



## **SETTING ANALYSIS IN DEREK KOLSTAD'S *JOHN WICK***

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### **Abstract:**

This paper analyzes the distinctive settings in Derek Kolstad's John Wick movie, emphasizing its unique portrayal of the Continental Hotel in the USA and its reflection of contemporary American society. Using qualitative research methods, the study examines both primary data from the movie script and secondary data from relevant sources. The findings highlight the film's use of physical, time, and social environment settings. The physical setting unfolds in a fictional, gritty version of urban settings, primarily New York City. Time setting is conveyed through markers like continuous action, character development, and visual cues. The social environment setting explores family dynamics, social institutions, and the presence of law enforcement. The analysis concludes by summarizing the film's use of setting to create atmosphere, act as a dominant element, and contribute to the overall narrative, enhancing our understanding of its acclaimed intense action sequences and exploration of a life immersed in violence.

**Key Terms:** *Settings, atmosphere, character development*

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## **INTRODUCTION**

A literary work is a work that is conveyed through the aesthetic intent of the author. Literary works can be divided into fiction, poetry, film, and drama. There are two aspects that define the prose fiction. They are, intrinsic and extrinsic aspects. Intrinsic is a material or series that is arranged with the aim of building the literary work itself. Elements of the intrinsic aspect are: theme, plot, character, setting, point of view, and style. One of the intrinsic elements is setting. Extrinsic is an element that is outside the literary work that is created but influences the structure and content of the literary work system. Setting is everything that happens somewhere or sometimes or social setting. Setting is an element of fiction which reveals to us where and when of an event.

In other words, the term setting refers to the point in time and space at which an event of the plot occurs involving the character (Kenney, 1966:38). In developing the whole story, setting is of primary importance and it makes the story more realistic and alive. Setting is important because when the setting is understood very well, the reader or audience will get the story line more clearly.

One of the literary works that will be analyzed is film, a film known as a motion picture, live picture, theatrical film, or motion picture, which when displayed on a screen creates the illusion of a moving picture due to the effect of the phi phenomenon. Film is a live picture often called a Movie. Films are collectively referred to as cinema. Cinema itself comes from the word

kinematics. Film is also actually a layer of liquid cellulose, commonly known in the world of film maker celluloid. It is a work of art in the form of a series of live images that are rotated to produce an illusion of moving images that are presented as a form of entertainment. The illusion of a series of images produces continuous motion in the form of video.

The film is often referred to as a movie or moving picture. Movie is a modern and popular art form created for business and entertainment purposes. For many people watching a movie can make them laugh, cry, or feel scared. Most movie are made and displayed on the big screen at home and cinema. Filming usually takes a relatively long time. It also requires a job desk each, starting from the director, producer, editor, wardrobe, visual effects and others. To make a quality film, it is necessary to choose the right settings, such as place settings, background stories, actors, time settings, and so on. Films are always built with different settings in each film

The reason why the writer decided to analyze the settings in the Kolstad's *John Wick* movie because it has unique setting. It showed a beautiful panorama of Continental Hotel in USA. It also showed the social environment in America today. Through this film, we can learn a lot of society in America today. Besides the story in the film give as the hide tense atmosphere when the reader breathed the atmosphere of the films. Those are the reasons of why the researcher interested in analyzing this topic.

## **METHODS**

Research method is the tool, procedure and technique chosen in conducting research. Research is defined as human activity based on intellectual application in the investigation of matter. In this study, there are three stages of the research methods which are described as follows: data source, data collection, and data analysis. All of these methods of research are purposed to examine the object of the research and to obtain the exact data in answering the problem in this study.

### **Data source**

In this research, there will be two data sources. Those are: primary data and secondary data. According to Mesly in Ajay, the primary data is one which is collected for the first time by the researcher while secondary data is the data already collected or produced by others. The primary data is factual and original where as secondary data is just the analysis and interpretation of the primary data. While primary data is collected with an aim for getting solution to the problem at hand, secondary data is collected for other purposes. The term primary data refers to the data originated by the researcher for the first time while secondary data is the already existing data collected by the investigator agencies and organizations earlier. Primary data is a real-time data whereas secondary data is one which relates to the past (Mesly in Ajay, 2017: 1). In this research, the primary data is taken from the script of *John Wick* movie and secondary data is taken from some books, theories that supported the analysis of Derek Kolstad's *John Wick*.

### **Data Collection**

The data will be collected by observation method. According to Sugiyono (2018: 404), observation method is data collection technique through observation. Observation method in this study is carried out by going through several processes which are described as follows: first, researcher watch the movie for several times. After that, collecting and note taking the important data. Finally, all of the data are going to be classified according to its type in order to continue to analysis process.

## Data Analysis

This study used the qualitative method in analyzing this data. This qualitative method is used to gain an understanding of underlying the reason, opinion, and motivation. Based on theories, the collected data is classified and analyzed based on its type. Here, the writer would like to explain about the steps of data analysis that can be classified into several steps. The first step is the taking the data from the classification of the collected data whether belongs to types of setting or function of setting. The, analyzed the data based on theory of types of setting by Kelly Griffith and function of setting by William Kenney. Those theories are used as guidance analyzing in the setting in Derek Kolstad's *John Wick* Finally presented all of the data in non formal technique.

## FINDINGS

Setting is an element of fiction which reveals to us about where and when of an event took place. In other word, the term "setting" refers several closely related aspects of a work of fiction. First, setting is the physical, sensuous world of the work. Second, it is the time in which the action of the work takes place. And third, it is the social environment of the characters: the man-A fourth aspect "atmosphere" is largely, but not entirely, an effect of setting.

Moreover, the discussion here will be focusing on setting found in Kolstad's *John Wick* Movie. Setting as the physical will be stated as setting of physical, setting as the time will be stated as setting of time, setting is social environment will be stated as setting of social environment and setting as atmosphere will be stated as setting of atmosphere. All aspects of setting in Kolstad's *John Wick* Movie will be explained clearly as the following.

### Physical Setting

Setting of physical is sensuous world of the work. Kolstad's *John Wick* Movie primarily take place in a fictional version of contemporary urban settings, primarily set in New York City. The portrayal of the city in the movies is gritty, dark, and filled with a criminal underworld that operates in secret alongside the regular society.

These locations often serve as backdrops for intense action sequences and high-stakes confrontations between *John Wick* and various adversaries. In some fiction, geographical location seems to have no effect of characters. Indoors or out, in one locale or another, they behave the same. Moreover, the physical location of Kolstad's *John Wick* Movie in New York City can be proof as the following quotation.

It can be seen that the setting of Kolstad's *John Wick* Movie is taken in New York City. It is the capital city in America. The setting of Kolstad's *John Wick* Movie is also taken in Intercontinental Hotel in New York

*"Int. the continental, Manhattan, New York - the lobby – day"*

**(*John Wick* Movie, 38:17)**

Kolstad gave an illustration in this scene that the atmosphere of depression can be seen with the condition of John's house, after John lost his wife and dog. When John is silent in front of the mirror with bloody knuckles is a picture of the situation of John's very heavy feelings of losing his dearest person.

From the analysis, it can be said that Kolstad used the dark background of the residence and the situation of the character who is depressed to produce the meaning that the character in this story is sad. This first scene showed that the next story will begin with the dark story of the main character. What relationship does place have to characterization and to theme. In some fiction, geographical location seems to have no effect on characters. Indoors or out, in

one locale or another, they behave the same" that the setting of a story can influence the reader who reads the story. Specifically, there are some setting of places in Kolstad's *John Wick* Movie. Kolstad took some places in order to arrange his events in the movie.

*"Int. gas station, New York - mid day"*

Iosef : Nice ride.  
John : Mustang. Boss 429.  
Iosef : She a '70?  
John : '69.  
Iosef : Beautiful car.  
John : Thanks.

**(John Wick Movie 14:05-14:34)**

In the *John Wick* movies, after John Wick encounters Iosef Tarasov and his friends, he chooses to spare their lives and walks away. However, Iosef feels offended by this encounter and decides to take action by planning to rob John Wick's car. He stalks John to his residence to carry out this plan. This sequence of events sets the stage for further conflict and drives the plot forward.

John Wick's house is a significant setting in the movie. It is portrayed as a sanctuary and a place of solitude for John Wick, symbolizing his retired life and the memories he shared with his late wife. The house itself is grand and visually striking, filled with personal belongings and mementos that hold emotional value for John Wick.

When John Wick's house is targeted for a robbery, the setting plays a crucial role in heightening the stakes and driving the action. The contrast between the serene, personal space and the intrusion of violent criminals creates a strong sense of violation and conflict. The familiarity of the setting emphasizes the personal nature of the attack, evoking a strong emotional response from the audience.

### **Time Setting**

According to Griffith, read the letters one after the other, we get the illusion that time passes quickly. In fact, gaps of time occur between the letters, so that we must consciously slow down the time of the novel to understand its effect on the characters.

The passage of time in Kolstad's *John Wick* Movie is often depicted through a series of interconnected events that unfold over a relatively short period. While specific timelines are not explicitly mentioned, there are a few key elements that help convey the passage of time within the narrative. Setting of time in a story can be divided into four types. First, time markers: The movies occasionally use time markers such as days of the week or timestamps to indicate the progression of events. For example, there may be captions indicating "One week later" or "Three days earlier" to establish temporal shifts between scenes.

Second, continues action: The intense and fast-paced action sequences throughout the movies create a sense of urgency and a continuous flow of events. *John Wick's* journey is often presented as a relentless pursuit or a race against time, where he must accomplish his objectives before a deadline or imminent threat.

Third, Character development: The growth and development of characters, particularly *John Wick*, serve as indicators of the passage of time. As the movies progress, we witness *John Wick's* emotional and physical transformation, which suggests that a significant amount of time has passed since the events of the previous film.

The last is visual cues: Changes in visual cues, such as shifts in lighting, weather conditions, or the appearance of characters, can also imply the passage of time. For example, a change from daylight to nighttime scenes, or characters donning different outfits across scenes, can hint at the passage of hours or days (2010).

Kolstad's *John Wick* Movie showed all types of the passage of time in the story. All of the passage of time can be explained clearly and can be proofed at the quotation from the movie as the following.

The time makers in Kolstad "*John Wick* Movie can be seen as days of the week or timestamps to indicate the progression of events in the story. The explanation about passages of time in Kolstad "s *John Wick* Movie will be clearly explained from the beginning until the end of the movie. All of the explanation will be explained steps by steps as the following.

Kolstad "s *John Wick* Movie started the setting of time in the hotel Continental. It is in the nigh, he came for a rest. The events of *John Wick* books a hotel can be seen as the following quotation below:

*Charon* : *I have you for two nights.*  
*John* : *Depending on business, it may be more.*  
*Charon* : *Of course, sir.*  
*John* : *So when did the old place get a face lift?*  
*Charon* : *Around four years ago.*

**(*John Wick* Movie 38:55-39:02)**

This scene is passage of time in the film and is depicted on the character *John Wick* and the receptionist. Kolstad "s *John Wick* Movie often use the passage of time as a thematic and structuring device. The mere fact that some specific amount of time has passed help us understand characters. We read the letters one after the other, we get the illusion that time passes quickly as the following quotation.

*Addy* : *Holy shit. Jonathan.*  
*John* : *My God!*  
*Addy* : *How long has it been? Four years?*  
*John* : *Five and change*

**(*John Wick* Movie, 44:05-44:34)**

The data above is when John met his old friend at the bar and chats a little because he hasn't seen each other in a long time. quite a long time was also mentioned by John "Five and change "

This scene is passage of time in the film and is depicted on the character *John Wick* and *Addy*. Kolstad's *John Wick* Movie often used the passage of time as a thematic and structuring device. The mere fact that some specific amount of time has passed help us understand characters. We read the letters one after the other, we get the illusion that time passes quickly

Second, continuous action in Kolstad "*John Wick* Movie" can be seen in part where *John Wick* embarks on a mission of revenge after his dog is killed and his car is stolen, setting off a chain of events that puts him in direct conflict with powerful criminal organizations. He must eliminate his targets and navigate the criminal underworld before a deadline imposed by his adversaries. The events of Iosef robs *John Wick*'s house can be seen as the following quotation below

*"Int. the wick home - the living room – continuous -and freezes at the sight of two masked men.....a half-second before a third man steps into frame and drives the butt of his shotgun against the side of John's head. He drops to the floor, hard."*

**(*John Wick* Movie, 16:41)**

Character development in *John Wick* movie is the movies progress, we witness *John Wick*'s emotional and physical transformation. The events of *John Wick* books a hotel can be seen as the following quotation below

*“The atmosphere immediately grows tense, the air still, as -throughout the building- John’s reach for a hidden weapon: knives, machetes, guns, and the like.”*

**(John Wick Movie, 16:41)**

The tense atmosphere and stillness in the air indicate that something significant is about to happen. It suggests that *John Wick* is about to engage in a dangerous and intense confrontation. This heightened tension reflects the emotional transformation he has undergone throughout the series

The last is visual cues, such as shifts in lighting, weather conditions, or the appearance of characters, can also imply the passage of time. For example, a change from daylight to nighttime scenes. The events of John Wick prepares to shot Iosef can be seen as the following quotation below

*“Ext. the wick home - establishing - night - int. the wick home - the kitchen – continuous. John sits at the kitchen table, having cleaned and assembled one pistol, now oiling a second.”*

**(John Wick Movie, 13:22)**

In this case, the transition from an exterior establishing shot at night to an interior shot in the kitchen suggests that some time has elapsed since the previous scene. The change in lighting from the darkness of night to the illumination within the kitchen can indicate a shift from evening to later in the night or the early hours of the morning. This visual cue suggests that the story has progressed, and we are witnessing events that occur at a different point in time within the narrative

## **Social Environment Setting**

The setting of the social environment can vary depending on the specific context or time period being referred to. However, in a general sense, the social environment encompasses the social structures, institutions, norms, values, and interactions that shape and influence human behavior within a particular society or community. The social environment is characterized by various elements, including:

### **Social Institutions**

Institutions such as family, education systems, religious organizations, governmental bodies, and media structures influence social behaviour, values, and norms. These institutions provide frameworks for socialization, relationships, and the transmission of cultural practices. In the "*John Wick*" movie series, the social environment is influenced by various social institutions that shape the behavior, values, and norms of the characters.

### **Family**

The concept of family plays a significant role in the "*John Wick*" series. *John Wick* himself is driven by his deep sense of loyalty and love for his late wife and their dog. The loss of his wife and the threat to his dog serve as catalysts for his actions throughout the movies. The concept of chosen family is also explored, as characters like Winston, the owner of the Continental Hotel, and Charon, the concierge, become important figures in *John Wick's* life. “He pulls over a chair, reaches out, and takes Norma’s hand. She is comatose, her breathing synthetic... so many machines... so many wires, tubes, and monitors. John lowers his head, and

nods. With a bit of effort, he stands, staring down at her for a long moment, never once releasing his grip, and leans over to kiss her on the forehead.”

**(John Wick Movie, 03:53)**

*“A beat... and he looks down to find that he is actually holding a small PET CARRIER. He lifts it to look inside: the face of a young, tri-colored (black, white, and brown), CHORGI (half-Corgi, half-Chihuahua) looks out at him, her tail wagging fiercely. She barks again, and John lowers it, confused”*

**(John Wick Movie, 08:20)**

Law Enforcement: While not as prominent as the criminal underworld, law enforcement institutions have a presence in the movies. IF maintain order and enforce the law, although they often find themselves outmatched by the highly skilled assassins in the criminal underworld.

### **Atmosphere Setting**

Setting includes several closely related aspects of a work of fiction. First, setting is the physical, sensuous world of the work. Second, it is the time in which the action of the work takes place. And third, it is the social environment of the characters: the manners, customs, and moral values that govern the characters’ society. A fourth aspect—“atmosphere”—is largely, but not entirely, an effect of setting.

*“It looks like the storm has passed, New Yorkers. A season-high seven inches of rain last night. High winds and flooding in some areas...”*

**(John Wick Movie, 02:13)**

The setting and atmosphere portrayed in the statement create an image of New York City after a significant snowstorm has passed, highlighting both the challenges and the unique charm that winter weather can bring to the bustling urban environment.

### **Function Setting**

Kenny identified several functions of the setting in literature, which can be applied to film as well. The functions of the setting helps establish the overall atmosphere and mood of the story. It can evoke a sense of suspense, fear, romance, or tranquility, influencing the reader's or viewers’ emotional experience.

The function of setting in literature is to create a sense of place, time, and atmosphere for the reader. It can also be used to develop characters, advance the plot, and symbolize themes. Setting is an important literary element that can be used to create a richer and more immersive reading experience for the reader

Setting provided the reader an image and idea of time and place that frames the action of a story and can reveal aspects of its characters. By using the setting as a literary device, the writer can help the reader visualized the action of the work, which adds credibility and authenticity to the story. The function of setting in Kolstad “s John Wick Movie can be explained clearly as the following.

### **Atmosphere Setting**

Kolstad’s John Wick Movie showed setting as atmosphere by talking about condition that create certain ambiances or scenes like happy, sad, romantic, death, horror, and mystery.

The situation that cannot be described explicitly. But, it can be felt by the reader and it can be proved as the following quotation.

*“A trio of military-grade sedans -heavily armored, tinted/bulletproof glass, intimidating- pull up to the curb. The first and third empty as the keen eyes of ten gunmen scour the street, buildings, and rooftops. A beat... and one of them slaps a hand on the middle Sedan’s roof. Preceded -and proceeded- by a gunman, Iosef emerges; belligerently naive and yet... scared.”*

**(John Wick Movie, 12:50)**

The atmosphere crackled with tension and danger as the trio of military-grade sedans came to a halt at the curb. The vehicles exuded an intimidating aura, their sleek exteriors concealing the heavily armored bodies within. Tinted windows and bulletproof glass shielded the occupants from prying eyes and potential threats, adding an air of mystery to their presence. With precise synchronization, the doors of the first and third sedans swung open, revealing empty seats.

In literature, the setting plays a crucial role in establishing the atmosphere or mood of a story. The atmosphere refers to the emotional or psychological tone that permeates a literary work and influences the reader's experience.

*“Ext. a cityscape - establishing – day ext. Aurelio automotive - establishing – day  
An old, quiet, and clean building lost amongst dozens of others in a dying industrial park.”*

**(John Wick Movie, 17:53)**

In the John Wick movies, the setting of the neon-lit, underground world of New York City plays a significant role in establishing the film's atmospheric tone. The pulsating cityscape and its hidden criminal underworld create a gritty and stylish atmosphere

The trained eyes of ten hardened gunmen immediately sprang into action, scanning the surroundings with hawk-like focus. Their gazes swept the street, buildings, and rooftops, surveying for any signs of danger or hidden adversaries. The atmosphere was thick with anticipation, as if every heartbeat carried the weight of imminent conflict.

The atmosphere became charged with an indescribable mix of confidence and trepidation. Iosef stepped out of the sedan, his posture revealing a veneer of bravado masking an underlying vulnerability. The collective gaze of the gunmen remained fixated on the surroundings, ready to react at a moment's notice. It was a scene where power and fear intertwined, creating a volatile atmosphere that hung in the air like a tangible force, promising both confrontation and consequences.

### **Dominant Element Setting**

Setting as the Dominant Element refers to a storytelling technique where the physical environment or location plays a central role in the narrative. Kolstad “s John Wick Movie showed the setting as the dominant element

*Viggo : It’s not what you did, son that angers me so. It’s who you did it to.*

*Iosef : Who? That fucking nobody?*

*Viggo : That “fuckin’ nobody”... is John Wick. He once was an associate of ours. Something you know very little about. I once saw him kill three men in a bar...with a pencil.*

**(John Wick Movie, 22:50)**



In the dialogue you provided from the movie "*John Wick*," Viggo and Iosef are having a conversation about the repercussions of Iosef's actions. Viggo expresses his anger towards Iosef for his actions, but it's not the act itself that bothers him the most, but rather the identity of the person Iosef targeted

*John Wick*, a legendary hitman known for his lethal skills, attempts to leave his dark past behind. However, as fate would have it, the city itself becomes a catalyst that draws him back into the lethal world he once knew. The setting transforms into a sprawling web of interconnected locations that shape the narrative.

### Setting as Whole Story

In storytelling, the setting refers to the time, place, and environment in which a story takes place. It includes the physical location, such as a city, a forest, or a spaceship, as well as the broader context, such as the historical period, social or cultural backdrop, and the overall atmosphere.

Kolstad "s *John Wick* Movie started his setting as the dominant element by the event in the gritty underworld of assassins and crime syndicates, where violence reigns and loyalty is tested, the setting becomes a dominant element in the thrilling saga of *John Wick*.

The story began in the heart of New York City, a concrete jungle teeming with towering skyscrapers that cast long shadows over its inhabitants. The city pulses with life, its streets bustling with people and cars, each person seemingly lost in their own world. Amidst the chaos, hidden within the shadows, lies a hidden society of assassins.

*Aurelio: The owner of that car, did you kill him or what?*

*Iosef : No. We sure as hell fucked up his dog.*

*Aurelio: You fucked up his dog? That's what you did?*

*Iosef : yeah*

*Aurelio: Now, you kill me right now... or you get the fuck out of my shop.*

**(*John Wick* Movie, 18:40)**

In the world of *John Wick*, a former assassin who reluctantly comes out of retirement to seek vengeance for the death of his beloved dog and the theft of his car, there is a thrilling and action-packed narrative that unfolds. This story showcases *John Wick's* indomitable will, remarkable combat skills, and his unwavering determination to bring justice to those who have wronged him.

The film began with *John Wick* mourning the loss of his wife, Helen, who passed away from an illness. As a final gift, Helen arranged for John to receive a puppy named Daisy shortly after her death. John finds solace and companionship in Daisy until a chance encounter with a group of Russian gangsters led by Iosef Tarasov.

Iosef, the son of a powerful Russian mobster named Viggo Tarasov, takes a liking to John's vintage car and decides to steal it. In the process, Iosef and his cronies brutally beat John, killing Daisy in the process. Unbeknownst to Iosef, John is not an ordinary man but a legendary assassin known as "The Boogeyman."

The theft of his car and the killing of Daisy ignite an unstoppable rage within *John Wick*. Determined to avenge Daisy's death, he embarks on a mission to seek retribution against Iosef and his father, Viggo, who happens to be a formidable crime lord.

Throughout the film, John's reputation as an unstoppable force grows, as he leaves a trail of bodies in his wake. Despite numerous attempts on his life, John manages to survive, showing his incredible resilience and resourcefulness. Ultimately, *John Wick's* relentless

pursuit of vengeance leads him to confront Iosef in a climactic battle. In a visceral and intense final showdown, John eliminates Iosef, avenging Daisy's death.

However, the consequences of John's actions are far from over. As he faces the aftermath of his actions, a mysterious figure from his past emerges, setting the stage for further adventures and challenges in the *John Wick* universe.

In summary, the story of *John Wick* showcases an ex-assassin's journey to exact revenge on those who wronged him, while navigating a dangerous world of assassins, codes, and consequences. Filled with heart-pounding action sequences, intriguing characters, and a richly realized universe, the *John Wick* movies have captivated audiences with their high-octane storytelling and the enigmatic presence of their iconic protagonist.

## CONCLUSION

After analyzing the movie, it can be concluded that there are four types of setting used in *John Wick* by Derek Kolstad, namely interpretation of place, passage of time, setting as social environment and setting of atmosphere. Moreover, it also can be found that there are three function of setting, namely, setting as atmosphere, setting as dominant element and setting as the whole story. All of the types and function of setting will be summarized as the following.

Kolstad's *John Wick* movie particularly took a place as physical in New York when John had a rest in Continental Hotel. Moreover it also physical in gas station when the first time Iosef met John and had a plan to steal John's car. The setting of time in Kolstad's *John Wick* Movie is often depicted through a series of interconnected events that unfold over a relatively short period. For example, there may be captions indicating "One week later" or "Three days earlier" to establish temporal shifts between scenes. And setting of social environment in this movie intense action and emotional depth of the story. It serves to immerse viewers in a shadowy world of assassins while exploring themes of loyalty, honor, and the consequences of one's past actions.

*John Wick* movie offered function of setting as atmosphere by showing the tension between characters and the places in this movie dark and gritty urban setting. For example setting as atmosphere when Iosef trying to steal John's car is danger as the trio of military-grade sedans came to a halt at the curb.

Second example of setting as dominant element is when Viggo and Iosef are having a conversation about the repercussions of Iosef's actions. Viggo expresses his anger towards Iosef for his actions, but it's not the act itself that bothers him the most, but rather the identity of the person Iosef targeted. Last setting as whole story, *John Wick's* relentless pursuit of vengeance leads him to confront Iosef in a climactic battle. In a visceral and intense final showdown, John eliminates Iosef, avenging Daisy's death.

Overall, the *John Wick* movies are known for their intense action sequences, stylish visuals, and the iconic portrayal of *John Wick* by Keanu Reeves. The series has gained a significant fan base and has been praised for its choreography, world-building, and its exploration of the consequences of a life of violence

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## **PLOT IN JUSTIN LIN'S *THE FATE OF THE FURIOUS* MOVIE**

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### **Abstract:**

*The research, titled "Plot in Justin Lin's The Fate of The Furious," aims to explore how the plot is developed in the movie "The Fate of The Furious" directed by Justin Lin and identify the components of the plot structure present in the film. The study utilizes Freytag's plot methods (1863) as its theoretical framework. The research methodology involves determining the data sources, collecting data, and analyzing the data based on Freytag's methods. The data are classified according to these methods, and calculations are conducted to understand the presence and elements of the plot in "The Fate of The Furious." The theoretical foundation for analyzing the plot methods comprises the five steps outlined by Freytag in his book "An Exposition of Dramatic Composition and Art." This theoretical framework is applied to scrutinize the movie, considering both the dialogue and each scene. The findings reveal five essential steps in the plot structure: exposition, rising action, climax, falling action, and denouement. These plot elements serve as a narrative framework for "The Fate of The Furious," shaping the events, conflicts, and resolutions that unfold throughout the film.*

**Key Terms:** *Plot, movie, the fate of the furious*

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## **INTRODUCTION**

Literary works serve as reflections of life, blending imagination and creativity with the experiences and observations of life. They encompass two key aspects: form and content. The form pertains to literary objects, reflecting human life experiences and societal perspectives (Djojuroto, 2006). People engage with books and literature, finding enjoyment in comedy and tragedy stories, and potentially growing through their literary journeys. Literature, as Teeuw (1988:35) notes, mirrors "life," predominantly social reality, while also incorporating elements of the natural and inner worlds.

The development of literary works takes various forms, such as novels, drama, poetry, and short stories (Waluyo, 2001:15). Genres, categorized by their form, style, or subject matter, include comedy, romance, tragedy, and satire (Abram, 1971:68). Literary works often draw themes from real-life reflections, creating meaning in both form and content. Hudson (1958:10) emphasizes that every literary work, regardless of form, carries a meaningful expression of life, offering readers' pleasure, excitement, understanding, and new perspectives.

Literature is bifurcated into fiction and non-fiction. Fiction, encompassing narratives like novels, short stories, and drama, relies on the author's imagination rather than historical facts (Sumarjo and Saini in Bahun, 2014:1). Non-fiction, as factual reporting, may incorporate elements of fiction for interest but remains rooted in actual or realistic events (Taringan in Bahun, 2014:1). Fiction, often referred to as prose fiction, shares a category with movies, which Taylor (1981:21) describes as extended prose fiction narratives with a central plot.

Movies, considered works of art and culture, function as mass media for auditory and visual communication, employing cinematographic principles (Arsyad, 2003:45). Films, distinct from literary arts, heavily rely on technology for production and exhibition (Baskin, 2003:15). The elements shaping movies, including plot, setting, point of view, style, character, and theme, collectively influence their content. The researcher's interest lies in analyzing English movies, particularly focusing on Justin Lin's "The Fate of The Furious." This movie, recognized as America's best in 2017, presents a unique arrangement of events with a causal relationship of conflicts, providing a captivating exploration of real-life conditions through cinematic storytelling.

## **METHODS**

The methodology serves as a critical phase in the research analysis, contributing to the essence of the study. This paper delineates the research methods into distinct components: identification of the data source, the data collection process, and the subsequent data analysis. Each of these steps is explicated as follows:

### **Data Source**

The determination of the data source hinges on an understanding of the research type. This qualitative study, centering on the violation of conversational maxims, draws its data from the cinematic production "The Fate of The Furious." Employed extensively in the social sciences, qualitative research delves into the exploration of social interactions, systems, and processes. The chosen movie, Justin Lin's "The Fate of The Furious" (2017), serves as a rich substrate for acquiring an in-depth comprehension of how individuals perceive, behave, and navigate their day-to-day circumstances within a specific context.

### **Data Collection**

The observational method constitutes the approach employed for data collection. This involves a systematic process: initially, a comprehensive viewing of the movie, accompanied by the documentation of pertinent statements relevant to the research topic. Subsequently, the aggregation of these statements facilitates the structuring of events within the narrative.

### **Data Analysis**

The qualitative method guides the analysis of the collected data, a pivotal component of the scientific method that imparts significance and utility to address research quandaries. Building on Tukey's (1977) endorsement of graphical techniques like box plots and stem-and-leaf plots for visual data exploration, pattern identification, and hypothesis generation, this study adopts a descriptive qualitative analysis approach. This methodology not only processes and presents the acquired data but also conducts a nuanced qualitative analysis. The integration of obtained data with existing literature and prepared datasets ensures a comprehensive and cohesive analytical framework.

## **FINDINGS**

Gustav Freytag (1863) considered plot as narrative structure that divides a story into five parts, like the five acts of a play. These parts are: exposition (of the situation), rising action (through conflict), climax (or turning point), falling action; and resolution. These are the following definition of plot elements:

## Exposition

The first part of a plot is the exposition. Every story must have a beginning. Exposition is where the characters and setting are established. During this part of the movie, the conflict or main problem is also introduced. The exposition is the beginning of the story and it is the place where the characters are introduced to the reader.

*Girl: Dom. Dom. It's your cousin. He's in trouble. Come on!*

*Raldo: You know I can't make a living without my car.*

*Dom: Not my problem, bro.*

*Raldo: Dominic Toretto, I heard about you. Welcome to my island.*

***The Fate of the Furious (00:04:35-00:04:47)***

The scene takes place in Havana, Cuba, where Dom and Letty (Dominic's wife) are enjoying their honeymoon. Dom, known for his exceptional driving skills and love for fast cars, comes across Raldo, a talented local street racer. Raldo is a respected figure in the Havana racing scene and is known for his flashy driving style.

Dom's curiosity piqued, he approaches Raldo and engages in a friendly conversation. They discuss their shared passion for cars, showcasing their mutual respect for the art of street racing. During their conversation, Dom learns that Raldo races to support his family, much like Dom's own commitment to his "family" of friends and loved ones. According to Freytag, exposition phase the audience learns about the characters' identities, relationships, motivations, and relevant background information. It often includes the presentation of the central conflict or dilemma that will drive the plot forward. The exposition can take various forms, such as dialogue, narration, or visual cues, depending on the medium of the story.

*Chiper: Oh, this is a very different game that I can assure you. This...There's something much greater at work here. This is fate.*

*Dom: I choose to make my own fate.*

*Chiper: I put a lot of work into getting you here today.*

*Dom: Well, now that I'm here, what do you want?*

*Chiper: I want you to work for me.*

*Dom: Work for you?*

*Chiper: Oh, I could've saved you a lot of time, then. See, I don't work for anyone. You can't walk away from this, Dom, you're gonna want to work for me. You're gonna betray your brothers, abandon your code, and shatter your family. You see, your team is about to go up against the only thing they can't handle.*

*Dom: What's that?*

*Chiper: You*

***The Fate of the Furious (00:14:36:35-00:15:29)***

Dom glanced at Chiper, a mixture of surprise and skepticism crossing his face. He had grown accustomed to being the one in control, making his own decisions and calling the shots. The idea of working for someone else didn't sit well with him. He couldn't deny the appeal of having more resources at his disposal, but he also didn't want to compromise his principles or become beholden to someone else's agenda.

He was hesitant to relinquish his independence, he also couldn't deny the potential of their partnership, and with that, they continued on their journey, aware that the decision to work together or remain independent rested in Dom's hands. Their paths remained intertwined, their shared experiences forging a connection that would shape the course of their future endeavors.