

CHAPTER I

INTRODUCTION

1.1 Background Study

Impression management involves presenting oneself deliberately by shaping attitude and behaviour to create a specific impression on others. This process aims to influence how others perceive one's identity. Essentially, impression management is about managing how one is viewed by others.

In 1959, Erving Goffman defines the dramaturgical perspective in the book *The Presentation of Self in Everyday Life* as social interactions on a micro-level. This concept serves as an analogy of theatre to illustrate how individuals perform and represent themselves in society. In short, Goffman (1959) thought life is alike to theatre stage, including the aspects of drama and stage settings, where anyone can be an actor.

Dramaturgy can be divided into two: front-stage and back-stage. The front-stage includes settings, leading roles, and expressive equipment (tools for self-expression). While the back-stage is the place for the 'real self' to do hidden activities for the success of front-stage performances. In dramaturgy theory, individuals act, either intentionally or unintentionally, to represent themselves and create a particular impression.

Another goal of impression management is to align the perspective shown on the dramaturgy stage with what the actors intend to convey. Impression

management occurs when someone interacts with others, organizing their presentation in a planned manner to create a specific impression on their audience (Goffman, 1956:8). All these aspects are encapsulated in dramaturgy. Jones and Pittman (1982) developed a system to document impression management behaviors. Effective impression management involves strategies like self-promotion, ingratiation, intimidation, exemplification, and supplication. *Tick Tick Boom!* is a musical drama film released in 2021. It is directed by Lin-Manuel Miranda and based on the semi-autobiographical musical of the same name by Jonathan Larson. Jonathan Larson is best known for creating the ground breaking musical "Rent." The film stars Andrew Garfield as Jonathan Larson, Alexandra Shipp, and Robin de Jesus, among others. The movie explores themes of creativity, friendship, and the pursuit of one's passions. The film serves as a tribute to Jonathan Larson's life and work, as he tragically passed away before the success of "Rent," which became a cultural phenomenon.

From the plots of the movie, the writer indicates dramaturgy aspect through Jonathan Larson character. The way Jonathan Larson character facing the conflict seems indicate the dramaturgy theory. The dramaturgy theory plays it roles through Jonathan Larson character and plots of the movie. The research will portray the front stage and the backstage of Jonathan Larson character and the impression he makes in the movie.

1.2 Research Problem

1. How does Jonathan Larson character portrays his front stage back stage?

2. How does Jonathan Larson character portrays his impression management?

1.3 Scope of Study

This study focuses on the notions of dramaturgical front stage back stage and impression management and how they are captured in the Jonathan Larson character through the movie plots. The source of the main data is from the movie *Tick Tick Boom!*

1.4 Objective of Study

The writer has two objectives of the study, which are:

1. To analyze how Jonathan Larson character portrays his front stage back stage.
2. To analyze how Jonathan Larson character portrays his impression management.

1.5 Previous Studies

To support the research, the writer uses 5 research journals. The writers have conducted the dramaturgical impression management theory. They are (1) Andre Ikhsano and Asifa Fauzia; (2) Asyraf Sulaeman and Sape'i; (3) Riza Ayu Shofiana and Dr Juariyah., M.Si; (4) Ester Krisnawati and (5) Nur Oktavian

The first researcher entitled *DRAMATURGI PADA FILM YOU'VE GOT MAIL*. The authors research-based on the constructivism paradigm with a qualitative approach and through Barthes' semiotic analysis, which focuses on four scenes in the film *You've Got Mail*; managed to find that the front stage and

backstage elements are described in detail, and it can be seen that the front stage is more dominant than the backstage. This has implications for impression management which is thicker on the element of imaging by the communicator. The authors find that communicator has a back stage role more dominant and it causes the conflict in the movie. The communicator has to balance the front stage and back stage role in his life to have a good communication in his life. The difference between this journal to this thesis is the data analyze technic. This journal use Roland Barthers Semiotics to analyze the plots.

The second research conducted an analysis of the Social Dramaturgy Roles Performance in *Batman The Dark Knight Rises* (2012) by Christopher Nolan. this study demonstrates that the film "The Dark Knight Rises" provides a rich and nuanced representation of the social dramaturgy of daily life and highlights the ways in which characters navigate the interplay between public and private behavior. The third research entitled Religious Abuse and Fundamentalism as Seen in *The Crucible*. This study aims to reveal the abuse of religious power in *The Crucible* directed by Nicholas Hytner in 1996. *The Crucible* depicts the story of the punishment of witches in Salem, Massachusetts, in the 17th century. The writer analyzes how religion power can be used as a means to overthrow others in order to save a person who should be guilty through a political sociology approach. The difference between this study with this thesis is the aim of the research. This study aims to demonstrates that the film "The Dark Knight Rises" provides a rich and nuanced representation of the social dramaturgy of daily life and highlights the

ways in which characters navigate the interplay between public and private behavior

The third research conducted an analysis of the *IMPRESSION MANAGEMENT PENGGUNA APLIKASI TIK TOK (ANALISIS DRAMATURGI ERVING GOFFMAN BAGI SISWA SMA/SMK DI KECAMATAN AMBULU)*. In this study the researchers intend to describe the impression management student Tik Tok by using dramaturgical analysis by using the two regions of the front stage (front stage) and stage rear (back stage). Which of the two regions share a border between life in cyberspace when a user makes a video and the real world of life when they become students and be yourself what it is. The difference between this study and this thesis is from the object of the material. This study uses Ambulu high school student as the object of the study.

The fourth research conducted an analysis of the *Dramaturgical Analysis of Vlogger's Impression Management on Social Media*. This study aims to describe the impression management vlogger in the "Kunit Project" account on social media by using a dramaturgy approach. The observation units in this study were the Kunit Project's accounts on Instagram and Youtube. This qualitative descriptive study used the Erving Goffman dramaturgical analysis approach. The results showed that when on the front stage, Kunit Project, through its actors Madkucil and Cimit, performed impression management to create an impression on their audience. While on the back stage, Kunit Project was a team with the actors Madkucil and Cimit, whom the relationship as lovers was portrayed as the front stage. The drama that they played on the front stage is a real picture like the one on the back with

additional background settings to add to the dramatization. The difference between this study and this thesis is the object material. This study uses vlogger social media as the main object material.

The fifth research entitled *PENERAPAN TEORI DRAMATURGI DALAM PENYUTRADARAAN FILM FIKSI THE BREAK BOY UNTUK PENGUATAN KARAKTER TOKOH*. This study uses Erving Goffman's dramaturgical theory which assumes that identity is presented to an audience at a certain event and in a certain place with the aim of strengthening the character's character in *The Break Boy* movie. The result of this study portrays the dramaturgy can be used by the movie director to immerse the character playing for the actors in *The Break Boy* movie so that this movie can deliver its message thoroughly to the movie viewer. The difference between this study and this thesis is the scope of the study. This study focuses on how the director uses dramaturgy towards the actors to immerse the movie character.

1.6 Methods of Study

1.6.1 Resources of Research

The primary data of the thesis is the movie *Tick Tick Boom!* directed by Lin-Manuel Miranda and based on the semi-autobiographical musical of the same name by Jonathan Larson. The secondary data are including the references and also materials related to the study by selection up whether from textbooks, internet, articles, papers, dissertations, author's biography, journals or article and other significant data.

Data collection is a key instrument for understanding the public's behavior and motivations. It supports in collecting information on the types of products, services, and initiatives that the aspects prefer to see. The data also makes it easier to identify ways to improve the reader experience at each touchpoint. The thesis was employed using qualitative data research methods that rely on pre-existing theories or frameworks to guide data collection and analysis.

The materials were collected from the electronic sources. By doing close viewing and close reading through transcription, the writer tries to understand and to review the movie in order to interpret dramaturgy impression management that shown by Jonathan Larson character.

1.6.3 Method of Approach

In this study, the writer opts for the objective approach by M.H. Abrams (2009) to analyze the intrinsic aspect of the movie. In the objective approach, a literary work is regarded as an autonomous entity, distinct from the poet, audience, or surrounding world. The literary piece is regarded as a self-contained and autonomous entity, or as a complete world in itself, intended to be appreciated for its intrinsic value. This approach emphasizes the analysis and evaluation of the work based on internal criteria, such as its complexity, coherence, balance, integrity, and the interrelationships among its elements (2009:63). The writer encourages the audience to engage with the work utilizing their emotions and imagination to assess the narrative and its resolution.

The writer also uses Dramaturgy theory by Erving Goffman (1958) which focuses on the front stage and the backstage theory of dramaturgy. The writer also uses impression management theory that been part of the front stage and back stage. In addition of these two analytics framework, the writer is also utilizes the age in the aging society theory to portrays the stereotype made in the movie.

In addition to these previous analytical frameworks, the writer also utilizes cinematic elements as explained by Bordwell and Thompson (2013). This includes concepts such as mise en scene, camera shots, and sound design to enhance the analysis of the movie. By incorporating these elements, the writer aims to analyze not only the narrative and thematic layers but also the atmospheric nuances and emotional intensities present in each scene. Together, these cinematic components create an analytical tool that allows the writer to explore the complexities of the movie's construction and its impact on the audience's perception (Bordwell & Thompson, 2013:2).

1.7 Organization of Writing

CHAPTER 1: INTRODUCTION

This chapter accommodates the background of the study, research problems, objective of the study, previous study, scope of the study, method of research, method of research, and writing organization.

CHAPTER 2: THEORETICAL FRAMEWORK

This chapter describes the theoretical framework used for this study. The theoretical framework is the explanation of the theory used for analyzing the research problems which is the prejudice stages.

CHAPTER 3: RESULT AND DISCUSSION

This chapter consists of the result of the discussion and the answer from the research problem. The writer analyzed the cross-cultural conflict experienced by Kumail Nanjiani as a Pakistani living in America and the resolution of the conflict.

CHAPTER 4: CONCLUSION

This chapter contains the conclusion of the analysis result based on the research.

REFERENCES