TOTALITARIANISM CONCEPT IN THE LEGO MOVIE (2014)

A thesis

Submitted to the Faculty of Adab and Humanities

in Partial Accomplishment of the Requirements for the Degree of Strata 1

FAJAR NURRAHMAN
NIM: 1112026000105

ENGLISH LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH
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ABSTRACT


This thesis examines the character and totalitarian of *The Lego Movie* (2014) film, directed by Phill Lord and Christopher Miller and produced by Dan Lin and Roy Lee. The purpose and significance of this research are to understand, analyze and explain the characterization and the totalitarianism concept in the film. Using qualitative and descriptive analysis technique, this research explains the main antagonize character using characterization theory to reveal totalitarian concept. The findings of this research are the antagonist character has several traits or demeanor such as powerful, merciless, perfectionist, manipulative, superior, and insecure. These traits can support the idea of totalitarian ideology that brought by Lord Business character which is affect the policies such as political play on history, repressive action towards intellectuals, spiritualists, and artists, installing agencies and making alienation to its people, and guiding ideology through propaganda. However, at the end of the film, Lord Business character reject his totalitarian reign because the conviction by the protagonist, Emmet. The conclusion of this thesis are after analyzing the character, the character then analyzed by concept of totalitarianism which it can be concluded that Lord Business having totalitarianism ideology through his reign, although in the end of the movie he rejects the concept and therefore he has conducted an anti-totalitarian concept, the total opposite of his previous concept.

**Keywords:** Totalitarianism, Film, Lego The Movie.
TOTALITARIANISM CONCEPT IN *THE LEGO MOVIE* (2014)

A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfilment of the Requirements for the Degree of Strata One

FAJAR NURRAHMAN
NIM. 1112026000105

Approved by:
Advisor

Pita Merdeka, MA
NIP. 198301172011012009
Day&Date: 3/5/2014

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITY FACULTY
ISLAMIC STATE UNIVERSITY SYARIEF HIDAYATULLAH
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2019
LEGALIZATION

Name : Fajar Nurrahman
NIM : 1112026000105
Title : Totalitarianism Concept in The Lego Movie (2014)

The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on May 17th, 2019. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, May 17th 2019

Examination Committee

1. Drs. Saeudin, M.Pd.
   19640710 1993031006
   (Chair Person)

2. Elve Oktalfiyani, M.Hum.
   19781003 2001122002
   (Secretary)

3. Pita Merdeka, M.A.
   19830117 2011012009
   (Advisor)

4. Inayatul Chusna, M.Hum.
   19780126 2003122002
   (Examiner I)

5. Nina Farlina, M.Hum.
   19850429 2015032002
   (Examiner II)

Signature

Date 16/8/19

16/8/19
31/7/19
16/8/19
16/8/19
DECLARATION

I hereby declare that this submission is my own work and that, to the best knowledge and belief, it contains no material previously or written by another person or material which to a substantial extent has been accepted for the award of any other institute or degree or diploma of the university or other institute of higher learning, except where due acknowledge has been made in the text.

Jakarta, May 9, 2019

[Signature]
Fajar Nurrahman
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CHAPTER I
INTRODUCTION

A. Background of Study

Film contains message to its viewer. Many famous totalitarian leaders in the past agreed that film is one of the most powerful message carriers. Vladimir Lenin said, "For us, the cinema is the most important." His successor, Stalin, also wrote, "The cinema is the greatest medium of mass agitation. The task is to take it into our hands." Meanwhile on the opposition political side, Benito Mussolini built Cinecittà—a major film production studio—in 1936. The sign above the gate read, "Cinema Is the Strongest Weapon." (http://www.filmreference.com).

*The Lego Movie* is an animation film produced by Hollywood (Warner Bros) in 2014, directed by Phil Lord and Christopher Miller and written by Lord, Miller and Dan and Kevin Hageman (IMDb.com). Based on the Lego line of construction toys, its story focuses on an ordinary Lego figure who finds himself helping a resistance stop a tyrannical businessman from gluing everything in the Lego world into his vision of perfection. The film told the journey of EmmetBrickowsky, an ordinary construction worker to stop Lord Business to freeze the Lego universe with Kragle. Lord Business is the main antagonist of the story while the protagonist named Emmet who is an ordinary Lego construction worker in Lord Business’s controlled world. There was a
prophecy in the beginning of the film that everyone who found the Piece of Resistance is the Special One. This Piece of Resistance is the only weapon capable of resisting the strongest weapon on Lego Universe, the Kragle. Lord Business is the user of that Kragle, he intends to freeze the Lego Universe as he will. Emmet then caught and interrogated by Lord Business’s subordinate, Bad Cop, but saved by Lucy Wyldstyle—because she thought Emmet was the Special One—and bring him to Vitruvius, a wise wizard who create the prophecy. And later they team up with another character like Batman, Gandalf, etc to fight Lord Business. They visit the hidden place called Cloud Cuckoo Land to attend a council of Master Builders, but all of the members refuse to fight Lord Business. Bad Cop’s forces invade Cloud Cuckoo Land, having placed a tracking device on Emmet, and capture everyone. Only Emmet, Wyldstyle, Batman, Vitruvius and small group of Master Builders escape, as Cloud Cuckoo Land is destroyed. Lord Business basically controls everything in Lego Universe or Bricksburg from Television, Radio and Instruction Book for the entire Bricksburg citizen with his corporation, Octan. He also has the army of robotic cops and weapons. He intends to glue the entire Bricksburg to his own idea of perfection. Later, the events of the story are being played out by a boy named Finn on his father’s expansive Lego collection in their basement. He proceeds to undo Finn’s changes and Krazy Glues the pieces together. In the end of the story revealed that Emmet is based on Finn and Lord Business is based on Finn’s Father. Through a speech Emmet gives Business, Finn's father comes to his senses and apologizes to his son, and the two unglue
the constructions with mineral spirits; in the Lego world, Business combines the Kragle with the Piece of Resistance (the Krazy Glue cap), and frees his victims.

*The Lego Movie* presents the fight between the good and the evil. Somehow the main antagonist – Lord Business – is depicted as a tyrannical leader or president. Unlike many other animation films, this film heavily contains political message. The depiction of tyrannical president as main antagonist is also interesting to the writer because it can be viewed as an anti-totalitarian message to the audiences.

According to Oxford dictionary, totalitarianism is: “a system of government that is centralized and dictatorial and requires complete subservience to the state.” By this mean, totalitarianism can be considered as a concept of government which forbid the freedom of individuality and wants to take control of every aspect of individual life in the hand of the government. This was shown during the World War II in Italy under the control of the dictator Benito Mussolini where he grasps the term *Totalitario* as the new fascists state or “all within the state, none outside the state, none against the state.” This term had become familiar with an absolute and an oppressive single-party government under the hand Joseph Stalin’s Soviet Union, Adolf Hitler’s Nazi Germany and People’s Republic of China under Mao Zedong. As a form of government, totalitarian government state’s power is unlimited and is used to control virtually all aspects of public and private life. This control extends to all political and financial matters, as well as the attitudes, morals, and beliefs of the people.
In short, the animated film *The Lego Movie* signifies the totalitarianism concept within the story that can be analyzed through the character.

**B. Focus of Study**

According to the explanation in the background of study above, the writer focuses on analyzing how *The Lego Movie* film constructed the main antagonist, Lord Business and how the character represents Totalitarianism.

**C. Research Questions**

Based on the background and the focus of the study above, the research question is:

1. How is the Lord Business character depicted in the film?
2. How is Totalitarianism depicted in the film based on Lord Business character in Lego the Movie?

**D. Significance of Study**

The significance of this research is to provide knowledge to the readers about the depiction of totalitarianism through an animation film.

**E. Research Methodology**

This research methodology has several aspects that help the writer to complete this research. The several aspects are:

1. The Objective of the Research
   
   Based on the research question that stated above, the purpose of this research is to depict the totalitarianism presented in the antagonist character in *The Lego Movie*.

2. The Method of the Research
The writer uses qualitative methodological approach to take the data. Considering that the method uses descriptive analysis technique, this method allows the writer to use the corpus as the main source of the data. According to *SAGEEncyclopedia of Qualitative Research*, qualitative research is a method consists of assumptions, postulates and rules. This method is open to analysis, replication, repetition, critique, and adaptation and to choose research methods (Given 516).

3. The Technique of Data Analysis

After gathering the data, the writer analyzes the data first by watching the movie before the writer descriptively analyzes the issue with the application of characterization theory through its scenes and dialogues. The other supporting sources like articles, journals, books, websites, and other medias are also used to help the writer finds out more information about totalitarianism in *The Lego Movie*.

4. The Instrument of Research

The instrument of the research is the writer himself to obtain the depiction of totalitarianism in *The Lego Movie*.

5. The Unit of Analysis

The analysis unit of this research is the copy of *The Lego Movie*. *The Lego Movie* is an animation film produced by Hollywood (Warner Bros) in 2014, directed by Phil Lord and Christopher Miller and written by Lord, Miller and Dan and Kevin Hageman.

6. Research Design
The writer divides this research into 4 chapters, chapter I is an introduction started with Background of the Research, Focus of the Research, Research Question, Significance of the Research, and ended with Research Methodology in which consist of the Objectives of the Research, the Method of the Research, the Instrument of the Research, the Unit of Analysis, the Technique of Data Analysis, and Research Design. Chapter II is the Theoretical Framework, it consists of Previous Research, Character Analysis Theory and Concept of Totalitarianism. Chapter III entitled Research Findings. It consists of the analysis of the main antagonist character, Lord Business, and how the character is depicting the totalitarianism concept. And the last chapter is Chapter IV, it contains conclusions of the research and suggestions.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

The related previous research was written by Matthias ZickVarul entitled The Cultural Tragedy of Production and the Expropriation of the Brickolariat: “The Lego Movie” as Consumer-Capitalist Myth that was published on Sage Journals of European Journal of Cultural Studies. This research analyzed The Lego Movie's consumerism society under capitalism structure through Plato’s demiurgic cosmogony and Erotic anthropology to represent a consumerist ethos of bricolage. The conclusion of this journal is the ideological function of the Lego myth is a contribution to the legitimacy of a system whose modus of existence is that permanent crisis against nostalgic certainties.

The difference of this research with the previous research that listed above are this thesis are not focusing on the consumerism ideology which was stated by the first previous research as can be argued that the state who has the same or more power beyond capitalistic industries.

The next previous research is English Wordplays in Christopher Miller’s The Lego Movie Text and it’s Bahasa Indonesia Subtitling Movie Text written by Khanandya Nila Ulfah in 2017. This research analyzed the English wordplays and its translation to Bahasa. This research has three important results, the first result is the types of wordplay found in The Lego Movie are phonological wordplay that consist of homonymy, homophony, and paronymy; polysemy wordplay; idiomatic
wordplay; and morphological wordplay. Among them, the idiomatic wordplay is in the highest rank. The second result is the techniques to translate the wordplay are \( WP \rightarrow WP \), \( WP \rightarrow NON \) WP, \( WP \ ST = WP \ TT \), and editorial techniques. The last result is that the most of the wordplay translation is equivalent.

The difference with this research is the previous research focuses more on the translation and language theory while this research is focuses more on character analysis of the literature theory.

**B. Character Analysis Theory**

Character in film have very important role, without characters there will be no stories, without characters there will be no plot. When we are watching the film, we automatically identify the character that role plays. We identify how their action, what they say, how related and respond each other characters (Diyanni 54). In order to know what is the film want to be represented or delivered. As Barsam (72-74) explained character in the film can be round and flat, major and minor, protagonist and antagonist, then marginal character.

The essential part of in the making film, definitely always connected to character and characterization. Character in the film is important aspect because considered as a place where events and problems meet to make the film clearly and more alive. Richard Barsam also explained that character is one of the element of narrative, play functional roles within the plot. Either acting or being acted on. Stories cannot exist without plot and characters (Barsam 134).
Character in the film has a very important role. Without characters there will be no stories, without characters there will be no plot. When audiences are watching the film, audiences will attempt to identify the role of characters, such as how their action, what they say, how related and respond each other characters (Diyanni 54).

There are two kinds of roles in the film; they are major and minor character, from the major character it can be divided into protagonist character and antagonist character. Specifically listed below.

1. **Protagonist and Antagonist Character**

   In the film, a protagonist can be a hero, and those heroes can either be good guys or bad guys in their struggle with whatever they oppose or that opposes them. No matter what type of character the protagonist is, the story is ordinarily about this person, whose actions are essential to the action and programs of the plot. In any event, the protagonist should have clear convictions and well-motivated actions and be able to change and evolve in response to events and other characters. The antagonist is a character opposing the protagonist, in all likelihood, the one who provokes the protagonist’s actions or reactions. It is common to refer to an antagonist as a villain (the bad guy), against whom a hero (the good guy) fights in order to save himself or others. (literarydevices.net)

Character in the film has a very important role. Without characters there will be no stories, without characters there will be no plot. When we are watching the film, we automatically identify the character that role plays. We identify how their
action, what they say, how related and respond each other characters (Diyanni 54).

2. Characterization

As stated on the previous chapter this research will focus on the major character specifically on the antagonist one. To analyze this character, it is necessary to analyze this character through characterization.

Characterization is the way in which a character is created in other word. In other means, characterization is revealed through direct characterization and indirect characterization. To understand the characterization will be more clear if it explains, according to Boggs and Petrie The Art of Watching Films, Seventh Edition (60-67) characterization is divided into several things, there are:

a. Characterization through Appearance

Every detail of the character that audience see on the screen can influence them about how the characterization is revealed which is can make the definition characters on film. In this way, characterization can not only be determined by the way actors speak, their physical build, facial features, and mannerism. But it can also be seen from the role of the environment, the surroundings, and tools picked up are taking part in characterization.

b. Characterization through Dialogue

In the film, words reflect someone’s personality. To reveal the character’s personality not only by seen the conversation or what they say words. Because to
reveal the characterization through the how they say words. Literally, the choices of words, how the use patterns of words are said, the pitch, the vocal stress, how the pause on the sentences reveal the thoughts of actor, emotion and the attitudes of the character. In other hand, to reveal the characterization the actor use such as sentence structure, grammar, vocabulary, and particular dialects (if any) reveals a great deal about their characters social and economic level, educational background, and mental process.

c. Characterization through External Action

Although appearance is important aspect, but can misunderstanding the audience because it may not match the personality of the character. Thus external actions. The action should grow naturally out of the character’s personality. It must be assumed definitely that real characters more than merely instruments of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality. As we know, some actions are more important than others. But sometimes the effective characterization is achieved not through large actions but also by the small.

d. Characterization through Internal Action

The characters inner world, it means inner action occurs to characters mind and emotion, unspoken thoughts, daydream, aspirations, memories, fears, and fantasies or from physical behavior. People’s hope, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic
failure. The film maker usually takes the audiences to the character mind to reveal what character imagines, romanticizes, or thinks about. These characterizations are concerned specifically with the workings of the human mind. Many a time such characters represent complex studies in human condition and serve to dramatize specific ideas.

e. Characterization through Dramatic Foils (Contrast)

The one most effective techniques of characterization is the use of foils contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those of the main characters. A similar means of characterization, leitmotif, is the repetition of a single action, phrase, or idea by a character until it becomes almost a trademark or theme song for that character. Because it essentially exaggerates and emphasizes (through repetition), such a device acts very much like caricature.

f. Characterization through Reaction of Other Character

The way other characters view a person often serves as an excellent means of characterization. Sometimes a great deal of information about a character is already provided though such means before the character first appears on the screen. Even though a lot a detail is mentioned about the character, what other characters see the main character shows good characterization.

C. Concept of Totalitarianism
Totalitarianism is a political concept of a mode of government that prohibits opposition parties, restricts individual opposition to the state and its claims, and exercises an extremely high degree of control over public and private life. It is regarded as the most extreme and complete form of authoritarianism. Political power in totalitarian states has often been held by rule by one leader which employs all-encompassing propaganda campaigns broadcast by state-controlled mass media. Totalitarian regimes are often marked by political repression, personality cultism, control over the economy, restriction of speech, mass surveillance and widespread use of state terrorism. Historian Robert Conquest describes a "totalitarian" state as one recognizing no limits to its authority in any sphere of public or private life and which extends that authority to whatever length feasible.

The concept was first developed in the 1920s by both Weimar jurist (and later Nazi academic) Carl Schmitt and, concurrently, by the Italian fascists. Italian fascist Benito Mussolini said "Everything within the state, nothing outside the state, nothing against the state". Schmitt used the term Totalstaat in his influential 1927 work on the legal basis of an all-powerful state, The Concept of the Political. The term gained prominence in Western anti-communist political discourse during the Cold War era as a tool to convert pre-war anti-fascism.

The notion of totalitarianism as a "total" political power by the state was formulated in 1923 by Giovanni Amendola, who described Italian Fascism as a system fundamentally different from conventional dictatorships. The term was later assigned a positive meaning in the writings of Giovanni Gentile, Italy’s most prominent philosopher and leading theorist of fascism. He used the term totalitario
to refer to the structure and goals of the new state, which were to provide the "total representation of the nation and total guidance of national goals". He described totalitarianism as a society in which the ideology of the state had influence, if not power, over most of its citizens. According to Benito Mussolini, this system politicizes everything spiritual and human: "Everything within the state, nothing outside the state, nothing against the state".

One of the first to use the term "totalitarianism" in the English language was the Austrian writer Franz Borkenau in his 1938 book The Communist International, in which he commented that it united the Soviet and German dictatorships more than it divided them. Later, Churchill again employed the term, this time applying the concept to "a Communist or a Nazi tyranny".

George Orwell made frequent use of the word totalitarian and its cognates in multiple essays published in 1940, 1941 and 1942. In his essay Why I Write, he wrote: "The Spanish war and other events in 1936-37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it".

During a 1945 lecture series entitled The Soviet Impact on the Western World (published as a book in 1946), the pro-Soviet British historian E. H. Carr claimed: "The trend away from individualism and towards totalitarianism is everywhere unmistakable" and that Marxism–Leninism was by far the most successful type of totalitarianism as proved by Soviet industrial growth and the Red
Army's role in defeating Germany. Only the "blind and incurable" could ignore the
trend towards totalitarianism, said Carr.

Based on the historical background above, this thesis will classificate
several terms as it correlated with the object. These terms itself will be supported
by arguments from the intellectuals that can be stated having authority to totalitarian
concept. Those terms are:

1. Political Play on History

In The Origins of Totalitarianism, Hannah Arendt argued that Nazi and
Communist regimes were new forms of government and not merely updated
versions of the old tyrannies. According to Arendt, the source of the mass appeal of
totalitarian regimes is their ideology, which provides a comforting, single answer
to the mysteries of the past, present and future. For Nazism, all history is the history
of race struggle and for Marxism all history is the history of class struggle. Once
that premise is accepted, all actions of the state can be justified by appeal to nature
or the law of history, justifying their establishment of authoritarian state apparatus.

The Origins of Totalitarianism was first published in English in 1951, like
many of Arendt's books is structured as three essays, "Antisemitism" , "Imperialism"
and "Totalitarianism". The book describes the various preconditions and
subsequent rise of anti-Semitism in central, eastern, and western Europe in the
early-to-mid 19th century; then examines the New Imperialism, from 1884 to the
start of the First World War (1914–18); then traces the emergence of racism as an
ideology, and its modern application as an “ideological weapon for imperialism”,
by the Boers during the Great Trek (1830s–40s) in the early 19th century. In this book, Arendt argues that totalitarianism was a "novel form of government," that "differs essentially from other forms of political oppression known to us such as despotism, tyranny and dictatorship" in that it applied terror to subjugate mass populations rather than just political adversaries. She further contends that Jewry was not the operative factor in the Holocaust, but merely a convenient proxy. That totalitarianism in Germany was, in the end, about terror and consistency, not eradicating Jews only. A key concept arising from this book, was the application of Kant's phrase "Radical Evil", which she applied to the men who created and carried out such tyranny and their depiction of their victims as "Superfluous People".

2. Repressive Actions towards Intellectual and Artist

The book's final section is devoted to describing the mechanics of totalitarian movements, focusing on Nazi Germany and the Soviet Union. Here, Arendt discusses the transformation of classes into masses, the role of propaganda in dealing with the non-totalitarian world, and the use of terror, essential to this form of government. Totalitarian movements are fundamentally different from autocratic regimes, says Arendt, insofar as autocratic regimes seek only to gain absolute political power and to outlaw opposition, while totalitarian regimes seek to dominate every aspect of everyone's life as a prelude to world domination. She states:

... Intellectual, spiritual, and artistic initiative is as dangerous to totalitarianism as the gangster initiative of the mob, and both are more dangerous than mere political opposition. The consistent persecution of every higher form of intellectual activity by the new mass leaders springs
from more than their natural resentment against everything they cannot understand. Total domination does not allow for free initiative in any field of life, for any activity that is not entirely predictable. Totalitarianism in power invariably replaces all first-rate talents, regardless of their sympathies, with those crackpots and fools whose lack of intelligence and creativity is still the best guarantee of their loyalty.

3. Agencies and Alienation as Product of Totalitarian Regimes

Arendt discusses the use of front organizations, fake governmental agencies, and esoteric doctrines as a means of concealing the radical nature of totalitarian aims from the non-totalitarian world. A final section added to the second edition of the book in 1958 suggests that individual isolation and loneliness are preconditions for totalitarian domination. Such scholars as Jürgen Habermas supported Arendt in her 20th century criticism of totalitarian readings of Marxism. This commentary on Marxism has indicated concerns with the limits of totalitarian perspectives often associated with Marx's apparent over-estimation of the emancipatory potential of the forces of production. Habermas extends this critique in his writings on functional reductionism in the life-world in his *Lifeworld and System: A Critique of Functionalist Reason*. Habermas focusing relation of productions in states can alienate the people on its reign, he states:

... traditional Marxist analysis ... today, when we use the means of the critique of political economy ... can no longer make clear predictions: for that, one would still have to assume the autonomy of a self-reproducing economic system. I do not believe in such an autonomy. Precisely for this reason, the laws governing the economic system are no longer identical to the ones Marx analyzed. Of course, this does not mean that it would be wrong to analyze the mechanism which drives the economic system; but in order for the orthodox version of such an analysis to be valid, the influence of the political system would have to be ignored.

In addition to Arendt, many scholars from a variety of academic backgrounds and ideological positions have closely examined totalitarianism.
Among the most noted commentators on totalitarianism are Raymond Aron, Lawrence Aronsen, Franz Borkenau, Karl Dietrich Bracher, Zbigniew Brzezinski, Robert Conquest, Carl Joachim Friedrich, Eckhard Jesse, Leopold Labedz, Walter Laqueur, Claude Lefort, Juan Linz, Richard Löwenthal, Karl Popper, Richard Pipes, Leonard Schapiro and Adam Ulam. Each one of these describes totalitarianism in slightly different ways, but they all agree that totalitarianism seeks to mobilize entire populations in support of an official state ideology and is intolerant of activities which are not directed towards the goals of the state, entailing repression or state control of business, labour unions, non-profit organizations, religious organizations and buildings and political parties. This research will conduct the research through the perspective from Friederich and Brzezinski.

4. Guiding Ideology through the Propaganda

The political scientists Carl Friedrich and Zbigniew Brzezinski were primarily responsible for expanding the usage of the term in university social science and professional research, reformulating it as a paradigm for the Soviet Union as well as fascist regimes. Friedrich and Brzezinski argue that a totalitarian system has the mutually supportive with each other by defining characteristics. Elaborate guiding ideology that led single mass party, typically led by a dictator. The party itself monopoly on the means of communication such as TV, radio, internet and even work of arts such as music, painting, posters literature and so on. The state itself is a central direction and control of the economy through state planning. The state has system of terror by using such instruments of violence such as secret police, intelligence special force and notorious jail.
Totalitarian regimes in Germany, Italy and the Soviet Union had initial origins in the chaos that followed in the wake of World War I and allowed totalitarian movements to seize control of the government while the sophistication of modern weapons and communications enabled them to effectively establish what Friedrich and Brzezinski called a "totalitarian dictatorship". Some social scientists have criticized Friedrich and Brzezinski's anti-totalitarian approach, arguing that the Soviet system, both as a political and as a social entity, was in fact better understood in terms of interest groups, competing elites, or even in class terms (using the concept of the nomenklatura as a vehicle for a new ruling class). These critics pointed to evidence of popular support for the regime and widespread dispersion of power, at least in the implementation of policy, among sectoral and regional authorities. For some followers of this pluralist approach, this was evidence of the ability of the regime to adapt to include new demands. However, proponents of the totalitarian model claimed that the failure of the system to survive showed not only its inability to adapt, but the mere formality of supposed popular participation.
CHAPTER III
RESEARCH FINDINGS

This chapter focuses to describe the research data and discussion of *The Lego Movie* film which has purpose to answer the research question with character and characterization and totalitarianism as a concept. It focuses to analyze the depictions of totalitarianism concept through the main antagonist character, Lord Business.

A. The Character Analysis of Lord Business

*The Lego Movie* follows story about Emmet, the main character of the film. Emmet also is a protagonist of the story because the narration show his position and role mainly on the film. Emmet, the protagonist tries to stop Lord Business from kragle-ing or gluing the Lego World. Lord Business is an antagonist because he opposes the protagonist and prevents him to accomplish his goals. As stated in the first chapter, this research focuses more on the antagonist character.

First, the writer will analyze the main antagonist with the characterization through appearance. Lord Business wears suit and tie and sometime he wears a suit which makes him taller with long leg and horned helmet. He seems powerful with his appearance. The picture shown below is Lord Business, who lives and works in Octan Tower.
Picture 01 shows Lord Business wears suit and tie like an ordinary politician while Picture 02 shows Lord Business as a more powerful character and here he is taller than anyone, his appearance can show his power or hierarchy position. Lord Business wears suit and tie when he acts like a regular politician or president mainly in front of public, like when he speaks in TV. While he wears his big suit with horned helmet is when he faces the Masterbuilders, including Vitruvius, and also Bad Cop, mainly for intimidating them, because he looks scarier when he wears that big suit.

Second, the main antagonist’s personality could be described with characterization through the dialogue. Through dialogues it can be described that Lord Business merciless. The dialogue below take a set in prologue of the film where he found the Kragle that guarded by Vitruvius and he want to retrieve it.

```
Lord Business:                          Vitruvius.
Vitruvius :                             Lord Business.
Lord Business :                        You've hidden the Kragle well, old man.
                                        Robots, destroy him!
Robots :                               Yes, Lord Business.
(00:00:51 --> 00:01:00)
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He seriously wants to get rid of Vitruvius and command his robots to shot Vitruvius with lasers and Lord Business does not think twice to give order to his robots to destroy Vitruvius. For Vitruvius prevent Lord Business to take the super weapon, The Kragle. And after he finally seize the Kragle, he kicks Vitruvius into the pit without hesitates (Picture 03).

Also Lord Business’s merciless treat is shown when he threatens Bad Cop – his subordinate-- when he could not retrieve the Piece of Resistance from Emmet. Dialogue below show he would do if his plan is not accomplishes to retrieve the Piece the Resistance.

_Lord Business: Although you did let the Piece of Resistance go._
_The one thing that can ruin my plans._
The one thing that I asked you to take care of.
That's super frustrating.
It makes me just wanna pick up whoever is standing closest to me...
...and throw them through this window...
...and out into the infinite abyss of nothingness!
I wanna do it so bad.

(00:23:12 --> 00:23:38)
The third characterization is through external actions which show the character’s personality based on his/her actions to reach their purposes. The writer found that Lord Business character is **perfectionist**, because he intends to Kragle-ize or gluing the entire universe whatever he wants. When he talks to Bad Cop that he wants to kragle-ize Bricksburg, he choose to kragle-ize Bad Cop’s parents as example of what his idea of perfection. See the dialogues below:

*Lord Business:* **Bad Cop, you see what I’m talking about?**  
*All I’m asking for is total perfection.*  
(00:25:09 --> 00:25:15)

*Lord Business:* **On Taco Tuesday,**  
*I’m going to Kragleize the entire universe...*  
*...so that everyone will stop messing with my stuff!*  
(00:26:30 --> 00:26:37)

The fourth characterization is through internal actions which show the character’s personality based on his or her inner actions that occur within the character’s mind and emotion. Beside his obsession with perfection and order, has a fear the Vitruvius’ prophecy that there will be a hero that will stop Lord Business and shut the secret super weapon, The Kragle. Piece of Resistance, which is the one that could shut The Kragle is Lord Business’s fear because it can prevent him to accomplish what he always wanted, a total control of Bricksburg and Lego universe. Fear to the Piece of Resistances makes him **insecure** to rebellion. In the picture 04 below, while wearing his large suit he mocks Vitruvius’s prophecy.
Picture 04

*Lord Business:* That was a great, inspiring legend... That you made up. A special one? What a bunch of hippie-dippie baloney.

(00:02:05 – 00:02:20)

The fifth characterization is through dramatic foils (contrast). As it focuses on the antagonist character, it will show up the contrary image of between two main characters, the protagonist and the antagonist. As shown in the next picture, the character differences are so vulgar.

Picture 05

(01:08:00)
On the picture above shown that the protagonist, Emmet look so small and so similar just like any other character who’s portrayed “normal and ordinary” while the antagonist, Lord Business dress up with formal suit with and additional super robotic legs that make him stand seventh times taller than Emmet. He contrasted with any other character in the film with his size, and that makes Lord Business superior than any other character in the movie.

The sixth characterization is through reaction of other character. With his controls upon almost everything, Lord Business with his corporation Octan can successfully manipulate the whole town, Brickburg. Emmet was one example. Emmet see Lord Business as good leader of the town as Lord Business create many facility, programs agenda and many others as it shown in dialogue below.

*Emmet:* But he’s such a good guy. And Octan, they make good stuff. Music, dairy products, coffee, TV shows, surveillance systems, all history books, voting machines.

(00:11:14 --> 00:11:25)

While it differs with Wyldstyle’s perspective that sees Lord Business with more critical. As she saw Lord Business as a manipulative person who wants to conquer the world which is shown in the dialogue below.

*Wyldstyle:* All the people of the universe were once free to travel and mingle and build whatever they wanted. But President Business was confused by all the chaos. So he erected walls between the worlds and became obsessed with order and perfection.

(00:20:34 --> 00:20:38)
B. Totalitarianism Concept Analysis Based on Lord Business’s Character

Based on the characterization section this section will be focusing on the totalitarianism issues that allegedly depicted by antagonist character, Lord Business.

1. Political Play on History

Based on Arendt’s *The Origins of Totalitarianism* as it states on the previous chapter, both Nazi and Soviet regime were forms of government that used totalitarianism as their political ideology. Although both can be separately as Nazi is a Right wing political movement and Soviet is the opposite of Nazi which is the Left one, both are adapting the ideology that called totalitarianism. The difference is Nazi is using anti-Semitism agenda as they declare their view as their race (Aryan) is more superior among other especially Jewish, which they not only spreading the hate through propaganda they also committed genocide, while Soviet does not have any tendency upon race. Similarities among Nazi and Soviet are they attempted to dictate the history through a lot of kind of propaganda such a book, mass media and any other.

The powerful character of Lord Bussiness’ and to maintain his power can depicted that Lord Business attempt to do the same action as he try to dictating the history through history book as it depicted on the picture and dialogue below.
Emmet: But he's such a good guy. And Octan, they make good stuff. Music, dairy products, coffee, TV shows, surveillance systems, all history books, voting machines.

Emmet here storied about Lord Business that he is creating his own version of history, and the only history for the people of Bricksburg, because he creates all history books with his corporation, Octan.

For Arendt, dictating the history is the main agenda and must be played by totalitarian in the very first time. Referring to the journal that written by Richard Bernstein entitled “The Origins of Totalitarianism”: Not History, but Politics” argues that when the dictatorship already taking controls the history of the states so it can be sure that the state itself will be fully controlled as the official history of the state that legitimated is merely political play, this statement using Stalin’s attempt to removing Leon Trotsky as a figure on the history as Soviet which Trotsky who was an opposition of Stalin that was murdered by Stalin. There seem clear that
Lord Business attempt and ambition to write his own version of history as a part of his politics to gain power for his own.

In the corpus itself it can be seen that another version of history that stated by Wyldstyle which Emmet does not knows at all at it shown in the dialogue below where Wyldstyle give a brief history of the realms and Lord Business effort to conquer and rule the realms just after made an escape from Lord Business chase as they are enlisted as a fugitives.

Wyldstyle: All the people of the universe were once free to travel and mingle and build whatever they wanted. But President Business was confused by all the chaos. So he erected walls between the worlds and became obsessed with order and perfection.

(00:20:34 -- 00:20:38)

With all his power, Lord Business could control the history so the people of Bricksburg obey that. Emmet is one of the Bricksburg citizen who really paying attention to every single instruction and narration that Lord Business creates, but Emmet does not know about it.

It can be concluded that Lord Business does not want to contain the real history of him, his company and the Bricksburg exposed in the history book, of course it is Lord Business’ agenda to agitate and brainwash the people of Bricksburg using his power.

2. Repressive Action towards Intellectual, Spiritual and Artist
Intellectual, spiritual and artistic initiatives are a threat for totalitarian regime, and so did gangster which is referring to the masses of counter culture that grown up underneath totalitarian grand narration. One of these kinds of movement can be shown up from the earliest part of the film as it depicted below where Lord Business talk with Vitruvius about the Kragle, Piece of Resistance and the Master Builder prophecy. These groups of people can threaten Lord Business’ regime so he has a fear for them, he feels insecure that they will overthrow him in the future.

Vitruvius: Your robots are no match for a MasterBuilder. For I see everything! Unh! My eyes! Ow!

Business: The Kragle. The most powerful super weapon... is mine. Oh, the Kragle! Now my evil power will be unlimited! Can you feel me? I can feel you. Whoo! Nothing's gonna stop me now.

Vitruvius: Wait. There was a prophecy.

Business: Oh, now there's a prophecy.

Vitruvius: About the Piece of Resistance.

Business: Oh, yes! The supposed missing Piece of Resistance that can somehow magically disarm the Kragle.

Vitruvius: One day, a talented lass or fellowA Special One with face of yellow will make the Piece of Resistance found from its hiding refuge underground and with a noble army at the helm this MasterBuilder will thwart The Kragle and save the realm and be the greatest, most
interesting most important person of all times. All of this is true, because it rhymes.

Business: Oh, wow. That was a great, inspiring legend...that you made up. A "Special One"? What a bunch of hippie-dippie baloney.

(00:01:00 --> 00:02:20)

The first dialogue from Vitruvius is about the counterparts of Lord Business’ robot, Masterbuilders. Masterbuilders are several people that consist of intellectual, artist, and spiritualist. The first image of Masterbuilders gather is on Cuckoo Cloud realm where there are a lot of historical figures and many cross-refering other pop culture character.

Picture 08
(Liberty Statue and Superman)

Picture 09
(Dumbledore and Gandalf)

Picture 10
(Michelangelo)

Picture 11
(Millhouse van Houten and Sitting Bull)
Some historical and pop culture figures such as William Shakespeare (artist, poet, intellectual), Emiliano Zapata (activist, intellectual), Sitting Bull (intellectual, activist), Michelangelo (artist, intellectual), Abraham Lincoln (Human right activist, president), Millhouse van Houten (intellectual from *The Simpson* series), Michelangelo (underground superhero from *Teenage Mutant Ninja Turtles*), Gandalf (spiritualist from *Lord of the Rings*), Dumbledore (Intellectual and spiritualist from *Harry Potter*), Superman, Batman, Green Lantern and Wonder Woman (Superhero from DC), Liberty Statue (Modern symbol of freedom) and
many other. These figures are opposing Lord Business and the setting where they gather are more likely, ancient Greece amphitheater, the place where democracy are talk about. These figures are fugitives in the eyes of Lord Business as he sees them as a threat for his reign. Total domination does not allow for free initiative in any field of life, for any activity that is not entirely predictable. Totalitarianism in power invariably replaces all first-rate talents, regardless of their sympathies, with those crackpots and fools whose lack of intelligence and creativity is still the best guarantee of their loyalty (Arendt).

Lord Business also fears Vitruvius prophecy conducting that he has an insecure to rebellion, although he said Vitruvius just made up that prophecy. The prophecy itself is really just a Vitruvius self-thought, he admits it.

Vitruvius: The prophecy... I made it up.
Emmet: What?
Vitruvius: I made it up. It's not true.
Emmet: But that means I'm just--I'm not The Special?
(01:07:15 --> 01:07:28)

The prophecy itself can be referred to Stalin misinterpretation works of Marx. Stalin sees religion, prophecy and any other forms of spiritualism is a threat for revolution and human development, as quoting one of the monumental statements in Capital “Religion is opium of the masses.” But at the same time Marx also stated that spiritualism is also part breed critics by the proletarian against the oppression of reign and alienation (Raines). From Vitruvius’ appearance and many other character that bring Lord Business into worries can be argued that the film shows that Vitruvius’ prophecy is a real threat for Lord Business totalitarian reign,
and effectively to gather the power of the people. How Lord Business treat several intellectual, spiritual and artist figure can be assumed as a merciless person, and also the insecurities on intellectuals, spirituals and artists base on characterization.

3. Agencies and Alienation as Product of Totalitarian Regimes

Arendt discusses the use of front organizations, fake governmental agencies, and esoteric doctrines as a means of concealing the radical nature of totalitarian aims from the non-totalitarian world. A final section added to the second edition of the book in 1958 suggests that individual isolation and loneliness are preconditions for totalitarian domination. Such scholars as Jürgen Habermas supported Arendt in her 20th century criticism of totalitarian readings of Marxism.

Based on perfectionist demeanor, Lord Business’ system creations on Bricksburg are creating false happiness and alienation through his agencies. He creates all the instruction so that all the Bricksburg citizen follow it perfectly. In the following pictures it shown Emmet has no partner in his home, he live by himself.

With Lord Business’s perfectly all his citizen, and one of them is Emmet. Emmet’s time spent following the instruction, at the early of this film he does not skip any of it and that make him not special at all, his co-worker and neighborhood
does not think he’s a special person, a typically yes-man, no rebellious at all as it shown in the dialogue below when people around him was asked by the authority.

Emmet: Hey, you know what? Ask all my friends. They'll tell you.
Bad Cop: Oh, we asked them, all right. Boom. [Turn the TV on]
Harry [On TV]: That guy's not a criminal mastermind.
Emmet: See?
Jim [On TV]: Yeah. You know, he's kind of an average, normal kind of guy.
Emmet: Thank you.
Jim [On TV]: But, you know, he's not, like... normal like us. No. He’s not that special.
Gail [On TV]: Wait. I'm so confused. Who are we talking about? Wait, does he work with us?
Emmet: Gail does not remember me?
BARRY [On TV]: Look at Randy here. He likes sausage. That's something. Gail is perky. That's something. And Harry... well... When you say Harry, I
go: [LAUGHS] when you say the other guy, I go. Harry's the best! Harry's got personality.
WORKER [ON TV]: He's weird! He's weird!
Barry [ON TV]: I know that guy but I know, like, zippy-zap about him.
Emmet: We just talked earlier.
Barry [On TV]: I mean, all he does is say yes... to everything everybody else is doing.
Barista [on TV]: You know, he's just sort of a "Hmm!" Little bit of a blank slate, I guess. That'll be $42, please.
Surver Dave [On TV]: We all have something that makes us something and Emmet is... nothing.
(00:11:39 --> 00:12:52)

Lord Business’s agencies perfectly control Emmet, he as a citizen of Bricksburg has been objectified and subordinated. Emmet may be just ordinary guy just like other people of Bricksburg, he’s alienated by his environment that structurally constructed by the system. The mechanism economic structure creating the autonomy of individual reduced into the lowest point although that works seemed demanded for the collectivity as a pretext. Emmet and his surrounding is objectified by the system that created by Lord Business, they need to stay together for works that demanded by the totalitarian reign, below there is an example that the alienation of emotion are reduced by the control of the state as Lord Business perfectionist characteristic as the main leader who run the state.
The picture shown an official guide released by octan to be happy and participate in society. It is written “how to fit in, everyone like you and always be happy.” With warning sign that if it cannot be fulfilled may causing sadness and failure in life. On the picture show “and always be happy.” text beside a person eaten by a shark. It shown no matter life is going, the people should be stay happy. It can be strengthen on Habermas critics on the characteristic work of agitation arts in Soviet and China or any other communist totalitarian state that projecting a happiness face in works that covering the poverty and alienation (Habermas).

Supported by his perfectionist demeanor, it can be seen that the totalitarian regime that lead by Lord Business who has control for everything in Bricksburg also controlling emotion of every subject that objectified by his systems.

4. Guiding Ideology through the Propaganda

Octan that lead by Lord Business it can be assumed as a party even tough can be seen as a corporation. Through Octan, Lord Business controls every aspect in Bricksburg. Mass media like books, banners, TV, and radio are under control by Octan. In the Octan tower itself the only person that exists on the building is just Lord Business in his office in infinieth floor. Here’s some picture the exterior and the interior of the building.
There are some pictures that showing Octan building the highest building that controls every activities in Brigsburg. Below shown every feature in Octan tower.
Every daily consumption of Bricksburg are under control of Octan, such as TV channel and programs, radio and its music.

Food, economy, information and everything is under control in single banner.

That also produced legal system, books and every instruction for the propaganda for their cause.
Controlling police and security surveillance, and armory of secret weapon.

Besides controlling the means of communication, Lord Business and Octan reign also controlling many secret weapon that used by his robotic army. His main secret weapon is The Kragle, a glue from outer world that can freeze people permanently. Lord Business plan to use The Kragle through the festival called Tacos Tuesday, where he lie to the people that he want to give every people an unlimited taco but he is not, he is plan to gather people in the masses to trick them and spray The Kragle all over the world. Lord Business ultimate attempt can be symbolize as a forcing order and stabilize the whole world.
It can be assume that every totalitarian aspects that theorized by Carl Friedrich and Zbigniew Brzezinski were primarily responsible for expanding the usage of the totalitarianism term such as seize the means of communication and economy through single handed party and beside that he can uses his forces through secret police and secret weapon.

From analyzing the antagonist character, it can be concluded that there are possibilities of character Lord Business can be analyzed with concept of totalitarianism as he manipulate every aspects of human relation.

C. Lord Business: A Totalitarianist and an Antagonist

After analyzing the character, and then analyzed by concept of totalitarianism it can be concluded that Lord Business having totalitarianism ideology under his reign. The antagonistic characteristics from Lord Business which are mostly bad traits or demeanors such as: powerful, merciless, perfectionist, insecure, superior and manipulative that can lead him as a totalitarian leader whose oppressed his people using notorious policies like: manipulate public history, repressive actions toward several characters, using agencies and alienation to his people and guiding his ideology through propaganda. For totalitarianism is depicted in the main antagonist, it can be concluded that totalitarianism is a bad thing. At the end of the movie, it can be seen that there is a significant changing in Lord Business’ demeanor after Emmet gave him an insight about how Lord Business supposed to see things. These significant changes can be seen in dialogue and pictures below:
Emmet: You...don't have to be......the bad guy. You....are the most talented......most interesting...and most extraordinary person in the universe. And you are capable of amazing things... because you are The Special. And so am I. And so is everyone.

(01:25:46 --> 01:29:47)

In the Picture 31 Lord Business is still with his old merciless demeanor that wants to get rid of Emmet, and then in the Picture 32, Emmet is trying to convey a new point of view to Lord Business. The picture 33 shows a changing expression of Lord Business from the fierce and merciless one to be considerate about Emmet’s message. Picture 34 shows Lord Business changed his mind and therefore gain a character development in his demeanor.
After this character development, Lord Business closes the Kragle with the Piece of Resistance or the glue cap from Emmet. This can be symbolized as an anti-totalitarian concept because he has stopped controlling everything and everyone.

In picture 35 Lord Business closes the Kragle and dismiss his perfectionist demeanor to control everything which is a totalitarianism concept. From the analysis above, at the beginning the main antagonist is depicted as a totalitarian leader but in the end he changed and reject that concept it can be concluded that this movie has an anti-totalitarian message to its viewer.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

In Conclusion, the objective of this research is to elaborate totalitarianism concept through the character Lord Business. The research questions of this research is to find how is the character of Lord Business depicted in the film, and how totalitarianism concept is depicted in the film based on Lord Business character. At first this character analyzed by character analysis theory to explore the character before to using totalitarian concept to reveal its messages that contained on this character and whole text.

The finding of this research from analyzing the antagonist character through the character analysis theory, concludes that Lord Business’s demeanors are powerful, merciless, perfectionist, insecure of rebellion and superior. These demeanors support the characteristics of a totalitarianist, that are: the Political Play on History, the Repressive Action towards Intellectual, Spiritual and Artist, the Agencies and the Alienation as a Product of Totalitarian Regimes, and the Ideology Guidance through the Propaganda. After analyzing the character, it can be concluded that Lord Business is having a totalitarianism concept through his reign, although in the end of the movie he rejects the concept and therefore he has conducted an anti-totalitarian concept, the total opposite of his previous concept.
This can be concluded that totalitarianism is a bad thing, because it is depicted in the main antagonist character and therefore this film has an anti-totalitarian message.

B. Suggestion

As a part of cultural politics form, film can be suggested ideally by analyzed through philosophical concept or theory because it often contains political messages. It can be assumed the film can be analyzed by another researcher in a more specific direction, especially in the field of cultural studies or maybe through psychoanalytical theories on Lord Business or Emmet’s character. And finally, the writer hopes this research be useful in future literature studies.
WORKS CITED


