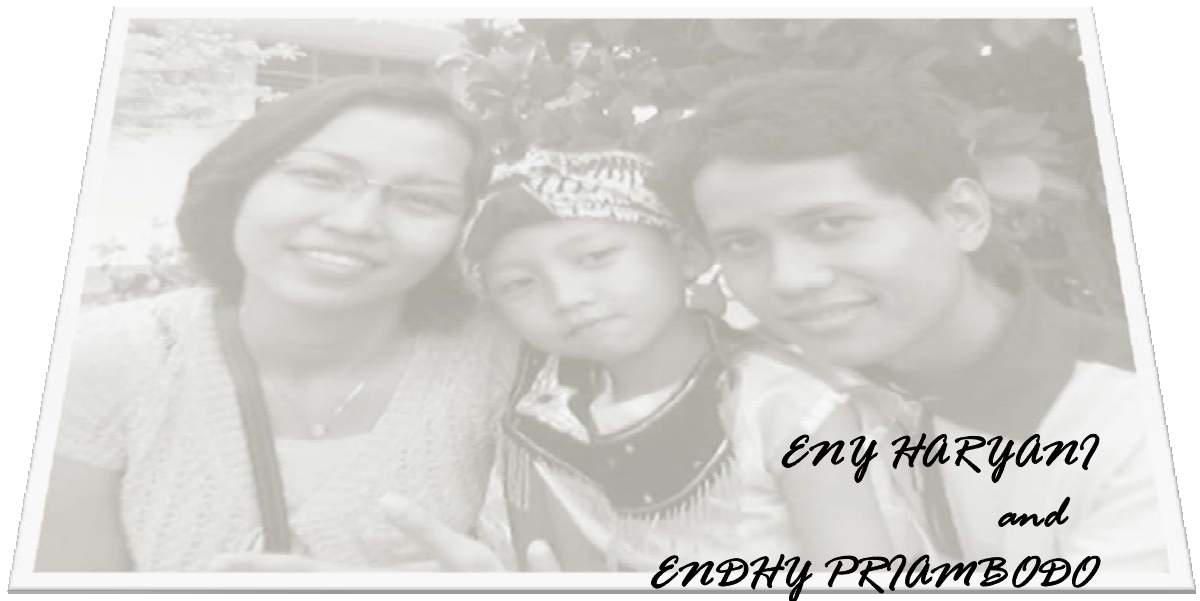
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Dean,

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*This thesis is dedicated to
My beloved Family:*



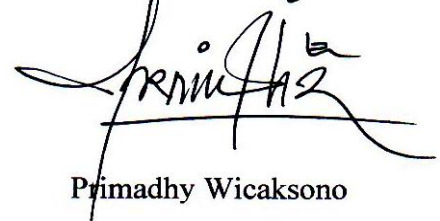
*You are the best that
God has given to me*

STATEMENT OF WORK'S ORIGINALITY

I honesty declare that this thesis which I wrote does not contain the works or part of the works of other people, except those cited in the quotations and bibliography, as a scientific paper should.

Yogyakarta, 15 June 2007

The writer,

A handwritten signature in black ink, appearing to read 'Primadhy Wicaksono', written over a horizontal line. The signature is stylized and cursive.

Primadhy Wicaksono

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First of all, I would like to thank **The Almighty Allah, SWT**, for giving me the amazing love, courage and honor in my life. Through Allah's love, I can stand in every moment in my life to face the sadness and happiness, and I can see that everything is beautiful.

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ABSTRACT

Wicaksono, Primadhy. 2007. **The Influence of *Bushido* on Nathan Algren's Personality Development as Seen in John Logan's Movie Script The Last Samurai**. Yogyakarta: English Language Education Study Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This thesis discusses a movie script by John Logan entitled The Last Samurai, which was first released in theaters in 2004. This movie script tells about Captain Nathan Algren, a civil war hero, who is haunted by his brutal past. Because of his brutal past, Algren turns to be a person who has bad personality, such as becoming a drunkard. Being a drunkard makes him have bad behaviors, for example, he loses his self-control, becomes rude and becomes easily desperate. Besides being a drunkard and being haunted by his brutal past, the bad behavior of Nathan Algren shapes his personality to be a full of hatred person and a suicidal person. But, his bad personality totally changes after he learns about *Bushido*, the way of Samurai, so that he experiences personality development through it.

There are two problems presented in the problem formulation: (1) How is Algren's personality described in the script before he entered the Samurai society? (2) What are the influences of *Bushido* on Nathan Algren's personality development?

A library study is done as the method in gathering data. In order to answer the problems, this study applies psychological approach, since this study aims to analyze the main character in the movie script, and socio-cultural historical approach in accordance to the socio-cultural condition in the Samurai's life, in Japan. This study uses two kinds of sources; the first one is the movie script The Last Samurai. The secondary sources are taken from the Internet, journals, and also books related to the story in the movie script.

This study concludes that *Bushido* has strong influence in shaping Nathan Algren's personality development. *Bushido* rules, which rule how Samurai should behave in their daily life, influence Nathan Algren's personality so that he becomes a peaceful person, a polite person, a truthful person, an honorable person, a wise person, a courageous person, not a drunkard and a calm person. Thus, through *Bushido*, he can find his truth personality.

Finally, this study gives some suggestions for further researchers, who want to analyze the story in the movie script, and also the implementation of the movie script in teaching-learning activities for teaching Speaking for students at Sanata Dharma University.

ABSTRAK

Wicaksono, Primadhy. 2007. **The Influence of *Bushido* on Nathan Algren's Personality Development as Seen in John Logan's Movie Script The Last Samurai**. Yogyakarta: Program Study Bahasa Inggris, Jurusan Pendidikan Bahasa dan Seni, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Sanata Dharma.

Studi ini membahas sebuah skrip film yang ditulis oleh John Logan berjudul The Last Samurai diluncurkan pertama kali di bioskop-bioskop pada tahun 2004. Skrip film ini menceritakan tentang Kapten Nathan Algren, seorang pahlawan perang saudara, yang dihantui oleh masa lalunya yang brutal. Karena masa lalunya yang brutal, Algren berubah menjadi orang yang memiliki kepribadian yang buruk, seperti pemabuk. Menjadi pemabuk membuatnya memiliki kebiasaan yang buruk, contohnya, dia kehilangan kendali diri, menjadi kasar dan mudah putus asa. Di samping menjadi seorang pemabuk dan selalu dihantui masa lalunya yang brutal, kebiasaan buruk Nathan Algren membentuk kepribadiannya menjadi orang yang penuh dendam dan orang yang penuh keinginan untuk melakukan bunuh diri. Tetapi, kepribadian buruknya berubah secara total setelah dia mempelajari *Bushido*, cara-cara bertingkah laku para Samurai, sehingga dia mengalami perkembangan kepribadian melalui *Bushido*.

Ada dua permasalahan yang diketengahkan dalam perumusan masalah: (1) Bagaimana kepribadian Algren yang digambarkan dalam skrip film sebelum dia masuk ke dalam masyarakat Samurai? (2) Apa pengaruh-pengaruh *Bushido* pada perkembangan personality Algren?

Studi pustaka dilakukan sebagai metode pengumpulan data. Untuk menjawab permasalahan, penulis menerapkan pendekatan secara psikologi, karena studi ini bertujuan untuk menganalisa kepribadian karakter utama dalam skrip film, dan pendekatan *sociocultural-historical* yang sesuai dengan kondisi sosial budaya dalam kehidupan masyarakat Samurai, di Jepang. Studi ini menggunakan dua macam sumber, sumber pertama adalah skrip film The Last Samurai. Sumber yang kedua diambil dari Internet, jurnal, serta buku-buku yang terkait dengan cerita tersebut.

Studi ini menyimpulkan bahwa *Bushido* mempunyai pengaruh yang kuat terhadap perkembangan kepribadian Nathan Algren. Aturan-aturan *Bushido*, yang mengatur bagaimana seharusnya para Samurai bertingkah laku dalam kehidupan sehari-hari mereka, mempengaruhi kepribadian Nathan Algren sehingga dia menjadi orang yang penuh damai, sopan, jujur, terhormat, bijaksana, pemberani, bukan lagi pemabuk dan terkendali. Maka dari itu, melalui *Bushido*, dia dapat menemukan jati dirinya yang sesungguhnya.

Akhirnya, studi ini memberikan beberapa saran bagi para calon peneliti untuk menganalisa skrip film ini, dan juga implementasi untuk mengajar Speaking untuk mahasiswa Universitas Sanata Dharma.

CHAPTER 1

INTRODUCTION

This chapter consists of the background of the study, the objectives of the study, the problem formulation, the benefit of the study, and the definition of terms. The background of the study is focused on the topic analysis of the study and my personal reasons of choosing the topic. The objectives of the study explain the aim of the study. The problem formulation explains the general description of the problem that will be analyzed. The benefit of the study explains the benefit for others researchers who want to conduct the literary work. The last part is the definition of terms that define some terms related to the study.

1.1. Background of the Study

Like a novel, a movie script is also one of the literary works, which has close relationship with human life. It is supported by Giannetti (256) that a film script is rarely an autonomous literary product. And a fiction literary work is considered as the reflection of the reality of human life by presenting complex characters with their motives based on their social class and their interaction with other characters, Abrams (120). In other words, a fiction literary work is the reflection of human life about someone's experience based on the social phenomenon around him/her.

Reading a movie script is interesting and challenging to do, since the movie script has different form from a novel, which is in the movie script consists

of dialogues among the characters and the actions of the characters. In the movie script, we can see clearly about how people' feeling about sadness, happiness, anger, etc and especially about people' characters through their speech, thought and actions described in the script. As Abrams (21-22) states that the character can be judged by the readers from what they expressed in what they say, the dialogue, and in what they do in action. Therefore, we can analyze about other people' character, which can reveal their personality through their speech and actions as it is written in a movie script.

Considering that a movie script is one of a literary works that can show other people' personality, thus, a movie script written by John Logan The Last Samurai is used to analyze the personality of the main character in the script.

Analyzing someone' personality is something interesting because we would deal with a living creature, that is human being who has feeling, thought, and actions as the expression of their personality. As we know that human being is a unique creature, since they have different personality. This statement is supported by Kalish (52) that personality is the "dynamic organization of characteristic attributes leading to behavior and distinguishes one individual from the other individual." We should know that someone' personality can be changed into good or bad. The changes of the personality can be caused by some aspects, such as social determinants, in which social experiences are learned by conditioning (Hurlock, 150). As it is reflected in the movie script The Last Samurai about the personality of the main character, that is Nathan Algren's personality, which experiences development from bad into good.

Nathan Algren was used to be a war hero from America. He was a captain who leads American Military Army in civil war and in Indian war. One day in his duty, he had promise to the Indian tribe that his army would not kill them if they stayed still in their reservation place. But in fact, his leader commanded the army to do massacre towards Indian people. He was feeling betrayed by his commander, and then he felt guilty to the Indian tribe that he could not keep his promise in keeping them still alive. This event constantly becomes his nightmare. He is haunted by his brutal past experience. And in order to erase his past bad experience, he addicts alcohol, and then becomes a drunkard. Being a drunkard makes him losing his self-control, impolite, and many other bad behaviors. All of these bad behaviors shape his bad personality.

Algren' bad personality totally changes after he comes to the Samurai's life. His personality changes into good personality. The aspect, in the Samurai society, that influences Algren' personality is the rules of *Bushido*. *Bushido* is the way of the Samurai, which teaches how a warrior should behave in his life. Samurai is a Japanese warrior class and it is also called as *Bushin* (hence *Bushido*). The Samurai are fighting men, skilled in martial art. Samurai have extensive skills in the use of the bow and arrow, and the sword. These warriors are men lived by *Bushido*; it is their ethic code or way of life. *Bushido* is the way of the Samurai, which teaches how a warrior should behave and act in his life as a true warrior (Nitobe, 4).

Finally, it can be concluded that we can learn about many valuable things in this movie script. Beside we can learn about someone' personality through

his/her speech, thought, or actions as it is described in the script, we can also broaden our knowledge about other culture, particularly Japanese culture about Samurai' way of life.

1.2. Objective of the Study

The objective of this study is to see one' personality development due to a certain factor as seen in the influence of *Bushido* in Nathan Algren' personality development as the main character in John Logan's movie script The Last Samurai.

1.3. Problem Formulation

Based on the background of the study discussed above, the problems of the study are formulated as follows:

1. How is Algren's personality before entering Samurai' life described in the script?
2. How is Nathan Algren' personality development after entering Samurai' life, which is influenced by *Bushido*?

1.4. Benefits of the Study

The study has the benefits for the readers generally, and for the students or other researchers who want to conduct a research on a literary work. The readers can enrich their knowledge about literary study, particularly, the personality development of the main character, Nathan Algren, that is influenced by *Bushido*

in Samurai' society. The writer hopes that this study gives useful contribution or input to the students or other researchers who want to analyze John Logan's story on other aspects, such as analyzing characters, conflicts, or socio-cultural values, as it is reflected in the movie script.

In this study, the writer wants to show the readers about how the importance of the society' cultural values in influencing someone' personality. So that we would have better understanding to determine what kind of cultural values that can develop our personality into good or bad.

1.5. Definition of Terms

In order to avoid misunderstanding and to help the readers follow the ideas clearly in reading this study, therefore, there are some definitions as follows:

1. Personality

Personality is "the dynamic organization characteristics attributes leading to behavior and distinguishing one individual from other individuals". It refers to the total individual that includes needs, motives, and methods of adjusting, temperament qualities, self-concepts, role behaviors, attitudes, values, and abilities (Kalish: 51-52).

2. Development

In this study, development refers to all the process of change by which an individual's potentialities unfold and appear as new qualities, abilities, traits and related characteristics. It includes the long-term and relatively irreversible gains from growth, maturation, learning, and achievement (Pikunas: 6).

3. Personality Development

In this study, personality development means the way the personality changes and develops based on the factors that are responsible for changes that will affect someone's life. It means that personality development is the changes of someone's organization characteristics to the worse or the better (Hurlock: 463).

4. Influence

In this study, the word 'influence' means the capacity to have an effect on the character or the behavior of someone or something, or the effect itself (Concise Oxford Dictionary – Tenth Edition).

5. Script

In this study, a script is a story for a movie, in the special form required by those who make the movie (Tylor: 10).

6. Bushido

In this study, Bushido, literally translated "Way of the Warrior," was developed in Japan between the *Heian* and *Tokugawa* Ages (9th-12th century). It is a code and way of life for Samurai, a class of warriors similar to the medieval knights of Europe. Zen and Confucianism influence it; they are two different schools of thought of those periods. Bushido is not unlike the chivalry and codes of the European knights. "It puts emphasis on loyalty, self sacrifice, justice, sense of shame, refined manners, purity, modesty, frugality, martial spirit, honor and affection" (Nippon Stell Human Resources Development: 329).

7. Samurai

In this study, Samurai is a term for the military nobility in pre-industrial Japan. The word 'samurai' derives from the Japanese verb '*Saburau*' (hence the male name "*Saburo*"), it means 'to serve', a samurai is the servant of a lord (Samanosuke: 1).

CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter consists of three parts and discusses all theories that will be the basis on analyzing the script. They are: theoretical review, criticism, and theoretical framework. Theoretical review gives explanation of the theories of critical approach, theory of character and characterization and the theory of personality development. This chapter also gives explanation on *bushido* as a review of socio-historical background in Japan. Criticism presents some opinions on the movie, The Last Samurai. Theoretical framework explains the reason of using some theories to analyze the movie in this study. The last is concerning with the sources used in this study.

2.1. Theoretical Review

This chapter deals with the suitable theories used as in this study. Following theories are used to analyze the characters and character's personality.

2.1.1. Theory of Critical Approach

In order to understand literature and analyze a literary work in its nature, function, and positive values, Rorhberger and Woods (16-15) mention five approaches, they are: Formalist approach, Biographical approach, Sociocultural-Historical approach, Mythopeic approach, and Psychological approach.

The formalist approach is an approach that tries to examine the literary work and judges the aesthetics value of the literary work from the harmonious

involvement of all part of the literary work to the whole and how meaning is derived from structure and how the technique determines the structure.

The Biographical approach is an approach that insists on work of art, it is a reflection of a personality; therefore, it is necessary to appreciate the ideas and personality of the author to an understanding of the literary object. It gives us more understanding toward the literary work that is written by the author. The knowledge about the author provides a guidance to understand the literary wok and analyze it.

The Sociocultural-Historical approach is an approach that analyzes the literary work based on the civilization. Attitude and action of a specific group of people are the definition of civilization, and the object matter of literary work itself is attitude and actions.

The Mythopoeic approach is an approach that tries to analyze the literary work and seeks to discover ancient myths and folk rites. This approach also tries to interpret any symbol which is appear in the literary work. The most important thing in this approach is to read the literary work carefully and to give attention to the pattern in writing, so we can interpret the symbol of the writer.

The Psychological approach is an approach that leads to the unconscious area of the human mind, which led to the conclusion that it was this area that was the wellspring of men rich imagination, his capacity for creation and complexity of his thought, behaviour, and that the contents of his region of the mind found expression in symbolic words, thoughts and action.

In this study the topic is about personality development of Nathan Algren, the writer used the third approach, Sociocultural-Historical approach, and the last approach, psychological approach to analyze character and their behaviour in their life which is influenced by *Bushido*.

2.1.2. Theory of Character

In a literary work to support and developing the story play such an important role which is called character, character is usually a human figure. In the story sometimes there is one or more character that has major part in the whole story and called as a main character. As a film viewer when we watch a film we often give our attention to the main character and try to analyze his/her action and development in the story. Character's action, speech, and development are influencing the story, so the audience will get a better understanding into the story.

Character is defined by Barnet (712) as the description of a person who has certain types and quality. It can be good one or bad one. The author will make his or her own characters to be presented in her or his work. The characters are described through their dialogues, behaviour, and thought to make them just like ordinary human beings.

Barnet (712) also describes character by using three ways. The first is with what the character says. The writer can notice from word that she or he says, from his or her words, we can understand the characteristic of the character. How the character says can help the reader to interpret the meaning of the character's action.

The second is with or what the character does. Some sections that the character does in the story will be the representative of his/her character. From his/her attitudes or behaviour in the story, the readers will learn about the character and they may guess how the author actually creates the character.

The third is with what the character says about the character. When a character interacts with others, and when he/she involves in a dialogues with other character. They share their opinions and give comments about the characters, and they also interact with other characters as an object of their conversation times.

Abrams (21-22) also supports Bernet's idea about character by saying that character is the person who presents in a dramatic or narrative work who is interpreted by the readers and judged by the readers from what they expressed in what they say, the dialogue, and by what they do in action.

Perrine (71) classifies character into two: static character and dynamic character. A static character is the same sort of person in the end of the story as he was at the beginning. Although there is a change in the plot, this character will not have any changes. Meanwhile, developing or dynamic character undergoes permanent changes in some aspects of his character, personality or physical appearance. This character will have the development together with the development of plots and events in the story. Perrine also adds based on their psychological behaviour that character is divided into round character and flat character. Round character often appears as the centre of the story; they look like a real human being, who is complex, dynamic, and less predictable. It has temperament and expected behaviour that sometimes can surprise the reader. The

flat character is not described as fully as a major character in the story, it is simple, no changing happens and it is a static kind of character in the story.

Crow and Crow (60-61) state that there are three factors significantly influencing to the character's development. The first is morality; the adherence of moral code of the group, an example for this is the conformity in behaviour to the manners or custom of the social group. The second is ethics. The individual recognition between the right and wrong is what we call ethic. The last is character. The term of personality and character sometimes are used together to describe individual pattern of reaction. Personality has a psychological connotation as representing the development of all individual's physic, mental, emotion, and social traits. In addition, character applies specifically to those attitudes and behaviour response that affect his welfare or the welfare of another member of his group, and these are regarded as right or wrong.

Therefore, since this study would analyze about the main character in the movie script, the theory of character is used to have a better understanding about the definition of character.

2.1.3. Theory of Characterization

Characterization is a process of a character which is portrayed as a real person who lives in real life. Characterization is a process of the author creates the characters. Murphy (161-173) described nine ways that the author can do to make his character understandable and become alive for the reader. Those nine ways are:

1. Personal Description

It means that the author describes the characters through a person's appearance, such as face, skin, eyes, body, and cloth directly in the story.

2. Character as Seen by Others

The author describes the character through the eyes and others' opinion. The characterization lies on the way the others thinking about him/her.

3. Speech

The characterization of a person can be seen from the way he/she says about something, whenever he/she speaks in conversation with the others, and the way he/she gives an idea or opinion.

4. Person's Past Life

The author gives us a clue to events that has happened in the past and helped to shape a person's character. The past life is presented by the author's direct comment, through the character's conversation about the other.

5. Conversation with Others.

The conversation of other people and things they say about him or she can influence the characterization.

6. Reaction.

The author helps the reader by describing a character's reaction to a various situation and events.

7. Direct Comment

It is a spontaneous comment from others about the person's character, so that the reader can have a better understanding about the character in the story.

8. Thoughts

The direct knowledge of what a person thinks about is also a characterization.

9. Mannerism

The description about person's mannerism and habits may tell us something about characterization.

From the explanation above we can conclude that to have a better understanding and appreciation in analyzing character we can use the nine ways. Even though not all the nine ways are presented when we analyze and observe person's character, but we can use one or more of the nine ways to observe.

2.1.4 Theory of Personality Development

This thesis analyzes how *Bushido* influences Algren's personality development. Algren as the main character in the movie plays an important role in the development of the story. To understand more about Algren's personality development, it is better to know the psychology condition of the main character. Furthermore, the next step is to apply theory of personality development.

According to Allport in (Hurlock, 7), personality is the dynamic organization within the individual of those psycho-physical systems that determine his characteristic behaviour and thought. Psycho-physical system is composed of habits, attitudes, emotional states, sentiments, motives, and beliefs, all of which are physiological but have a physical basis in the individual's neural, glandular, or general bodily states. In other words, it means that personality is

neither exclusively mental nor exclusively neural (physical), which entails the functioning of both 'mind' and 'body' in some inextricable unity.

Dynamic personality means that personality can change or develop from time to time or from situation to situation into good or bad. Allport (Hurlock, 7) states that dynamic refer to the constantly evolving or changing nature of personality, which change from time to time, from situation to situation. The changes are not radical nor are they necessarily permanent. And change can be either for the better or for the worse (108).

It can be concluded that personality development is the changes of the personality from time to time based on the situation around him where he lives. And one of the situations that influences strongly on his personality development is his environment or cultural values.

Singh et al (Hurlock, 87) states that personality is shaped and changed by interactions with the culture in which the individual lives, either can be better or worse. And the changes depend on the values of the cultural values; means that is the cultural values change, the basic personality will also change.

Hurlock (79) states that the environment influences the personality pattern most notably in three ways. First, it encourages or stunts the maturation of heredity potentials. Second, it provides personality pattern models which the individual uses as a guide. Third is that it either provides or denies needed learning opportunities.

In interacting with his social life in his environment, someone will not able to learn only about positive value, but also negative effects that will influence

someone who interact with it. Morris states (450) that personality does not include positive personal qualities, but also negative qualities. It is more complex than the entire admirable traits; it also includes negative as well as positive personal qualities, such as muddy, anger, hatred, and others.

Finally, environment or cultural values where someone lives has strong influence in shaping his personality, it can be slowly or rapidly.

Therefore, since this study would analyze about the main character' personality development, I apply the theory of personality development to analyze the influence of the main character in the movie script.

2.2. Review of the Socio-cultural Background in Japan in the 19th Century

2.2.1. Samurai' Society in Meiji Era

The origins of the samurai, Japan's warrior caste, go back to the nineteenth century, when the feudal lords begin to maintain regular forces. Gradually, they evolve into an elite group of hereditary warriors, their lives governed by an unwritten code of behavior known as *Bushido*, the way of the warrior. Though practice is often far from the ideal, *Bushido* encourages rigorous self-discipline, the observance of strict laws of etiquette and, most importantly, unquestioning loyalty. This term refers to the moral code principals that develop among the samurai (military) class of Japan, on a basis of national tradition influenced by Zen and Confucianism. The first use of the term apparently occurs during the civil war period of the 16th century; its precise content varies historically as samurai standards evolved. Its one unchanging ideal is martial spirit, including athletic and

military skills as well as fearless facing of the enemy in battle. Like Confucianism, Bushido requires filial piety; but, originating in the feudal system, it also holds that supreme honor is to serve one's lord unto death. If these obligations conflicted, the samurai is bound to loyalty toward his lord despite the suffering he might cause to his parents.

By mid-19th century, Bushido standards has become the general ideal, and the legal abolition of the samurai class in 1871 made Bushido even more the property of the entire nation. In the public educational system, with the emperor replacing the feudal lord as the object of loyalty and sacrifice, Bushido becomes the foundation of ethical training.

However, in the Meiji Era, the new Imperial government has several goals, which influences the existence of Samurai. The new Imperial government' goals are democratic Japan. The first step in making Japan a democracy is to break down the social class system enforced by the Tokugawa Shogunate. By 1870, the land has returned and the country has restructured into prefectures. Because of the breakdown of the social class system in 1871, the Samurai is stripped from their privileges; then in 1874, the old feudal system is abolished followed in 1876 by the prohibition of wearing two swords. The samurai seems well and truly finished. The Samurai loses all their privileges in this movement.

2.2.2. Definition of *Bushido*

Bushido is the soul of the warrior which is by Japanese people has an essential meaning that arouses mind, emotion, and how they behave in daily life.

In literary *Bushido* has meaning the way of the warrior, which entails many kinds of discipline and followed by the hearth of the Samurai, which is Japanese warrior. *Bushido* is believed as moral principles; these principles are not written principles with certain formulation. The Samurai puts these principles above everything in their life.

To Samurai and Japanese people, it is not important to formulate each of principles based on scientific theory, they choose to experience those principles with full of responsible and loyal to many kinds of events in their daily life.

2.2.3. Sources of *Bushido*

Buddhism influences *Bushido* through meditation and beliefs to the one and only the one and put our self in equal with the one. The one in here is God who rules everything in this world. Meditation also influences *Bushido* to attain the unreachable side of mind which is unspoken able with words. Nitobe says: Buddhism furnished a sense of calm trust in Fate, a quiet submission to the inevitable, that stoic composure in sight of danger or calamity, that disdain of life and friendliness with death (6).

Shintoism gives *Bushido* purity of the human soul which is equal as the purity of God. As we know most of the Shinto's temples are empty from object and instrument of worship. There is only mirror inside of the temple that represents human soul. If the reflection on the mirror is clean and bright it represents of the God. Therefore, it also gives Samurai arrogant character. Nitobe says:

What Buddhism failed to give, Shintoism offered in abundance. Such loyalty to the sovereign, such reverence for ancestral memory, and such filial piety as are not taught by any other creed, were inculcated by the Shinto doctrines, imparting passivity to the otherwise arrogant character of the samurai. (7)

Confucius and Mencius also influence *Bushido*. Many books from Confucius and Mencius are becoming the principle-text book by the youths and the highest authority by the old. Confucius teaches moral in horizontal relation or relation between human being. Mencius influences *Bushido* by its democrat theory. Nitobe says:

Next to Confucius, Mencius exercised an immense authority over Bushido. His forcible and often quite democratic theories were exceedingly taking to sympathetic natures, and they were even thought dangerous to, and subversive of, the existing social order, hence his works were for a long time under censure. (7)

Those principles, which *Bushido* has taken and assimilated in its teaching, are very few and simple. However, they are sufficient to furnish the life in a safe way even though in the unsafe day that Japan has struggle.

2.2.4. Rules in *Bushido*

2.2.4.1. Rectitude or Justice

Rectitude or justice is the most crucial code which Samurai has to uphold in their daily life. There is no such of disgusting things to the Samurai to do a scheme agreement and tricky things. Nitobe says:

"Rectitude is the bone that gives firmness and stature. As without bones the head cannot rest on the top of the spine, nor hands move nor feet stand, so without rectitude neither talent nor learning can make of a human frame a samurai. With it the lack of accomplishments is as nothing." (9)

From the statement above honesty or sense of justice is the foundation of becoming Samurai. Losing the sense of honesty is the same as losing the grip of life; Samurai without the sense of justice will walk the path of darkness and lose their sense of life with heavy burden in their shoulder.

2.2.4.2. Courage, the Spirit of Daring, and Bearing

Choosing the path of *Bushido* makes Samurai bold, but courage could not be stated as supreme if courage is not presented in obligation and applied it for honesty. Even though sometimes boldness in Bushido is stated as courage in wrong form, Bushido has its own concepts about courage. Nitobe says:

The spiritual aspect of valor is evidenced by composure—calm presence of mind. Tranquility is courage in repose. It is a statically manifestation of valor, as daring deeds are a dynamical. A truly brave man is ever serene; he is never taken by surprise; nothing ruffles the equanimity of his spirit. In the heat of battle he remains cool; in the midst of catastrophes he keeps level his mind. (10)

From the statement above that courage plays important role, especially when Samurai facing his enemy in the battlefield. Being brave also makes Samurai into higher level in their spirit, so that they can keep their mind calm and not in a rush in judging situation in the battlefield.

2.2.4.3. Benevolence, the Feeling of Distress

Benevolence in Bushido teaches how to love and respect to others. Love has a meaning as a king among the noble spirit so love in this term has the highest level as a king. Nitobe says:

Love, magnanimity, affection for others, sympathy and pity, which were ever recognized to be supreme virtues, the highest of all the attributes of

the human soul. How often both Confucius and Mencius repeat the highest requirement of a ruler of men to consist in benevolence. (11)

Feeling of distress in bushido is not how Samurai's feel on their sorrow or sadness but rather than how they train their gentle emotion to produce beautiful and courageous poems. Nitobe says:

"Though they come stealing to your bedside in the silent watches of the night, drive not away, but rather cherish these—the fragrance of flowers, the sound of distant bells, the insect humming of a frosty night." And again, "Though they may wound your feelings, these three you have only to forgive, the breeze that scatters your flowers, the cloud that hides your moon, and the man who tries to pick quarrels with you." (14)

In feeling distress, Samurai is taught not to have feeling grunge to someone who makes him angry. Moreover, Samurai has to forgive someone easily who disturbs him. When Samurai has disturbance in his heart, it is better for him to keep his mind focus.

2.2.4.4. Politeness

Politeness is not the highest in virtues' rank, but politeness has connection with the highest virtues. Politeness gives those who carry it out a better understanding about love, sacrifice, and many non-evil things. Nitobe says:

In its highest form, politeness almost approaches love. We may reverently say, politeness "suffered long, and is kind; envied not, vaunted not itself, is not puffed up; doth not behave itself unseemly, seeketh not her own, is not easily provoked, taketh not account of evil. (14)

Politeness also teaches how to think and feel positively even though the Samurai face difficult things. The ability to close the mind from the bad influence around him also can be achieved by learning politeness. Nitobe says:

Politeness will be a great acquisition, if it does no more than impart grace to manners; but its function does not stop here. For propriety, springing as it does from motives of benevolence and modesty, and actuated by tender

feelings toward the sensibilities of others, is ever a graceful expression of sympathy. (16)

2.2.4.5. Veracity or Truthfulness

Sincerity is the end and the beginning of all things; without sincerity, there would be nothing. Samurai, as a high rank in social level demands a high standard of veracity better than merchant and farmer level. The regard of veracity to Samurai was high and they are willing to sacrifice their life if they could not fulfill their promise, because their promise is above their dignity. Nitobe says:

The *bushi* held that his high social position demanded a loftier standard of veracity than that of the tradesman and peasant. *Bushi no ichi-gon*—the word of a samurai or in exact German equivalent *ein Ritterwort*—was sufficient guaranty of the truthfulness of an assertion. His word carried such weight with it that promises were generally made and fulfilled without a written pledge, which would have been deemed quite beneath his dignity. (17)

Veracity to the Samurai as a high social class is very important. The value of veracity in the Samurai class is different with tradesman or peasant class. Samurai has to uphold veracity with their dignity, which means that if Samurai could not keep his veracity, he would exchange it with his life.

2.2.4.6. Honour

Honour is a principle which is given to the Samurai when they are still on their mother's womb. Samurai uphold their honour with their life. Nitobe says that the sense of honor, implying a vivid consciousness of personal dignity and worth, could not fail to characterize the samurai, born and bred to value the duties and privileges of their profession (19).

Sometimes, honor brought a misunderstanding among the Samurai. Samurai often easily provokes when their honors are disgraced. They would draw their sword and they cut people without second thinking and tear the blood on their sword. Nitobe says:

In the name of Honor, deeds were perpetrated which can find no justification in the code of Bushido. At the slightest, nay, imaginary insult, the quick-tempered braggart took offense, resorted to the use of the sword, and many an unnecessary strife was raised and many an innocent life lost. (18)

However, the extreme code of honor in Bushido is counterbalanced by magnanimity and patience. Patience, long-suffering, and gentleness are also commended to the Samurai to live their life. Nitobe says:

"Though you denude yourself and insult me, what is that to me? You cannot defile my soul by your outrage." Elsewhere he teaches that anger at a petty offense is unworthy a superior man, but indignation for a great cause is righteous wrath. (19)

2.2.4.7. The Duty of Loyalty

The term of loyalty to the Samurai is to serve to the end of their life; even Samurai has to give their family to their lord if their lord asks for it. Loyalty is Samurai's honor to serve their Lord. Nitobe says:

When a subject differed from his master, the loyal path for him to pursue was to use every available means to persuade him of his error, as Kent did to King Lear. Failing in this, let the master deal with him as he wills. In cases of this kind, it was quite a usual course for the samurai to make the last appeal to the intelligence and conscience of his lord by demonstrating the sincerity of his words with the shedding of his own blood. (21)

From the statement above we can see that Samurai has to follow and protect his leader, even if have to follow and protect with his last drop of blood. However,

Bushido did not teach the Samurai to be the slave of Loyalty. A man without his own conscience only serves as a man without hearth.

2.2.4.8. Education and Training of Samurai

The most important thing to develop the Samurai is how to develop a good character then how to develop talent such as prudence, intelligence, and dialectics. With the development of the character, it can form a good Samurai. The three base of Bushido are *Chi, Jin, Yu* respectively Wisdom, Benevolence, and Courage. Nitobe says:

The first point to observe in knightly pedagogics was to build up character, leaving in the shade the subtler faculties of prudence, intelligence and dialectics. We have seen the important part aesthetic accomplishments played in his education. (24)

2.2.4.9. Self-Control

Self-control is the character of The Samurai, which is, represses the genial current of the soul. It is very important because without a proper understanding it can cause the nature of Samurai into distortion and monstrosities. Samurai is not allowed to show his feeling and emotion. Nitobe says that It was considered unmanly for a samurai to betray his emotions on his face. "He shows no sign of joy or anger," was a phrase used in describing a strong character (25).

As we can here that showing no feelings, such as anger and joy, is the expression of self-control from the Samurai. Moreover, the purpose of self-control by Samurai is to show his strong character as a warrior.

2.2.4.10. The Institutions of Suicide and Redress

Seppuku or *kappuku*, popularly known as *hara-kiri* which means self-immolation by disembowelment, sounds like very disgusting for people who heard it for the first time. However, samurai believes that *seppuku* was not a mere suicidal process. It was an institution, legal and ceremonial. An invention of the middle ages, warriors could expiate their crimes, apologize for errors, escape from disgrace, redeem their friends, or prove their sincerity by a process. Nitobe says:

When enforced as a legal punishment, *seppuku* was practiced with due ceremony. It was a refinement of self-destruction, and none could perform it without the utmost coolness of temper and composure of demeanor, and for these reason it was particularly befitting the profession of *bushi*. (28)

Seppuku or *Harakiri* usually performed when Samurai loses their honor or makes mistake to their lord. In order to regain his honor, Samurai commits *seppuku* with beautiful ceremony. Samurai wears a white cloth and bands his stomach with a white bandage.

2.2.4.11. The Sword, the Soul of the Samurai

To the Samurai his sword is his soul and the sword symbolize about what the Samurai' carries. Nitobe says:

“He beareth not his sword in vain.” What his carries in his belt is a symbol of what he carries in his mind and heart-loyalty and honor. The two swords, the longer and the shorter-called respectively *daito* and *shoto* or *katana* and *wakizashi*-never leave his side. (32)

From the statement above we can see that Samurai' swords has an important meaning. The symbols of the sword are loyalty and honor. The swords accompany his master in pleased and displeased event. Even, the swords have a

special place in Samurai' home and standing beside his master in bed, to protect its master while he sleeps.

2.3. Criticisms

In order to have a better understanding in interpreting a literary work, criticisms are needed, because criticisms have function to support the analysis upon the work of art. The film The Last Samurai received an enthusiastic reception among the moviegoer public in Japan, with box office receipts higher in that country than in the USA.

Tomomi Katsuta of The Mainichi Shimbun states:

"The film was a vast improvement over previous American attempts to portray Japan". That director Ed Zwick "had researched Japanese history, cast well-known Japanese actors and consulted dialogue coaches to make sure he didn't confuse the casual and formal categories of Japanese speech."

David Speilman from the realmoviecritic.com states:

"The Last Samurai" exceeded my expectations. The battles are electrifying, the scenes in the Samurai village are touching and the locales are absolutely breathtaking (New Zealand seems to be the hot spot to film now, i.e "The Lord of the Rings" trilogy). In some ways, "Samurai" is an even better film than "Gladiator." Here there are scenes of humor, tenderness and love, which balance out the brutal battles with an elegance and grace unseen in "Gladiator."

On the contrary, some movie critics gave harsh opinion especially reviewer who came from the United States.

Motoko Rich of *The New York Times* states:

"That the film has opened up a debate, particularly among Asian-Americans and Japanese," about whether the film and others like it were racist, naïve, well-intentioned, accurate — or all of the above."

Tom Long, from *The Detroit News*, wrote:

"*The Last Samurai* pretends to honor a culture, but all it's really interested in is cheap sentiment, big fights and, above all, star worship. It is a sham, and further, a shame."

Nathaniel R *The Film Experience* states:

On the one hand the film asks you to cheer on the death of imperialistic Americans (as played by Tony Goldwyn) who seek to westernize everything. On the other it asks you to worship imperialistic Americans (Cruise) who appropriate other cultures and help the natives to value themselves. The white man as savior to savages is an old imperialistic and racist concept and it's dusted off here in the service of a film that ostensibly asks you to despise that very notion. So in the end, *The Last Samurai* is either a deeply subversive film or a terribly misguided one. The evidence tilts toward the latter, I'm afraid.

2.4. Theoretical Framework

In this study, some theories are used to have a better understanding in analyzing the film's script. They are theory of critical approach, theory of character and characterization, theory of personality development and finally theory of *Bushido*.

The theory of character and characterization is used to analyze and have a better understanding on Algren's character in the film's script. In the story the main character and the one who develops is Algren.

Theory of personality development is used to analyze and have better understanding about the development of Algren personality after he joined in the Samurai's life. This part is the most crucial thing in Algren's life because after he joined the Samurai he finds peace in his life.

In analyzing Algren's personality development which is influenced by *Bushido*, this study conducts a review on *Bushido* because it is important to analyze on *Bushido* to understand deeply how *Bushido* can change Algren.

CHAPTER 3

METHODOLOGY

This chapter consists of four parts, namely subject matter, approach, data collection, and procedures. The Subject Matter deals with the movie. The Approach concerns with the theory taken to analyze the movie. Data Collection provides the sources to analyze the study. Procedures are used as a step of doing the analysis.

3.1 Subject Matter

In this study, the literary work is based on a movie script. The Last Samurai is a movie directed by Edward Zwick, the director of *Glory* and *Legends of the Fall*, and John Logan writes the story. Warner Bros Picture distributes the movie, which was released in 2003. The setting of the movie is based on a true event about the struggling of Samurai in defending their custom of *Bushido*, which is replaced by western culture.

In the movie, we can see the story of Captain Nathan Algren, a Civil War and Indian War veteran. After being fired from Winchester Company where he works as an arms promoter for \$25 a week, he takes up a job to train the newly formed Japanese Imperial Army. During the battle he is captured by Samurai “Katsumoto” and taken to the village of Katsumoto’s son where he soon becomes intrigued with the way of the Samurai and decides to join them in their cause. The way of the Samurai changes Algren’s personality a lot. In the beginning of the

story we can see that Algren is an alcoholic, he always drinks alcohol to overcome his past, but by staying in the Samurai village he leaves his past and finds peace in his heart.

3.2 Approaches

In this study, the Psychological approach is used to analyze Algren's personality development. The Psychological approach's main concern is to know about one psyche and knowledge. In dealing with individual's personality development, the Psychology approach is the most appropriate to apply, because by using the Psychological approach we can learn the whole pattern of behaviors, thoughts, and feelings. Rohrberger and Woods (15) explain that Psychological approach pays attention to the psychological situation of the characters in the story, in order to understand more about the character.

The Socio-Historical approach is also used to analyze about *Bushido*, which influences Algren's personality. *Bushido* as the way of the Samurai brings a lot of influence to Algren. *Bushido* helps Algren in finding peace in his heart and his meaning of life.

3.3 Source and Procedure

This study employed library study. It meant that the main procedure was gaining data by reading and taking important note, which helped to analyze the movie script. The method was used to collect valid resources and used them to analyze the question presented in the problem formulation.

To have a better understanding in analyzing the movie script, there were some to take. The first step was watching the movie and trying to understand the content of the movie. It needed several times to watch the movie in order to have better understanding on the subject of the study. The focus, while watching the movie was on the character, the action and reaction. From the movie, it arouses some importance aspects, such as the characters, theme, plot, and setting. Those important aspects were the basic to analyzed and have better understanding on the movie.

The second step was to decide the topic that was going to be analyzed in the movie. Since the theme of the movie was about the struggle of the Samurai in the influence of the western culture, which analyzed the influence of *Bushido* on the main character. The next was to analyze the main character's personality before the influence of *Bushido* and after the influence of *Bushido*.

The third step was to analyze the main source of the movie that is the movie script. Movie script was the evidence of the information in the personality development of the main character.

The fourth step was to make important notes concerning the evidence of the *Bushido* toward the main character's personality development. By identifying, classifying, and analyzing the evidence then comparing the information to the theory of psychology.

There are some books used to analyze this study. The first kinds are the books about theory of literature and movie, such as *Reading and Writing about Literature* by Mary Rohrberger and Samuel Woods Jr., *A glossary of Literary*

Terms by M.H. Abrams, *Understanding Unseen* by M.J. Murphy, *Understanding Movie* by Michael Giannetti, and *People Who Make Movie* by Theodore Taylor.

The second kinds are the books about theory of psychology. There are two influential books, namely *Personality Development* by Elizabeth B. Hurlock, and *Human Development* by Graig, Grace. These books were used to analyze the personality of the main character and his personality development that was influenced by *Bushido*.

The third kinds are the books that related to the Socio-Historical background of *Bushido* and the Samurai, such as *Bushido: The Soul of Japan* by Inazo Nitobe, *The Hagakakure: The Book of the Samurai* by Yamamoto Tsunemoto, *Japan: Profile of a Nation* from Kodasha International Ltd., and *Japan and Its World: Two Centuries of Change* by Marius B. Jansen. These books were used to conduct deeper understanding on *Bushido*.

Hence, there are three kinds of sources used in this study. The primary source is from the movie *The Last Samurai* itself, the secondary sources are from the book on theory of literature, books on theory of psychology, books on theory of Socio-Historical theory, books on *Bushido* and Samurai.

CHAPTER 4

ANALYSIS

This chapter focuses on answering the questions that are provided on Problem Formulation written in the first chapter. This chapter is divided into two sections. The first section aims to describe the main character in “The Last Samurai” that is Nathan Algren before he entered the Samurai’s life. The second section aims to discuss the influence of *Bushido* on the main character’s personality development.

4.1. The Description of Nathan Algren’s Personality before Entering the Samurai’s Life

In this part, the writer is going to describe the personality of Algren before entering the Samurai’s life, because he is the main character in the movie’s script. The discussion about the personality of Algren is needed in order to understand the personality of the main character.

Algren, the main character from the movie’s script, is a hero of war, who has through a lot of war such as war in Antietam, Sharpsburg, receives a medal of honor when he joins in the Gettysburg.

WHICHESTER REP (V.O)

One of the most decorated warriors this country has ever known. The bloody cornfield of Antietam. The stone wall of Sharpsburg. Winner of the Medal of Honor for his gallantry on the hallowed ground of Gettysburg. (1-2)

Most of them are wars against the native people of America, which is known as Indian. He fights a lot of Indian's tribe such as Sioux, Cheyenne; and through those fighting he receives a lot of victories. He is an ex-member of the 7th Cavalry, which is strongest and hardest cavalry in fighting with the Indian.

WHINCHESTER REP

He is late of the 7th Cavalry and their triumphant campaigns against the most savage Indian Nations. Decorated again for his gallantry in vanquishing the awful and terrible Cheyenne at the Washita River Ladies and Gents, I present to you: Captain Nathan Algren!
(1-2)

When Algren becomes a Captain in the Cavalry, he is a person who is being respected because of his achievement in leading and winning many wars. From the outside, it seems that he has a good personality, since he is able to lead his Cavalry in winning the wars. Such ability requires him to have good discipline and dedication in his duty. We can see it in his action and speech, as it is stated by Barnet (712) that the characters are described through their dialogues, behavior, and thought to make them just like ordinary human beings.

Then, in analyzing Algren' character would lead us to understand his personality. The good personality of Algren will be explained in the following part.

4.1.1. A Good Instructor

Algren is a good military instructor. If he deals with his work, he will give all his knowledge and power about his military understanding. He teaches with all

his heart in order to make the army be ready in the battlefield. It is showed in the following:

He is a hard teacher, accepting nothing less than perfect execution.

ALGREN

Once again, this is a battle line. On my command, the first rank assumes a kneeling position. Rifles at the ready. (demonstrating) (16C)

The statement above shows us that he teaches the Japanese military in a good way. He is not only giving order to the army, but he also demonstrates what he orders to the army. He gives total lesson to his army, as it can be seen in the first statement about being a hard teacher and accepting nothing less than perfect execution. He really wants the army to have a good discipline and skill in the battle. It can be said that Algren is a perfectionist person in military training, since military does not require mistakes from the soldier. It means that when they make a mistake in war, they will pay by their souls.

Algren' achievement to be a good instructor is obviously seen in the result of his work in training the army. There are many diplomats from other countries, who attend the marching of the Japanese, and they congratulate Algren for his success to train the army into discipline.

DIPLOMAT

- - Marvelous, Captain. Such discipline. We're all so thrilled you're here. The entire diplomatic community is talking of nothing else. You must dine with us at the embassy. (17A)

The statement of the diplomats towards Algren shows how they are amazed of Algren way of leading the army. It proves that other people admit Algren's ability in leading the army.

4.1.2. A Person with Sense of Literature

Algren is a person who has sense of literature. His interest in literature is not only expressed in his writing about war, but also about another experience that is expressed in his writing on journal. Almost in every occasion especially when he learns new things in his environment, he writes it in his journal. As in the Montage Beats, Algren sits writing in his journal on a hilltop overlooking the village and the silent samurai stands nearby (63).

He loves to write about the Indian especially about their culture. He also writes about war strategic. It is showed in the following statement:

OMURA

He is also an author. "Battle in the West:
Tactics for an Unconventional War,"
published 1872.

GRAHAM

A bestseller, I'm sure (18A)

This activity shows how Algren' interest in writing. His perseverance on writing expresses Algren personality in having sense literature.

4.1.3. A Haunted Person

Besides good personality that Algren has, he also has bad personality. As Morris states (450) when personality interacts with social life, someone will not be able to learn only about positive value. Personality does not include positive personal qualities such as muddy, anger, hatred, and others. In this movie script, Algren is described as a person whose bad personality, before entering Samurai' life. This part will discuss about Algren's bad personality before entering the life of the Samurai as a Japanese warrior.

Algren is an ex-member of the 7th Cavalry; he has military background that makes him survive in a lot of wars, especially wars against the Indian. The most regrettable past experience is when his cavalry comes to the Indian's reservation. He has promised that they will not be harmed as long as they stay in the reservation. Algren's military background forces him to fight against his conscience, and makes him to murder and slaughter the Cheyenne. He feels guilty because he cannot keep his promise to the Indian tribe.

His guilt goes deeper in his heart when he looks at a young boy holding the body of his dead mother. The boy looks at Algren with full of hatred eyes. As it is stated in the following:

Beside a teepee, Algren sees A YOUNG BOY, not unlike Higen, holding the body of his dead mother. The boy's eyes blaze with hatred. (42 – 43)

This incident starts to haunt Algren in his life. He tries to forget what he has done in the past, especially about the event in the Washita River. His tone of voice also shows about sadness that he has when he talking about something. The unpleasant event in the past, forces Algren to leave his cavalry and because of his guilt toward the Cheyenne, which always comes in his dream and makes him a drunker. As Murphy (161-173) states about people's past life, he states that the events happened in the past helps to shape a person character.

4.1.4. A Drunkard

In order to forget his past mistake, Algren becomes a drunkard. Drinking alcohol is thought as the best way to lose his guilty in his heart. His life is no

longer meaningful. He always sees his days by drinking alcohol. Since Algren becomes an alcoholic, almost in every time we can see him in bad condition because of the influence of his drinking behavior. He tries to run from the reality that he has in connection with the murder and the slaughter of almost all the villagers in Washita River. His drinking behavior makes him lose his control when he deals with problem. It can be seen in the following action:

For a moment it seems possible that Algren might choke the man to death, but gradually he comes to his senses.

We realize he's drunk. The rep goes to straighten Algren's tie and recoils at the whiskey fumes on his breath. (2)

When he is in a condition of half asleep, someone wakes her up because Algren will be asked to make a presentation in introducing a new riffle. But, because he is drunk, he loses his control by choking the man who wakes him up. When he is woken up, he feels that the man has disturbed him.

All his behavior is bad because of alcohol. Algren's habit in drinking alcohol makes him addicted. Almost in every occasion, he drinks alcohol and it seems that he cannot lose from alcohol, even when he meets Japanese representative who will hire him to be a military trainer; he makes a joke about alcohol.

ALGREN

What does a man have to do to get a
drink around here?

He laughs heartily. A waiter hurries to fill his glass.
Omura and his associates confer in Japanese. (8-9)

Everything comes in his mind is only about drinking alcohol. He is still thinking about drinking alcohol even though he is in a bad condition. It can be seen in the action when he is injured and brought to Taka's house. He asks for sake, Japanese's alcoholic drink, to reduce his agony.

ALGREN

Sake.

NOBUTADA

Yes. Sake.

Taka returns bringing Algren a cup of sake. He drinks it down, the cup falling from his hand. (41)

His past experience is the main reason that makes him more drowned in alcohol (Murphy, 161-173), especially when the past experience's shadows come and haunted his life. He tries to overcome his past, but at the end, there is always alcohol in his side.

The guard and the woman hurry in. Algren is disoriented. The women crossed to him, kneeling at his side. Algren lunges grabbing her.

ALGREN

Sake ! Sake ! (42-43)

Alcohol also affects him in saying bad words, which can insult other people. His bad words also can change the atmosphere in his surroundings. Without thinking about what he will say and act, the influence of alcohol turns him into a rude and heartless person.

ALGREN

SPEAK ENGLISH YOU LITTLE
YELLOW TURD! STOP BOWING
AND FIND ME SOMETHING TO
DRINK! CHOP-CHOP!!!

It is more than apparent that Algren is still drunk. (28)

From the statement above we can see how Algren' speech shows his bad personality because of alcohol. As it is supported by Murphy (161-173) that a characterization can be seen from what he/she says about something, whenever he/she speaks in conversation with others, and the way he/she gives an idea. We can see here that the way his speech is showing his characteristic. He becomes racist and he does not think whether what he says hurt other people or not. His action is illogically to do, consider he is a respected person in the military army before.

4.1.5. A Full of Hatred Person

When Algren was still in his army, he was a good man who respects the native people of America known as Indian. He was concern about the existence of the native people of America. They are considered as the people whose low culture and low civilization. Sometimes, the western people are harming their existences.

Algren's effort in protecting the native people of America is destroyed when his leader, Lieutenant Colonel Bagley, ordered the entire cavalry including him to march and to destroy the Indian's village in order to give warning to the other Indian tribe not to oppose the American. Unable to protect and fulfill his promise to the villagers makes Algren angry, especially to his leader. In every occasion when he meets his leader, he makes something, which is unpleasant to his leader, even oppose his leader's command.

BAGLEY

Nathan, been a while. Good to see you.

Bagley extends his hand. Algren doesn't take it. Instead he gives Gants a murderous look. (4)

The first meeting with Algren's ex-leader is very awkward and the atmosphere in the situation is scary. There is a time when Algren laughs uproariously until he cries. Algren always acts out in impolite way toward his leader. It is stated in the following:

Algren looks at Bagley, and then starts to laugh.

OMURA

Please excuse, what is funny?

ALGREN

Nothing. The old corps together again.

It's just so inspiring. (9)

The most terrifying thing is when Algren talks with Bagley and he says that he want to kill Bagley for free. Algren's hatred toward Bagley is obvious without any doubt because Bagley is the reason why Algren has a nightmare every night. Bagley's decision in slaughtering the entire villagers in Washita River is the main reason why Algren loses the meaning of life.

Even though Algren says that he has no remorse when he is ordered to kill almost all the villager in Washita River, it is obvious that he disagrees with his leader's decision. As a military member, he has to follow his supervisor command even though if it is against his own conscience, for example when he is ordered to kill the Indian tribe.

Because of his past mistake, he becomes a full of hatred person. Anything that he feels disturbing his desire to do something; he will do a rude thing such as speaking in harsh way or in bad words toward the people who disturb him. As it is showed in the following:

ALGREN

(ignores the interruption)

-- You want me to kill the enemies of Jappos, I'll kill the enemies of Jappos. Or Rebs or Sioux or Cheyenne, for 500 bucks a month, I'll kill whoever you want.

(leans close)

But keep one thing in mind...I'd happily kill you for free. (10-11)

In this statement, we can see how he hates his leader so much, so that he really wants to kill him. He does not behave properly to his leader because of his hatred. This action shows us that after killing people in Washita River, he becomes a person who is full of hatred toward people who makes him do something against his conscience. The hatred deals with the reaction of Algren toward his leader.

Algren personality, which is full of hatred, can be seen in his reaction toward other people, situation, or events. As Murphy (161-173) states that the author helps the reader by describing a character's reaction to a various situation and events.

4.1.6. A Suicidal Person

Algren has tendency to commits suicide, especially when his guilt about what he had done in the past comes to his mind. He wants to pay for what he has done in the past, but he cannot find the right way.

When Algren boards the ship to Japan there is a flash back scene that makes him uncomfortable. From the scene, he shows that it would be better if he

died in the battlefield, so he is able to pay for what he has done in the past. It can be seen in the next situation:

BACK TO THE CABIN

From the suitcase Algren takes a colt revolver and places the gleaming weapon on the table. He spins it. It ends up pointing at him. He stares at it. And then, unaccountably, he is laughing. (12)

From the situation above, Algren shows that he often plays with the death. He does not think that what he is doing can be harmful for his life.

Algren willingness to die also can be seen when he has a conversation with Katsumoto. He had fought many battle in the past and made mistakes by breaking his promise to the Indian. To pay what he has done, Algren thinks that by his death he can be free from his guilt. It is showed in the following conversation between Algren and Katsumoto:

KATSUMOTO

And you do not fear death.

(looks at him)

But sometimes you wish for it. Is this no so?

Algren doesn't answer right away. Katsumoto has intuited the dark truth.

ALGREN

Yes. (75)

Algren's tendency in committing suicide also makes him a reckless person. When he teaches the Japanese army, he wants to show that the army is not ready to face the real battle. However, the way he shows that the army is not ready is so reckless. He asks one of the soldiers to shoot him, and threatens the soldier that if the soldier does not shoot, Algren will shoot him, as it is stated in the movie

script “Tell him, if he does not shoot me, I am going to kill him with my third round” (30-31).

From the statement above, it is opposite to Algren’s personality, which is really cares with the development of his army. He never shows any harm in recruiting the soldier. However, his threat toward the soldier to shoot him is obviously that Algren wants to get something. It means that he is ready to die, but not with his own hands. He wishes that when the recruit soldier pulls the trigger the bullet would hit him and end his misery.

Suicidal is the personality of Algren that shows desperation. He wants to die because he thinks that the death can pay for his past problem. He cannot think wisely to appreciate his life.

Algren’ personality, which is suicidal, can be seen through his reaction to a various situation and events. As Murphy (161-173) states that the author helps the reader by describing a reaction from the character to a various situation and events. How he will overcome his brutal past by committing suicide is one of proves that he is a suicidal person who cannot think wisely in dealing his entire problem in his life.

4.2. The Influence of Bushido on Nathan Algren’s Personality Development

After analyzing the personality of Algren before he enters the Samurai life, we can see here that Algren has so much bad personality that makes his life meaningless. Then, this section will analyze on how *Bushido* influences Algren’s personality.

As Singh et al. (Hurlock, 87) states that personality is shaped and changed by interactions with the culture in which the individual lives. Algren's personality development is also influenced by the culture of the Samurai society known as *Bushido*, which the Samurai held for many years.

4.2.1. A Peaceful Person

As we know before that Algren has a dark side in his life before entering the Samurai way of life that he always being haunted by his past experiences. Every night he has nightmare, which often disturbs his sleep. However, after several weeks he lives in the Samurai's village he realizes that there is something different about the village. He believes that the village has spiritual power and in this place, he finds that the trouble from his nightmare has gone. It is showed in the following:

ALGREN (V.O)

But there is indeed something spiritual in this place. And though it may forever be obscure to me, I cannot but to aware of its power. (61)

From the statement above it can be concluded that the peaceful place has made Algren aware of the spiritual power of *Bushido*. He realizes that this spiritual power can release his past problem. It is showed in the following statement that tells us how he finally finds peace in his sleep after many years.

ALGREN (V.O)

I do know it is here that I have known my first untroubled sleep in many years. (63A)

Since Algren realizes the spiritual power of Bushido that brings peaceful in his heart, he decides to learn the way of the Samurai. In learning the way of the Samurai, he practices meditation method. The method in meditation is called *zazen*, or “sitting”, it is a way of quieting the mind. By doing this activity, he feels peaceful. This is showed in the following statement:

ALGREN (V.O)

Zazen, or “sitting,” seems to be a kind of contemplation. Not prayer as we might know it, but rather a way of quieting the mind. (61)

In the statement above, Algren explains how this meditation can make his mind quite. He feels that the quite way of mind brings peaceful in his heart, therefore, he feels this peaceful situation can vanish his nightmare.

4.2.2. Not a Drunkard

Since living in the Samurai’s village for almost one season and living with the Samurai’s way, Algren feels that he is comfortable to live in such peaceful place. Because of the peaceful life he has experienced, the shadow of his past problem is no longer haunted his life. Therefore, he constantly changes his drinking behavior. He does not need drinking alcohol again to overcome his past problem. It is showed in the following statement:

OMURA

May I offer you a whiskey?

What appears to be an innocent moment is fraught with meaning.

ALGREN

No. Thank you.

Omura can see that Algren's hands no longer shake.
(84)

In this conversation, we can see that Algren refuses Omura's offer to drink whiskey. We also can see that Algren's hands are no longer shaking. It means that Algren has stopped drinking alcohol for some times. As we know that releasing alcohol addiction is a difficult thing to do for a drunkard.

However, after entering the Samurai's life Algren is able to liberate himself from it. It shows us that *Bushido*, the way of Samurai, has strong influence on Algren's personality. As Crow and Crow (60-61) states that one of the factors, which is significantly influence the character's development to accept the pattern of behavior, is the morality, which is the conformity in behavior to the manners or custom of the social group.

Algren learns the way of Samurai in *Bushido*, which means how the Samurai should behave in their daily life. He feels the different before learning the *Bushido* and after learning it. He feels that his heart is more peaceful and he can find the meaning of his life again. He becomes better in his personality, and starts to make his life meaningful through *Bushido*.

4.2.3 A Polite Person

Since Algren does not addict to alcohol, he becomes a polite person. *Bushido* teaches how to behave in polite way, for example, Samurai bow their body when they meet other people, and sometimes kneeling. Because it is believed, as Nitobe states, that in its highest form, politeness almost approaches love. It means that politeness is to be patient to suffer, to be unenvied, not to be

arrogant, not behave unseemly, not easily provoked, not doing many evil things (14).

This polite behavior shows by Algren when he is finishing his practice in *kendo*, fighting between two persons using wooden sword, he bows his body to his opponent. This action is proved when Algren duels with Ujio and the result is a draw. The samurai are amazed. Algren bows to Ujio. Ujio nods in respect (63B)

Nitobe states that, According to *Bushido*, politeness should be the outward manifestation of a sympathetic regards of the feelings of others (14). Algren's behavior expresses that he behaves in polite way in order to show his respect and sympathetic to other people as it is thought by Samurai.

Another prove can be seen in the action when Algren meets with the Emperor. He is kneeling before the Emperor. He also speaks in polite way and calmly to the Emperor when Omura (the Emperor' Counselor) tells the Emperor that Algren is their enemy. It is stated in the following:

OMURA

Emperor, this man fought against you.

ALGREN

Your Highness, if you believe I am your enemy – command me – and I will glad take my life

The Emperor looks at Algren, still kneeling before him. (125-126)

The statement above expresses about how Algren speaks in polite words. His words show his manner and high level of politeness in respecting other people, especially with the Emperor. Now, he is not a harsh person who speaks in

impolite words. He is able to control his behavior in speech. As it is supported by Abrams (21-22) about character by saying that character is the person who presents in a dramatic or narrative work who is interpreted by the readers and judged by the readers from what they expressed in what they say, the dialogue, and by what they do in action. In this case, we can judge his personality in what he says.

Politeness has a close relationship to self-control. How they control their behavior is part of one's self control personality. Then, this personality will be explained in the next part on Algren' personality of self-control.

4.2.4. A Calm Person

One of proves that Algren has his self-control is showed in his speech to other people who dislike him. He speaks calmly and still in a good manner. As it is stated by Nitobe that, according to *Bushido*, calmness of behavior, composure of mind, should not be disturb by passion of any kind (25). Therefore, it is believed by the Samurai that it is considered unmanly for a Samurai to betray his emotions on his face (25). By expressing no sign of joy or anger shows a strong character of Samurai.

It can be seen on Algren' speech to the Emperor, even though Omura (Emperor's Counselor) says that Algren is considered as their enemy, he still answer by having self-control that does not show any anger or emotional feeling. It is stated in the following:

OMURA
Emperor, this man fought against you.

ALGREN

Your Highness, if you believe I am your
enemy – command me – and I will glad
take my life. (125)

Even though there is someone speaks to him with full of hatred, he still answers by using polite words. It shows that he is not easily provoked by something that hurts his heart (Nitobe, 14).

As we know, Algren is a harsh person and full of hatred before entering Samurai's life. For example, when he speaks to his leader in the military army, he said that he would happily kill him for free (10-11). He always speaks in impolite way and in harsh words to his leader since his leader commands him to betray Indian tribe. Now, when Algren meets his ex-leader in the battle imperial army and Samurai, he is able to control his behavior by not expressing anger or impolite way. Indeed, he shows that by having self-control he is able to behave in a good manner, even to other people who dislike him.

Another personality in Algren self-control is showed clearly in the action when he will go to battle with the imperial army. Higen (Taka's son) is crying because he fears that Algren will die in the battle, so that he does not want Algren to go. When Higen is crying, Algren can only put his arm on the boy's shoulder and comfort him. As it is showed in the following:

HIGEN

(subtitles)

I don't want you to go.

Algren can only put his arm on the boy's
shoulder and comfort him. (106)

He does not show his emotional feeling, even though he also feels that he is sad to leave Higen, but he hides his feeling by only putting his arm on his

shoulder, not by hugging or saying words that showing his sadness to leave him. He does it as the way of his self-control to overcome his emotional feeling.

4.2.5. A Truthful Person

Algren also learns about being truthful in Samurai's life through *Bushido*. Bushido teaches how to hold up truthfulness, because they consider that sincerity are the end and the beginning of all things: and without sincerity, there would be nothing (Nitobe, 26). It means that if someone were lying, he would be considered as a coward. Algren does not want to be coward according to Samurai.

Therefore, he is brave to ask Taka's forgiveness because he has killed her husband in the battle. Killing Taka's husband is not a mistake because they fight in battle, but because he has taken someone whom Taka loves. As we know, it is hard to live with someone whose husband has been killed by our hands. His truthfulness is showed in the following statement:

ALGREN
I am sorry. *Gomen n'sai*.

She looks up at him, suddenly attuned.

ALGREN
Gomen n'sai... your husband, Hirotaro.

Her eyes widen in startlement, then they start to well with tears. She knows exactly what he means, and is amazed that he would say it, or feel it. (62)

This statement shows that being truthful is considered as a gentle person according to the Samurai. He is not afraid if Taka will hate him, but he has telling the truth that he has made his husband died. Indeed, Taka is amazed with his bravery to admit what he has done to her. It feels to her that Algren is not a coward.

4.2.6. An Honorable Person

According to *Bushido*, honor is something that Samurai has since they are still in their mother's womb. Honor also something that Samurai has to uphold with their dignity and pride (Nitobe, 19).

The lesson of honor on *Bushido* influences on Algren's personality development. It can be seen in Algren's point about keeping an honor as a warrior. He thinks that as a warrior, he must live as they are; but if he must die, he must die as the warrior, that is in battle. As Algren states in the following:

ALGREN
(looks at Katsumoto)
The Samurai cannot change. If you are to live, it must be as you have always lived. As a warrior. And if you are to die, it must be as you have always died. In battle. (104)

He says that if he is to die, he must die in battle. This Algren's statement shows that he believes about honorable death that must be done by a warrior, which is taught in *Bushido*. Died in a battle for a warrior or Samurai is an honor, because they are able to do their duty as a warrior.

As a warrior, he must devote himself in the battle until he died. Thus, he will be considered as a true warrior. However, if he must live, he must live as a true warrior. Following on how the warrior should behave in his life according to *Bushido* rules as the Samurai.

4.2.7. A Wise Person

Bushido also influences Algren's personality to be wise person. His wise personality is showed in his point of view about death. He used to think that death

can solve his problems, but he does not appreciate about the meaning of life. He always wants to commit suicide as if death does not mean anything.

Now, Algren is no longer thinking that death is the way to overcome his problem. He feels that the only way to pay for his past problem by following his truth conscience. He will not do something useless, but he will pay for his past problem by doing something meaningful for his life, in this case, he joins with Samurai to fight against the Emperor to keep the honor of the Samurai's culture. Now, he is able to choose something useful for himself by giving his death to something useful for what he beliefs. As it is expressed in the following:

KATSUMOTO

This is not your battle. You do not have to die here.

ALGREN

I should have died so many times before.

KATSUMOTO

It was not your time.

ALGREN

Maybe I survived just to live this one day. (118A-119)

Even though it is not his battle or he is not obligated to join that battle, Algren stays still until the end of the battle. His answer to Katsumoto means that as a military army, he might die in his previous battle. Now, he believes in the destiny that death has its time. He thinks that he only wants to do, what he can do as a man. He states this sentence when he will begin the battle against the Japanese army with the Samurai. His statement showed in the following conversation:

KATSUMOTO

You believe a man can change his destiny?

ALGREN

No. I think a man can only do what he can, until his destiny is revealed. (108)

In this statement, he thinks that a man must do what a man must do the best in every single time in his life in accordance to his conscience until his destiny is revealed. He believes, by doing the best thing he can do, he will not make a regrettable life as in his past life.

Through *Bushido* rules, he learns that death is meaningful. It means that if he has to die, and then let him die in honor. Moreover, to die in the battle is an honor; thus, his death is meaningful for other people and for his life, since he is willing to die for what he believes, not for something useless. *Bushido* makes him wiser to behave in his life, so that he is able to choose the right thing for his life.

4.2.8. A Courage Person

After entering the Samurai's life, Algren also becomes courage person in dealing with his life. He is courage to live when it is right to live, and to die when it is right to die as it is taught in *Bushido*.

Prince Mito (Nitobe, 10) says, "It is true courage to live when it is right to live, and to die when it is right to die. It means that as the warrior, he must take the consequences of what he is doing. If he lives, he must be courage to live; and if he died, he must be courage to die. According to *Bushido*, a truly brave man is ever serene; he is never taken by surprise, nothing ruffles the equanimity of his spirit. Thus, we admire him as truly great in the menacing danger or death retains his self-possession (Nitobe, 10).

It means that *Bushido* teaches how to be courage in dealing with a real life that every Samurai does not need to be afraid to face any problem in his life. He must do the best thing in his life according to what he beliefs. A Samurai also must be courage to face any risk, which occurs in his path. Moreover, a Samurai also must be courage in dealing with death, especially death in battlefield as he is supposed to do as a warrior. The Samurai must face every dangerous thing calmly, even when he must face the death.

Algren experiences this courage when he will go to the battlefield against the Imperial Army. Before going there, he actually knows that the Imperial Army has great power because they have advance firearm. The Imperial Army is known to use howitzer, the weapon that can kill hundreds men in three minutes, Logan (63B). However, according to the Samurai, it takes no courage to kill a man from a half mile away. As it is stated by Katsumoto (the leader of the Samurai):

KATSUMOTO

It takes no courage to kill a man from a
half mile away. You should look into the
eyes of your enemy when you kill him.
(64)

This statement shows that it needs great courage to fight in the battle by using sword. And Algren believes it, so that he joins with the Samurai to fight by using sword against the Imperial Army that uses howitzer. He is courage to face that army even though he knows that he will not make it to fight such great power. As it is stated in the following:

Algren stands with Katsumoto and Ujio. Graham is there, too. The silent Samurai stands near Algren, as always. They peer into the plain beyond at an awe-inspiring sight. Katsumoto's 500 samurai face a staggering 5000 soldiers. (111)

As it is taught by *Bushido* that the true courage is retains his self-possession in facing danger or death (Nitobe, 10). And we can see this thing in the way of Samurai in facing 5000 soldiers of the Imperial Army. They stand in silent; his silent expresses that they are brave to die when they are right to die (Nitobe, 10).

Algren' bravery is expressed until his last blood in the battlefield. When all of the Samurai have been killed, he is the last standing Samurai in the battlefield. He realizes that the Samurai has been defeated. He expresses his courage by challenge the Imperial Army to kill him, as it is stated in the following:

Algren looks up and sees the Imperial soldiers moving toward him. With great difficulty he stands and faces them, open-armed.

ALGREN

(quietly)

Go on. Do it. Do it now.

But they don't shoot. Instead they approach tentatively, even gently, and begin tending to him. His face is its own battleground of conflicting emotion – relief, shame, amazement. He destined to live. (123)

When he asks the Imperial Army to kill him, he thinks that he deserves to die in that battle. He devotes his life in that battlefield and he shows his courage to die if he must die. Therefore, he challenges the Imperial Army to shoot him if they want him to die. He is courage to face the death as a true warrior in honor way, in battle.

CHAPTER 5

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two parts. The first part is the conclusions of the study and the second part is the suggestions related to the study. In the second part, there are two sub parts: the suggestion for the future researcher and the implementation of teaching English using the movie script.

5.1. Conclusion

From the analysis in the previous chapter, which is dealing with the influence of *Bushido* on Algren' personality development, it can be concluded that *Bushido* has strong influence on Algren' personality, so that he experiences personality development.

Before entering Samurai's life, Algren had a meaningless of life. The main reason of it is begun when he cannot keep his promise to the Indian tribe in Washita River, that the military army of America will not touch them. In fact, the military army has a plan to do massacre towards them. Algren feels guilty because he cannot keep his promise to the Indian tribe. He feels guilty to make them all being murdered. Then, the feeling of guilty by letting the Indian die constantly becomes his nightmare. It haunts him every single day before he sleeps.

The bad personality of Algren starts from here. In order to fight against his nightmare he always drinks alcohol. Being drunkard makes him have bad behavior, such as loosing self-control, being full of hatred, and being suicidal.

When he drinks alcohol, he is in the state of unconscious, thus he will do anything illogically, such as choking someone, and saying bad words to others. Besides, his past mistake also makes him full of hatred to his leader, who orders him to do massacre to the Indian tribe. Then, in order to run away from his problem, he also wants to commit suicide

However, after entering the Samurai's life, all of his bad personality totally changes. *Bushido* teaches him about the way Samurai should behave in their daily lives that is able to change Algren' personality. *Bushido* teaches how to keep honor, how to be polite person, and how to have self-control. Because of *Bushido*, he becomes peaceful, recover from being drunkard, polite, having self-control, truthful, honorable, wise, and courage person.

In *Bushido*, Algren learns how to do meditation, and in this activity, he finds peaceful in his heart. In his peacefulness, he can release his entire past problem that haunts him every night. It makes them not to be a drunkard anymore. He chooses not to drink alcohol to release his past problem, but he chooses to follow *Bushido* rules.

Bushido also teaches about being polite. Since according to *Bushido*, being polite is to be patient to suffer, to be unenvied, not to be arrogant, not behave unseemly, not easily provoked, not doing many evil things, he is able to show his politeness in his good manner to other people, which is showed by his attitude and his speech in order to respect other people.

Bushido also changes him to have self-control to be calm person, and not to be disturbed by any kinds of passion. In his self-control, he has truthfulness.

Being truthfulness means that as a Samurai, he must hold up his truthfulness in order not to be considered as a coward. Then, he is able to ask forgiveness from someone who has suffered because of him.

Besides, he also learns about the meaning death. He used to be suicidal person, now he is wiser to deal with the problem in his life. He also learns how to choose the right thing for his life by doing something according to what his belief/his conscience. It makes him to have wise personality.

In addition, the last is that through *Bushido*, he becomes courage person. His courage is showed in his action in dealing with death as a true warrior.

Finally, it can be concluded that *Bushido* is, the way of Samurai that rules how the Samurai should behave in their daily lives, considered as a way to find the truth personality on Algren. Since, we know that before Algren enters the Samurai's life, he has bad personality, which is influenced by his past experience.

5.2. Suggestions

There are two suggestions that are recommended in this study. The first suggestion is the suggestion for the future researcher and the second suggestion is the suggestion for implementing the movie script The Last Samurai in teaching English. The implementation of teaching English is focused on teaching speaking, which has close relation with the movie script. The topic for teaching speaking is giving and asking opinion about *seppuku*, or known as *hara-kiri*, a suicidal ceremony to uphold honor in *Bushido*.

5.2.1. Suggestion for Further Researcher

Literary works gives many advantages in our lives. As we know that besides giving pleasure and enjoyment in reading a literary works, it also gives much knowledge and lesson of moral value that are valuable for our real lives. Besides all of the advantages described above, the literary works also can be useful in teaching-learning activities.

The Last Samurai teaches us many valuable things, especially about moral values, for example, how to keep honor, how to be polite, gentle and wise person. These valuable things can be applied in our real lives as a guidance to do the right things. Besides, we can also learn about other people culture, in this case is Japanese culture.

For the future researchers, they can discuss and explore about the influence of Katsumoto on Algren's personality development. Katsumoto also plays an important role in Algren's personality, because he helps and teaches Algren about being Samurai.

5.2.2. Suggestion of the Implementation of Teaching English using the Movie

Script

In reading a movie script, we can get many advantages, such as pleasure, knowledge and skills. We can broaden our knowledge about other people personality through his speech and action expressed in it, and other culture. Moreover, we can also improve our language skills, such as speaking skill and Cross Cultural Understanding. Therefore, a movie script is good to use as the material in teaching English.

For speaking class, this movie script can be used to develop students' mastery in speaking, since this movie script contains some interesting issues which are challenging to discuss, such as doing *seppuku* to keep someone's honor.

In Cross Cultural Understanding course in order to broaden our knowledge of other culture, especially Japanese culture in this movie script, because the movie script provides some information relating to the topic. Therefore, this study gives suggestion on how to teach Japanese culture in teaching Cross Cultural Understanding using the movie script. But, the teacher can develop their own method and procedure in teaching-learning activities.

5.2.2.1. The Implementation in Teaching Speaking

As one of the important skills in language acquisition, speaking plays an important role in learning English. Speaking skill is considered as one of the important skills to express or communicate what people feeling. Concerning that the movie script contains some interesting issues to be discussed, it is appropriate to use the movie script in speaking class, particularly for a debate. Through debate, the students can express and defend their opinions or arguments on committing *seppuku*.

The issue about *seppuku* will also stimulate the students to think critically. Moreover, it also provides the students opportunity to use the target language, which can improve their speaking skill. Therefore, in order to make the students are being challenged in learning activity, there are some ways can be used to teach reading:

1. The teacher distributes a little piece of paper consists of one of the scene taken from the movie script, for example the action in doing *seppuku*.
2. The teacher divides the class into two big groups. One of the groups agrees with the issue of doing *seppuku* in order to keep someone's honor in Samurai society, Japan, and the other group disagrees with it. Then, teacher divides each group into several small groups. Each small group consists of three or four students. The teacher asks the students to discuss the topic in their own group and asks them to choose the leader to present the result of their discussion. Each group must give their opinions or arguments about the topic that is discussed.
3. The teacher starts debate session by choosing a group from the affirmative group to present their arguments or opinion in three minutes.
4. Then, the teacher chooses the opposite group to present their opinion or arguments in three minutes. Then, the teacher asks the affirmative group to debate their opposite group.
5. The teacher controls this debate activity by managing the time in debating the issue given between the affirmative and the opposite group.
6. The teacher stops the debate and asks them to make a conclusion of their opinions or arguments.

5.2.2.2 The Implementation of Teaching Cross Cultural Understanding

The study uses the movie script to teach Cross Cultural Understanding for university students because the movie script by John Logan's The Last Samurai teaches us a lot of values, cultures, and custom of Japanese people, especially Samurai society. Therefore, the students can broaden their knowledge about the culture of the Samurai' way of life in Japanese society, particularly the culture of *seppuku*.

In the teaching-learning activities, the teacher should do some steps:

1. The students are asked to work and discuss the task in a group by explaining the significance terms and giving answer related to the Samurai's culture about *seppuku*.
2. After finishing their discussion, each group presents the answers or discussion result in front of the class. Besides answering the questions, they are asked to share their knowledge of the Japanese culture about *seppuku*, and to compare this culture with their own culture, that is about the committing suicide or *seppuku*.
3. In this section, the teacher also asks the other groups to share their opinion or knowledge about the topic discussed.
4. Finally, as the finding of their study, each group makes a conclusion of the comparison between *seppuku* or committing suicide in Japanese culture and in Indonesian culture.

By using these teaching-learning activities, hopefully the students can understand better about other nation culture.

However, this method can make them participate actively and make them interested in learning other culture to broad their knowledge that can be valuable for their education. The teacher can also develop or modify their method by their own.

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<http://www.wikipedia.org/johnloganbio.html>

APPENDICES

Appendix 1: Summary

SUMMARY OF THE MOVIE

Captain Nathan Algren a disenchanted and war torn ex-United States Army captain (once under the command of George Armstrong Custer and a veteran of the Battle of Gettysburg beforehand) who is tortured throughout the film by the guilt of his past transgressions against Native American civilians, learns that the Japanese are eager to modernize their country along Western lines, and have recruited experts in various fields from many different Western countries to accomplish these goals. Algren is recruited by Mr. Omura, a Japanese tycoon, railroad magnate and politician, to help the new Meiji Restoration government train its first Western-style army.

Upon his arrival, he begins training the army, consisting mostly of peasants and farmers, who have never used firearms, to combat a fierce samurai rebellion led by the general Katsumoto, who believes that Japan is modernizing far too quickly and losing its special identity. After only a few brief weeks, Algren is ordered to take the army into battle against the samurai rebels, despite his insistence that the men are not ready.

Algren leads the army into battle against Katsumoto's men, and as he had foreseen, the attack claims the lives of many of the woefully inexperienced soldiers. Although he exhausts himself in fighting, he manages to kill a number of samurai, including one adorned in red armor. He is spared execution by Katsumoto, and is then taken as a prisoner to an isolated village, controlled by Katsumoto's only son, Nobutada, where he gradually recovers from his wounds and begins to learn about the locals.

Algren comes to discuss many things with Katsumoto, who enjoys "a good conversation," and it is through him that Algren is given a glimpse of the world through the eyes of his enemy. While he has several times irked Katsumoto's sister, Taka (who, incidentally, is the widowed wife of the samurai in red armor), Algren comes to be attracted to her, while her two young sons grow ever fonder of him. Algren learns swordplay from Ujio, a skilled swordsman and capable warrior, and is often accompanied by an unknown, silent elder warrior, whom Nathan refers to as "Bob."

While it is Katsumoto's intention to glean whatever information he can from Algren, and then to free him once winter comes around, Nathan learns, during an assassination attempt against Katsumoto (most likely under orders from Omura), that Katsumoto would gladly take his own life if the emperor commanded it. When spring comes, Nathan is taken back to Tokyo, where he learns that the army is now organized and, more importantly, outfitted with Howitzer cannons and Gatling guns. He is given his pay and an offer to stay on as a training consultant, but declines. He also witnesses the brutality of the Japanese

soldiers who enforce the new laws forbidding samurai to publicly carry swords and wear their hair in long queues ("chonmage"). Nobutada is one whose queue is forcibly hacked off.

Algren later learns that Katsumoto is to meet with Emperor Meiji's council, which later leads to his arrest. After Nathan is attacked en route to Katsumoto's estate, he decides to rescue Katsumoto. A jailbreak is devised and Katsumoto is freed, but Nobutada is wounded during a fierce skirmish and is killed soon after when he stays behind to delay the Japanese soldiers in pursuit.

Katsumoto is devastated by this, compounded by the fact that the emperor is incapable of speaking for his nation, instead allowing his advisors to dictate policy and speak in his stead. While the emperor shows reluctance in speaking, Algren convinces Katsumoto to continue his rebellion to the end, hoping that the emperor will hear his words. A force of swordsmen and warriors is built up - it is here that Algren receives a katana of his own - and Katsumoto begins to plan his final stand, with the assistance of Algren. It is here that Katsumoto compares his futile attack to that of General Custer's. Algren recounts the legendary Battle of Thermopylae, in which three hundred Spartan warriors held off a Persian army of nearly two million men, with the Persians suffering losses so great that they lost all taste for battle.

Soon afterwards a large Japanese army arrives to confront the samurai and put down the rebellion. The attack starts with a howitzer barrage from the Emperor's army that, at first, falls short, but is soon corrected to find its target. The samurai force uses walls of fire and wood to cover their escape and deny the enemy army a view of their casualties. The samurai wait behind a hill, with archers covered by wooden walls. The Emperor's army then attacks their new position with its large infantry element. At the opportune moment a samurai bowman releases a single flaming arrow, which hits explosives and oiled grass designed to block off the army and catch it in flames. The samurai archers take advantage of the panic and thick smoke to unleash their arrows on the infantrymen, killing many. Algren and Katsumoto prepare for battle, with Katsumoto asking Algren about the fate of the garrison at Thermopylae. Algren replies: "Dead to the last man."

The samurai swordsmen, Algren and Katsumoto amongst them, charge a second large unit of infantry. In a fierce battle that leaves many samurai and infantrymen dead and both Algren and Katsumoto injured, Algren reflects that, even after the timely intervention of samurai cavalry, they will not be able to deflect the inevitable counterattack by the Emperor's army. Looking to "die by the sword" in battle, they mount horses and charge the massed ranks of the enemy army, passing through the infantry lines only to be stopped short by Gatling fire, which mortally wounds Katsumoto and injures Nathan badly. The army ceases fire, watching as Katsumoto, obeying *Bushido* in order to keep his honor, commits *seppuku* (ceremonial samurai suicide), ending his life. The Emperor's soldiers,

many of whose comrades have also been killed, show their respect by bowing to the fallen samurai.

Later, as American ambassadors prepare to have the emperor sign a treaty that would give the US exclusive rights to sell firearms to the Japanese government, an injured Algren enters the emperor's chambers, bearing Katsumoto's sword. He tells the emperor that Katsumoto would have wanted him to have it, to remember the ancestors that served before him. It is in this single act that the emperor finally gathers the conviction and valor to turn away the American ambassadors by stating, "We cannot forget who we are... Or where we come from."

(<http://www.wikipedia.com/thelastsamurai/encyclopedia.htm>)

Appendix 2: Biography

John Logan Biography

Screenwriter John Logan was born in Chicago 1963, he spent ten years penning plays in Chicago before he hit box-office gold with scripts for the blockbusters "Any Given Sunday" (1999) and "Gladiator" (2000), and the multiple-Emmy nominated HBO drama "RKO 281" (1999). Raised as a Navy brat, Logan spent a peripatetic childhood and when he entered Northwestern harbored dreams of an acting career. After taking a writing class, though, he quickly shifted gears and set out to be a playwright. Working steadily for nearly a decade, he churned out several plays that were based on factual events, such as 1985's "Never the Sinner" (about the famed Chicago-based 1920s killers Leopold and Loeb). "Hauptmann" (about the kidnapper of the Lindbergh baby) and "Speaking in Tongues" (about the murder of Italian filmmaker Pier Paolo Pasolini).

By the 1990s, Logan had determined to break into film and had been penning spec scripts. When "Never the Sinner" was revived to acclaim in Chicago, it later was produced off-Broadway in 1997. He utilized the attention as a calling card with movie studios. Asked to come up with ten movie ideas by an agent who liked his plays, Logan offered his idea of King Lear in the NFL. The agent liked the concept and urged the playwright to take a year off from theater work to concentrate on writing it. Turner Pictures purchased his spec script about football, "Any Given Sunday", in 1996 and Oliver Stone signed on as one of the producers. (It eventually ended up at Warner Bros. after the sale of Turner.) "Pure Evil", a biopic of daredevil Evel Knievel also attracted attention and it appeared that Logan would finally achieve his dream. But film development is a decidedly slow process and Logan's first produced script ended up being the teleplay for the 1996 Fox TV-movie "Tornado!" a predictable disaster flick that capitalized on the success of that year's big-screen hit "Twister". It took three more years before another of his efforts hit the screen, though. Logan followed up in 1999 with another less-than-stellar effort, the entertaining, but unoriginal horror film "Bats", which he also executive produced. By the time of that film's release, Oliver Stone had finally decided to make a film set in the world of professional football, combining three scripts owned by Warner Bros., one of which was Logan's. The director worked with Logan (who shared screen credit) and the finished film, starring Al Pacino and Cameron Diaz, earned respectable reviews.

Logan next landed an interview with director-producer Ridley Scott, who was developing a film about the making of "Citizen Kane", a project Logan desperately wanted to be a part of. A long-time history buff, the writer enjoyed researching Orson Welles and his legendary motion picture, and wowed the skeptical Scott with his knowledge of and interest in the subject matter. Scott hired Logan on the spot to write the script for what would become the critically acclaimed, multiple Emmy-nominated HBO drama "RKO 281". When Scott

moved on to make an epic set in ancient Rome, he tapped Logan to pen the story for that movie, too, resulting in the second Logan-Scott collaboration, the Oscar-winning "Gladiator". Tapping his love of history, Logan helped craft an appealing and often powerful story aided by Scott's eye-popping visuals around the Roman soldier-turned-gladiator Maximus (Russell Crow) and shared an Academy Award nomination for Best Original Screenplay. Demonstrating his love for the fantastic, Logan next adapted H.G. Wells' enduring sci-fi tale "The Time Machine" (2002) for the screen, with less successful results. Hampered by an uneven storyline and a director who was replaced in the 11th hour, the film had some strong individual sequences but failed to gel creatively or commercially.

As a devout fan of every incarnation of "Star Trek," Logan leapt at the chance to pen the screenplay for the tenth feature film, "Star Trek: Nemesis," introduced to the production team by his friend and franchise star Brent Spiner after he and Spiner cooked up a storyline for Spiner's android alter ego Data. The producers eagerly signed on the Academy Award nominee to add fresh blood to Paramount's venerable tent pole property. Logan's screenplay showed heavy influences from "Star Trek II: The Wrath of Khan" and took a darker tone. Despite some missed opportunities, retreaded themes and several deleted scenes, the film was received well by critics and hardcore followers of the franchise but failed to go to warp speed at the box office, grossing slightly more than \$40 million (an all-time "Trek" low). Logan rebounded with *The Last Samurai* (2003), an epic adventure about an army captain (Tom Cruise) sent to Japan to train its soldiers, only to be captured by the last remaining Samurais. The captain comes to learn, appreciate then adopt their ways, and eventually leads them into battle against the Japanese soldiers he once trained. The writer then worked with Martin Scorsese on the director's ambitious biography about maverick tycoon Howard Hughes, *The Aviator* (2004). Broad and sweeping in scope, the film earned many critical kudos and award nominations, including a second Oscar nod for Logan for Best Original Screenplay.

(<http://www.wikipedia.com/johnloganbio>)

Appendix 3



JOHN LOGAN

THE WRITER OF THE LAST SAMURAI

(<http://www.yahoo.com/movie/johnlogan/pic1>)

Appendix 4



SAMURAI

(<http://www.pen.wikipedia.org/wiki/image/samurai>)

Appendix 5

Lesson Plan (Teaching Speaking)

Subject : English
 Skill : Speaking
 Topic : *Seppuku* (suicide to keep an honor)
 Level : 4th Semester of English Department Students
 Material : The Movie Script The Last Samurai page 122A (enclosed)
 Time : 2x50'

Basic Competencies	Achievement Indicator	Learning Experience	Form of Evaluation
Speaking ❖ Performing a debate to achieve speaking fluency and the ability to communicate actively.	❖ Expressing their ideas orally in a debate based on the story ❖ Defending their opinions orally by rebutting others' opinion.	❖ The students read the conversation and the action in the movie script given by the teacher. ❖ The students answer some pre-debate questions from the teacher concerning to the conversation and the action in the movie script. ❖ The students' debate by stating, defending and arguing their ideas and friend' ideas. ❖ The students conclude their ideas and their debate.	❖ Students' speaking performance

Pre – Speaking Questions:

1. What do you think about committing suicide?
2. Why do some people commit suicide?

Motions for the Debate:

- The affirmative group: the group who does not agree with *seppuku*, committing suicide to keep an honor when a Samurai warrior is defeated in the battle.
- The opposite group: the group who disagrees with *seppuku*, committing suicide to keep an honor when a Samurai warrior is defeated in the battle.
- The teacher gives a broad motion related to the theme of the story:
“Samurai believes that *seppuku* is considered as an honor death as a warrior.”

Appendix 6

LESSON PLAN OF CROSS CULTURAL UNDERSTANDING

Subject : Cross Cultural Understanding
 Topic : *Seppuku* (suicide to keep an honor)
 Level of students : 7th Semester Students of English Education Program at Sanata Dharma University
 Material : The Movie Script The Last Samurai page 122A (enclosed)
 Time : 2x50'

Basic Competencies	Achievement Indicator	Learning Experience	Form of Evaluation
<ul style="list-style-type: none"> ❖ Understand about <i>seppuku</i> as one of the Japanese culture. ❖ Understand about the committing suicide in Indonesian culture. ❖ Understand the comparison between committing suicide or <i>seppuku</i> in Indonesian and Japanese culture. 	<ul style="list-style-type: none"> ❖ .Explain the significant term about <i>seppuku</i>. ❖ Answer the questions related to the Japanese culture of <i>seppuku</i> in the text. ❖ Make the comparison between Indonesian culture and Japanese culture about <i>seppuku</i>. 	<ul style="list-style-type: none"> ❖ The students discuss the questions based on the text given in a group. ❖ Each group presents their discussion result in front the class. ❖ The students make question-answer discussion among the groups. ❖ The students share their opinion. ❖ The students and the teacher make a conclusion of their discussion as their finding in learning activities. 	<ul style="list-style-type: none"> ❖ Students' performance in the class and students' assignments.

Appendix 7

Guiding questions for Cross Cultural Understanding

Discuss the questions below in your group!

1. What is *seppuku* according to the text?
2. What do you think about committing suicide to keep an honor as it is believed in Japanese culture through *seppuku*? Give your comment (agree or disagree) and your reasons!
3. Do you have that kind of culture in your own place?
4. What is according to your culture about the practice of *seppuku*?
5. Please, make your conclusion from the comparison between Japanese and Indonesian culture about committing suicide or *seppuku* according to each culture' rule!

Appendix 8

KATSUMOTO

You have your honor again. Let me die with mine...

Algren looks at him, deeply moved. Katsumoto manages to pull out his short sword.

KATSUMOTO

You must help me. Hold it firmly...

Algren supports Katsumoto as he holds the sword's point to his stomach.

KATSUMOTO

Are you ready?

In Algren's eyes, a resolute and calm acceptance of death.

ALGREN

Yes.

Katsumoto looks at him deeply, warmly.

KATSUMOTO

I will miss our conversations.

Katsumoto embraces Algren firmly – the small sword impales him –

Algren holds him tightly. Katsumoto is looking over Algren's shoulder as he is dying

A look of joy and absolute peace comes to his features (122A)

The situation:

From the conversation above, it tells about *seppuku*, a suicidal ceremony to uphold honor. The situation happens in the last battle between the Samurai and the Imperial Army. Katsumoto, a Samurai leader, commits *seppuku* after he lost the battle with the Imperial Army. The reason he commits *seppuku* is that according to the ancient learning, *Bushido*, when Samurai lost in the battlefield, he has to commit *seppuku* to regain his honor.

Question:

- What do you think about *seppuku* in the conversation above?