

STRUCTURE AND WORLDVIEWS IN 'ANNA KARENINA' FILM: A STUDY OF GENETIC STRUCTURALISM

^{1*}Lismalinda and ²Budi Rizka

^{1,2} Department of English Education, Faculty of Teacher Training and Education, Iskandarmuda University, Banda Aceh, Indonesia

*Corresponding author: lisma.linda90@gmail.com

Abstract

This study aims to figure out the structure of Anna Karenina's film and Leo Tolstoy's worldview that is manifested in the film. This study utilizes the theory of genetic structuralism by Lucien Golman. This qualitative research is focused on the dialog of the movie and the author's social life. In order to complete the research, researchers have to go through a number of steps. The researcher first carefully watched the film and then collected some excerpts from the dialogue of the movie. Furthermore, the researcher reads several references to gain some information about the author's social life. The result of this study showed that the film 'Anna Karenina' expresses a Feminist-Liberal worldview. The social structure was dominated by the lower bourgeoisie, specifically Russian women, which hampered the development of material family life in accordance with modern society standards at the time.

Keywords: *Literature, structure, worldview, genetic structuralism*

1. Introduction

A difference is a unity that is formed to bind humans with other human beings since they cannot live without needing others. Differences lead to negotiations or deliberation to determine a joint decision. An example of the difference that can be seen is the gender differences. The definition of gender is still ambiguous. Fakihi (1996) in his book says that gender is an essential characteristic of men and women that is socially and culturally deconstructed. A woman, for example, is known to be gentle, beautiful, emotional, or motherly. Men are assumed to be strong, reasonable, masculine, and majestic.

Folk will never run out of words in discussing gender, especially after gender differences give birth to gender inequality, both for men and women. But now the main target of this gender difference is women. Those who are identically gentle are considered unable to do something that a muscular man can do. Furthermore, women also tend not to be given the opportunity to make decisions, such as in family matters. It is a general fact that, men are called the heads of families who are ready to take care and provide comfort for their children and wives, the concerning fact that women are the first school for their children has been put aside by many societies since a long time ago. For example, a child's IQ is inherited from his mother. A study conducted by Thomas Bouchard in 1979 said that a child's IQ is inherited from the mother's fetus. Even male intelligence is inherited from his mother.

Gender inequality is not only prevalent in the real world, but it also has an impact on the literary world. Anna Karenina is one of the films with the theme of gender differences directed by Joe Wright, released on September 7, 2012. The film is based on a novel by Russian writer Leo Tolstoy which was serialized

in 1873-1877. The film tells the story of a young woman who is married to Alexie, the noblest descendant of the nobility. He loves his wife in his own way. They live like any other married couple and are blessed with an intelligent son. Over time, Anna realized that she had never felt the complete love of her husband Alexie and she had never loved him either. One day, Anna met a man named Vronsky and fell in love with him. Anna and Vronsky's love are so deep that Anna breaks her marriage bond with Alexie. Various problems arose, ranging from being pressured by her husband to being ridiculed by society. Anna is not a weak woman as described at the beginning of the story. Now she is more courageous in determining the person she loves and she dares to express her opinions and dislikes towards Alexie. But unfortunately, at the end of the story, Anna had to die tragically because she could not stand the pain she felt, especially her moral pain.

It was Anna and Vronsky's affair that caused Anna's marriage to fall apart. Talking about marriage, there are many opinions regarding the definition of marriage itself, Duall and Miller (1985) defined marriage as a socially acknowledged commitment between a man and a woman that provides for physical desire, authorized childbearing, as well as the division of labor between spouses.

Generally, a couple who formalizes their relationship in a marriage bond is based on two factors, namely love and forcing factor. Marriage which is on love will usually last longer than marriage because of pressure. The compulsion can be due to an arranged marriage or an accident before marriage. Stinnet in Turner and Helms (1987) says that there are several reasons why people want to get married, namely: (1) Commitment; when a couple is ready to live together, they need a commitment to take care of each other, love and respect each other, which is framed in a status, namely marital status. (2) One-to-one-relationship; through marriage, one can provide support and respect for one another. (3) Companionship and sharing; a place to share and shelter from loneliness. (4) Love; Love is the main reason why someone gets married because it is actually love that will make a marital relationship more harmonious. (5) Happiness; In the opinion of many people, one way to get happiness is to get married. (6) The legitimacy of sex and children; Marriage is a lawful way of expressing libido and by having sex they will get what is called generation.

There are six important functions in marriage, namely: (1) Cultivating and maintaining love and affection; Marriage can provide love and affection between husband and wife, children and parents, and between other families. (2) Provide a sense of security and provision; it is proper for a husband and wife to protect each other, provide comfort to each other, and complement one another. (3) Providing satisfaction and purpose; after marriage, usually a husband and wife will have sexual relations that provide satisfaction with one another. Those who are married certainly have their own goals in every household. (4) Ensure continuous togetherness; husband and wife should maintain their sacred bond so that it continues to run well and harmoniously. (5) Provide social status and provide opportunities for socialization; Married people certainly have a status called marital status and they will also provide social status for their children in the future. (6) Providing supervision and learning about the truth; in marital status as a husband, it is proper to supervise his wife and children, and the husband also has a great responsibility in providing guidance to his wife and children because he is the head of the family.

Generally, the film depicts social life in Russia where women are not given the right to give an opinion. The question that arises now is why does the film 'Anna Karenina' become such an important part of Russian history? Is it a symbol of the director's worldview portrayed through the characters in the story? Based on the questions above, this paper aims at finding out the worldview of the director reflected in the film 'Anna Karenina' using Lucien Goldman's genetic structuralism theory. Faruk (2012: 159) states that everything in this world is understood as a structure by genetic structuralism, including literature. Thus, genetic structuralism's efforts to understand literary works will inevitably lead to the development of the work's structure. The structure of the literary work is built from the characters presented by the author, which are influenced by the natural, cultural, social and ideological environment and their relationships with each other. In this case, Tolstoy presents the character of Anna as the center of the story.

Worldview is a mental tendency that is not realized by all members of social class concerning each individual is netted into different social groups, such as professional, ethnic, racial, educational, and other groups. (Faruk: 2012: 162) states that the work written by Tolstoy cannot be separated from the literary tradition in his social environment. Therefore, it can be concluded that the film 'Anna Karenina' can be analyzed using the genetic structuralism theory approach of Lucien Goldman.

2. Literature Review

Genetic structuralism is a theory pioneered by Hippolyte Taine, a French critic and historian, then developed by Lucien Goldman in 1956 with the publication of *The Hidden God: a Study of Vision in the Pensées of Pascal and the Tragedies of Racine*. The theory aims at improving the weakness of the Marxist theory, namely the pure structuralism approach, by adding genetic factors in understanding literary works. The theory rejects structuralism purely because of its dissatisfaction with structuralism, which only emphasizes the intrinsic elements of literary works without considering elements outside literary works such as social factors. Basically, literary works can never be separated from the author; society and history because the three are interrelated with each other even though they are not fully influenced by external factors or extrinsic factors. In fact, there are many works that have become popular and favored by readers as a result of creation based on these factors.

The author is one of the factors in the form of literary works. Literary works are born from the background of the author. For instance, *Laskar Pelangi* by Andrea Hirata, the novel was born from the author's experience, which is packaged in such a way that it can attract readers from various circles and become popular. The community factor is also never separated in the creation of literary works. Many writers are inspired by events that occur in the surrounding community, so that the creation of works refers to the social background of the author. For example, *Hamlet* was written three years after the death of his son, Hamnet. Next is the historical factor which also conditioned the creation of literary works. Many literary works were created based on history at that time, such as Walt Whitman's poems with the theme of nationalism, which were created during the industrial revolution in Europe, where the work is still remembered by the public even though the incident has become an unforgettable history for the community itself.

Goldman explained that literary work is a structure but it is not something static but is a product of an ongoing historical process, a process of structuration and destruction that lives and is internalized by the community of the literary work concerned (Faruk: 2010). There are six basic concepts that build the theory of genetic structuralism, namely human facts, collective subject, structuration, worldview, understanding and explanation.

1. Human Facts Concept

Human facts are all the results of human activity or behavior, both verbal and physical, which science tries to understand (Faruk, 2010: 57). Every individual needs another human being, meaning that they must understand how to form a community group by understanding the environmental conditions and the character of each individual in order to achieve a harmonious relationship with others.

2. Collective Subject Concept

Collective subjects are subjects derived from social or historical facts. Collective subjects can be kin groups, work groups, territorial groups, and so on (Faruk: 2010: 62). It is such groups that create a more perfect view of life that influences historical developments at a given time.

3. Structuration Concept

Literary work is a product that has a structure which is born from the surrounding social structures. However, in this case, the concept of the structure of literary works is different from the general one. Goldman in Faruk (2010: 71) expresses two opinions regarding literary works in general. First, literary

works are imaginary representation of the worldview. Second, in expressing the worldview, the author constructs imaginary characters, objects, and relationships. The concept of structure raised by Goldman is a thematic structure which focuses his attention on relations with characters and relations with objects.

4. Worldview Concept

Faruk (2010: 64) states that understanding literary works as a reflection of society implies assuming that the imaginary world created in literary works is identical to the society built in reality. Literary work is an idea of an author's view of real life in which the author tries to reveal the history that is happening in the form of literary works. Here, the author builds an imaginary world in literary works by including the real world, which can be clearly understood by the reader.

5. Understanding and Explanation Concept

In the creation of literary works, there must be a good explanation so that there is a deep understanding of the reader. In this case, Goldman in Faruk (2010: 76-77) develops a method called the dialectical method. In terms of beginning and end, this method is the same as the positivistic method, that is, both start and end in literary texts, except that the positivistic method does not consider the structural, the dialectical method considers it.

3. Research Method

The qualitative method was used to examine this study. The research is used the qualitative approach that provides the latest information so that it is useful for the development of science and can be applied to various problems. Qualitative research intends to understand the phenomena about what is experienced by research subjects such as behavior, perception, motivation, action, etc. (Rizka, et al, 2020; Rizka, 2017; Rizka & Zainuddin, 2016). The data was obtained from Anna Karenina's film produced by Leo Tolstoy. Data analysis technique, according to Creswell (2014), is the process of compiling sequence data by categorizing the information into sequence components, classifications, and basic explanations. In this paper, the researcher would scrutinize the structure of Anna Karenina's film by watching the movie and then take some notes related to this research. Next, the researcher will analyze the author's worldview expressed in the film by reading some references such as books and journals which are relevant to this study.

4. Results and Discussion

4.1. Intrinsic Structure in the film 'Anna Karenina'

Films in the perspective of genetic structuralism are characterized by the presence of a hero called the problematic hero. This hero character is the main character that is presented in the film 'Anna Karenina', namely Anna, who is the main focus of attention in this film. Anna becomes the problematic hero because she is considered to have problems with herself and her surroundings.

Here the author will discuss four relationships that form the structure of the film 'Anna Karenina' by Leo Tolstoy, namely the relationships (1) Anna-Husband, (2) Anna- Society, (3) Anna-Vronsky, (4) Kitty – Levin.

The first relationship is between Anna's character and her husband. Like the patriarchal system that applies in society, a wife is certainly obliged to obey and submit to her husband and her husband also has full responsibility for his wife and children. In another sense, the husband dominates the wife. This film shows a very obvious patriarchal system in which the husband is dominant. It is clearly seen when Alexie forbade Anna to visit her older brother who is having family problems with his wife.

"Stiva wants me to come to Moscow to persuade Dolly to forgive him"

"I am to be deprived of my wife so that adultery may be forgiven? I can't excuse him because he is your brother"

"Oh. It's for Dolly's sake too."

(Scene: 00.04.08 - 00.04.23)

The above conversation clearly shows how a husband dominates his wife. Even to visit his brother, the wife is not allowed. However, this film shows something different by reconstructing it; Anna tries to break the patriarchal system that has been built in society. Even though Alexie do not allow it, Anna still insists on going to Maskow to visit her older brother. In general, Stinnet in Turner and Helms says, the reason a couple gets married is one-to-one-relationship (mutual support and respect for each other), as explained in the background. Alexie does not support Anna's good intentions to help her family and Anna does not respect her husband's decision not to visit her brother either. In a different scene, Anna is also seen as a marginalized woman, such as the following quote:

"I didn't notice anything myself, but I saw everyone else notice. I consider jealousy to be insulting to you and degrading to me. I have no right to inquire into your feelings. They concern only your conscience"

(Scene: 00.48.14 - 00.48.24)

Anna is Alexie's legal wife; it is common that Alexie is jealous when his wife looks intimate with other men. But here the director shows how the husband's domination is so strong against his wife, he does not even want to look weak with his own feelings, he shows that it is women who must look weak and useless in the eyes of men. In this case, Anna is a hero who represents elite Russian women. Here the director wants to describe the realistic life of an elite Russian woman who is married to a wealthy official and this cannot be separated from the issues of the rise of the 19th century feminist movement; women voiced their right to vote and have an opinion. They no longer want to be enslaved by men who want to gain power because, according to them, women can be a leader as men do.

The second relationship is between Anna and Vronsky. Marriage that is not based on love is a source of problems for Anna and Alexie's marriage breakdown. During her marriage to Alexie, Anna never feels real love; she does not even know what love is because she has never been in love. But after meeting Vrosky, Anna's heart flutters and she always wants to meet him as if she does not want to be separated even though she know that she is Alexie's wife and the mother of her child. Vronsky is his first love. They repeatedly commit adultery without the knowledge of Anna's husband. Anna is no longer afraid of her husband's threats; the pleasures of love that she feels have buried the pain she has been holding back during her marriage with Alexie.

"Do you love me?"

"Yes"

"Only me?"

"No"

"After Frou-Frou"

"Yes"

"But me more than your horse"

"Yes"

"Are you happy?"

"Yes"

"And you love me?"

"Yes"

"How much?"

"This much"

(scene: 00.54.26 - 02.09.32)

In the quote above, it is clear how they love each other and Anna never feels it before and Alexie herself has no love like Vronsky's love to Anna. In this case, the director wants to portray a parable about a

licitious woman at that time who commits adultery, in which she traps in an illegitimate love with another man without her husband's knowledge.

The next relationship is between Anna and society. After being proven to have an affair, Anna becomes the center of attention in all circles of society. Anna then finds herself trap in a difficult choice between marriage, love and her image in society. She is no longer seen as a holy and wise woman. She looks so contemptible in society. Even so, Anna continues to carry out her activities as usual regardless of what the public said. In this case, it shows how hard the Russian women worked at that time in defending themselves, even though they were dominated, but they still tried to overthrow the patriarchal that had been formed. They were not happy with domestic oppression in which women were always portrayed as weak, unable to work, unable to express opinions and have no value in front of men. It was this gender movement that feminists wanted to break in the 19th century. They deliberately depicted such things through literary works so that the women who witnessed it also took part in feeling the feminist power that was being built at that time.

The last relationship is between Levin and Kitty. Levin is a kind farmer. He loves Kitty very much, but Kitty's heart is already attached to Vronsky. However, as the film progress, the director changes the storyline. Initially, Kitty is paired with Vronsky, but suddenly the character of Anna appears in their lives. Vronsky feels in love with Anna at first sight and vice versa. Finally, Kitty's love for Vronsky run aground. At the end of the story, Kitty accepts Levin's proposal and they live in the countryside by working as farmers. They feel a happy life after going through the twists and turns of life's problems. The agricultural field is the setting chosen because Leo Tolstoy finally spent the end of his life in the village farming. Here the director wants to describe how the happiness felt by the Levin and Kitty couple even though they have to live a simple life without abundant wealth, because, in fact, the most precious treasure of a marriage is love.

4.2. *Worldview*

The gender differences that Tolstoy created in his novels have made him a writer who is known and admired by other great writers. The character Anna was created as a form of his displeasure with excessive restraints or regulations against women. Tolstoy, through his literary works, wanted to promote women in the 19th century, which continued to be dominated by men, and Joe, as a director, has helped to realize Tolstoy's goal of voicing women's rights. The themes explored by the author are many, namely loyalty, faith, hypocrisy, family, marriage, society, jealousy, and also direct relationships with agriculture as adopted from the author's own life background.

It should be noted that according to the regulations of the Russian orthodox Christian religion at that time, divorce was a great disgrace and, according to law, it was not easy to deal with this divorce. Women are seen as despicable and are not given the slightest position if they commit adultery. Women who commit adultery will be ostracized by society.

With a social history background at that time, as an artist, Tolstoy was called upon to write the novel 'Anna Karenina', which was later made into a feature film, in order to criticize gender differences at that time. He expressed his concern for the country through his literary works. The structure of the story expresses the Feminism-Liberal worldview. In the story above, it is clear that the character of Anna as a hero tries to overthrow the patriarchal that has been built up in Russia; women tend to be apathetic because they do not have the right to speak. They can talk, but their ideas are just like trash.

Such a perspective is the view of the bourgeois class which always oppresses the lower classes as can be seen from the contents of the text of the story. When Anna voices her idea, Alexie does not even pay attention. In this case, Anna as a lower person could not do anything, but after meeting Vronsky her courage and self-confidence grow so that she could stand as a woman who is so strong and not afraid of threats from her husband. In this film also provides a symbol of public anger against its leader, Alexie. As a result of marrying Anna, his reputation and dignity become meaningless in the eyes of the proletarian

people. Through the film, the director expresses the anger of the Russian people at the leaders who try to restrain their wives. Women find it difficult to reach the pinnacle of success because of the rules that constrain them. Women's rights are no longer given to them. They can only walk on the road that has been provided without being able to go back and forward or just walk in place. Only free people like Tolstoy dared to fight, of course, not by physically fighting but mentally fighting with the system created by the rulers at that time by publishing works that could nudge and criticize the social at that time.

Conclusions

By using a genetic structuralism approach, it can be found that the film 'Anna Karenina' expresses the Feminism-Liberal world view. The social structure is dominated by the lower bourgeoisie, namely Russian women, which hampered the development of material family life according to the standards of modern society at that time.

References

- Creswell, J. W. (2014). *Research Design (V. Knight (ed.); 4th ed.)*. Sage Publications.
- Duvall, M., & Miller, B.C. (1985). *Marriage and Family Development 6 th ed.* New York: Harper and Row Publisher Inc.
- Fakih, M. (1996). *Analisis Gender dan Transformasi Sosial*, Yogyakarta: Pustaka Pelajar.
- Faruk. (2010). *Pengantar Sosiologi Sastra: dari strukturalisme genetic sampai post-modernisme*. Yogyakarta: Pustaka Pelajar.
- Faruk. (2012). *Metode Penelitian Sastra: sebuah penjelajahan awal*. Yogyakarta: Pustaka Pelajar.
- Rizka, B., Lismalinda., Adnan., Moriyanti., & Faisal. (2020). Jokowi Vs Prabowo: The Politeness and Its Violation in Political Communication of Indonesian President Candidates. *Humanities & Social Sciences Reviews*, 8(3), pp. 31-38. <https://doi.org/10.18510/hssr.2020.834>
- Rizka, B. (2017). The Lexical Process of Acehnese Borrowing. *Getsempena English Education Journal*, 4(1), pp. 17-26. <https://doi.org/10.46244/geej.v4i1.719>
- Rizka, B., & Zainuddin, Z. (2016). Lexical change with reference to social contact among the speakers of Pase Dialect. *Lingua Didaktika: Jurnal Bahasa dan Pembelajaran Bahasa*, 10(1), pp. 1-8. <https://doi.org/10.24036/ld.v10i1.6296>
- Turner, A (1980), *The Cities of The Poor Settlement Planning in Developing Countries*, London: Croom Helm.
- Tong, R.P. (1998). *Feminist Thought: Pengantar paling Komprehensif kepada Aliran Utama Pemikiran Feminis*. Diterjemahkan oleh Aquarini Priyatna Prabasmoro. Yogyakarta: Jalasutra.
- https://docs.google.com/document/d/1xN8sEBAAdrZgyiEbTgtsQ1nchWM6MHSFFEmkMN4FNqU/edit?hl=en_US diakses pada 14 Juni 2021