



**THE PORTRAYAL OF CANCEL CULTURE AS  
SEEN IN TODD FIELD'S *TÁR***

**A THESIS**

In Partial Fulfillment of the Requirements for  
the Bachelor Degree Majoring in American Studies in  
English Department Faculty of Humanities  
Diponegoro University

Submitted by:

YUNITA KARISMAWATI

13020119130107

**FACULTY OF HUMANITIES DIPONEGORO UNIVERSITY  
SEMARANG  
2024**

## **PRONOUNCEMENT**

The study entitled “*The Portrayal of Cancel Culture as Seen in Todd Field’s Tár*”, the writer really affirms that she did not use any data or findings from other researchers in S-1, S-2, S-3, or diploma programs at any university in the compilation of this final work. Aside from the sources listed in the bibliography, the author did not quote any content from other works.

**APPROVAL**

**THE PORTRAYAL OF CANCEL CULTURE AS  
SEEN IN TODD FIELD'S *TAR***

Written by:

Yunita Karismawati  
NIM. 13020119130107


is approved by the thesis advisor  
on 25<sup>th</sup> October 2023

Thesis Advisor



Rifka Pratama, S.Hum., M.A  
NIP. 199004280115111092

The Head of English Department



Dr. Oktiva Herry Chandra, M. Hum.  
NIP. 196710041993031003

**VALIDATION**

**THE PORTRAYAL OF CANCEL CULTURE AS  
SEEN IN TODD FIELD'S *TÁR***

Submitted by:  
Yunita Karismawati  
NIM. 13020119130107

Approved by  
Strata 1 Thesis Examination Committee  
Faculty of Humanities Diponegoro University  
on 01<sup>st</sup> February 2024

Chair Person  
Dr. Sukarni Suryaningsih, S.S, M.Hum  
NIP. 197212231998022001



Member  
Arido Laksono, S.S , M.Hum  
NIP. 197507111999031002



Thesis Advisor  
Rifka Pratama, S.Hum., M.A  
NPPU. H.7.199004280115111092



Accepted and declared in Semarang on 01<sup>st</sup> February 2024

The Dean of Faculty of Humanities



Prof. Dr. Alamsyah, S.S., M.Hum  
NIP. 19721119199802100

## ACKNOWLEDGMENT

Praise to Allah to Allah for granting the author the ability to complete her thesis on *The Portrayal of Cancel Culture as Seen in Todd Field's Tár*. Additionally, I would love to express my appreciation to everyone who has helped me during my journey at college. My deepest gratitude and appreciation are addressed to Mr. Rifka Pratama, S.Hum., M.A as my project advisor for his guidance, advice, support to his patience in writing this thesis to completion. It is an honor to be among of his students. The author would also like to convey his appreciation to the following individuals:

1. Dr. Nurhayati, M. Hum as the Dean of Faculty of Humanities Diponegoro University.
2. Dr. Oktiva Herry Chandra, M. Hum.as The Head of English Department Faculty of Humanities, Diponegoro University.
3. All of the awesome lecturers at Diponegoro University's English Department, Faculty of Humanities, who have helped me become who I am today by sharing their knowledge and experiences in academic and nonacademic sectors.
4. My family: my father for the support, everlasting and unconditional love, and my mother in heaven, I love you in every universe.
5. All of my English Department 2019 friends, specifically the Rendang's class and the American Cultural Studies class.

6. Mufi, Yolanda, and Salma as the dearest and the most supportive besties which always accompanied the ups and downs of the writer's journey.
7. My gurl gang in the English Department: Tiara, Rara, Aqiila, and Prisma thank you for being my friends.
8. I'd like to mention my online friends in Free4Talk I'm so glad that we met, and other friends who always supported the writer's journey in completing thesis work and the college life journey.
9. Last but no least, I want to thank myself for getting this far, for not giving up, for believing in me, and for just being me all the the times.

The writer recognizes that the final product is far from perfect. As a result, I will be grateful to receive any criticism, suggestions, or recommendations in order to improve this paper. The writer expects that the readers will find this final effort informative and useful.

Semarang, 25<sup>th</sup> October 2020



Yunita Karismawati

## TABLE CONTENTS

<b>PRONOUNCEMENT .....</b>	<b>i</b>
<b>APPROVAL .....</b>	<b>Error! Bookmark not defined.</b>
<b>VALIDATION.....</b>	<b>Error! Bookmark not defined.</b>
<b>ACKNOWLEDGMENT .....</b>	<b>iii</b>
<b>TABLE CONTENTS .....</b>	<b>vi</b>
<b>LIST OF PICTURES.....</b>	<b>viii</b>
<b>ABSTRACT .....</b>	<b>x</b>
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
1.1 Background of the Study .....	1
1.2 Research Questions .....	4
1.3 Scope of the Study.....	4
1.4 Aims of the Study.....	4
1.5 Previous Studies .....	4
1.6 Method of Data Collection .....	7
1.7 Organization of Writing .....	8
<b>CHAPTER II.....</b>	<b>9</b>
<b>THEORETICAL FRAMEWORK.....</b>	<b>9</b>
2.1 Narrative Elements .....	9
2.1.1 Theme.....	10
2.1.2 Character.....	10
2.1.3 Setting.....	11
2.1.4 Conflict .....	11
2.2 Cinematography .....	12
2.2.1 Camera Distance .....	12
2.3 Extrinsic Element .....	13
2.3.1 Mass Media Communication .....	14

2.3.2 Cancel Culture .....	16
2.3.3 Psychological Perspective.....	17
<b>CHAPTER III .....</b>	<b>20</b>
<b>DISCUSSION .....</b>	<b>20</b>
3.1. Narrative Elements .....	20
3.1.1. Theme .....	20
3.1.2. Character(s).....	21
3.1.2.1. Protagonist.....	21
3.1.2.2. Antagonist .....	22
3.1.3. Setting .....	23
3.1.4. Conflict .....	26
3.2. Extrinsic Aspects .....	29
3.2.1. History of Cancel Culture .....	29
3.2.2 Cancel Culture as Seen in <i>Tár</i> movie .....	31
3.2.2. Cause of Cancel Culture .....	34
3.2.3. Impacts of Cancel Culture .....	49
<b>CHAPTER IV.....</b>	<b>54</b>
<b>CONCLUSION.....</b>	<b>54</b>
<b>REFERENCES.....</b>	<b>56</b>



## LIST OF PICTURES

Picture 3. 1 Camera Distance .....	20
Picture 3. 2 Lydia Tár dresses in male clothes .....	20
Picture 3. 3 Lydia Tár calls herself the "father" .....	22
Picture 3. 4 Sharon Goodnow .....	22
Picture 3. 5 Francesca Lentini .....	22
Picture 3. 6 Olga Metkina .....	23
Picture 3. 7 Krista Taylor .....	23
Picture 3. 8 Alice Tully Hall, New York .....	23
Picture 3. 9 Juilliard School New York .....	23
Picture 3. 10 The Dresden Kulturplast .....	24
Picture 3. 11 Philippines .....	24
Picture 3. 12 Lydia's phonograph collection .....	25
Picture 3. 13 Orchestra preparation .....	25
Picture 3. 14 The news release in 2022 .....	25
Picture 3. 15 Article release in 2022 .....	25
Picture 3. 16 Dog under the tunnel .....	26
Picture 3. 17 Metronome ticking sound .....	26
Picture 3. 18 Lydia reads Krista's death news .....	27
Picture 3. 19 Lydia read news about herself .....	27
Picture 3. 20 Vulnerable side of Lydia Tár .....	28
Picture 3. 21 Lydia Tár messed up in stage .....	28
Picture 3. 22 Lydia Tár met Olga before blind test .....	29
Picture 3. 23 The Blind Test .....	29
Picture 3. 24 Demonstrations outside the venue where Tár's book was released .	32
Picture 3. 25 The tweet contains Lydia Tár's video .....	32
Picture 3. 26 The tweet contains Lydia Tár's video .....	33
Picture 3. 27 Lydia Tár's gesture during the video .....	34
Picture 3. 28 Lydia Tár monitoring Twitter .....	35
Picture 3. 29 Googling herself .....	35
Picture 3. 30 Editing her own Wikipedia .....	35
Picture 3. 31 Lydia Tár messed up in the Orchestra .....	37
Picture 3. 32 Conversation between Lydia Tár and Knut .....	39
Picture 3. 33 Lydia Tár takes a look at Olga's shoes .....	41
Picture 3. 34 Lydia Tár suddenly changed her assessment after looking that it ...	41
Picture 3. 35 Lydia and Olga lunch Together .....	42
Picture 3. 36 Lydia watches Olga's old video .....	42
Picture 3. 37 Private rehearsal in Lydia's apartment .....	42
Picture 3. 38 Lydia Tár gave Olga a featured solo .....	42

Picture 3. 39 Lydia with the Orchestra’s board members.....	42
Picture 3. 40 Lydia Tár at the conference table .....	42
Picture 3. 41 Glimpse of Krista Taylor .....	44
Picture 3. 42 Krista Taylor’s obituary.....	44
Picture 3. 43 All of the emails that Lydia Tár sent .....	45
Picture 3. 44 Krista’s emails to Francesca .....	46
Picture 3. 45 Sebastian spoke to Lydia .....	47
Picture 3. 46 News regarding Krista Taylor's Death.....	47
Picture 3. 47 Lydia Tár delete all emails related to Krista.....	48
Picture 3. 48 Board members discussed about Lydia Tár position in Berlin Philharmonic .....	50
Picture 3. 49 Lydia Tár as a conductor in Philipines .....	51
Picture 3. 50 Lydia Tár and Sharon argues .....	52
Picture 3. 51 Sharon limiting Lydia Tár’s access to their daughter .....	52

## ABSTRACT

Popular phenomena are frequently brought up or included in movies on occasion. Nowadays, cancel culture has become one of the most talked-about issues. The movie *Tár* is one of those that brings up the current issue of the cancel culture phenomenon. *Tár* reflected on how Lydia Tár exploit their position and authority that led to cancel culture and her downfall after. In this study, the writer attempts to examine the cancel culture phenomenon, and its cause and effect in the *Tár* movie using McQuail's mass media theory and psychological perspective. The writer used the method of close viewing and library research to analyze the data. This study resulting that the movie *Tár* contains a number of cases that serve as a form of cancel culture phenomenon and its effect on the downfall of the main character, Lydia Tár.

**Keywords:** Mass media, Cancel culture, Cause and effect, Psychological perspective