AN ANALYSIS OF MORAL VALUE IN “THE KITE RUNNER” FILM
(BASED ON ITS MAIN CHARACTERS)

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ABSTRACT

The objectives of the research entitled “An Analysis of Moral Value in The Kite Runner Film (Based on its Main Characters) were: (1) to find out the intrinsic value in The Kite Runner film; (2) to find out the moral value which is conveyed in The Kite Runner film. The writer used descriptive qualitative in this research. The instrument of this research was the film script of The Kite Runner. The population of this research was all the dialogues among the characters, and the sample of the research was entire populations. The writer found out the intrinsic value in the film those were theme, setting, character and characterization, plot, and point of view. The theme of film entitled “The Kite Runner” is about how to face the truth with honesty, bravery, and self confidence. In this film there are two kinds of characters; main characters and supporting characters. The plot of this film is flashback whereas the director uses the first person point of view. The moral values of the film are divided into four domains. They are Brave and coward, love and stiff, respect and human right discrimination, responsibility and sexual abuse. From analyzing moral values hopefully it can build the good character for us as a future teacher and finally we can give the advice to the students.

Keywords: Intrinsic Value, Moral Value, Film

A. Background

Literary work produced by people is a medium to express ideas, feeling, or to describe someone or something. The people do not only enjoy exploring the story of literary works but also take messages that conveys in it because each of literary work often includes many social values related to the values of the society in certain era including in the film.

Film is to interpret and be a part of human experience, it must express this deeper reality. It must find meaning and design in the fragment of life, the bits, and pieces of history that swirl around us. Film also responds and concerns to social problems because film has significant influences to the society. Film is a story that has a similarity with drama. It is a play work or a story telling in which the characters are represented by actor. Those films contain themes, values, norms or ideology exists in a society.

As a future teacher, the writer should give much knowledge to build students attitude and build their characterization. For example, by explaining the moral value of film, she can tell her future students that life is never going to be easy; they need the strong will and guts to achieve their dreams, encounter the problems and try to solve it with mature think.

In this study the writer chooses the film entitled the kite runner as a drama film directed by Marc Forster based on the novel of the same name by Khaled Hosseini, since it a wonderful story of strained family relationships between a father and a son, and between two brothers, how they deal with guilt and forgiveness, and how they weather the political, social and also moral. This is the point of this film. It is very excellent educational film for all students.

B. Theoretical Foundation

1. The Importance of Studying Literature

Literature will increase all language skills because literature presents language that illustrate “a particular dialect” which is embedded within a social context. As such, literature is ideal for developing an awareness of language use. Furthermore, literature can foster an overall increase in reading proficiency. If the students enjoy reading literature, it may increase their motivation to interact with the text.

2. Definition of Literature

Wallek and Warren (1963:94) state that “literature represents life, and life is, in large measure, a social reality, even though the natural world and the inner of subjective world of the individual has also been object of literary imitation.” According to Hornby (2003) “literature is defined as the writings that are valued as work of art, esp fiction, drama and poetry.”
3. Definition of Film

According to Hornby (2003:496) “film is a series moving pictures recorded with sound that tells a story.” A film, also called a movie or motion picture, is a series of still or moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. "The process of filmmaking has developed into an art form and industry." (http://en.wikipedia.org/wiki/Film) printed in April 27th, 2012.

From the explanation, the writer comes to a decision that film is a series moving picture recorded with sound that tells a story, projected or not, it makes illusion as if the main characters are alive.

4. The Elements of Film

When analyzing the film, the writer should analyze its intrinsic value that means its element, film is developed based on novel. The elements of film are the same as the elements of the novel include theme, character and characterization, setting of time and place, plot, point of view.

a. Theme

According to Peck and Coyle (1989:141) “theme is the large idea or concept it is dealing with.” By theme, we can imagine that it should be expressed in the form of expression as the implication of whole story, but it cannot tell us the separable of the story. By comprehending the theme, we can guests the core of the content. Making interesting theme will make people curious to watch the whole story.

From both explanation, the writers deals with the theme. It means theme is “a main idea”. Theme starting points which guide the play director to write his imaginary on the story.

b. Character and Characterization

Peck and Coyle in Literary Terms and Criticism (1989:79) state that “the people in a play/drama/film are referred to as characters.” According to DiYanni (2000:745) “characters bring plays to life.” First and last we become absorbed in the characters: how they look and what their appearance tells us about them; what they say and what their manner of saying expresses; what they do and how their actions reveal who they are and what they represent. We may come to know them and respond to them in ways we come to know and respond to actual people, all the while realizing that characters are literary imitations of human beings.

“Characterization is the author’s way of describing his characters in a literary work; or it is the author’s means of differentiating one character to another.”

c. Setting

Abrams, (1991:284) states that:
The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place.

Setting is important. It can be concerned with the place in which the character live and the time in which they live.

d. Plot

Peck and Coyle (1989:88) mentioned that “Plot is said to be the fully-developed version of the story.” It takes account of the nature of the each other and their dramatic effect.

DiYanni (2000:743) states that:
Plot is the structure of a play’s action. Although it encompasses what happens in a play, plot is more than the sum of incidents. Plot is the order of the incidents, their arrangement and form. Traditional plot structure consists of an exposition, presentation of background information necessary for the development of the plot; rising action, a set of conflict and crises; climax, the play’s most decisive crisis; falling action, a follow-up that moves toward the play’s resolution or denouement (French for the untying of a knot).

e. Point of View

Abrams, (1991:231) states that:
Point of View signifies the way a story gets told—the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction.

5. The Theory of Moral Value

The term “morals” and “ethics” come from Latin and Greek respectively (mores and ethos) deriving their meaning from the ideas of custom. Moral philosophy as it is sometimes called to designate the systematic endeavor to understand moral principle and theories. This endeavor undertakes to analyze such concepts as “right,” “wrong,” “permissible,” “ought,” “good,” and “evil” in their moral contexts. Thus, a moral value is something that is “esteemed, prized, or regarded highly, or as a good.” Autonomy, justice, and the dignity of human life are example of values that are important to large segments of society. “Objectivity and fairness are often cited as values underlying the practice of journalism”(Day, 1991:10).
Pojman (1991:496) says that there are four domains of ethical assessment:

<table>
<thead>
<tr>
<th>Domain</th>
<th>Evaluation Terms</th>
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<tbody>
<tr>
<td>1. Actions, the act</td>
<td>Right, wrong, permissible</td>
</tr>
<tr>
<td>2. Consequences</td>
<td>Good, bad indifferent</td>
</tr>
<tr>
<td>3. Character</td>
<td>Virtuous, vicious</td>
</tr>
<tr>
<td>4. Motive</td>
<td>Goodwill, evil will</td>
</tr>
</tbody>
</table>

6. The Division of Moral

Ethics, as a formal field of inquiry, attempts to put such question into perspective and, in so doing, includes three different but conceptually related enterprises: metaethics, normative ethics, and applied ethics (Day, 1991:3).

7. The Moral Principle

Pojman (1991:494) states that “a central feature of morality is the moral principle.” Moral principle are practical action guides that differ from legal statues, rules of etiquette, and even religious rules. A word about the features of moral principles: although there is not universal agreement on the traits a moral principle must have, five traits have commended widespread consensus. They are (1) prescriptivity, (2) universalizability, (3) overridingness, (4) publicity, and (5) practicability.

8. Film as a Media in Delivering Moral Message

From film we can learn about moral heroes through feature profiles – people who risk their lives to help strangers. We learn how to deal with child molestation, drug use and other crises through watching prime-time situation comedies. Yet when violence is shown, some of the learning may be not what the writers and producers intended. The basic concern about showing violent acts is that the dramatized event may lead people to commit the same acts. By understanding this problem, the writer wish to improve her good attitude toward everything especially study and generally to improve the reader’s good attitude of the paper.

C. Research Methodology

The research method used in this study was descriptive qualitative.

Gay L.R (2006) states that:

Descriptive method is a method of research that involves collecting data in order to answer question concerning the current status of the subject of the research in presenting the data, the writer employs a descriptive method.

“Population is a group of elements or cases, whether individuals, objects, or events, that conforms to specific of the research” (McMillan, 1992:69).

Population in this research is all the dialogues among the characters.

“Sample is the group of element, or a single element, from the data obtained”(McMillan, 1992:69). The sample is entire populations.

“Instrument is a tools or implement, especially something used in performing an action, e.g. in scientific work” (McMillan, 1992:189). Instrument of this research is the film script of The Kite Runner.

Data analysis is the way to classify and to arrange the data based on the purpose of the research. In conducting the analysis research, the writer used the following procedure: observing the film, writing the transcription of the film, deciding textual evidence to give the clue about intrinsic value, conducting library research to get relevant theories, finding intrinsic elements, and concluding moral value.

D. Research Finding

1. Finding

<table>
<thead>
<tr>
<th>Intrinsic Value</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Theme</td>
<td>“Don’t be a coward we face of the truth, you will regret it and searching for redemption”.</td>
</tr>
<tr>
<td>Synopsis</td>
<td>The director Marc Forster adapts author Khaled Hosseini’s critically acclaimed novel about two childhood best friends forever torn apart as their country is ravaged by endless war and bitter strife. As children, Amir (Khalid Abdalla) and Hassan were inseparable; their long days under azure Kabul skies often spent getting into innocent mischief or preparing for the highly anticipated kite-fighting tournament. When the day of the tournament arrives, however, a glorious victory is quickly offset by a timorous act of betrayal that ultimately serves as the catalyst for catastrophe. Not long after that fateful day, Amir moves away to America, leaving his old friend behind just as the ominous specter of war turns tragically tangible. Two decades later, Amir returns to Afghanistan to find his beloved homeland has now fallen under the iron-fisted rule of the Taliban. Still, all hope for redemption hasn't been lost just yet, because now that Amir stands face to face with the irrepressible secrets that he struggled so vigilantly to bury, he will receive one last chance to make</td>
</tr>
</tbody>
</table>
peace with the past, and lay the groundwork for a brighter future.

| Plot | Exposition: The director began the story by describing Amir recalled an event that happened twenty-six years before, when he was still a boy in Afghanistan, and said that made him who he is. Before the event, he lived in a nice home in Kabul, Afghanistan, with Baba, his father. They have two servants, Ali and his son, Hassan, who are Hazaras, an ethnic minority. Baba’s close friend, Rahim Khan, is also around often. When Afghanistan’s king is overthrown, things began to change. One day, Amir and Hassan are playing when they run into three boys, Assef, Wali, and Kamal. Assef threatens to beat up Amir for hanging around with a Hazara, but Hassan uses his slingshot to stop Assef. | The orphanage director said a Taliban official took Sohrab a month earlier. If Amir wanted to find the official, he would be at the soccer stadium during the game the next day. Amir went to the game, and at half-time, the Taliban put a man and a woman in holes in the ground and the official Amir is looking for stones them to death. Through one of the Taliban guards, Amir sets up a meeting with the official. Falling Action: When they met, Amir told the official he was looking for a boy, Sohrab, and the official told the guards to bring the boy in. Sohrab was wearing a blue silk outfit and mascara, making him appear more feminine and suggesting that the men sexually abuse him. The official said something Amir recognized, and suddenly Amir realized the official is Assef. Assef said he wanted to settle some unfinished business. He beaten Amir with brass knuckles, breaking Amir’s ribs and splitting his lip. Sohrab threatened Assef with his slingshot, and when Assef lunges at him, Sohrab shooted him in the eye, allowing Amir and Sohrab to escape. As Amir recovered in the hospital, he found out there never was a couple that could care for Sohrab. Amir asked Sohrab to live with him in the U.S., and Sohrab accepts. Resolution: One day, they went to a park with other Afghans. People were flying kites. Amir bought one and got Sohrab to fly it with him. They spotted another kite and battle it. Using one of Hassan’s favorite tricks, they won. Sohrab smiles, and as the losing kite flies loose, Amir set off to run it for Sohrab. |
| Rising Action: The story skipped to winter, when the kite-fighting tournament occurs. Boys covered their kite strings in glass and battled to see who can sever the string of the opposing kite. When Amir won the tournament, Hassan sets off to run the losing kite. Amir looked for him and found Hassan trapped at the end of an alley, pinned with his pants down. Wali and Kamal hold him, and Assef rapes him. Amir runs away, and when Hassan appears with the kite, Amir pretends he doesn’t know what happened. Afterward, Amir and Hassan drift apart. Amir, who is racked by guilt, decided either he or Hassan must leave. He stuffed money and a watch under Hassan’s pillow and told Baba that Hassan stole it. When Baba confronted them, Hassan admitted to it, though he didn’t do it. Shortly after, Ali and Hassan moved away. Two years later, Baba and Amir lived in Fremont, California. Climax: Rahim Khan wanted Amir to go to Kabul and brought Sohrab back to Pakistan, where a couple lives that will take care of him. He told Amir that Baba was Hassan’s father, and Amir agreed to do it. In Afghanistan, Amir found the orphanage where Sohrab is supposed to be, but he was not there. | Character and characterization Amir (the Protagonist, sensitive and intelligent), Hasan (loyal friend, brave, selflessness Intelligent), Baba (Amir’s father, brave, fundamentalism), Sohrab (Ali’s son, respect), Assef (the Antagonist, racist, sexual abuse), Rahim Khan (Baba’s best friend, care), Farid (Amir’s driver, friendly), Soraya (Amir’s wife, steady, intelligent) General Taheri (Soraya’s father, gruff), Jamila (Soraya’s mother, care), Kamal (Assaf’s friend, cowardly), Wali (assaf’s friend, conformist) |
Setting of place
Amir’s room, Cinema Zainab
Wazir Akbar Khan District, College, Hospital, Taheri’s House, Suburban Street, Peshawar (Pakistan), Kabul (Afghanistan), Orphanage, Mosque of Mahabat Khan.

Point of View
The film entitled “The Kite Runner” is directed from the first person point of view. The story is written from the perspective of one character, Amir. This allows the audience to know all Amir’s thoughts and get to know the other characters better. Much of the characterization is revealed through Amir’s thoughts and experiences in the first person point of view.

Table 4.2
The Result of the analysis relating to main characters

<table>
<thead>
<tr>
<th>Moral Values</th>
<th>Description</th>
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<tbody>
<tr>
<td>Brave and Coward</td>
<td>Amir’s quest to redeem himself makes up the heart of the film. Early on, Amir strives to redeem himself in Baba’s eyes, primarily because his mother died giving birth to him, and he feels responsible. To redeem himself to Baba, Amir thinks he must win the kite-tournament and bring Baba the losing kite, both of which are inciting incidents that set the rest of the novel in motion. The more substantial part of Amir’s search for redemption, however, stems from his guilt regarding Hassan. That guilt drives the climactic events of the story, including Amir’s journey to Kabul to find Sohrab and his confrontation with Assef. The moral standard Amir must meet to earn his redemption is set early in the film, when Baba says that a boy who doesn’t stand up for himself becomes a man who can’t stand up to anything. As a boy, Amir fails to stand up for himself. As an adult, he can only redeem himself by proving he has the courage to stand up for what is right.</td>
</tr>
<tr>
<td>Love and Stiff</td>
<td>Amir has a very complex relationship with Baba, and as much as Amir loves Baba, he rarely feels Baba fully loves him back.</td>
</tr>
</tbody>
</table>

Amir’s desire to win Baba’s love consequently motivates him not to stop Hassan’s rape. Baba has his own difficulty connecting with Amir. He feels guilty treating Amir well when he can’t acknowledge Hassan as his son. As a result, he is hard on Amir, and he can only show his love for Hassan indirectly, by bringing Hassan along when he takes Amir out, for instance, or paying for Hassan’s lip surgery. In contrast with this, the most loving relationship between father and son we see is that of Hassan and Sohrab. Hassan, however, is killed, and toward the end of the film we watch Amir trying to become a substitute father to Sohrab. Their relationship experiences its own strains as Sohrab, who is recovering from the loss of his parents and the abuse he suffered, has trouble opening up to Amir.

Respect and Human Right Discrimination
The major events of the film, while framed in the context of Amir’s life, follow Afghanistan’s transitions as well. In Amir’s recollections of his childhood, we see the calm state of Kabul during the monarchy, the founding of the republic, and then watch as the Soviet invasion and infighting between rival Afghan groups ruin the country. These events have a hand in dictating the film’s plot and have significant effects on the lives of the characters involved. The establishment of the republic gives Assef an opportunity to harass Amir, simply because Assef’s father knows the new president. Later, Kabul’s destruction forces Baba and Amir to flee to California. When the Taliban take over after that, they murder Hassan and even give Assef a position that lets him indulge his sadism and sexual urges without repercussions. Both of these events factor into Amir’s mission to save Sohrab and his redemption by confronting Assef, subtly implying that Afghanistan will similarly have its own redemption one day.
Responsibility and Sexual abuse

All the characters in the film feel the influence of the past, but none so much as Amir and Sohrab. In Sohrab’s case, his past has been so traumatizing that it affects all his behavior. The prolonged physical and sexual abuse he endured makes him flinch anytime Amir touches him. He also fears the abandonment he experienced when his parents died so much that he attempts suicide when Amir says he may have to go back to an orphanage. That’s because Amir defines himself by his past. His feelings of guilt for his past actions continue to motivate him. Amir even feels responsible for the Taliban murdering Hassan because he thinks he set in motion the events that led to Hassan’s death when he pushed Hassan and Ali out of Baba’s house.

E. Conclusions and Suggestions

1. Conclusions

The conclusions of this research puts forward as the answer of the research questions. After analyzing the film, the writer concludes that the intrinsic values of the film are theme, setting of place, characters and characterizations, plot, and point of view.

The Kite Runner film has an enchanted theme of strained family relationships between a father and a son, and between two brothers, how they deal with guilt and forgiveness, and how they weather the political, social and also moral. There was a good wise word in this film “A boy who doesn’t stand up for himself becomes a man who can’t stand up to anything.” In this film there are two kinds of characters; main characters and supporting characters. The plot of the film was flashback, but it didn’t make the viewer confuse watch the film. The director used first person point of view because he always uses “I” or “we” in telling the story.

On the other hand, after analyzing the film, the moral value are divided into four domains. They are Brave and coward, love and stiff, respect and human right discrimination, responsibility and sexual abuse. From analyzing moral values hopefully it can build the good character for us as a future teacher and finally we can give the advice to the students. It is very excellent educational film for all students.

2. Suggestions

Watching educational film is the positive way for improving the knowledge used for teaching material. Students can be asked to determine the characters and characterizations, to figure out the plot. Besides, it can help them to increase their motivation to learn more and to think different than commonly. Nevertheless, we need to pay attention in choosing film as media of our teaching material, because there are some kinds of film that are not suitable for children.

From the characters in the film that we analyze, we learn about good behavior or attitude that can inspire us to be better teacher in the future and try to open mind for every possible way, and also we can give the advice to the students.

F. BIBLIOGRAPHY


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