

**HEGEMONY AND CLASS STRUGGLE
IN “LAND OF THE DEAD” MOVIE SCRIPT**

UNDERGRADUATE THESIS

**BY
ARIEF NUR ROHMAN H.
NIM 0911110123**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2016

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MOVIE SCRIPT**

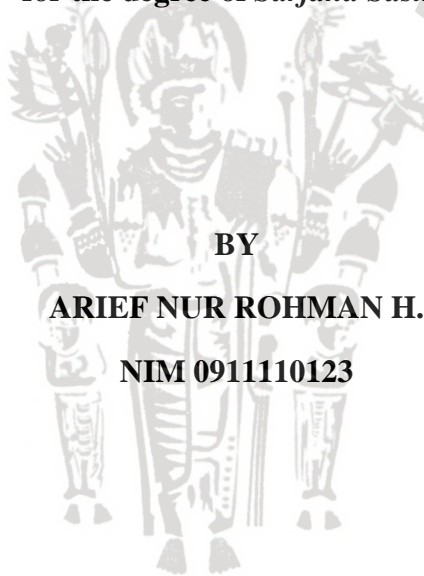
UNDERGRADUATE THESIS

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for the degree of *Sarjana Sastra*



BY

ARIEF NUR ROHMAN H.

NIM 0911110123

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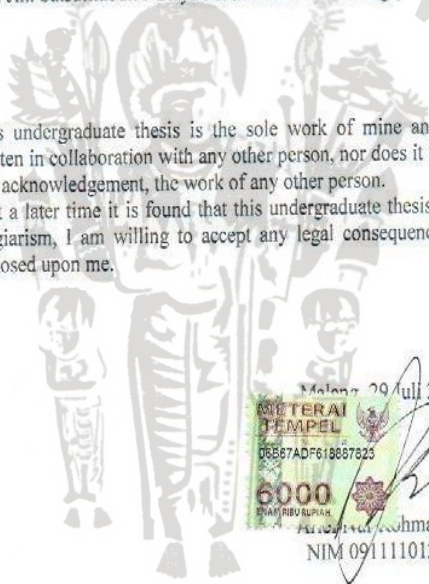
DECLARATION OF AUTHORSHIP

Herewith, I:

Name : Arief Nur Rohman H.
Nim : 0911110123
Address : Jln. Satsuitubun I Griya Muslim I no 11 Malang

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This is to certify that the undergraduate thesis of Arief Nur Rohman H. has been approved by the supervisor

Malang, 29 Juli 2016
Supervisor


Ni Wayan Swardhani W. M.A.
NIP. 19810909 200604 2003



This is to certify that the undergraduate thesis of Arief Nur Rohman H. has been approved by the board of examiners as one of the requirements for the degree of Sarjana Sastra



Scarletina Vidyayani

Scarletina Vidyayani, M.Hum, Chair
NIK. 201304 840123 2 001

Ni Wayan Swardhani

Ni Wayan Swardhani W. M.A, Member
NIP. 19810909 200604 2003

Acknowledged by,
Head of Study Program of English

Sighted by,
Head of Department of Languages
and literature

Yusri Fajar

Yusri Fajar, M.A.
NIP. 19770517 200312 1 001



Ismatul Khasanah

Ismatul Khasanah, M.Ed, Ph.D
NIP. 19750518 200501 2 001

ABSTRACT

H., Arief Nur Rohman. 2016. **Hegemony and Class Struggle in *Land of the Dead* Movie Script**. Study program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Ni Wayan Swardhani W. MA

Keywords : Script, Marxism, Hegemony, Class, Struggle

Movie script or screenplay often being considered as a half-done product compared to the movie itself whereas a screenplay is in fact a complete literary product which has complete drama structure just like any other literary product. The writer chooses “Land of the Dead” screenplay by George A. Romero because the writer finds this particular screenplay consists of many interesting points like class conflict and conflict of hegemony. The writer chooses Karl Marx’s Marxism and Gramsci’s Marxism because the writer deems those theory are perfect fit to be used as theoretical framework to analyze such issues.

The object of this study is to prove the existence of class system, hegemony system, and also class struggle and struggle for hegemonic power inside “Land of the Dead” screenplay by George A. Romero. In order to analyze the screenplay, the writer uses Karl Marx’s Marxism to search any evidence of the existence of class system as well as class conflict, and the writer also uses Gramsci’s Marxism to search for any evidence of the existence of hegemonic system and struggle for hegemonic power inside the screenplay. The writer uses textual data from the dialogue and descriptions inside the screenplay to gather the data to be analyzed with the chosen theories.

The study shows that the system of class and hegemony exists in “Land of the Dead” screenplay as the writer finds many evidences regarding the existence of class through its characteristics as well as the characteristics of hegemonic system in the screenplay. The writer also finds that the issue of class struggle and struggle for hegemonic power exist in the script as well. The writer is able to find evidences regarding the existence of the class struggle as well as evidences of the attempt to maintain the hegemonic power inside the screenplay. The writer suggests the next writer to use Karl Marx’s capitalism theory to analyze this screenplay because this screenplay contains many interesting points about capitalism.

ABSTRAK

H., Arief Nur Rohman. 2016. **Sistem Hegemoni dan Pertentangan Kelas pada Naskah Film “Land of the Dead”**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Ni Wayan Swardhani W. MA

Kata Kunci : Script, Marxism, Hegemony, Class, Struggle

Naskah film sering dianggap sebagai produk setengah jadi mengingat keberadaannya sebagai panduan untuk produksi sebuah film, padahal dalam kenyataannya naskah film merupakan suatu produk sastra komplit yang memiliki struktural drama yang jelas. Penulis memilih naskah film “Land of the Dead” karya George. A. Romero karena dalam naskah film tersebut banyak mengandung poin – poin menarik seperti pertentangan kelas dan konflik hegemoni. Penulis memilih teori Marxisme milik Karl Marx dan Gramsci karena dinilai cocok untuk menganalisa isu pertentangan kelas dan konflik hegemoni yang terjadi di dalam naskah film tersebut.

Penelitian ini bertujuan untuk membuktikan bahwa di dalam naskah film “Land of the Dead” karya George A. Romero terdapat isu seperti pertentangan kelas dan konflik hegemoni dan juga menunjukkan keberadaan keberadaan struktur kelas dan sistem hegemoni. Penelitian ini dilakukan dengan cara menganalisa sumber data yakni naskah film “Land of the Dead” karya George A. Romero dengan menggunakan teori Marxisme dari Karl Marx dan Gramsci untuk mencari bukti – bukti keberadaan sistem kelas, hegemoni, pertentangan kelas, dan konflik hegemoni dalam naskah film tersebut. Penulis menggunakan dialog dan deskripsi dalam naskah film tersebut untuk dijadikan data yang kemudian akan dianalisa dengan menggunakan teori – teori yang telah dipilih sebelumnya.

Penelitian ini menunjukkan bahwa dalam naskah film “Land of the Dead” karya George A. Romero terdapat keberadaan sistem kelas dan sistem hegemoni dan diperkuat dengan adanya karakteristik kelas dan karakteristik dari sistem hegemoni pada naskah film tersebut. Penulis juga menemukan isu – isu seperti pertentangan kelas dan konflik hegemoni dalam naskah film tersebut yang diperkuat oleh penemuan tanda – tanda dan sebab dan akibat dari pertentangan kelas dan usaha – usaha untuk mempertahankan kekuasaan kaum hegemoni. Untuk penulis selanjutnya, penulis menyarankan untuk menggunakan teori kapitalisme milik Karl Marx untuk menganalisa naskah film ini karena pada naskah film ini terdapat poin – poin menarik tentang kapitalisme.

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Thank God the most merciful and compassionate that this undergraduate thesis can be done without any considerable trouble despite of the extreme time condition the writer has to overcome. It is also by God's grace that the production of this undergraduate thesis has been delivered under the most possible pleasant way for the writer.

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At last, the writer hopes that this undergraduate thesis can contribute to the development of the Faculty of Cultural Studies as a small reference to the fellow students and lecturer alike.

Malang, 29 Juli 2016

The Writer

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Field in *Screenplay: The Foundations of Screenwriting* (2005, p. 20)

define script, or screenplay, as “a story told with pictures, in dialogue and descriptions, and placed within the context of dramatic structure.” What the writer can understand from that statement is a script is a literary work that tells its story by making its reader imagining a picture which is described in form of descriptions and dialogue and the pictures are arranged according to dramatic structure to hold those elements together and form a proper storyline.

Dramatic structure of screenplay is the same compared to other works dealing with story. Field says that every story has common dramatic structure which consists of beginning, middle, and an end (2005, p. 20). This means that despite of its format, as long as the literary work deals with story, the dramatic structure will be the same. Although screenplay has the same dramatic structure as other works dealing with story, screenplay’s format is very different than other literature works. Screenplay does not rely on paragraphed text to tell its story. It uses dialogue and descriptions as its media to tell its story rather than using paragraph. The description here does not refer to the same descriptive text or paragraph used by other literary works like novel or short story, but it is simply a way to help its readers to build a certain picture as the character talk in dialogue

and between the dialogues. The picture here means the setting, the gesture of the character, tone of speaking, and perhaps even the costume the character wears.

It is clear that the format of a screenplay is different than other literary works. The closest resemblance of the format of a screenplay is the format of drama script as both of them consists of dialogue and description. The difference between screenplay and drama script is in their purpose. A screenplay is a form of script used in movie production whereas the drama script is another form of script used in drama or play production. According to Field, screenplay and script of a play is different as the finished production, of play and movie, are two different things. Action of a play occurs in the stage where the audience “becomes the fourth-wall, eavesdropping on the lives of the characters. It occurs within the language of dramatic action where the actions are spoken in words that describe feelings, actions, and emotions” (2005, p. 19). A movie is a different thing as it uses visual medium as the presenter of its story, thus it deals with pictures. The screen becomes its fourth-wall and the audiences look through the screen for the story, not only the story of the main character, but also many stories it could have been presented from many pictures in it.

The writer decides to use George A. Romero’s script made in 2004 entitled “Land of the Dead”. This script is the very foundation of the making of “Land of the Dead” movie which is directed also by George A. Romero himself in 2005. This script tells a story of a post-apocalyptic world where zombie, reanimated corpse hungry for human flesh, had taken over the world where the remaining human survivors fortified themselves against the danger of zombies

inside a certain area where they are protected by rivers and man-made electric fence. Although chaos has taken over the world, system of society can still be found inside the human area where the law and well-coordinated scavenger team ensure the community's welfare. There is functional hired-army force to keep the place safe and scavenger team mostly consists of outlaws and criminals whose orders are to search and scavenge essential supplies for the people inside the safe zone.

Both of the army and scavenger are sponsored by a rich old man called Mr. Kauffman who owns a certain elite area inside the safe zone called Fiddler's Green which serves as a living place for rich people. Although the system has a committee to deal with everything inside the community, as the main sponsor of the army and the scavenger team, Mr. Kauffman's power is seemingly unlimited.

In short, the community faces threat of the rebellion of its lower class people as they thought that everything inside the community is coming from their hard work and now the rich people enjoys a nice and luxury life without any regard for the lower class' wellbeing. Ultimately, the community itself destroyed by a horde of zombie which leaves the remaining lower class survived the attack and rebuild their destroyed community according to their vision.

This particular script is interesting because although it mainly tells about zombie, it also tells about the struggle between classes in the remaining human society. The conflict of class struggle here mostly resembles the conflict of class in normal society where the means of production is the fuel of the fire where the oppressed lower class struggles for better life and the upper class tries to hold

their superiority upon the lower class. Also, the lower class and the upper class here are divided as there are some people who have different goal one another so although some characters come from the same class background, they do struggle against each other via various ways. For this thesis, the writer will focus on the social relation inside the human society rather than focusing on the zombie society.

The writer intends to use Marxism theory to analyze this script as the script itself contains some notions of class conflict. Mainly, the writer will use Gramsci's hegemony theory and Marx's Marxist theory on class struggle because Marx's work is one of the earliest work on class struggle which lays down a foundation of class conflict theories and Gramsci's work develop Marxism into more complex relation between classes instead of making them as antagonistic classes by his hegemony theory where the possibility of advanced class alliance exist.

1.2 Problem of Study

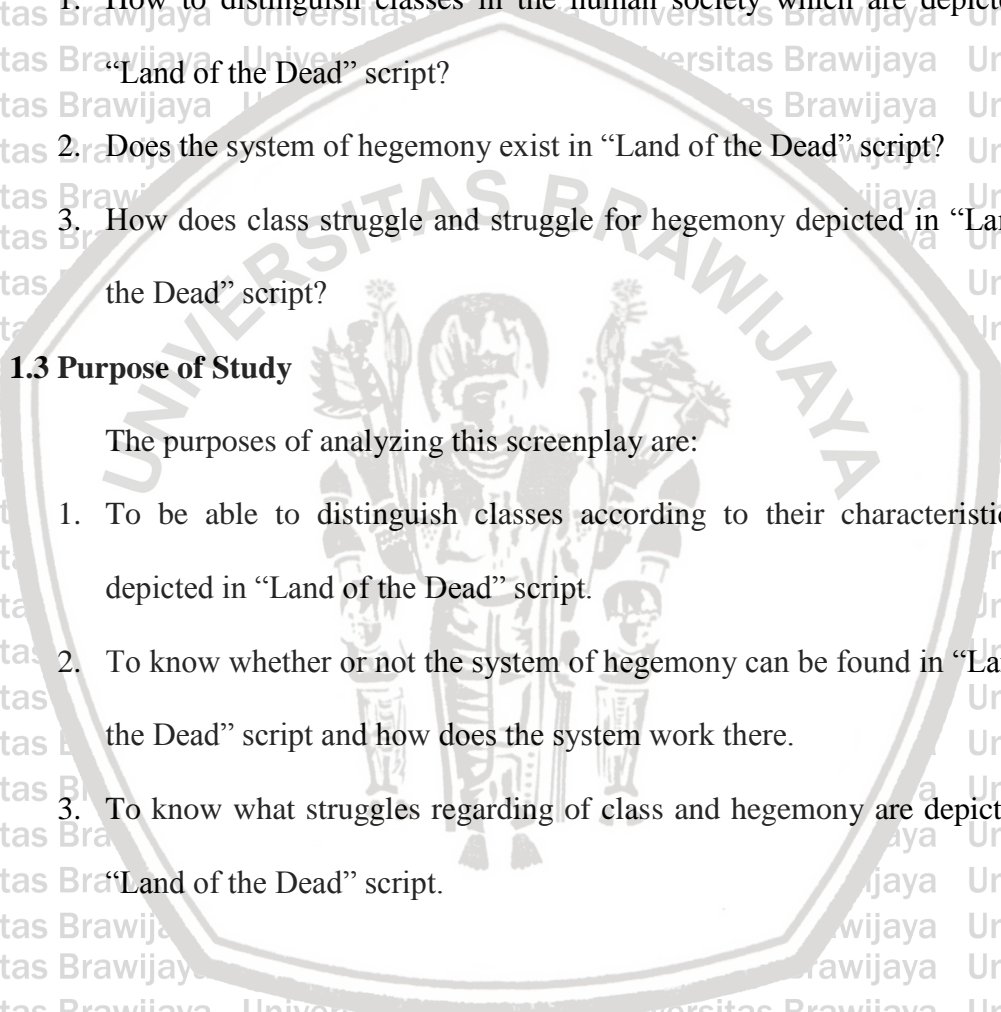
The problems in which the writer proposed to be analyzed in this screenplay are:

1. How to distinguish classes in the human society which are depicted in “Land of the Dead” script?
2. Does the system of hegemony exist in “Land of the Dead” script?
3. How does class struggle and struggle for hegemony depicted in “Land of the Dead” script?

1.3 Purpose of Study

The purposes of analyzing this screenplay are:

1. To be able to distinguish classes according to their characteristics as depicted in “Land of the Dead” script.
2. To know whether or not the system of hegemony can be found in “Land of the Dead” script and how does the system work there.
3. To know what struggles regarding of class and hegemony are depicted in “Land of the Dead” script.



CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

2.1 Theoretical Framework

“The history of all hitherto existing society is the history of class struggle”; the famous line of Karl Marx in his “Communist Manifesto”, as stated in Coser’s “Class Theory”, implies that ever since human history emerged up until now there are always be a struggle between classes in pursuit of their class interests (1977, par. 1). This constant struggle between classes is seemingly endless as it (class struggle) manages to root its place in human history ever since the human history itself exist and most likely will continue to uncertain future as well. Inside the screenplay of George A. Romero’s “Land of the Dead”, it is depicted that the struggle manages to secure itself even in the most severe condition of human society, which is post-apocalyptic world where zombie infestation has taken over. Thus, in order to analyze the screenplay, the writer will use Marxism as theoretical framework.

2.1.1 Marxism

According to Dobie in “Theory into Practice: An Introduction to Literary Criticism”, Marxism is an ideology which originally designed to, according to its followers, change the world (2012, p. 84). The change that every Marxist seeks is none other than to change the flourishing practices of capitalist system.

Capitalism, as Emile Burns says in "Introduction to Marxism", is a method of production which had succeeded feudalism in Britain (due to industrial revolution) and was establishing itself all over the world in the course of last century (1953. Par, 1). Capitalism is also the main reason why Karl Marx, who spent a great portion of his life in the study of capitalism, came up with communist ideology which purpose is to replace the capitalist system.

Capitalism roots itself to the idea of production for profits. It means that the production activity in capitalist society is not merely intended to be the means of fulfilling every member of society's needs, but to gain profit for the producers which is the capitalist. Burns says that production for profit required two things: people with enough resources to own the means of production, and people who had no access to the means of production (1953, Par. 2). That leaves the ones with no ownership of means of production to work for the ones with ownership of the means of production in order to be able to live by gaining wages from the capitalist. In other world, the people with no ownership of the means of production have to "sell" their "energy" or labor to the capitalist.

For what it seems, the capitalists and the workers have a great mutual relationship. The capitalists provide the means of production, the workers operate them and produce products for the capitalists to sell, and then the workers gains their wages as well as the capitalists gains profit from their product selling.

However, there are more things than meets the eye and it is the source of the capitalist profit. Marx points out that the profit could not possibly comes from the capitalists selling the products above their actual value because it means that

every capitalists are cheating each other, and if a particular capitalist make profit this way, the other capitalists will suffer loss, thus the profit and loss cancel each other and the “general profit” becomes void whereas all of the capitalists do gain their profit (Burns, 1953. Par. 4). Thus, the value of the product must have contained some profit already even before it reached the market, in other word, in the course of production.

Later, Karl Marx finds that the product is not the only thing that has value in it. The working time of the workers is also contains some value as well. It is stated by Burns that the common factor of the product’s existence is it is created by the workers, and thus concludes that the extra value of a product is determined by the working time spent on each product because the more the human labor has been put into production, the more the product costs (1953, par. 8). The same thing also applies to the amount of the wages paid to the workers. Burns says that the wages is determined by the working time spent to produce things which are necessary to produce working power; food, shelter, and other necessities of the workers which drive them to work (1953, par. 10). Furthermore, the wages paid to workers also depends on their skills as worker. There is no way the more-skilled workers receive the same amount of wages that of the less-skilled workers. Marx says that the difference of wages of different worker grades is related to the skilled workers must have undergone the whole process of training (to be one), besides the higher living standard of living which is essential for the maintenance of their skills involves more labor time than the less skilled workers (Burns, 1953, par 16).

The point is, in the course of production where the time of work is usually fixed by the capitalists, according to statements above, the product which being produced by workers with different labor value contains even greater value than the wages they received. Marx says that the time spent in maintaining labor power may be even far less than the labor time the worker spend in their work making the “extra” time produce “surplus value” which the capitalists gain (Burns, 1953, par. 11). In other word, the workers in capitalist society receive less reward than they deserve and the rest of the reward is the source of profit for the capitalist.

The capitalists, already gaining profit from the surplus value produced by the workers, also have ways to amplify their profit by many ways. Burns says that the employer (capitalist) will be constantly trying to increase the profit gained from the workers by reducing the worker’s wages, speeding up the production process, or by lengthening the work hour in which will be significantly favorable to the capitalist (1953, par. 18). In the other hand, feeling the effect of the exploitation, the workers also fight to improve their position by demanding higher wages and shorter working hour. The struggle will last as long as the practice of exploitation (or rather the capitalism itself) endures. Emile Burns says that the struggle which is started on the basis of merely group of workers will gradually expand as political struggle between those classes, and the highest form of the struggle is the revolution where the worker class overthrows the capitalist class (1953, par. 19).

2.1.2 Classification of Class

In his work, Coser explains how Marx's analysis are being centered on the relationship of men are shaped by their relative positions in regard to the means of production (1977, par. 2). This explanation implies that in a society, there are groups of people which each group has a certain position determined by their relation to the means of production. The relation here can be referred to who own the means of production. Furthermore, Coser also says that "Marx was concerned with the ways in which specific positions in the social structure tends to shape the social experiences of their incumbents and to predispose them to actions oriented to improve their collective fate (1977, par. 2). This statement explains that in a social structure there are groups positioned in a certain level which makes them act together to improve their life by working together. It is mentioned also in previous subchapter that in order to gain control of means of production, which is in the level of economic activity, a group has to develop their mutual interest and has to make movements to make realization of those interests by clashing against other opposite group. From these elaborations, it can be said that a class is a collection of men related to the means of production who are united in both will and interest to improve their lives.

Marxism focuses on two classes which involved directly to the means of production as the owner of the means of production and the workforce of the means of production working under the owner; bourgeoisie and proletariat.

Bourgeois, as stated by Burns, is someone with enough resources to buy or own means of production (1953, par. 2). The means of production here refers to things

that produce product in which the needs of the people in a society have to be satisfied on. It can be in form of factory, machinery, and other things used to produce products for those who need them. The product produced by the means of production will be sold to the masses in need of the product and the result of that sale is the source of income for the bourgeois, aside from the exploitation of the workers. Since Marx believes that the economy is the very base of the society, the ones that control it will have power to affect the society's life through various ways.

The proletariats, as Burns stated, are people who have no means of production themselves making them have no resources by using which they could live (1953, par. 2). Since they have no means of production, the only option for them to live is to work for the bourgeois who own means of production in order to gain wage which is essential to support their daily needs. They produce things which essential for their lives not for themselves but for the owner to sell in order for them to gain profit and be able to pay their wages. Because of some mistreatments and inconsistency of their wages compared to their work, the proletariats then forming ways to resist such things and to improve their lives.

2.1.3 Gramsci's Marxism

Gramsci's Marxism grounded its work from the late Marx's Marxism where he agree that there are classes in social community where one of the classes holds the hegemonic power and others become its subordinate in the community.

He then develops the idea of ever antagonist characteristics and relation of classes (bourgeois and proletariat) into more complex relation.

In his theory, Gramsci adds more considerations in the class struggle itself by also emphasizing moral and intellectual value as well as politic, ideology, and economic importance which Marx has already emphasized. As cited in Ramos'

"The Concepts of Ideology, Hegemony, and Organic Intellectuals in Gramsci's Marxism", that power for a class" ...rested not only on the economic level and on the simple capturing and smashing of the dominant state apparatus, but was highly dependent on the legitimacy the class gained from subordinate classes in civil society through effective ideological struggle therein" (1982, par. 4). The legitimacy of hegemonic class rule can be achieved by many ways and gaining legitimacy through ideology is one of the most effective ways to do that.

2.1.3.1 Gramsci's Concept of Hegemony

Hegemony, according to Gramsci, is a system of social alliance where the ruling class practices their leadership over the subordinate classes by winning their legitimation of their rule (Ramos, 1982, par. 13). It means that a class which has hegemonic power, or at least contending for the power itself, has to "win over" other classes "permission" to lead them in society life. The term "win over" here does not mean that the hegemonic class should rule over other classes. Rather than ruling, the hegemonic class should show to other classes that they (hegemonic class) have the ability to lead other classes in economic, politic, moral, and intellectual life. As for "permission" from other classes, it means that

the other classes have to be willingly supporting the idea of the hegemonic class leadership over them in society. To gain the support of the other classes, hegemonic class has to make “sacrifice”, which is putting aside some of their corporate interest and adding the interests of other classes into their list of interest. By adding other classes’ interest into their own interest, at least the hegemonic class has shown that they have good intention and the possibility of having other classes’ support is much higher. Ramos also says that “...hegemony entails for a class its execution of leadership role on the economic, political, moral and intellectual level vis-à-vis other classes in the system, coupled with sacrificing of some of its corporate interests as a fundamental class precisely to facilitate its vanguard role” (1982, par. 16).

Hegemony can also be described as “predominance by consent”. It means that the domination, or leadership of hegemonic class in society, has to be won by the support from other classes or their consent (willingness) even before the state officially acknowledge the class contending for hegemony to be the hegemonic class (by political society). To win the consent of other classes, hegemonic class will have to focusing on the level of civil society since that’s where the consent of the people lies. According to Gramsci, consensus rest at the level of civil society and it has to be won there (Ramos, 1982, par. 17).

The idea of Gramsci’s hegemony can be understood by looking to Gramsci’s concept of power. Gramsci’s concept of power is based on the two moments of power relations: coercion and consensus. These two moments are essential elements of a state of equilibrium (Ramos, 1982, par. 17). State of

equilibrium is a state of balance where the use of force is rare and risky for the hegemonic rule in the society unless there emerges a crisis which threatens the hegemonic position and (or) the ruling position of the leading class in the hegemonic society. It is clear that in Gramsci's hegemony the use of force (disciplinary personnel like military and police) to gain the power is not an appealing move because it can trigger discontent among the masses unless the crisis happens. It is apparent that Gramsci tries to stress the importance of predominance by consent for hegemonic society by putting aside the use of coercive power and focusing more on the consensus of the masses to attain hegemonic power.

2.1.3.2 Gramsci's Concept of Ideology and Intellectuals

According to Gramsci, ideology is a terrain of practices, principles, and dogmas having a material and institutional nature constituting individual subjects once they were inserted into such terrain (Ramos, 1982, par. 7). Gramsci's concept of ideology counters the notion of ideology that of his predecessors which stated that ideology does not play any significant role in the society and its revolution as the sole significant factor is economical factor. Since ideology in Gramsci's Marxism constituting people as subject, those people must have certain role (s) in their society in economical level as well as overall structure of society.

Furthermore, ideology in Gramsci's Marxism is the main "player" to attain hegemony in the society as the consent of other classes or the masses lies in the terrain of ideology.

Ideology in Gramsci's Marxism does not have class exclusivity as most Marxists believe at that time. Ramos says that "it was possible for there to be a crossover of classes at the ideological plane- i.e., in civil society" (1982, par. 8).

Rather than making it exclusively for its classes, ideology is seen as an element of a society where every class has an ideological discourse and ideological elements can be inserted or mingled into different ideological discourses despite they are of different class.

The most known aspect of Gramsci's ideology is "organic ideology".

Organic ideology is the expression of communal life of the given social bloc wherein a class held state power and hence social hegemony (Ramos, 1982, par. 9). In other words, organic ideology is an ideology shared amongst classes in a hegemonic society through articulation of ideology by hegemonic class. The process of articulating hegemonic ideology to other classes' ideological discourses happens throughout civil society by the helping hand of social agents called "organic intellectuals". Ramos says that "an organic ideology was formulated by organic intellectuals through an 'articulating principle' into a 'hegemonic principle' (1982, par.11).

"Intellectuals", according to Gramsci, was not only scholars or artists, but also functionaries who exercise "technical" or "directive" capacity in society (Ramos, 1982, Par. 31). Technical means that the intellectuals possess abilities in certain field (s), and directive means that the intellectuals possess abilities to direct certain field (s) of society. In Gottlieb's "Anthology of Western Marxism", Gramsci says that "alongside himself, capitalist creates industrial technician, the

specialist in political economy, the organizers of a new culture, of a new legal system, etc.” (1989, p. 113). In capitalist class, it is natural for a capitalist to have some “assistances” alongside them to run their business or production. It is not because the capitalist have no capabilities in “technical” or “directive” capacity to run their production because Gramsci says that “the entrepreneur (capitalist), already characterized by a certain directive and technical capacity: he must have a certain technical capacity, not only in the limited sphere of his activity and initiative but in other spheres as well, at least in those which are closest to economic production” (Gottlieb, 1989, p, 113). What is closest to economic production is masses management or subordinate management, which means that the capitalists beside their capacity of managing economic production, they also have to be able to organize their men or masses who work for them. In relation to hegemony, capitalist (at least some of them) also have to possess certain capacity to organize society in general; from civil society right up to the state. Gramsci says that at least some of entrepreneurs must have those kind of abilities (organize society in general) because they have to create the most favorable condition for their class’ expansion. Furthermore, Gramsci also says that they (entrepreneurs) have to possess capability to choose (from their subordinate) “deputies” which then will take certain role (s) to organize general system external to the business itself (Gottlieb, 1989, p. 113). Those “deputies” of capitalist can be referred as the “organic intellectuals” of capitalist class.

Gramsci says that “every social group, coming into existence on the original terrain of an essential function in the world of economic production,

creates together with itself, organically, one or more strata of intellectuals which give it homogeneity and awareness of its own function not only in the economic but also in the social and political field (Gottlieb, 1989, p. 113). Proletarians or working class is a group which coming into existence due to its essential function in the world of economic production as workers for the capitalists. By the time the working class gains its class consciousness and begins to enter the field of struggle for hegemonic power, they have to create intellectuals loyal to their class to create the most favorable condition for their class' expansion.

It needs to be remembered that the organic intellectuals does not necessarily comes from their own class. The interests of organic intellectuals are "more nearly identical with those of the dominant classes" (Ramos, 1982, par. 31). This can happen when a certain intellectual originates in subordinate class has been articulated with the ideology of the dominant class, thus the ideology of that intellectual "organically" relate itself to the organic ideology of the dominant class.

Speaking of struggle for hegemonic power, the use and the form of organic intellectuals can be different. Suppose that the capitalist (bourgeoisie) held the hegemonic power. Then, the organic intellectuals of the hegemonic class have different capabilities that of the organic intellectuals of the opposition.

Organic intellectuals that are part of dominant class (hegemonic class) provides personel for the coercive organs of political society" (Ramos, 1982, par. 33). It means that the organic intellectuals of the hegemonic class hold the majority of important positions in state power i.e.: police force, military force, court, etc. And

when the crisis comes and the hegemonic power is failing, the organic intellectuals of the hegemonic class can be used as coercive force to defend the hegemonic position. Ramos mentions that "... the use of force is risky unless there emerges an organic crisis which threatens the hegemonic position and the ruling position of the leading class in the hegemonic system" (1982, par. 17).

Organic intellectuals that of opposition, on the other hand, do not have any access to any coercive based political structures to operate on, they have to find another way in aspiring for hegemonic power. Ramos mentions that "the struggle for these organic intellectuals (of the opposition) must reason with the masses and engage in war of position to consolidate the hegemonic status of the class the interests of which they share" (1982, par. 33). In short, organic intellectuals are social agents who play very important role in spreading organic ideology.

Beside organic intellectuals, there are traditional intellectuals who also play important role in the society. Gramsci states that "every essential social group which emerges into history out of the preceding economic structure, and as an expression of a development in this structure, has found categories of intellectuals already in existence and which seemed indeed to represent a historical continuity uninterrupted even by the most complicated and radical changes in political and social forms" (Gottlieb, 1989, p. 114). According to that statement, there are some categories of intellectuals which never seemed to diminish despite of changes which are constantly happened throughout history.

These intellectuals, who are seemingly cannot be removed from society, have a strong connection to particular society's history as well as moral value and have

been monopolizing certain aspects of society's life. Gottlieb says that "the most typical of these categories of intellectuals... held monopoly of a number of important services: religious ideology, that is philosophy and science of the age, together with schools, education, morality, justice, charity, good works, etc" (1989, p. 114). Dealing with idealistic principle, these traditional intellectuals adhere to no particular ideology discourses, thus conceive themselves as having no basis in any social class. In time of crisis, traditional intellectuals will not answer to any classes contending or defending for hegemony, instead they will try to maintain social order until the crisis over. Ramos says that "traditional intellectuals, important in civil society, are more likely to reason with the masses and try to obtain 'spontaneous' consent to a social order (1982, par. 33).

The importance of traditional intellectuals in the struggle for hegemonic power is none other because their ability to gain spontaneous consent of themselves and of the masses they reason with or simply follows them because there is no denial that traditional intellectuals are individuals highly regarded in their social life by the masses. For example, religious leaders will have spontaneous consent of their followers through preaching, teachers will have the consent of their students, and philanthropists will have consent from their sympathizers, and so on. Thus, it is essential that the class contending or defending for their hegemonic power to gain consent of the traditional intellectuals because it means that they automatically gains consent of the masses following the traditional intellectuals.

2.1.4 Class Struggle in Classic Marxism and Gramsci's Marxism

Class struggle is the main issue of most Marxist as all of them stresses that the clash of interest between bourgeoisie and proletariat will lead to a struggle between those classes in order to defend and fulfill their interests. Burns says that the proletariat will rise against the bourgeoisie due to the bourgeoisie's exploitation through, at first, small form of individual or group of workers to an organized form of struggle (politic) and the highest form of the struggle is a revolution (Burns, 1953, par. 18 - 19). Furthermore, Coser in "Class Theory" says that the potential of class conflict is inherent in every society since a society systematically creates conflict of interest between people or groups located differently within the social structure, especially in relation to the means of production (1977, par. 2).

The form of the struggle between the proletariat and bourgeoisie have been developed since the earlier days of Marxism to a particular Marxist; Antonio Gramsci, who develop such a complicated form of struggle other than just smashing and capturing the capitalist state due to his notion of ideological struggle. In earlier days of Marxism, ideology was considered as the product "creates" by the controller of the means of production which are capitalists. To understand why ideology was called so, we need to look into the concept of "base" and "superstructure".

Marx says that a society is shaped by the forces of production, and the way of a society provides necessities create the culture foundation or the means of production (Dobie, 2012, p. 87). The means of production or the culture

foundation will also create other factors of society which are needed by the society in order to develop. The economic system which shaped the society is called the “base”, and the other systems created by economic activity in a society (social, political, and ideological systems) are known as the “superstructure”. It can also mean that the superstructure which consists of other systems inside a society is an extension of the economic system (the base). In capitalist society, the means of production is under the capitalist control. Although the working class is the one who are responsible to produce products via the means of production, the capitalist owns the means of production and it makes the products produced by the means of production also in the capitalist possession. Dobie again says that because those who control production have a power base, they have many ways to ensure that their position are maintained well (2012, p. 87). The capitalists are capable to secure their position by manipulating politics, education, art, entertainment, and other aspects of the culture which are consisted in the realm of superstructure. Therefore, the superstructure of capitalist society, which is being manipulated by the capitalists, is a deceitful “tools” for the capitalists in order to manipulate the proletariat’s life.

The relation of the concept of base and superstructure to the form of class struggle in classic Marxism is in the very definition of superstructure as the extension of the base (economy) which is being manipulated by the capitalists making the working class should never accept the ideology of capitalists and instead making their own class ideology to replace the ideology of capitalist in the future revolution. In Moufle’s “Gramsci and Marxist Theory”, Moufle writes that

the previous Marxists believes that all elements belonging to the discourse of the bourgeoisie had to be rejected by the working class and replace it with pure proletarian values to guard them against external contamination (1979, p. 173).

The first thing to be fulfilled by the proletariat in order to prevail against the capitalists is to gain its class consciousness. Class consciousness is a state where the working class realizes that they had been exploited by the capitalists and, as a whole, they need to claim their rights by, ultimately, capturing the state and replacing the capitalist system with new system. To gain class consciousness, working class has to understand and know their class interest. Coser stated that class interest develops through the exposure of people occupying particular social positions to particular social circumstances (1977, par. 3). In capitalist society, the working class is being exploited by the capitalist and they live a hard life as the wages they receive is, if not, only enough to just survive. It can be said that an individual worker is having a hard time to maintain his life, and so many other workers who suffer the same condition. Coser also says that it is at this time when individuals involved in common struggle, a network of communication develops and they eventually become conscious of their common fate and they become a cohesive class who consciously articulates their common interest (1977, par. 4).

The second thing for the proletariat which has come to realize their common interest and consciousness is to build an organization which aspires their voices to the bourgeoisie. The starting organization may be not in form of political party yet, for example, a worker union which is able to aspire the voice of workers only in specific area. The emergence of one worker union would attract other

workers in different areas in the society to do the same, and eventually those unions need an organization which is able to aspire the voices of vast masses of workers from different unions to bring their voices to political stage, for example, a political party for workers. It is at this time of political economic moment, all workers have come to realize their class interest. Gramsci says that political economic moment is a stage of political consciousness in which the consciousness of class interests is expressed only in the level of economy (Moufle, 1979, p. 180).

Then the working class can begin their “bigger” struggle against the capitalist where they will be able to unite the vast masses of workers to the point where the revolution of proletariat is inevitable.

Gramsci, on the other hand, having seen failures of the communism to replace the capitalist system as envisioned by Marx, begins to develop new ideas on how the struggle against capitalist system should be waged. His first notion of how the proletariat should wage its class struggle is stated in his 1919 written article “workers and peasant”, as written by Moufle, that the working class had to free itself entirely of corporatism in order to be able to win over the intellectuals to its cause for through them they will be able to influence the mass (1979, p. 178). This notion is then being perfected by Gramsci in his “Prison Notebooks”.

Gramsci believes that the hegemonic class has to take a role of political, intellectual, and moral leadership (Moufle, 1979, p. 179).

Not only Gramsci thinks about how should the proletariat wage their struggle, he also manages to examine how actually the practices of the ruling class in general works. Gramsci indicates that the bourgeoisie “forced to widen its class

interests and to discover those interests which it had in common with the popular sectors, and it was on that basis that they were able to put themselves in command and lead those sectors into the struggle” (Mouffe, 1979, p. 179). It is apparent that the strategy of bourgeoisie is very similar to the strategy of the proletariat in waging class struggle, and since it is likely that the bourgeoisie have the upper hand in before the struggle even happened, the struggle for hegemonic power by the proletariat seems hard, but not impossible.

Gramsci believes that the struggle of hegemonic power has a strong connection to the levels of power relation in society. Gramsci distinguishes three principal levels which the relation of power exist; social forces, the political forces, and military forces (Mouffe, 1979, p. 180). The first power relation level that the class attaining for hegemony should focus on is the social force. Ramos says that consensus rests at the level of civil society and must be won there before going to step into political stage (1982, par. 17). Civil society is the level that the social related power lies because the masses and intellectuals that of different classes lead their everyday life and practice their basic economic activity despite of their profession. The class attaining for hegemonic power has to articulate their interests which have been assimilated to the interests of popular sectors to the masses in order to gain their consent. The duty of articulation of interests in civil society is carried by the organic intellectuals from the class attaining for hegemony which are, according to Ramos, individuals whose interests are more identical with the dominant classes they identify with (1982, par. 31). In their endeavor to articulate their interests, these organic intellectuals have to try to

promote the interests of a class contending for hegemony which they identify with and attract as many masses from different classes in order to gather power before even stepping into political struggle. If the articulation is successfully done and the majority of the masses consent with the class contending for hegemony, then, it is most likely the class contending for hegemony will win the struggle at the political level as they have the voices of the masses, and they have already have political back up inside political force as the personnel of the political force came from civil society where the majority of the masses consent with the class contending for hegemony.

2.2 Synopsis

It starts with confusion for there are no other explanations on how this could have happened aside from the fact that the dead are returning to life and begin attacking and devouring the living. Before they have any idea of what is going on, the world falls into zombie infested place where the ruins of decaying civilization still fresh.

The remaining humans are being pushed to retreat behind the protection of nature-made fortress protected by the river and the electric fence. Inside the human settlement, there is a man called Mr. Kauffman who have plenty resources to provide the settlement with armed protection and essential supplies. He funds and arm mercenaries to man the border of the settlement keeping the dead from entering the settlement and also a band of scavenger to go outside the settlement to scavenge supplies for the people inside the settlement. Unfortunately, the

condition of the settlement has a big contrast as the rich people get to live in a nice building called the “Fiddler’s Green” which has been maintained to be as luxury as possible and the poor have to live in the slums with no sign of comfort whatsoever except some less classy entertainment like a bar.

Riley Denbo, the head of the scavengers, realizes something wrong when he is out to lead his last mission as he sees zombies act differently and seems to be able to communicate one another. He then warns his men to stay sharp and be careful as they do their job which is gathering essentials. Cholo DeMora, his second in command, has a different opinion though. He sees this job also as a change to make some extra dollars for him and his associates as they also gather drinks and other non essential supplies. Unfortunately, a new and young recruit dies during the process.

After the mission is over, Riley gets into an argument with Cholo about the stupid stunt he pulled back in town. Cholo then reveals his intention to get a nice place to live inside the Fiddler’s Green only to have Riley scoff it off because they are, according to Riley, the “wrong kind”. Riley is right because as Cholo who demands to be allowed to live in the building by buying one of Kauffman’s apartment is being rejected in not very nice way. Turns out that Cholo helps Kauffman to get rid of people who has been a thorn for him every now and then and the fact that he gets rejected made him furious.

Meanwhile, Riley with his close friend Charlie meets with Mulligan, the man who plans to take over the Fiddler’s Green, and he asks him to join the cause. Riley calmly says no and reveals his plan to flee the settlement to the place where

there are no men around as he is not comfortable with the kind of life he had and seen in the settlement. He later discovers that the vehicle he had bought has disappeared. He then goes to Chihuahua's bar to ask him "nicely" about his car and demands that he return his car back immediately. Chihuahua then tries to kill Riley amidst the chaos created by Riley shot two zombies who tried to eat a woman inside a cage as part of the bar's show and gambling game, but fortunately, Charlie is there to save the day. Then the police come and detain three of them; Riley, Charlie, and a woman called Slack. Inside the prison, amidst the three conversation, they see Mulligan is being dragged by the police passing their cells. Slack then implies that all of it was caused by "The Man" which refers to Kauffman, even for the disappearance of Riley's car.

Meanwhile, Cholo who suffers very rude rejection from Kauffman gathers his friends to blackmail Kauffman. They use a high tech truck with explosive weapons and many other weapons as their bidding chip to Kauffman. Cholo demands to Kauffman five million dollars cash by the midnight and should he fail to do so Cholo will open fire at the Fiddler's Green. Kauffman who has no other options then calls Riley who is in prison for his help regarding this Cholo problem; Riley is to take the armored truck and get rid of Cholo. Riley then replies with a demand that he will be provided a car and enough weapons to travel to the north, and his friends have to come with him. Kauffman agrees to his term and Riley and his friends prepare to go out to where Cholo is. Unknowingly, Kauffman sends three of his special force to join Riley. After reluctantly agrees, Riley and the men are moving out. They finds out later that the weapon outpost

had been destroyed by zombies and it seems that the zombies are heading toward the settlement. With time against him, Riley decides to go after Cholo. In the middle of the road, he pulls over and draws his gun to Kauffman's men to make things clear that he will take the truck for himself and whoever does not agree will be kicked out in the middle of nowhere infested by zombies. Later, they find Cholo and the truck and Riley succeed in his the attempt to take the truck back.

Cholo instead of coming with him chooses to walk away accompanied by one of his friend. Then Riley goes to the bridge where the electric fence are and plans to destroy it before they trap the people inside from running from the zombies.

Cholo chooses to leave, but before he can do so, a zombie bit his hand. After killing the zombie, he asks his friend to take him back to the settlement.

Kauffman who are aware of the zombie attack plans to run away by helicopter with his colleagues, but his colleagues leave him behind and he is forced to take ground vehicle. As he goes to the garage, Cholo who come for him misses his shot and Kauffman retaliate with a pistol and it hits Cholo and he fall down. Assuming Cholo is dead, and indeed he is, Kauffman goes to the car when suddenly Cholo appear out of the blue as a zombie. Kauffman in his disbelief tries to defend himself but it is futile.

Riley has arrived in the bridge only to see many people has been devoured by the zombie as they are unable to run because of live electric fence. He then destroys the fence in despair, but later he sees a large group of people coming from the street led by Mulligan and his men armed to the teeth preparing to take

back the settlement. He then tells Mulligan that the settlement is his and he then continues to flee to the north as he planned before.

2.3 Previous Studies

There are some studies which have both similarities and differences with the writer's thesis. The first one is a thesis from Cameron M. Weed, M.A by the title of "The Zombie Manifesto: The Marxists Revolution in George A. Romero's Land of the Dead". This thesis' similarities with the writer's thesis are the fact that both using similar work, however, Weed uses the movie and the writer use the screenplay. Then, both uses the same theory which is Marxism. The difference is that the writer use Gramsci's Marxism to approach the object while Weed uses the classic Marxism to approach his object of study. In addition, Weed focuses more to the analysis of the role of zombies in the movie while the writer will be focusing on the human's role in the screenplay. His study tells of how the revolution in Marxism is futile for as long as there are men poses as the ruling class, there will always be oppressed and marginalized class under it and they will too eventually revolt against the ruling class, and so on. Weed also identify zombie in the film can be seen as the proletariat and bourgeois as well. Weed says that zombies can be seen as an organized group hindered by class structures and led by a singular goal to usurp the oppressive force limiting their ultimate unified freedom, thus the zombies can be seen as a perfect communist. Then, zombies can be seen as opposite by changing the perspective a little bit by replacing the word freedom with domination.

The next previous study is a B.A. Essay written by S. Gestur Stefanson from University of Iceland by the title of "J.R.R. Tolkien: A Marxist Reading". In his work, Stefanson analyze Tolkien's *The Hobbit* using expressive approach; using the background of Tolkien's biography to study his work, and Marxism. Stefanson states that Tolkien's work is deeply affected by his life as privileged upper class person as he received excellent education which is something that constantly associated to one of many upper class privileges according to Marx. Stefanson also finds out that *The Hobbit* novel is deeply affected to the fact that Tolkien is a devoted catholic and a subject of British Empire. The relation between *The Hobbit* novel and the fact that its writer is a devoted catholic is the fact that the novel promotes the idea of right (capitalism) and monarch as a catholic perceive God to be an all-knowing being and a benevolent monarch. As for its relation with the fact that Tolkien is subject to British Empire is simply because the country is governed by kings and queens for many generations. In Tolkien's *The Hobbit*, Stefanson also finds that almost all of its characters are upper class by birth and fight to either regain or maintaining its rule at the expense of their lower class.

2.4 Research Method

In order to conduct the research, there are four steps as follows:

1) Deciding Object Material

The screenplay entitled *Land of the Dead* by George A. Romero is chosen as the object material of the study because the screenplay has strong sense of class

struggle, especially in the human society where the difference between ruling and oppressed class are very much clear.

2) Collecting Data

The writer reads the material and marks the possible parts to be analyzed. Since the type of the data is textual data, the writer will look upon the dialogue and descriptions and mark the possible data. Then, the writer will select some of the marked part to be analyzed.

3) Analyzing the Data Using Marxism and Gramsci's Marxism Theory

The writer uses Marxism and Gramsci's Marxism theory to analyze the hegemonic system existence and class struggle in *Land of the Dead* screenplay by George A. Romero. The writer uses Marxism theory to distinguish the class inside the screenplay, and analyzing data regarding class struggle. The writer also uses Gramsci's theory to analyze data regarding the existence of hegemonic system and hegemonic struggle inside the screenplay.

4) Drawing Conclusion

After reading, collecting the data, and analyzing the data based on the theories and some evidences from the screenplay, the writer will draw the conclusion of the study based on the findings and discussion.

CHAPTER III

FINDINGS AND DISCUSSIONS

Writer's analysis of this script will focus only to the relationship between human survivors without further detail in zombie involvement. The analysis will be divided into some subchapters as the writer intends to analyze about the class, system of hegemony, and struggle regarding class and hegemony in the human society existed in the script.

3.1 Class in "Land of the Dead" Screenplay

Each class has many distinguished criteria which are depicted in the screenplay which separates them in term of many aspects of life. As the analysis of Marx is being centered on the relationship of men are shaped by their relative position in regard to the means of production (Ramos, 1977, par.2), the writer will use this parameter to distinguish classes in this screenplay. Besides using the relation of men according to their relation toward the means of production, the writer will use other parameters as well which relates to Marx's relation of men such as their appearance, settlements, manners of speaking and behavior, and advantages of being a certain class to determine the class belonging of the objects.

In the end, with this analysis the writer will be able to distinguish one class from another.

3.1.1 Proletariat

Proletariat or working class is one of two main class in general Marxist society. The proletariats are people who have no means of production themselves making them have no resources by using which they could live (Burns, 1953, par. 2). It operates in the realm of economy, which is the base of society in Marxism along with the capitalist or bourgeoisie. Proletariat also known as the “energy” that operates the means of production which owned by capitalist and those synergy of owning and disowning of the means of production is what keeps the wheel of production and thus economy moving to develop the society further.

The main society’s drive in this screenplay is still economic activity, although, in this screenplay, the movement of economy cannot be compared to the normal world’s economy activity because the condition of the world in this screenplay is very different with the normal world. The world’s condition in the screenplay is depicted as being infested with zombies and thus making normal economic activities like producing food and other necessities are not possible anymore because at the time like this most of the facilities to produce essential necessities are most likely already being infested by the zombies.

RILEY

Where you goin’?

CHOLO

To get supplies. Essential supplies.
That’s job our job, ain’t it?

(Land of the Dead, p.9 sc.15)

To provide people with their primary needs, the economic activity to produce people’s needs is replaced by an activity to search the remaining supplies

in the zombie infested zone. The scavengers, or called “Guerillas” in this screenplay, are the ones whose job is to gather essential supplies for human survivors in their safe haven such as food, medicine, ammunition, and other needs. It is a common understanding that if the situation is dire, the essential supplies will be delivered freely to the people. However, apparently the concept of money as reward for one’s service is still at large even in this safe haven despite the situation of zombie apocalypse literally at the door step.

CHOLO

We take money to do nasty sh*t...

(Land of the Dead, p. 17 sc. 29)

...RILEY, CHARLIE, and MIKE step out of A VEHICLE the size of a city bus. The words *DEAD RECKONING* are painted on its side. This is no bus. It’s a war wagon, built of *SCAVENGED PARTS* with a *RIVETED STEEL SKIN*. *GATTLING GUNS* protrude from a *MEAN-LOOKING SNOUT*. A *ROOF TURRET* supports two *FOURTEEN INCH-CANNONS*. Rotating lights *SHINE* in all directions, piercing the night.

(Land of the Dead, p. 7 sc.11)

KAUFMAN

We need you to repossess a vehicle that belongs to us. The vehicle you designed, Mister Denbo. *Dead Reckoning* has been stolen.

(Land of the Dead, p. 40 sc. 56)

Money, as an exchange value to get product, is very much needed in this screenplay’s world to fulfill the needs of the people lives in the safe haven including the scavengers. It shows that there is a certain party which provides money to the scavengers to do certain jobs and the scavengers are working for that party. From the dialogue above the writer also finds that the instruments which are being used to do the job belong to Mr. Kaufman. It is clear that the scavengers

uses the instruments which are belong to Mr. Kaufman who pays them with money for their job. It can be said that the scavengers are belong to a group who does not have the instruments to do the job and Mr. Kaufman is the one who owns the instruments and requires the manpower of the scavengers to do the job. This ownership – non-ownership relation between the scavengers and Mr. Kaufman clearly shows that the scavengers belong to the proletariat class.

To distinguish one's class belonging the writer also uses the appearance of the subject. It is simply because the relation of ownership and non-ownership between men affects their appearance relative to which side they are on as the owner possess resources enabling access to more valuable possession and the ones who works for the owner obviously does not.

SHOPPERS, expensively overdressed, stroll past stores. OTHER RESIDENTS lunch at "outdoor" cafes. Cholo pulls out a kerchief and wipes the smudges off his face, trying to make himself **presentable**.

(Land of the Dead, p. 19 sc. 31)

Fiddler's Green is the place where Mr. Kaufman and the rich people in the city lives. Since it is Mr. Kaufman who owns the means of production and money to pay the workers, he surely has the power to maintain his appearance to look as good as possible by dressing extravagantly and hosts rich people who also dress in the same manner inside his tower. The writer finds that Cholo, as representative of proletariat who enters the elite settlement in the city, does not feel comfortable with his look as he strolls around the Fiddler's Green tower surrounded by rich people dressed with overly-fine attire and then Cholo actually tries to make

himself “presentable” by only wipe the smudges on his face since smudges or dirt is strongly attached to the working class and it shows that Cholo belongs to that class whereas Cholo wants to become one of them and shows that he deserve to be one of them. It means that Cholo’s appearance as working class-man is distinguishably different from the rich people inside the tower that he feels and urge to fix his appearance by the only effort he immediately has access to which is wiping smudges on his face because he does not own a fine attire himself. In case of determining how the proletariat in this screenplay should look, they apparently dressed ordinarily if not poorly and their hygiene maintenance is not as meticulous as the rich people.

The place which the proletariat lives in also can be used as one of many factors to determine their class.

EXT. “GHETTO” - MORNING

RILEY and CHARLIE walk down a street into the city’s “ghetto” zone, which is lined with taverns, gambling clubs, strip joints, like a boom town from Alaskan gold-rush days. BUYERS and SELLERS lurk in the shadows, copulating, dealing drugs.

(Land of the Dead, p. 19 sc. 33)

From the description above, the writer finds that the place which they have been living in is not in the least decent. It describes how the street filled with taverns, gambling clubs, and strip clubs which tells that this area is crowded with people as it deemed fit as a place to open businesses. Also, small businesses like prostitution and drugs are conducted in the street side which means that the general moral condition in this area is poor. The description also mentions the

word “ghetto” which refers to a poor settlement in the suburbs of a city and it is often stereotypically considered as a dangerous place and supported with the kind of businesses of entertainment, prostitution, and drugs, it is not surprising this particular area being referred as a ghetto. It also can be seen as the only thing that the people in this area can spend their money to because they are most likely cannot afford luxury things like the rich people in the tower does.

The proletariat portrayed in this screenplay does not only consists of the scavengers or guerillas, but also some people whom the writer see as a perfect fit to be included in proletariat class, one of which is the revolutionaries. The revolutionaries consists of a collection of people who live in the ghetto area which attempts to rebel against Kaufman.

Charlie follows Riley, who strides into...
 ...an alley, surprised to find a **cadre of rough-looking
 REVOLUTIONARIES**, led by MULLIGAN, a defiant man who stands on a soapbox. A small audience is gathered in front of him. He takes a swig from a bottle of whiskey.

MULLIGAN
 (Irish accent) How long are you gonna let him **push you around**? If there was enough of us...**if you all would join up with us**...we could pull him down off his throne!

RILEY
 You can't fix a place like this,
 Mulligan. You just have to get out
 of it.

(Land of the Dead, p. 20 sc. 33)

From a part of a scene above, the writer finds that the revolutionaries attempts to incite an urge to rebel against Kaufman as the head of the city as he

constantly “pushing the non-have”. The writer interprets the word “pushing” as a statement that Mulligan and the revolutionaries feels that Kaufman has been exploited the ghetto people by placing them in the slums and take whatever luxury remains for himself and the rich in Fiddler’s Green tower. Marx says that the oppressed working class will eventually gain their consciousness and fight for their interests by clashing their voice and power against the capitalist. Burn writes that Marx believes that the struggle which is started on the basis of merely groups of workers will expand and the highest form of the struggle is the revolution where the worker class overthrows the capitalists (1953, par. 19). The revolutionaries in this screenplay happen to be gathering ghetto people to attract more support and to find fresh cadre to help them with their rebellion. That means the revolutionaries in this screenplay can be described as a collection of working class as it is shown by their intention to overthrow the capitalist.

3.1.2 Bourgeois

In this section, the writer will try to distinguish the other class which existence is essential in this screenplay as the owner of the means of production.

The writer uses some factors which are depicted in the screenplay’s description and dialogue like the appearance, living place, possession, and advantages of being one of the bourgeois.

CHOLO collects his boxes and steps onto an escalator that carries him up into an ENORMOUS ATRIUM. The “mall” we saw on TV. SUNLIGHT splashes through glass walls onto box-planted trees. Caged birds CHIRP.

seemingly in tune with the Chopin that lilts over a sound system. SHOPPERS, expensively over-dressed, stroll past stores.

(Land of the Dead, p. 19 sc. 31)

The Silhouetted Man steps away from the window. Expensively dressed, in his early 60s, he is PAUL KAUFMAN.

(Land of the Dead, p. 31 sc. 41)

The bourgeois in this screenplay is very easy to spot from their appearance. In a part of a scene above, the writer finds that the people inside Fiddler's Green appear to be fond of luxury things. It shows from the depiction of the shoppers and Mr. Kaufman who wear expensive dresses. Cholo upon entering the tower's atrium, is forced to do something he would not do anywhere in the screenplay except this scene which is trying to make himself presentable. This reaction of Cholo shows that he is intimidated by the look of the people live in Fiddler's Green so he is forced to fix his appearance in the least. The writer assumes that it will not be possible to produce such reaction if there are some residents of Fiddler's Green who dressed ordinarily or poorly walk or present themselves in the atrium as Cholo pass through because he then will lose an urge to fix his appearance because there are some who are not very nicely dressed just like Cholo himself. Thus, the writer concludes that all residents of Fiddler's Green possess or wear expensive attires.

The other factor which can be used to distinguish one's class is to look at the possession of the person itself. For example:

CHOLO

No, thank *you!* Twenty grand. That's what I got comin' for last night. I never bothered to pick it up.

SILHOUETTED MAN

You didn't?

CHOLO

Nope. I left it in the bank. Your bank. With all my other dough. From all those *other* nights. I got enough now to buy me a place.

(Land of the Dead, p, 31 sc. 41)

From the dialogues above, the writer finds that Kaufman owns a bank at his disposal. Kaufman's bank according to the dialogue serves a purpose of a department where his workers withdraw their payment from. The bank also apparently is a place where all money in the city comes from and to be stored on.

It also shows his role inside the screenplay as a capitalist who owns means of production as Kaufman is the one who has access to all the money inside the bank to pay for workers and instruments of the job as well.

The place where bourgeois people lives also serves as one of many factors to distinguish their class.

FIDDLER'S GREEN, a **heavily protected HIGH-RISE in the center of the city**, dominates the skyline. **It's where the Fat Cats live, protected from urban decay**. The building is surrounded by unoccupied high-rises that define "the golden triangle", **a clean section in the center of the city. No ugliness in view**. RILEY and CHARLIE cross a manicured plaza to a **CHECKPOINT** manned by TWO SECURITY GUARDS. Riley hands over his ID.

(Land of the Dead, p.19 sc. 32)

From the description which is taken from a part of a scene in the screenplay, the writer finds that the place called Fiddler's Green is evidently different from the ghetto. There is not a single ugliness in view which can be found in abundance on the ghetto area as the Fiddler's Green is surrounded by unoccupied and uninhabited high buildings and a checkpoint manned by security personnel to guard its only entrance to keep the people going in and out the area in check. It is a form of luxury of having guards inside a part of a city which borders have been guarded by army and other measures available. The writer finds that the checkpoint can be seen as an effort to keep unessential personnel from entering the area. Assuming that the resident of Fiddler's Green have no purpose neither intention to going out to the ghetto as the ones who use this checkpoint as a passageway are only essential personnel who comes from the ghetto, that means the purpose of the checkpoint here is to keep unauthorized ghetto people from getting into the area where it supposed to be clean and free from any ugliness and the owner of Fiddler's Green obviously intend to keep it that way.

The writer also finds other details of description on the perks of living in Fiddler's Green which are more than helpful to distinguish one's class.

CHOLO collects his boxes and steps onto an escalator that carries him up into an ENORMOUS ATRIUM. The "mall" we saw on TV. SUNLIGHT splashes through glass walls onto box-planted trees. Caged birds CHIRP seemingly in tune with the Chopin that lilts over a sound system. SHOPPERS, expensively over-dressed, stroll past stores. OTHER RESIDENTS lunch at "outdoor" cafes.

(Land of the Dead, p. 19 sc. 31)

KAUFMAN RIPS a TURKEY LEG off a cooked bird on a platter in front of him **and eats**. Across the table sits one of his board members, HARRISON SUTHERLAND. KNIPP enters.

(Land of the Dead, p. 38 sc. 52)

From those description of how things going on in Fiddler's Green and how and what they eat, the writer finds that residents of Fiddler's Green eating abundantly and luxuriously. Kaufman in this part is eating a turkey, a special ingredient for thanksgiving and usually does not being served in the table of ordinary people, let alone poorly waged workers, in daily basis because it is rather expensive. In addition to that, in the middle of apocalyptic event, such extravagant meal should be extremely rare and rareness sits very well with high price. In order to get a turkey in the middle of apocalyptic event, either Kaufman's supply team has to get it from outside world which will be very difficult especially with zombies lurking every street or he actually assign some workers to raise the turkey to be exclusively intended for his personal consumption, and maybe sell the product for the residents of Fiddler's Green. As for the rest of Fiddler's Green residents, they also eats in an extravagant way for in this screenplay they are being depicted having their meal in outdoor cafes. This scenery of luxury eating can only be seen inside Fiddle's Green perimeter as for there are no sign of any extravagant place or ingredient for eating in a place like the ghetto because the people there will not be able to afford them anyway.

3.2 Hegemony System in “Land of the Dead”

Hegemony is a system in which there is an alliance of two or several groups or classes and the alliance tries to gain consensus for their rule from general people inside a society. Ramos writes that Gramsci says that hegemony is a system of social alliance where the ruling class practices their leadership over the subordinate classes by winning their legitimation of their rule (1982, par. 13).

In this section the writer tries to search and analyze signs of hegemony and how the system works as depicted in the screenplay.

3.2.1 Signs of Hegemony in “Land of the Dead”

In the screenplay of “Land of the Dead”, the writer finds many signs of the existence of hegemony system. To identify hegemony signs in this screenplay, the writer searches criteria of hegemony as depicted in the screenplay, for example, the existence of class alliance, coercive and consensus power, and intellectuals inside the screenplay.

3.2.1.1 Class Alliance in “Land of the Dead”

In “Land of the Dead”, the writer is able to find some signs of the existence of class alliance. Ramos writes that Gramsci says that the hegemonic system is a system of social alliance where the ruling class practices their leadership over the subordinate classes by winning their legitimation of their rule (1982, par. 13). The alliance is formed when the hegemonic class is able to appeal to other classes that their interest aligns with each other so other classes will give

their consent because by doing so the hegemonic class can help realizing their interest. The alliance depicted in this screenplay is formed by the capitalists and some members of proletariat.

KAUFMAN

It was my ingenuity that took an old world and made it into something new. I put up fences to make it safe. **I hired soldiers and paid for their training. I keep the people on the streets away from us by giving them their games and vices.** It costs me money!

(Land of the Dead, p.51, sc. 65)

The first sign of the existence of class alliance in this screenplay comes from the dialogue above. In Kaufman's dialogue, he says that he hire soldiers and pay for their training. It is a clear sign which indicates that there is an alliance between Kaufman as a capitalist with a group of people which enlists to be soldier. The writer assumes that the soldiers here are originally people from the slums or ghetto as the probability of rich people in Fiddler's Green enlisting to be a soldier and has to risk their lives is very low given their comfortable life. It is important to identify the soldiers as a part of proletariat because they are working under Kaufman. Being a soldier has its own perks as a soldier has the sense of authority over ordinary people and that sense of authority gives them a higher status in the society. With higher status and special skills comes higher payment and obviously higher quality of life. The promise of higher quality of life is likely to be the main reason why the soldiers agrees to work under Kaufman defending the border of the city from outside threat and also the threat coming from inside the society.

The statement on how Kaufman also keeps the people off the street from Fiddler's Green by providing them with games and entertainments in the ghetto is also a clear sign of class alliance.

RILEY

(To Slack) Why you? In that arena. Why did the little fat man throw *you* in with those things?

SLACK

It wasn't the little man. **It was the big man. The man upstairs. He's got his fingers in everything down here.**

If you can drink it, shoot it up, fuck it, or gamble on it, it belongs to him. He's just seein' that we get a few cheap kicks so we don't go thinkin' too hard about why he's eating steak and the rest of us are lucky to get the bones.

RILEY

Same question. Why you?

SLACK

They found out I was working with Mulligan and his people. Tired of eatin' off bones.

(Land of the Dead, p. 33, sc. 43)

Kaufman states that he spends money to give the ghetto people games and prizes which means he needs people to work for him as managers for those games and entertainment places in the ghetto. It is clear that Kaufman has power over the business according to the dialogue between Riley and Slack above. Slack implies that the one who wants to get rid of her is not the "little fat man", who is the manager of the gambling place, because the order comes from Kaufman. It is also evident that the manager of the gambling place favors Kaufman whose interest is to keep the people away from Fiddler's Green as the manager makes Slack who works with Mulligan to go into certain death by using her as bait for two zombies in a game where the spectator bets on which zombie wins the fight for food. To be a manager of an established business is to gain a higher living standard and the

promise of better life makes some ghetto people interested and then accept the position in expense of giving their favor to Kaufman.

3.2.1.2 Signs of the Existence of Gramsci's Concept of Power

In the precious subchapter, the writer finds several evidence of the existence of class alliance in "Land of the Dead" screenplay. In this section, the writer tries to find the signs of the existence of hegemony power by analyzing the detail in the screenplay's descriptions and dialogues.

Gramsci's concept of power is divided into two elements which are coercive power and consensus power. Coercive power can be described as the power of disciplinary. People with coercive power have to ensure the continuity of the system by force, for example, law department, police, army, and court. As for consensus power, it can be described as power of persuasion. People who are entrusted with this power have to reason with the masses to gain their consent for the rule of the hegemonic class, for example, school, media, entertainment, and so on.

In "Land of the Dead" screenplay, the writer finds many evidences regarding coercive power being exercised.

FIDDLER'S GREEN, a **heavily protected** HIGH-RISE in the center of the city, dominates the skyline. It's where the Fat Cats live, protected from urban decay! The building is surrounded by unoccupied high-rises that define "the golden triangle", a clean section in the center of the city. No ugliness in view. RILEY and CHARLIE cross a manicured plaza to a **CHECKPOINT manned by TWO SECURITY GUARDS**. Riley hands over his ID.

(Land of the Dead, p. 19, sc. 32)

From the description above, the writer finds that the Fiddler's Green is under heavy protection. This means that there are many soldiers being positioned around Fiddler's Green perimeter. The purpose of this deployment of army inside the Fiddler's Green is to thwart any threat which may come to Fiddler's Green. The writer notices that Kaufman actually knows about Mulligan and his revolutionaries' plan for rebellion and that is apparently are one of several reasons why the army is needed around the Fiddler's Green. This clearly shows that the army here serves as a tool to ensure the continuity of the power which is centered in the Fiddler's Green if the rebellion really takes place later. Also, the checkpoint in the border of Fiddler's Green and the guards can be perceived as precautionary measure to keep the threat out of Fiddler's Green border, and if the threat does enter, the guards will serve as the first responders to repel the threat while the army has their back all the time.

MULLIGAN

(Irish accent) How long are you gonna let him push you around? If there was enough of us...if you all would join up with us...we could pull him down off his throne!

Some of the people in the audience nervously shift their eyes to the FIDDLER'S GREEN HIGH-RISE ten blocks away.

(Land of the Dead, p. 20, sc. 33)

This description also can be used as an evidence of the existence of coercive power inside the city. As the revolutionaries seeks help from the ghetto people, most of the people in the ghetto knows that if they are going to help then their life are most likely to be in danger as it is known to them that Kaufman does

not treat kindly to the act of rebelling. If Kaufman is alone, the people will not be as scared as it is now because there is little a man can do against such masses, however, Kaufman does have private army in his hands and that is a very logical reason to be frightened of because the army will defend Fiddler's Green and Kaufman if the revolution takes place.

They are in a jail cell that has brick walls and a small barred window facing a dark alley. CHARLIE, stripped of all his guns, stares outside longingly.

RILEY

(To Slack) Why you? In that arena. Why did the little fat man throw *you* in with those things?

SLACK

It wasn't the little man. It was the big man. The man upstairs. He's got his fingers in everything down here.

If you can drink it, shoot it up, f*ck it, or gamble on it, it belongs to him. He's just seein' that we get a few cheap kicks so we don't go thinkin' too hard about why he's eating steak and the rest of us are lucky to get the bones.

RILEY

Same question. Why you?

SLACK

They found out I was working with Mulligan and his people. Tired of eatin' off bones.

(Land of the Dead, p. 33, sc. 43)

Riley and Slack look out the window. FOUR SECURITY MEN are chasing MULLIGAN into the alley outside. They drive him like an animal against a wall, club him, and drag him away.

RILEY

Mulligan.

RILEY instinctively reaches through the window's bars, but there's nothing he can do. It's a helpless feeling.

CHARLIE

What are they gonna do? Kill him?

SLACK

Not right away. First, they'll try
to get what they can out of him.

About people like me.

(Land of the Dead, p. 34, sc. 43)

From a series of dialogue above, the writer finds that law enforcement exist in this screenplay. The setting of this dialogue is a jail cell which is commonly associated with law enforcement. Also, the ones who bring Riley and the others to the jail are policemen. They are captured after Riley and Charlie started a riot in a gambling den to save Slack from being eaten by zombies inside the arena and then Charlie kill the manager. It is a common job for police to subdue the suspects who start a riot. However, another scene happened before Riley's eye which is Mulligan being chased, captured, and battered. The reason of such treatment is obviously because Mulligan is the leader of the revolutionaries. This event clearly shows that the law enforcement in the city has been ordered to prevent the rebellion by capturing people who are involved in the planning of the rebellion, which means that the law enforcement tries to protect the system by eliminating the threat before it happens.

The writer also finds several evidences of the existence of the consensus power inside "Land of the Dead" screenplay. The consensus power which is depicted in the screenplay is in form of media and entertainment.

ANNOUNCER (O.S.)

Protected on three sides by mighty rivers, the city stands as a monument to man's
ingenuity. At the center of
it all is Fiddler's Green.

(Land of the Dead, p. 16, sc. 28)

A TV MONITOR **broadcasts views of A KITCHEN, A PLUSH LIVING ROOM,
A DEN with a VIDEO FIREPLACE.**

ANNOUNCER (O.S.)

**Luxury living in the grand old style. Dine at one of three restaurants. Look for
that perfect gift in our
fabulous shopping mall.**

The monitor **shows a huge ATRIUM with shops and restaurants.**

GUERILLA (O.S.)

They make it sound nice.

CHOLO (O.S.)

It is nice.

(Land of the Dead, p. 16, sc. 29)

ANNOUNCER (O.S.)

Isn't it time? Isn't it *your* time?
For Fiddler's Green.

(Land of the Dead, p. 17, sc. 29)

From the description and dialogue above, the writer finds that television is still being used in the screenplay. Although the screenplay only mentions about television in this particular scene and only shows an advertisement, it also can be perceived as a tool for propaganda. The advertisement describe on how living in Fiddler's Green is very comforting as it stresses on the security, the beauty, and facilities available for its inhabitant. The screenplay does not mention any purpose for the advertisement explicitly, but implicitly it can be used as a tool to control one's mindset so the person affected by the advertisement believes that he or she could actually become the resident of Fiddler's Green. The writer feels that such advertisement is an important part of hegemony system in Fiddler's Green because it generates a general mindset of the people in the city to pursue a better

life through hard work. The evidence of the writer's statement can be seen in Cholo's reaction to the advertisement. Cholo says that the advertisement looks nice and for that he actually work hard to get the favor of Kaufman and the money to be able to buy for himself a place in Fiddler's Green. Cholo's case provides possibility that there are many other people who desires a place in Fiddler's Green and willing to work hard in order to achieve their dream. This advertisement can also be perceived as one attempt to make the people to focus on to the pursuit of personal happiness and suppresses possibility of people's unity to rebel's against the rich.

The next consensus power depicted in the screenplay is entertainment.

RILEY and CHARLIE walk down a street into the city's "ghetto" zone, which is lined with **taverns, gambling clubs, strip joints**, like a boom town from Alaskan gold-rush days. BUYERS and SELLERS lurk in the shadows, **copulating, dealing drugs**.

(Land of the Dead, p. 19, sc. 33)

KAUFMAN

I put up fences to make it safe. I hired soldiers and paid for their training. **I keep the people on the streets away from us by giving them their games and vices. It costs me money!** But I spend it because the responsibility is mine! *Now* do you understand "responsibility"?

(Land of the Dead, p. 51, sc. 65)

SLACK

It wasn't the little man. It was **the big man. The man upstairs**. He's got his fingers in everything down here. If you can drink it, shoot it up, f*ck it, or gamble on it, it belongs to him. **He's just sein' that we get a few cheap kicks so we don't go thinkin' too hard about why he's eating steak and the rest of us are lucky to get the bones.**

(Land of the Dead, p. 33, sc. 43)

RILEY and CHARLIE step into the CELLAR of an old BROWNSTONE. Dirt floor. Stone walls. The place is filled with smoke and BUZZING with FLIES. As Riley and

Charley turn their guns over to TWO BIG BRUISERS inside, a TOUT named ROACH sidles over.

TOUT

(Eyeing the weapons) Supply run last night, uh? **Bet you have some money in your pocket. I can show you how to turn that money into more money.**

Riley is already in. He has pushed past the Tout and is striding into a fog where **GAMBLERS are rushing to place bets with heavily-armed BOOKIES.** We're reminded of a cock-fighting joint in a Pancho Villa movie.

(Land of the Dead, p. 25, sc. 37)

KAUFMAN

...I keep the people on the streets away from *us* by giving them their games and vices.

(Land of the Dead, p. 51sc. 65)

Entertainment is a necessary thing inside people's life because it relieves stress and fatigue especially in a harsh world of "Land of the Dead". However, the writer finds that entertainments exist in the screenplay have deeper purpose than that. The writer has been explaining on how the entertainment business in the ghetto favors Kaufman as the capitalist on the city, which means Kaufman has power to control what happen, how it should happen, and requests specific outcome from events happening in the entertainment business. It is shown clearly in Kaufman's dialogue in scene 65 where he claims that he is the one who give people their games and vices hoping that those people in the ghetto would stay clear of Kaufman and Fiddler's Green. It is also supported by Slack's statement in scene 43 where she tells Riley that Kaufman only wish to keep the people's mind

focused on the entertainment rather than thinking about the gap between the ghetto and Fiddler's Green condition. Kaufman's plan is thriving so far because the entertainment businesses in the ghetto are getting so much attention from ghetto people. It is shown in the description of the condition inside a gambling den in scene 37 where many ghetto people are gathering and betting with so much enthusiasm. The writer also notices that the entertainment in the ghetto is an attempt to limit the people's financial capability by spending their money to the entertainment rather than saving the money because when people have enough money they tend to desire to live in Fiddler's Green given the example of Cholo.

It is shown in scene 37 that the Tout seduces Riley and Charlie to spend their money for gambling by a promise to make their money into more money. It does not work for Riley and Charlie, but it certainly does for the other ghetto people.

With all the evidences, it is conclusive that the entertainment businesses in the ghetto serves as a tool for controlling people's mind and limiting their financial capability in hope that they will be kept busy with making money to be spent on the entertainment.

3.2.1.3 Signs of Organic Ideology and Intellectuals

The most notable aspects of hegemony are the existence of organic ideology and intellectuals. Therefore, the writer has to find evidences depicted in "Land of the Dead" screenplay which refers to organic ideology and intellectuals.

Organic ideology is a common worldview shared by members of a society and it is a product of ideological articulation instilled to all members of a society's

discourse despite of their class belonging by hegemonic class in hope that most of the member of society consent to the rule of the hegemonic class after the successful articulation. The process of articulation in a society can be executed using consensus and coercive means. In order to increase the efficacy of the articulation, the hegemonic class needs to prioritize the use of consensus element first to gather support from the intellectuals and help the hegemonic class gaining consent from the people. If the first articulation is a success and the hegemonic class has enough supporters or personnel, then the coercive element can be activated only to serve as the maintenance of the system itself guarding it from possible threats whereas the process of articulation by consensus will continue with help and supervisor from coercive element. The prioritized coercive element can only be done if there is a crisis inside a society which threatens the hegemonic system and hegemonic class itself to ensure both of the hegemonic system and class to endure throughout the crisis.

In “Land of the Dead” screenplay, the writer finds that there are several evidences of the existence of organic ideology being articulated to the subordinate class through various ways.

ANNOUNCER (O.S.)

Luxury living in the grand old style. Dine at one of three restaurants. Look for that perfect gift in our fabulous shopping mall. The monitor shows a huge ATRIUM with shops and restaurants...

ANNOUNCER (O.S.)

Isn't it time? Isn't it *your* time? For Fiddler's Green.

(Land of the Dead, p. 16, sc. 29)

The first evidence of the organic ideology being articulated is through media of advertisement. This advertisement promotes the beauty of Fiddler's Green and luxury life there while also implying to its viewers that living extravagantly inside Fiddler's Green is achievable by adding persuasive sentence at the end of the advertisement. The idea which the hegemonic class wants to inject to the people is if they working hard and earning lots of money they can afford a place to live inside Fiddler's Green. Taking example of Cholo, he actually tries to make the dream of living inside Fiddler's Green reality by working for Kaufman as a scavenger and doing Kaufman's dirty job of disposing undesirable people off the street to make extra money. It is not impossible that there are people who are also affected by the idea of making more money to buy a place in Fiddler's Green.

CHARLIE

Nothin' in there but booze. Booze ain't essential.

FOXY

A jug of good Kentucky goes for fifteen hundred back in town.

RILEY

**(To Cholo) I'm not risking anybody's
ass just so you can pick up some
side money.**

(Land of the Dead, p. 11, sc. 23)

Also, this dialogue between Charlie, Riley, Foxy and Cholo shows that there is a person who is trying to make extra money by taking any risk. Foxy here is a friend and subordinate of Cholo in the ranks of scavenger and he supports Cholo's decision to visit a liquor store while the others are gathering essential supplies just

to earn some extra money by selling fine liquor on the ghetto which is very rare.

Foxy's motivation to earn extra money is not mentioned explicitly anywhere in the screenplay, but it is possible that he has been affected by the idea of working hard for luxury life in Fiddler's Green or at least living well above anyone else in the ghetto.

There is another example of an attempt to articulating an idea to the people besides using media which is by using the entertainment. It is evident that the entertainment in the ghetto are is a major part of people's life as there are many people enthusiastically goes to entertainment places inside the ghetto. The writer finds that the entertainment in the ghetto is actually Kaufman's creation to affect people's mindset.

KAUFMAN

... I put up fences to make it safe. I hired soldiers and paid for their training. **I keep the people on the streets away from us by giving them their games and vices. It**

costs me
money! ...

(Land of the Dead, p. 51, sc. 65)

SLACK

He's just seein' that we get a few cheap kicks so we don't go thinkin' too hard about why he's eating steak and the rest of us are lucky to get the bones.

(Land of the Dead, p. 33, sc. 43)

From the dialogues, the writer finds that the entertainment in the ghetto serves as more than just for economic reason but for political reason as well. It is stated there by Kaufman that he creates the entertainment in the ghetto to keep them away from Fiddler's Green. Slack also confirms Kaufman's intention by saying that he wanted to limit people's critical mind by giving them cheap games

and tricks to focus on. The idea that Kaufman wants to instill in the ghetto people's mind is that they have to work hard and earn as much money as they can to be spent on the entertainment there such as taverns, strip joints, and gambling places where they can have some fun.

All those attempt to articulate the idea of working hard and earn as much money as possible to be spent on a better living place, luxury, and have some fun are reflecting the ideology of the hegemonic class, in this case is being represented by Kaufman. People works hard to earn money to be spent on things like a better place to live, luxurious things and activity, and entertainment while Kaufman also works hard to build a secure city, conducting business of apartment on Fiddler's Green, entertainment business in the ghetto and other businesses that are not being mentioned in detail to get huge amount of money, and keeping the ghetto people away from Fiddler's Green to secure his position so he can keep living in luxury.

The writer finds there are many evidences regarding the existence of intellectuals depicted in "Land of the Dead" screenplay. Intellectuals are people with technical and directive capacity which serves a certain purpose in a certain level of society. Technical ability can be described as an ability to do things in certain fields, and directive ability is an ability to direct certain fields in a society.

Organic intellectual is a form of intellectuals with additional assignments which is to spread and protect the ideology of a fundamental class to the level of society where they are at using their technical and directive capability as their own ideology are similar or compatible with the fundamental class' ideology.

Fundamental class is a class which involved directly in the process of production, or in another word, proletariat and capitalist. The reason of spreading the ideology of fundamental classes is because only the fundamental class has the motivation to gain hegemonic position which is an interest to maintain or change the system of means of production's ownership. Other possible classes which have no direct connection to economic activity, such as farmers who are able to sustain their own life with only their crop, has no reason to be involved in such struggle of position.

Organic intellectuals can be placed anywhere inside a society and they exercises either coercive power or consensus power depend on their position in the society. The examples of organic intellectuals with coercive power are army, law department and enforcements. These organic intellectuals' assignment is to maintain the continuity of the practice of organic ideology in a society while also ensuring the position of hegemonic class when the crisis occurs, thus making these particular organic intellectuals belongs to the hegemonic class. The organic intellectuals with consensus power are assigned to reason with the masses in order to gain people's consent for the leadership of the fundamental class, for example, education department and personnel, mass media, and so on.

There are numerous evidences regarding the existence of organic intellectuals in the screenplay as the writer also finds about the organic ideology being articulated into the people.

KAUFMAN

... I put up fences to make it safe. **I hired soldiers and paid for their training. I keep the people on the streets away from us by giving them their games and vices.**

(Land of the Dead, p. 51, sc. 65)

FIDDLER'S GREEN, a **heavily protected** HIGH-RISE in the center of the city, dominates the skyline. It's where the Fat Cats live, protected from urban decay. RILEY and CHARLIE cross a manicured plaza to a **CHECKPOINT manned by TWO SECURITY GUARDS**. Riley hands over his ID.

(Land of the Dead, p. 19, sc. 32)

RILEY and CHARLIE walk down a street into the city's "ghetto" zone, which is lined with **taverns, gambling clubs, strip joints**, like a boom town from Alaskan gold-rush days. BUYERS and SELLERS lurk in the shadows, copulating, dealing drugs.

(Land of the Dead, p. 19, sc. 33)

RILEY

(To Slack) Why you? In that arena. Why did the little fat man throw *you* in with those things?

SLACK

It wasn't the little man. It was the big man. The man upstairs. He's got his fingers in everything down here. If you can drink it, shoot it up, f*** it, or gamble on it, it belongs to him. **He's just seein' that we get a few cheap kicks so we don't go thinkin' too hard about why he's eating steak and the rest of us are lucky to get the bones.**

SLACK

They found out I was working with Mulligan and his people. Tired of eatin' off bones.

(Land of the Dead, p. 33, sc. 43)

Riley and Slack look out the window. **FOUR SECURITY MEN are chasing MULLIGAN** into the alley outside. They drive him like an animal against a wall, club him, and drag him away.

CHARLIE

What are they gonna do? Kill him?

SLACK

Not right away. **First, they'll try to get what they can out of him. About people like me.**

(Land of the Dead, p. 34, sc. 43)

The first evidence of the existence of organic intellectuals in the screenplay is the military. In Kaufman's dialogue, he states that it is he who hires the army personnel as well as pays for their training. That statement can be perceived as an indirect claim from Kaufman that the army belongs to him and are ready to do his bidding. It is also apparent that one of Kaufman's interests is to keep the ghetto people away from Fiddler's Green, thus the army acts as an extra protection from any threat come from outside the city's border while also acting as the main protection from any potential threat from the inside, for example, ghetto people's rebellion. If the rebellion does happen, the army will defend Fiddler's Green with coercive force until the rebellion subside. It matches the description of organic intellectuals as the personnel to ensure the continuity of hegemonic system and the position of hegemonic class, and in this case, the army can be seen as organic intellectuals with coercive power.

The guard manning the checkpoint also can be seen as the hegemonic system's organic intellectual because they acts as preventive measure which is keeping ghetto people going in and out the perimeter of Fiddler's Green in check so the threat from the ghetto people can be minimized. It is shown in the scene where Riley and Charlie are walking towards ghetto area that to leave the perimeter of Fiddler's Green people from ghetto area are required to possess an ID card, and since both Riley and Charlie are employees of Kaufman, the writer assumes that only essential personnel who works for the hegemonic system can enter Fiddler's Green perimeter. It is an evidence that the guards can be seen as organic intellectuals of hegemonic system as they minimize potential threats

coming from ghetto people to the Fiddler's Green and thus to the hegemonic system itself.

There is law enforcement and disciplinary department inside the ghetto area who are also can be seen as hegemonic system's organic intellectuals exercising coercive force to the people. From the description of the setting in the dialogue where Riley and Slack chatting, it shows that the dialogue takes place inside a jail cell which means some sort of functional disciplinary department exists in the ghetto. It also shows that the law exists in the ghetto area which limits any potential dangers coming from the people toward the society, especially toward the hegemonic system as there is a description of an event where several security personnel chasing and battering Mulligan because he is known to be the leader of the revolutionaries who plans to rebel against Kaufman and take over the Fiddler's Green. Thus, the security personnel perceive Mulligan as a great threat toward the society, especially towards the hegemonic system led by Kaufman.

The writer also finds organic intellectuals exercising consensus power inside the screenplay. The writer finds the existence of organic intellectuals exercising consensus power from Kaufman's dialogue. In the dialogue, Kaufman states that he makes entertainment places in the ghetto to keep the people away from Fiddler's Green. The statement implies that Kaufman does not want the people from the ghetto to come to the Fiddler's Green and possibly take it over from his hand. So, Kaufman creates entertainment places in the ghetto to distract the people from even thinking about going to the Fiddler's Green and take over it as well. It is supported by Slack's dialogue in the jail where she states that

Kaufman create games in the ghetto to limit people's critical thought of why Kaufman and rich people get to live inside Fiddler's Green extravagantly while they live in the less habitable place with the obvious absence of any decent view and facility. To ensure his plan, Kaufman needs agents from the ghetto to run these entertainment places to instill ghetto people's mind with certain materialistic and hedonistic ideas which hopefully distract their mind from the thought of taking over Fiddler's Green. In other word, these managers of the entertainment places has to ensure that the ghetto people keep coming to the entertainment houses and distract people's critical mind.

The writer finds the existence of organic intellectuals exercising consensus power from Slack's dialogue in the jail where she explains why the manager of the gambling house throws her in to a cage filled with zombies to be a part of a betting game. In the dialogue, Slack states that it is not the manager of the gambling house's order which puts her in such situation, and she points to Kaufman whom she refers as "the big man" as the one who order the manager to do so because she is caught red-handed helping Mulligan's cause. From the dialogue, the writer finds that the manager of the gambling house favors Kaufman by doing his order to get rid of Slack because it is Kaufman who points him as the manager for the gambling house and he has to help Kaufman keep in charge so he also get to keep the manager's position. It is evident that the manager has a similar interest with that of Kaufman's which is living in luxury. The similarity of interest between the two matches the notion of organic intellectuals' ideology are similar to that of hegemonic class'. The entertainment business also can be perceived as a

tool for instill people's mind with fear toward the hegemonic system as the betting game itself can be used as a message to the people of what will happen if they are to rebel against the hegemonic system.

Another notion of organic intellectuals is that they are the ones who spread the ideology of the hegemonic class in order to create an organic ideology for the society which makes the people consent to the rule of the hegemonic class. From

Kaufman's claim that he makes entertainment businesses in the ghetto to make sure the people will not invade Fiddler's Green and Slack's statement that Kaufman wishes to distract people's critical mind from the issue of social gap with the entertainment, it is evident that the people who works for Kaufman are helping the realization of his interest by promoting the idea of hedonism into people's mind using "lesser" luxurious things in the form of ghetto entertainment.

The purpose is to divert people's idea from community prosperity which leads to revolution by the people to the importance of personal gain so the people will be easy to be controlled by material values. The ideology of personal gain is an idea which the hegemonic class in the screenplay believes and they try to instill this idea into the society, and when it does, the idea will become the organic ideology of the society itself.

3.2.2 How Hegemony Works in "Land of the Dead"

Hegemonic system is clearly does exist in "Land of the Dead" screenplay as the writer find many evidences of its existence throughout the screenplay by analyzing its dialogue and description alike. Now it is time for the writer to piece

those information together so the appearance of the hegemonic system can be understand completely.



Figure 3.1 Kaufman gain people's attraction by building safe place to live

The system of hegemony starts after Kaufman builds a safe place inside a city where it is protected by rivers and electric fences from the zombie infested area to shelter the people. The fact that Kaufman builds the fences to make the people safe is an attempt to attract the people so they will be gladly live inside the city and become assets for the growth of the city's economy. Then, Kaufman makes separated settlements; ghetto area at the edge of the city and Fiddler's Green in the middle of the city. The people with money get to live in the Fiddler's Green and people who do not get to live in the ghetto.

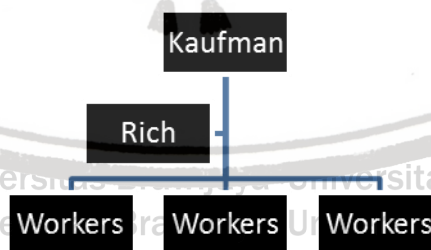


Figure 3.2 Separation of people

The purpose of the settlement separation is not only to separate the rich and the poor, but also to separate the category of what work the people will do in the future. The writer finds that Kaufman do not intend for the people to live

inside the city which he make safe and habitable for free. It can be seen in the fact that the rich are easily earn for themselves a nice place of living inside Fiddler's Green because they can easily buy one of its apartment room whereas the people with no money get to live in the ghetto and doing the society's heavy work, one of them is to go out of the city to gather essential supplies for the people's consumption.

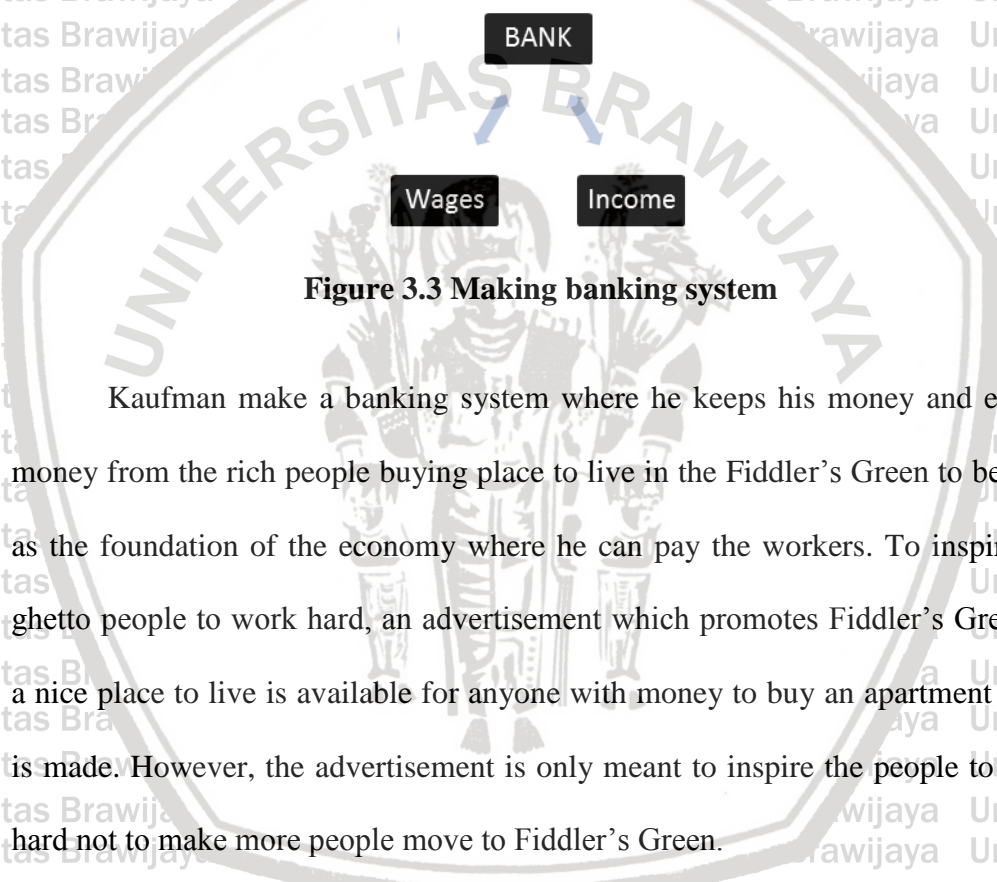


Figure 3.3 Making banking system

Kaufman make a banking system where he keeps his money and earned money from the rich people buying place to live in the Fiddler's Green to be used as the foundation of the economy where he can pay the workers. To inspire the ghetto people to work hard, an advertisement which promotes Fiddler's Green as a nice place to live is available for anyone with money to buy an apartment room is made. However, the advertisement is only meant to inspire the people to work hard not to make more people move to Fiddler's Green.

With the social condition of the city, Kaufman realizes that eventually the ghetto people will rise up against him to take over the Fiddler's Green and his position. That is why Kaufman needs preventive measures to make sure his position is untouchable and undisputable. Kaufman recruits army personnel and security personnel to guard the borders of Fiddler's Green to protect the place

from any possible threat. The screenplay implies that Kaufman recruit the army and guards from the ghetto people. It is another attempt to gain consent from a group of people because Kaufman give them a chance to get a better live as soldiers and guards will at least acquire certain special rights and status in the society above ordinary civilians, and also better payment. Kaufman also orders the guards to prevent the revolution by searching and capturing anyone who are suspected to be planning it.



Figure 3.4 Hiring soldiers to overcome the threat and maintain social order

Kaufman also creates entertainment places in the ghetto to earn the consent of greater mass of people in the ghetto because entertainment provides the people with fun things and cheers the people's life. Gaining consent is not the only goal who Kaufman seeks, but he also creates the entertainment to keep the people away from Fiddler's Green. Kaufman uses the entertainment businesses to instill people's mind with hedonistic things so the people will not think critically about the condition of the society. Also, the entertainment businesses in the ghetto can be perceived as one of the source of income for Kaufman because the more people spend their money in the entertainment, the more money will be sent back to Kaufman where he can use it for his personal interest and also as a fund for the

worker's payment. The people also will not be able to accumulate wealth because they spend their money into the entertainment and they will be forced to make even more money only to repeat the same cycle. Kaufman also uses the entertainment business as a tool to instill fear among the people toward the hegemonic rule by using suspected people as bait for the zombie in a betting game as if telling the people that to go against the hegemonic system is not wise at all.

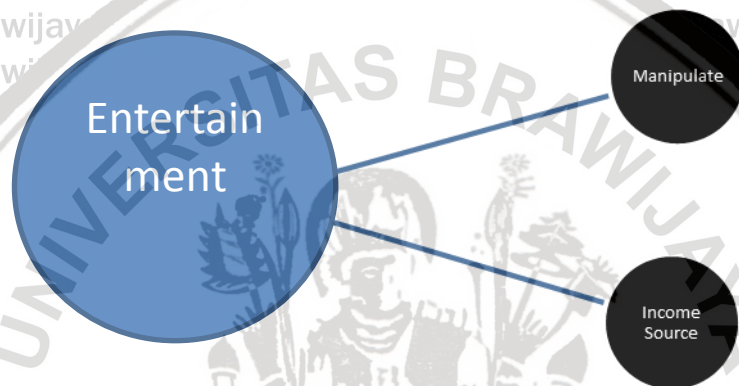


Figure 3.5 Entertainment as the tool of manipulation and source of income for the capitalist

In short, Kaufman as the embodiment of hegemonic class acquires people's consent by providing them with safe place to live. Then, in order to keep his position, Kaufman creates an economic system where money determines everything so people with no money can be controlled and manipulated easily.

Kaufman creates a promise of the possibility to live comfortably in Fiddler's Green for those who have money to inspire the people to work hard making money as much as they can while he creates entertainment businesses with intention of earning his money back from the people so the people will be forced to work harder. Fearing the revolution by the people will happen, Kaufman uses armed forces to protect Fiddler's Green and apprehend any suspicious person

suspected of treason while ensuring the entertainment businesses keeps providing people with hedonistic things to prevent them to think critically and deliver a clear message to the people that act of treason will be punished.

3.3 Struggles in “Land of the Dead” Screenplay

The writer finds several evidences in the screenplay which indicates that there are struggles happening inside “Land of the Dead” screenplay. The writer already shows that the society of the city inside the screenplay is separated into two classes; proletariat and bourgeois. As the analysis shows, the two classes have different interests to be achieved and it is natural for a form of struggle emerges out of the clash of their interests. The writer finds two forms of struggle inside the screenplay which are class struggle and hegemonic struggle.

3.3.1 Class Struggle inside “Land of the Dead”

The writer finds several indications which indicate the existence of class struggle in “Land of the Dead” screenplay. The first evidence which indicates such struggle does happen in the screenplay is the exploitation of workers by the capitalist.

ANNOUNCER (O.S.)

Luxury living in the grand old style. Dine at one of three restaurants. Look for that perfect gift in our fabulous shopping mall.

Isn't it time? Isn't it *your* time?

For Fiddler's Green.

(Land of the Dead, p. 17, sc. 29)

CHOLO

Nope. I left it in the bank. *Your* bank. With all my other dough. From all those *other* nights. I got enough now to buy me a place.

SILHOUETTED MAN

You mean here? In the Green?

KAUFMAN

I'm sorry, Mister DeMora, but there's a very long waiting list.

CHOLO

How long?

KAUFMAN

This is an extremely desirable location. Space is limited.

CHOLO

You mean restricted.

(Land of the Dead, p. 31, sc 41)

The writer spots many evidences of exploitation in “Land of the Dead” screenplay in the dialogue and descriptions above. Starting with the advertisement from the announcer in the television, the advertisement attempts to allure the audience to believe that they have a chance to live inside Fiddler’s Green. One of the member of the proletariat, Cholo, believes that he has met the requirement to live inside Fiddler’s Green because he already have enough money from his work to buy one of its apartment. However, Kaufman as the owner of Fiddler’s Green evades Cholo’s proposal to buy one of his apartment and seems clearly reluctant to let Cholo to live inside Fiddler’s Green. This event clearly shows that Kaufman as the capitalist have no intention whatsoever to make the promise of the advertisement come true. It indicates that the advertisement’s sole purpose is to boost the worker’s will to work harder for the capitalist in order to make more money because they believe that if they have enough money they can afford one

of Fiddler's Green apartment. Meanwhile, Kaufman as the capitalist will lose many workers if they choose to use their money to buy apartment in Fiddler's Green and it will lessen the effectiveness of the production which also affect his income. In other word, Kaufman as the capitalist exploits his workers by false promise of better living which he does not intend to fulfill. Apparently, Kaufman intends to prevent such case from occurring with other alternatives.

KAUFMAN

Take my advice. Withdraw your funds
from the bank and spend them
somewhere else.

(Land of the Dead, p. 32, sc. 41)

KAUFMAN

... I keep the people on the streets away from *us* by giving them their games and vices.

(Land of the Dead, p. 51, sc. 65)

RILEY and CHARLIE walk down a street into the city's "ghetto" zone, which is lined with taverns, gambling clubs, strip joints, like a boom town from Alaskan gold-rush days. BUYERS and SELLERS lurk in the shadows, copulating, dealing drugs.

(Land of the Dead, p. 19, sc. 33)

From the dialogue above, the writer finds that Kaufman has another alternative to prevent Cholo's case from happening by making games and vices in form of entertainment businesses in the ghetto area. As the dialogue implies, Kaufman makes the entertainment places in the ghetto area to keep people from there away from Fiddler's Green. He intends to keep the people away from Fiddler's Green by providing places where the ghetto people can spend their money to rather than saving the money, perhaps, for buying apartment in Fiddler's Green. Entertainment places in the ghetto area provides people with luxury and

entertainment for a cost and also promises never ending fun in daily basis to attract as many people as possible. Beside to keep people away from Fiddler's Green by negating their ability to buy apartment in Fiddler's Green, the entertainment places also serves as Kaufman's income source. It is logical to assume so since it is Kaufman who makes the entertainment businesses in the ghetto and profiting from them. So, Kaufman is killing two birds with one stone by using the entertainment businesses in the ghetto area to keep the people away from Fiddler's Green and also profiting from those businesses as well.

The writer also finds sign of revolution planning by people from the ghetto area. The planning of revolution of working class clearly shows that there is a sort of struggle between them and the capitalist in the screenplay.

MULLIGAN

How long are you gonna let him push you around? If there was enough of us...if you all would join up with us...we could pull him down off his throne!

RILEY

You can't fix a place like this, Mulligan. You just have to get out of it.

MULLIGAN

We've got the firepower, Riley. If you and your friends would come in with us, we'd be unstoppable.

(Land of the Dead, p. 20, sc. 33)

In the dialogue above, it is clear that Mulligan as the leader of the revolutionaries attempting to revolt against Kaufman. The reason for the revolution is because Kaufman has been "pushing" the ghetto people around. By pushing, Mulligan means that Kaufman has been using the ghetto people to work for him without any intention to improve the lives of the people as they keep being contained inside the ghetto area. Kaufman also keep exploiting the people

for their energy and also money by promises of better living if they work hard and making as much money as possible to buy a place in the Fiddler's Green while in the same time Kaufman builds entertainment places to leech out the people's well earned money and to prevent any critical idea to cross the people's mind.

3.3.2 Hegemonic Struggle

In this subchapter, the writer finds evidences of hegemonic struggle.

Hegemonic struggle is a struggle to gain or maintain the hegemonic status of a class inside the society by using various ways in order to gain the people's consent. In "Land of the Dead" screenplay, however, the writer finds that it is only the hegemonic class which attempt to gain the masses' consent by forming class alliance while the opposition intends to crush and take over the society by force instead of gaining the people's consent. In this case, the hegemonic class faces the opposition class with intention of violent take over and is forced to take more direct and violent approach while at the same time trying to maintain social order by maintaining the masses' consent toward the hegemonic class which seemed to be waver, in short, it is a case of hegemonic crisis.

The first evidence of hegemonic struggle inside "Land of the Dead" screenplay is the use of coercive power element to gain and maintaining social order and people's consent toward the hegemonic class and also defending the hegemonic class and system itself in time of crisis.

FIDDLER'S GREEN, a heavily protected HIGH-RISE in the center of the city, dominates the skyline. It's where the Fat Cats live, protected from urban decay.

(Land of the Dead, p. 19, sc. 32)

First, the writer notices that Fiddler's Green where Kaufman and the rich people live is heavily protected. It means that the high rise is being protected by fully armed guards or army since they are considered heavily armed forces. In time of peace, this kind of protection inside an already heavily protected city will be considered as misallocation of security resources because the heavily armed force can be directed toward more critical entry points in the city border protecting the city from outside threat instead of protecting Fiddler's Green from non-existent inside threat.

MULLIGAN

... If there was enough of us...if you all would join up with us... we could pull him down off his throne!

Some of the people in the audience nervously shift their eyes to the FIDDLER'S GREEN HIGH-RISE ten blocks away.

(Land of the Dead, p. 20, sc. 33)

The decision to place the heavily armed force in Fiddler's Green perimeter is not without reason as there is a group of people from the ghetto planning to take over the place as well as crushing the system itself proving that the inside threat does exist. The heavily armed force in Fiddler's Green perimeter also serves as psychological deterrent for the people from even thinking of taking over Fiddler's Green by force. The dialogue above suggests that there are obvious fear and doubt in the people's mind when they are being persuaded to aid the revolutionaries in their attempt to take over the Fiddler's Green. The feeling of fear and doubt may come from the fact that the Fiddler's Green is heavily protected by heavily armed forces and if the revolution do happen the chance of survival will be nearly impossible. The feeling of fear toward the fate the people will be facing should

they decided to aid the revolutionaries may transform into reluctance toward the idea of fighting against the hegemonic class and the people will continue to give their consent instead of die trying to fight the hegemonic class.

FOUR SECURITY MEN are chasing MULLIGAN into the alley outside. They drive him like an animal against a wall, club him, and drag him away.

CHARLIE

What are they gonna do? Kill him?

SLACK

Not right away. First, they'll try to get what they can out of him. About people like me.

(Land of the Dead, p. 34, sc. 43)

The use of coercive power element to maintain social order also can be seen in the dialogue above. The dialogue shows that people affiliated with the attempt of revolution will face a worse fate than simply being thrown into jail as the dialogue suggests that Mulligan will be killed eventually after facing unfriendly interrogation. Aside from its job to be a physical deterrent from the threat, the security men also can be used as a psychological deterrent to prevent the people from even thinking of going against the system by encouraging fear toward the consequences of doing so.

The writer also finds that the hegemonic class use consensus power element to maintain the social order and people's consent toward the hegemonic class in time of crisis.

CHARLIE

What are they betting on, Riley?

RILEY

Red or Black. Who's gonna win the fight.

RILEY

What's on the menu today? Cat or dog?

TOUT

I told you. Today it's something new.

A hush falls as everyone awaits what will come. Including the Dead Men, who gaze with anticipation at the opening. What comes is.. A WOMAN! Alive, badly bruised, her dress in tatters. Despite tarnish, she still looks sexy. Last night she was a hooker known as SLACK. Now she's meat in a lion cage.

(Land of the Dead, p. 26-27, sc. 40)

RILEY

(To Slack) Why you? In that arena. Why did the little fat man throw *you* in with those things?

SLACK

It wasn't the little man. It was the big man. The man upstairs. He's got his fingers in everything down here.

He's just seein' that we get a few cheap kicks so we don't go thinkin' too hard about why he's eating steak and the rest of us are lucky to get the bones.

RILEY

Same question. Why you?

SLACK

They found out I was working with Mulligan and his people. Tired of eatin' off bones.

(Land of the Dead, p. 33, sc. 43)

The dialogue above shows that consensus power element like entertainment house can be used to maintain social order and people's consent in time of crisis. The writer already explains that the entertainment houses in the ghetto area can be seen as consensus power element as it is being used as a tool to gain people's consent toward the hegemonic class by providing entertainment and luxury to the people. In time of crisis, the entertainment business also can be used

as psychological deterrent for dangerous ideology such as the revolution which may have reached many people. The dialogue which takes place in a gambling house depicts a betting game where a woman suspected of treason by aiding the revolutionaries is being purposely used as bait for the zombies whereas the usual bait of the game are cats and dogs. The woman known as Slack says that her affiliation with Mulligan and the revolutionaries is the reason for her situation in the gambling house. Since the entertainment house belongs to Kaufman, such treatment for Slack is most likely comes Kaufman's order to the manager of the entertainment house.

The purpose of such order is to convey certain message to the people that the consequences of going against the hegemonic system or even aiding those who are doing so is very severe. By doing so, the hegemonic class represented by Kaufman expects to prevent the idea of going against the system and thus preventing the growth of the revolutionaries which will make it easier for him to extirpate the revolutionaries and their ideology as well. The fact that the people are still betting on such cruelty also shows that Kaufman's entertainment house succeeded to distract people's mind and convey the message that going against the hegemonic class bears severe consequence.

The dialogue where Riley and Slack talking in jail also shows that attempt to stop the game will be punished. Riley and Charlie are being thrown into the jail as well as Slack after they saves Slack from the zombies in the cage and also kill the manager of the entertainment house who tries to kill them. It shows that interfering with the game is forbidden as the purpose of the game is to convey

message to the people to not go against the hegemonic class and it is heavily punishable. The fact that the manager of the entertainment house tries to kill Riley and Charlie who are trying to interfere with the game also shows that the game is very important to him as the order comes from Kaufman and Kaufman will not be pleased with such interference as it risks the purpose of the game as the message to the people.



CHAPTER IV

CONCLUSION AND SUGGESTION

This last chapter concludes of two sub chapters. The first sub chapter is conclusion which concludes the content of finding and discussion chapter. The second chapter is suggestion which dedicates for the next thesis writer.

4.1 Conclusion

Based on the writer's analysis in chapter three, the writer is able to distinguish classes in "Land of the Dead" screenplay by pointing out their characteristics as depicted in the screenplay. There are two major classes in "Land of the Dead" screenplay; proletariat or working class, and bourgeois or the capitalist. The proletariat's characteristics are rugged appearance, living in the ghetto area, low understanding of classy manners, have a tendency of uttering harsh language and violence act especially when exposed to anger and disappointment, and have a certain level of discontent toward the capitalist. In opposite, the bourgeois or the capitalist's characteristics the writer finds are they dresses extravagantly, owns an important institution, and living in heavily protected luxury area with full advantage accessible.

The writer also finds that the system of hegemony exist in "Land of the Dead" screenplay. The signs of hegemonic system's existence in the screenplay are the existence of class alliance, the existence of coercive and consensus power

element which helps with the articulation of hegemonic ideology to the people, and the existence of organic ideology and intellectuals inside the screenplay.

The writer also finds how the hegemonic system works in “Land of the Dead” screenplay. The hegemonic system represented by Kaufman first tries to gain people’s consent by providing safe place to live under protection inside the city. Then Kaufman separates the people in which he places the rich people inside the Fiddler’s Green tower and the other people in the ghetto area to determine who have to work for whom. Kaufman then creates banking system to provide money for the worker’s payment and inspire the worker’s vigor to work with false promises. To prevent the upcoming threat, Kaufman hires guards and armed force to strengthen the defense of the city as well as protecting Fiddler’s Green from inside threat like the ghetto people’s uprising against the system. In addition to that, Kaufman also creates many entertainment places in the ghetto area to gain the people’s consent and to keep their mind focused to the entertainment immediately available to them rather than to think critically about their social gap and thus securing Kaufman’s place as the hegemonic class.

The writer is able to spot signs of struggle inside “Land of the Dead” screenplay. There are signs of class struggle between the worker and the capitalist in the screenplay shows by evidences like the existence of exploitation of the worker’s energy and money by the capitalist Kaufman, and the planning of revolution by some worker class members to crush and take over the Fiddler’s Green and thus the society. Despite of the revolution is never actually takes place,

the condition of the society shows that class struggle is an important part of the society in the screenplay.

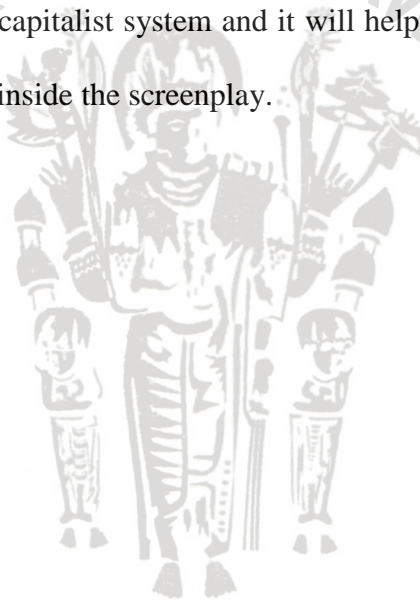
The writer is also able to spot signs of struggle to maintain hegemonic power inside "Land of the Dead" screenplay. The hegemonic struggle in the screenplay, however, is only been attempted by the hegemonic class to maintain their hegemonic power over the society whereas the opposition class intends to take more violent approach to reach their goal rather than gaining consent from the people. The evidence of hegemonic struggle inside the screenplay is the use of coercive and consensus power element to counter the threat both physically and psychologically as well as maintaining social order inside the city by conveying message of fear to the people. The armed force in the screenplay acts as the physical and psychological deterrent for any threat by defending and punishing people with ill-intention toward the system as well as preventing the threat from ever happen by showcase of power and punishment for considered guilty people.

The entertainment business as the consensus power element tries to convey message to the people that fighting against the system is not wise by using convicted people as a part of the game with full mortality rate as well as maintaining the entertainment business to keep providing people with entertainment in hope that the people will continue to focus on the fun things rather than helping the revolutionaries thus limiting the revolutionaries' power.

4.2 Suggestion

The writer suggests that the next writer who intends to analyze “Land of the Dead” screenplay to find another interesting point to analyze as the screenplay provides many objects of study yet to be analyze.

The writer suggests the next writer to analyze the issue capitalism inside the screenplay because the screenplay contains many interesting points depicting capitalism. The writer suggests that to analyze the issue of capitalism inside the screenplay, the next writer can use Karl Marx’s capitalism theory because it explains the details of capitalist system and it will help the next writer to analyze the issue of capitalism inside the screenplay.



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KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI

UNIVERSITAS BRAWIJAYA

FAKULTAS ILMU BUDAYA

Jalan Veteran Malang 65145

Telp./Fax (0341) 575822 (direct)

E-mail: fib_ub@brawijaya.ac.id <http://www.fib.brawijaya.ac.id>

BERITA ACARA PEMBIMBINGAN SKRIPSI

1. Nama : Arief Nur Rohman H.
2. NIM : 0911110123
3. Program Studi : S1 Sastra Inggris
4. Topik Skripsi : Marxisme
5. Judul Skripsi : Hegemony and Class Struggle in "Land of the Dead" Movie Script.
6. Tanggal Mengajukan : 22 Januari 2016
7. Tanggal Selesai Revisi : 9 Agustus 2016
8. Nama Pembimbing : Ni Wayan Swardhani W. M.A.
9. Keterangan Konsultasi :

No	TANGGAL	MATERI	PEMBIMBING	PARAF
1.	2 Februari 2016	Konsultasi Judul	Ni Wayan Swardhani W. M.A	
2.	13 April 2016	Pengajuan Bah I - III	Ni Wayan Swardhani W. M.A	
3.	20 April 2016	Revisi Bab I-III	Ni Wayan Swardhani W. M.A	
4.	1 Mei 2016	ACC Seminar Proposal	Ni Wayan Swardhani W. M.A	
5.	19 Mei 2016	Seminar Proposal	Ni Wayan Swardhani W. M.A	
6.	29 Mei 2016	Revisi Seminar Proposal	Ni Wayan Swardhani W. M.A	
7.	20 Juni 2016	Pengajuan Bab I-V	Ni Wayan Swardhani W. M.A	
8.	12 Juli 2016	Revisi Bab I-V & ACC Seminar Hasil	Ni Wayan Swardhani W. M.A	
9.	19 Juli 2016	Seminar Hasil	Ni Wayan Swardhani W. M.A Scarletina Vidyayani, M. Hum	
10.	20 Juli 2016	Bimbingan Revisi Seminar Hasil	Ni Wayan Swardhani W. M.A	
11.	21 Juli 2016	ACC Ujian Skripsi	Ni Wayan Swardhani W. M.A Scarletina Vidyayani, M. Hum	
12.	29 Juli 2016	Ujian Skripsi	Ni Wayan Swardhani W. M.A Scarletina Vidyayani, M. Hum	

Telah dievaluasi dan diuji dengan nilai:

[Handwritten mark]

Malang, 29 Juli 2016

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Dosen Pembimbing

[Handwritten signature of Ismatul Khasanah]

[Handwritten signature of Ni Wayan Swardhani]

Ismatul Khasanah, M.Pd., M.Ed., Ph.D.
NIP. 19750518 200501 2 001

Ni Wayan Swardhani W. M.A.
NIP. 19810909 200604 2003

