CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of related literature, related to the topic. It concerns with film, theory of leadership and 300 Film.

2.1 Film

Film is defined as the depiction of photographic which is greater than the depiction in the theater. As Klarer (2004: 53) states, film is a means of photographic depiction far surpass the means of portrayal in the theater. It deals with material aspects such as camera angle, editing, slow or fast motion, and sound, etc. Film is categorized into performing art because it uses actors as its major means of expression. The visualization of the action is not left merely to the imagination of a reader, but rather comes to life in the performance. Since a film consists of material aspects such as camera angle, editing, slow or fast motion, sound, etc. and uses actor as a means of expression, it makes film categorized into performing art. The visualization of actions should be really life in order to make the audience come to their imagination.

Film gives a new color for literary work because it is a new medium to convey the message that the author has through its photographic depictions. Film
has also the elements of literary works, such as: character, plot, theme, setting, and dialogue.

2.1.1 Elements of Film

The following are elements of film. It includes character, plot, conflict, theme and setting.

2.1.1.1 Character

Kennedy (in Koesnosoebroto, 1988) defines character as imagined person who inhabits a story. He further explains that the character can be wind, wave, grass, and stone or even animals because stories may happen not only to people but also to the elements of nature. It shows that character does not always a person. It can be animal, grass, stone, etc. But, things can be used as the character when they are treated as if human.

On the basis of importance, Koesnosoebroto (1988) distinguishes two types of character, main or major and minor character. Major character cannot stand on his own, he needs other characters to make the story more convincing and life like. The minor character is less important than those of the main.

Furthermore, Koesnosoebroto (1988) mentions that there are two kinds of character based on roles: protagonist and antagonist. Protagonist is the character who is morally good. Antagonist represents contrasting weaknesses and vices, and it often uses the word villain to refer it in the story.
Arp and Johnson (2006) state that character consists of flat character, round character, stock character, static character and dynamic character. A flat character is the characters who have only one or two predominant traits. A round character is complex and many-sided. A stock character is a stereotyped character (for example: a mad scientist, the absent-minded professor, the cruel mother-in-law). Flat character refers to character that reveal only one personality. Round character is character who shows varied and sometimes contradictory traits. It means that flat character is the character who has one character which dominates his/her personality. Meanwhile, round character means that the character who various characteristics who characterize his/her personality. A static character is remaining the same from the beginning of the plot to the end. A dynamic character is that undergoes permanent change. Thus, basically character according to Arp and Johnson is divided into two parts, namely simple and complex character. It means that the character with one or less characteristic in playing a role and the character with many characteristics in playing a role.

2.1.1.2 Plot

Connolly (1955), in Koesnosoebroto(1988), defines plot as the arrangement of the details or incidents in a story. It has beginning, middle, and end. So, plot makes the pattern of sequence in a story. Dube, et. al. (in Koesnosoebroto, 1988) define plot as the story line or action line or conflict line of story; it is what happens in fiction, the arrangement of interrelated acts or incidents that force characters to reveal their traits.
Arp and Johnson (2006: 103) say, ‘Plot is the sequence of events through which an author constructs a story.’ In another words, plot is the way the author arranges the action toward a specific end. Further, related to the kinds of plot, Hartiningsih (2001: 29) says that there are two kinds of plot, related to the end of story, they are a closed plot and open plot. In a closed plot, the author gives resolution in the end of story. Meanwhile, in open plot, the author gives chance to the reader to make resolution in the end of the story.

The following is the framework of a plot:

- Beginning
- Middle
- Ending

Beginning is defining information about the place, such as geographical location, social, cultural, political background or period when the event took place. In the beginning contains exposition, which is the point where the playwright commences his story. It reveals the identity of story’s initial crisis.

Middle is composed of a series of difficulties, namely: complication and crisis. Complication brings changes and alterations in the movement of the action which take place when discovery of novel information, unexpected alteration of plan, choosing between two courses of action or preface of new ideas are revealed. While crisis is the part which reveals the peak of the series of incidents.
Ending is the final major component of the story which brings the condition back to its stability. This part brings satisfaction to the audience which extends to the final curtain as peace is completely restored.

Furthermore Klarer (2006: 57) states that plot may be flashback or foreshadowing. It means a story can be told forward or backward. Thus, it can be concluded that foreshadowing plot is the chronological of the story goes in orderly. It begins from the beginning, the middle, and then the final. But, flashback plot is the chronological does not go in orderly. The events can suddenly appear, but the viewer/reader is told the beginning story later. Thus, it goes backward.

2.1.1.3 Conflict

According to Arp and Johnson (2006:104), ‘Conflict is a clash of actions, ideas, desires or wills.’ In conflict there should be an opposition between characters because conflict occurs when actions, ideas, or wills are contradictory with the available condition. Furthermore, Arp and Johnson classify conflict into three categories as follows:

1) Person against person: The conflict against some other person or group of persons.

2) Person against environment: The conflict against some external forces, such as: physical nature, society, or fate.

3) Person against himself/herself: The conflict against some elements in their own natures. In this case, the conflict may be physical, mental, emotional, or moral conflict.
From the three kinds of conflict above, it can be categorized into two types of conflict, external and internal conflict. External conflict is a struggle with a force outside one's self. Internal conflict is a struggle within one's self, such as: a person must make some decision, overcome pain, resist an urge, etc.

2.1.1.4 Theme

According to Arp and Johnson (2006), theme is the controlling idea or the central insight. It means, it is generalization about life stated or implied by the story. Further, Arp and Johnson explain that in many stories, the theme may be equivalent to the revelation of human character. Frequently, a story through its portrayal of specific persons in specific situations will have something to say about the nature of human being. In films, theme is the general topic of the story related to for what those films have to say. It deals with the message of the film. The author can be inspired from the moral principle, an emotional situation, or an intellectual concept to take as a theme of the story. With a theme, the author can convey the messages through his ideas development which are packaged in unity of the story.

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2.1.1.5 Setting

Klarer (2006) states that setting denotes the location, historical period, and social surrounding in which the action of a text develops. Thus, setting relates to place, time, and social condition where the action takes place.

According to Klarer (2006:), there are most essential elements of film which can differ from drama related to setting. Camera angle includes close-up, medium, and long shot distance between camera and object. Editing and montage are the techniques in which separated pictures or objects can be directly connected and joined into a sequence. Slow and fast motion, plot time, length of film, flashback, and foreshadowing.

2.2 Theory of Leadership

Edward (2009: 5) states definitions of leadership as the “process of social influence in which one person can enlist the aid and support of others in the accomplishment of a common task”. It means that leadership is the process of guiding a certain group of community for the purpose of finishing a task. In this process, the leader gives influence on the people whom he leads to support them to accomplish certain tasks. It can be learnt that leadership involves other people’s help in a teamwork to finish certain task. Therefore, it should respect each other among the members of a group because they need each other either a leader or the leded people.
Leadership is also defined as “creating a way for people to contribute to making something extraordinary happen”. It shows that leading means making people to be able to give contribution in the form of something worth to happen. So, leadership is creating way how to make people to do that.

According to Jacobs and Jaques (1990), in Zaccaro (2001), leadership is the process of giving meaningful direction to collective effort, and causing willing effort to be expended to achieve purpose. It indicates that a leader who is leading means that he directs to do efforts which can result the purpose achieved.

Based on the definitions proposed above, it can be concluded that leadership is a process or way of organizing people to make efforts in accomplishing certain task. In this process, there is direction given by a leader to the leaded people in a teamwork to achieve the intended purpose. Since it involves others and needs each other, solidarity among the members of a group should be increased in a leadership.

2.2.1 Characteristics of a Leader

According to Edward (2009), there are several characteristics which make a leader a person who can result and alienate people they are meant to inspire. Those characteristics are compulsive, narcissistic, paranoid, codependent, and passive aggressive leader.

2.2.1.1 The Compulsive Leader

Compulsive leaders are the leaders who feel that they should do everything by themselves. They try to handle every aspect of their business. This type of
leaders often disliked to send a delegation because they feel that everything should be under their control. Since they lack trust in others, they cannot let anyone else take responsibility, therefore, they dislike when there is personal growth in their team. This can lead to them becoming workaholics.

It can be known that a compulsive leader is a leader who handles all tasks her or himself because of less trust on others. This kind of leader does not let his subordinates improve their selves, even the leader tends to limit their activities. The leader cannot work in a team and is busy by him or herself without having good coordination with his people.

2.2.1.2 The Narcissistic Leader

Narcissistic leaders are the leaders who focus on themselves. They feel that they must be the focus of attention and at the center of all that is happening. They want everything happen because of their own merits. They also try to ignore others’ merits. They will be threatened if other people accomplish the job. The narcissistic leader cannot tolerate a criticism and disagreement. Where possible, they will attempt to use the merits of others for their own advancement. They never think nothing of stepping on people to get ahead.

It can be understood that narcissistic leader is the leader who thinks about himself and things surrounding him. He considers that his service or work as the best. He always wants to be the center of everything and will not let others develop. Therefore, he discourages others and will not accept criticism and disagreement from others.
2.2.1.3 The Paranoid Leader

Paranoid leaders are the leaders who paranoid that other people are better than they are. This type of leader is almost similar to the narcissistic leader because both of them do not want somebody else better than them. They tend to overreact if they feel attacked, especially in front of other people. This can manifest itself in open hostility. They may be scared that their position is eliminated, therefore they can be deeply suspicious against their colleagues who may steal their limelight or maybe challenge for their position.

It can be seen that paranoid leader is the leader who feels afraid of his position is threatened. He feels that he is not good and other is better than him. When there is anyone who disagrees with him, he spontaneously overreacts because he feels being attacked.

2.2.1.4 The Codependent Leader

Codependent leaders are the leaders who do not enjoy leading. So, they seek to imitate what others have done or are doing. They perform as not themselves. This type of leader tends to avoid confrontation, therefore, they would rather cover up problems than face it. Planning ahead is not their priority. They tend instead to react to whatever comes their way, rather than trying to change outcomes or achieve goals.

In short, codependent leader is the leader who is not pleasant being a leader. He tends to imitate others’ work and avoid conflicts. If there is a problem,
he does not directly to seek the problem solving. He usually shows his reaction in his own way.

### 2.2.1.5 The Passive-Aggressive Leader

Passive-aggressive leaders are the leaders who feel like they need to control everything. When they can’t overcome the job, they may cause the problems. However, they are transparent for their importance, and are very difficult to catch out. Their main characteristics are stubborn, forgetful, inefficient, complaining (behind close doors), and like postponing. Typically, if they feel they are not firmly in the driving seat, they will escape from the problem when no one is looking, then pretend to search around for a trouble maker. This type of leader has two speeds: full speed ahead and stopped. When situations are not different with their way, they will offer their full support for whatever has been decided. But, when the situation is confronted, they claim to have been misinterpreted.

Passive-aggressive leader is the leader who wants everything is under his control. Sometimes, when he cannot control, he makes problems then pretends to be horrified of the problem he made. However, he will give his full support to make decision when the situation is not good.

Thus, from five characteristics of leadership above, it can be concluded that each leader has negative characteristics. However, beside the negative characteristics, the positive ones may be following them. It cannot escape from the nature of human who has both good and bad sides. In spite of this, it should be
known by the a leader that the most important thing in leadership is the way to manage everything to achieve the goal.

2.2.2 The Problems of Leadership

The problem of this study also is also concerning the problems faced by King Leonidas when leading the 300 Spartans ahead of Persian empires. To answer that problem, it is presented the theory about the typology problems. In providing leadership, of course, a leader faces problems. Grint (2010: 6) explains three typologies of problems. They are “Tame”, “Wicked”, and “Critical” Problems. Critical problems need immediate decisive action, using a command style. Tame problems, where the situation has occurred before, can be solved using proven management strategies. Wicked problems require a leadership approach, using a collaborative style, because there is uncertainty about how to resolve the issue.

A tame problem is related to management. Tame problems are associated with Calculative Compliance. Calculative Compliance was related to rational institutions, such as companies. A tame problem may be complicated but is resolvable through unilinear acts and it is likely to have occurred before. Tame problems are akin to puzzles – for which there is always an answer. Examples of tame problems include: timetabling the railways, building a nuclear plant, training the army, planned heart surgery, a wage negotiation – or enacting a tried and trusted policy for eliminating global terrorism (Grint 2005).
A wicked problem is related to leadership. It is complex, and rather than just complicated, it is often intractable, there is no unilinearsolution, moreover, there is no ‘stopping’ point, it is novel, any apparent ‘solution’ often generates other ‘problems’, and there is no ‘right’ or ‘wrong’ answer, but there are better or worse alternatives. It cannot be removed from its environment, solved, and returned without affecting the environment. Wicked problems always occur in a social context, and there can be radically different views and understanding of the problem by different stakeholders, with no unique “correct” view (Horn and Weber 2007, in Batie, 2008). Wicked Problems are associated with Normative Compliance. Normative Compliance was related to institutions or organizations based on shared values, such as clubs and professional societies. Examples of Wicked Problems would include: developing a transport strategy, or a response to global warming, or a response to anti-social behaviour, or a national health system.

A critical problem is related to command. Critical problems are often associated with Coercive Compliance. Coercive or physical power was related to total institutions, such as prisons or armies. Grint (2008) states that critical problem is identical with commander. Critical Problems portray as self-evident crisis, has no time for discussion or dissent, legitimizes coercion as necessary in the circumstances for public good, associates with command, and is encouraged through reward. Example of a critical problem is a ‘crisis’, is presented as self-evident in nature, as encapsulating very little time for decision-making and action, and it is often associated with authoritarianism – Command. Here there is
virtually no uncertainty about what needs to be done – at least in the behavior of the Commander, whose role is to take the required decisive action – that is to provide the answer to the problem, not to engage processes (management) or ask question (leadership). Critical Problems are those that arise from a crisis of some sort – or in training a team to prevent one. For example, after a natural disaster or a leak from a nuclear reactor, during a riot or an armed attack, the problems are critical and there is often little time for decision-making. There is also little uncertainty about what needs to be done. The commander has to take the required decisive action to provide the answer to the problem (Fien & Wilson, 2014: 7).

2.2.3 Solving Problems in Leadership

Since the kinds of problem are different the theorists propose alternative solutions for different problems. Different solutions may be taken for different problems. The followings are the way to solve the problems according to the theorists.

“To solve a tame problem, we develop systems that gather all the data, we then analyze that data, formulate a solution, and finally implement the solution” (Hancock 2004). It shows that to solve a tame problem, it needs to some steps to do. They are collecting the data about the problems, analyzing the data, formulating a solution and implementing the solution for the problem.

As to the wicked problem, Hancock (2004) states that the key to the solution of wicked messes lies in the people and the use of discussion and forums to
explore these problems and understand the limitations of the solution. Accurate reporting of “near misses” and the use of facilitated workshops to identify root causes can aid this process. However, there must be an open culture with an attitude of “no blame.” It also requires the pursuit of designs that limit system coupling and complexity where possible. (Hancock, 2004). It means, the way to solve wicked problems is that need the discussion.

In addition, Fien and Wilson (2014) argue that there are five tools for working with wicked problems suggested: collaboration, character, continuity of commitment, competence and communication. It means, to be successful, such collaborative adaptive leadership requires humility, honesty and trust, empathy, suspended judgments, commitment and authentic listening. These are all part of the key tool for addressing wicked problems – the character of the leader. Endurance and long-term commitment are necessary to adaptive leadership. The leader should have competence in a high degree of proficiency and the willingness to seek advice and guidance because leadership is a skillful practice and effective leadership, especially over wicked problems communication. Leaders must be able to communicate in open, honest and persuasive ways to explain the nature and seriousness of the problem at hand, the difficulties in resolving it, the reasons for the chosen actions, an appreciation of the views of those who may be feeling aggrieved by these actions, a promise to keep their implementation under constant review, and a willingness to respond adaptively to issues that will arise.

Critical problems are related to the problems which require decisive action that is to provide the answer to the problem. Therefore it is suggested that
decisionmakers tend to legitimize their actions on the basis of a persuasive account of the situation. In short, the social construction of the problem legitimizes the deployment of a particular form of authority (Grint and Holt 2011). Here there is virtually no uncertainty about what needs to be done. The Commander has role to take the required decisive action – that is to provide the answer to the problem (Grint, 2005).

### 2.3 300 Film

300 is the film directed and written by Zack Snyder and starred by Gerard Butler, Lena Headey, David Wenham and so on. The film was released on 9 March 2007 in USA and categorized into Box Office. The main character is King Leonidas played by Gerard Butler. 300 tells about Spartans defend their nation from Persian's expansion. Acknowledging the threat of Xerxes's invasion force, he visits the Ephors (priests) to obtain their favor before sending the Spartan army in battle. The Ephors of Sparta forbid the Spartans to battle at the Carneia day, the traditional celebration of Spartans. Or else, the Spartans will get calamity. However, King Leonidas ignores it because he takes care of Sparta in order not to be conquered by the Persians. Consequently the Spartans fight with the Persians. Leonidas elects to take three-hundred of his best soldiers. Leonidas with three-hundred warriors of Sparta go towards Thermopylae and plan to hold the Persian forces there, in the middle of the journey, the Arcadians want to join them. A horribly disfigured man, Ephialtes played by Andrew Tiernan hopes to redeem them by fighting for Leonidas. Leonidas explains that each Spartan warrior is a
key part of the phalanx, and asks Ephialtes to show that he can lift his shield high enough to properly defend his fellow warriors. When it becomes evident that he cannot, Leonidas gently tells him to care for the fallen instead. Ephialtes’ fondest hopes are crushed. This makes Ephialtes go to Xerxes and agrees to show the goat path to the Persians in exchange for a uniform, along with promises of women and wealth.

Prior to the battle the Persians demand that the Spartans drop their arms and surrender. Leonidas refuses and challenges the Persians to come and take their weapons from them. Xerxes, impressed with Spartan fighting skill, personally approaches Leonidas to persuade him to surrender. He promises Leonidas wealth and power in exchange for his loyalty. Leonidas declines it. The Arcadians retreat in the face of certain death. The Spartans refuse to follow. Leonidas orders a reluctant Dilios to return to Sparta and tell of their inevitable deaths. Leonidas with his three-hundred Spartan’s warriors die in the last war. Before he dies, he sends his captain to return to the kingdom of Sparta and sends him a message, "Remember the Reason We Fall!".

Meanwhile, Queen Gorgo (Leonidas’ wife) has been trying to convince the council to send help to Leonidas. A councilman, Theron, agrees to help her if she will sleep with him. Queen Gorgo makes her appeal to the council. But, Theron betrays her. Then, the queen snatches a sword and stabs Theron, rupturing a bag of gold hidden in his robe. As the coins stamped with Persian markings spill onto the ground, the Council realizes that Theron agrees to unite against Persia and it means that he is a betrayer.