

CHAPTER 4

DATA ANALYSIS

In this chapter, the discussion focuses on an in-depth analysis of the Godfather based on the three research questions: the extent the plot progress from the beginning until the end in the Godfather; the portrayal of Michael Corleone, and the family values that occur in the film.

The chapter embraces narrative analysis using Todorov's theory of equilibrium. The researcher also uses several montages to elaborate data. It is a series of clips to create a continuous sequence or event.

4.1. Plot Progression

Plot progression is important in this analysis because it illustrates every event of the film. The plot is one of the intrinsic elements of the story. In this research, the Godfather film has a linear (going forward) plot to build the story. There is no flashback event on it. In the light of Todorov's theory, the Godfather's plot can be divided into five stages; equilibrium, disruption, recognition of disruption, attempt to repair, and reinstatement of the equilibrium. These five stages have indicated that they exist. The following discussion follows the five stages accordingly.

4.1.1. Equilibrium

The equilibrium is known as the first stage of every story, both in literary and cinematic works. In a film, equilibrium is the beginning of the film where the

characters' lives are normal, without disturbance, and everything seems to be in harmony. The film opened with the scene when Vito Corleone accepted an ally, Bonasera, in the middle of her daughter Constanza "Connie" Corleone's wedding party. Bonasera requested Vito to help him give justice to her daughter from physical abuse because of attempting sexual abuse. The assault went crazy and Bonasera's daughter was severely beaten. By the time that case was still in progress, the two men were imprisoned and sentenced to three years. Three years and they are free.

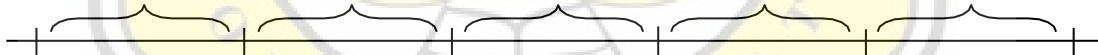
In fact, the trial was suspended at that time due to powerful and connected families. For that reason, Bonasera went to Don Vito Corleone for justice. Justice, for Bonasera, meant killing the two men. He thought that Vito had the strong power to finish the men who assaulted her daughter through Vito's men. Unfortunately, Vito refused it, saying that Bonasera's daughter was still alive. Vito also explained, "Let them suffer, then, as she suffers." Vito chastised Bonasera because he did not want to be in Bonasera's debt. Bonasera came in the middle of Connie's wedding and asked his help to murder for money. After chastising Bonasera, Vito agreed to do a favor of justice in the name of friendship and after, Bonasera respectfully called him "Godfather." Vito assigned Clemenza, his caporegime (a buffer between the soldiers and the boss in the Italian mafia) to finish the job.

Moving to Connie's party, Constanza "Connie" Corleone is Vito's only daughter and the youngest child. She married Carlo Rizzi in 1945 based on the setting of the Godfather film. The wedding uses a lavish old-style Sicilian ceremony. When the party went well, guests danced together and drank alcohol because Italian is

"incomplete" without it. As guests enjoying the party, Corleone's family would have prepared to be photographed, but Vito stopped the shot because Michael was not coming yet. There was an FBI agent in the wedding party to keep track of the mafia family and journalists but eventually Santino "Sonny" Corleone, the eldest son of Vito, bribed them to leave.

Sonny is the opposite of Vito, a temper and hot-headed man therefore the eventual successor of the family business. His impulsive and reckless trait is dramatized in the interaction with an FBI agent. As the youngest son of Vito, Michael Corleone came; many guests were fascinated by him. Michael also brought his girlfriend, Kay Adams. He introduced Kay to Frederico "Fredo" Corleone, his brother and Tom Hagen, his adoptive brother. During a family photograph moment, Michael insisted Kay to join them.

Equilibrium



Timeline 4. 1.

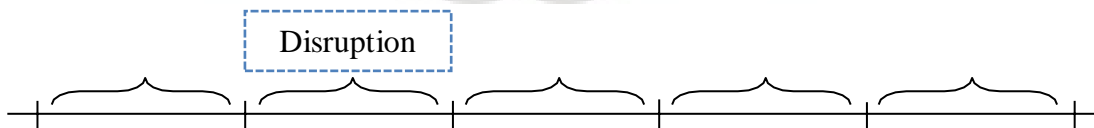
In these two shots below show timeline of the equilibrium when Bonasera and Vito's meeting in 00:01:35 until Connie's wedding in 00:22:38



4.1.2. Disruption

The second stage of Todorov's theory is disruption, which is when equilibrium is disturbed by one character or event. It shows the conflict between the characters and starts growing up until the recognition of disruption. The conflict showed when Sollozzo requested Don Vito's help to protect his drugs business with political and legal support along with Tattaglia. For that reason, Sollozzo would have been able to commence the transportation of heroin.

Sollozzo offered a vast amount of money and could earn money if Don agreed to the deal. Nevertheless, Vito refused the deal. In the middle of the conversation, Sonny broke the discussion and questioned Sollozzo's conviction by the Tattaglia family that his family's "investment" is guaranteed. Knowing that Sonny's act was unnecessary, Vito chastised Sonny for not expressing his thoughts in front of non-family. Vito would have agreed if Sollozzo offered other businesses such as gambling and alcohol rather than drugs, so he refused. He thought that drugs business was a kind of "dirty business." Besides, his political friend would not be friends anymore. Because of Vito's rejection to Sollozzo, he was going to take revenge on Vito for refusing the deal.



Timeline 4. 2.

In these two shots below show timeline of disruption when Sollozo meets Vito in 00:37:00 and Vito refuses Sollozo's request in 00:38:26



4.1.3. Recognition of Disruption

Recognition of disruption reaches when the conflict comes at the highest point of intensity. Worried and suspicious about Sollozo's act, Vito sent Luca Brasi, his personal enforcer, to spy on him. Not only Sollozo, but also Tattaglia that Luca spied on. Luca Brasi made an excuse to Tattaglia that he was not happy with the Corleone family, so he moved. Knowing this act was fishy, Sollozo and Tattaglia killed Luca. The day after, Sollozo made a murder attempt on Vito. Vito got shot by Sollozo through his hitman because he refused to protect Sollozo's drugs business. When Michael went to the hospital, he found that there were no police protecting his father. So, he decided to move Vito to another room. The recognition of disruption also shows tonal montage to emphasize the emotion from different shots (low angle shot) to create dramatic tension or (just focuses on one character) when Michael looked at Vito in the hospital room. It seemed fishy; turns out Michael knew that there was corrupt police named McCluskey whom Sollozo paid.

Figure 4. 3.

*Michael Convinces Vito That He's
Going To Be Fine (Tonal Montage)*

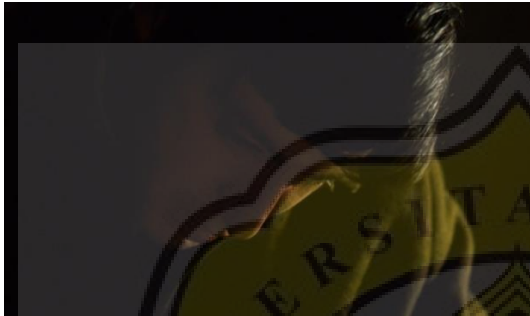
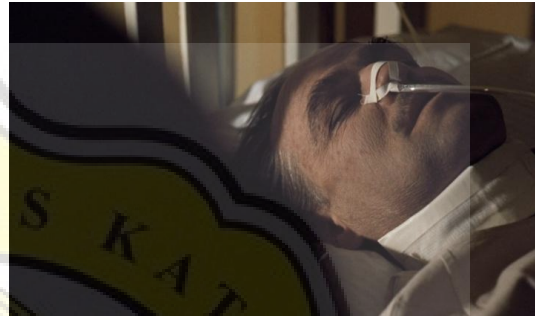


Figure 4. 4.

*Vito Is Listening To Him (Tonal
Montage)*



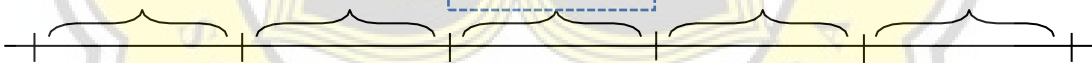
Corleone's family was shocked about what happened at the hospital, so they decided to make another plan for Vito. They also knew Luca Brasi was killed all night until Sollozo sent "dead fish" as a Sicilian message to Corleone's house. Dead fish means sleeping on the bottom of the ocean. The night when Michael visited Vito, he was hit by McCluskey. Sonny went crazy and killed Don Tattaglia's son, Bruno. During the Corleone family meeting, Sollozo called them to request to meet Michael to discuss another deal. He knew Michael was just a civil instead of a mob, so it did not bother him. Another twist is that Michael was planning on murdering Sollozo and McCluskey in the Italian restaurant when he made a deal.

As he killed them both, Michael was escorted to Sicily, Italy. When in Sicily, Michael met Apollonia and fell in love with her. Apollonia was a young Sicilian woman and the only daughter of a Greek mother and Sicilian father. She had two older brothers. Over the following weeks, Michael and Apollonia often met after the church, and shortly after, they were married. Immediately after the marriage,

Apollonia was killed by Michael's trusted bodyguard, Fabrizio. Barzini from New York paid him off. In truth, Apollonia's assassination was meant for Michael. Michael was deeply in love with Apollonia, so her death made Michael's thirst for revenge and ambition stronger.

During Michael's absence, the family business ran, as usual, was led by Vito as he has recovered. Unfortunately, Santino was killed by Barzini because he had killed Bruno Tattaglia after killing Luca Braci. Knowing that Emilio Barzini was a partner to Tattaglia, so it was payback for killing Santino. Don Barzini knew Sonny was a hot-headed man and overprotective of his sister, Connie, so Barzini had Coonie's spouse, Carlo, for beating her. That caused Sonny a rage, and Barzini had set up his hitmen to wait at the highway of tollbooth to finish Sonny.

Recognition of Disruption



Timeline 4. 5.

In these two shots below show timeline of recognition of disruption when Vito orders Brasi to spy on Ttattaglia in 00:39:55 until Sonny is killed in 01:57:00

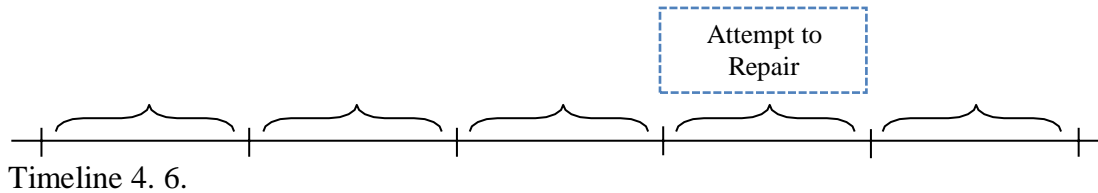


4.1.4. Attempt to Repair

Attempt to repair is the solving stage as the recognition of the disruption has been made. It was set up as there was a meeting for five mob families; Corleone, Barzini, Cuneo, Straci, and Tattaglia. The meeting is about the deal to make “peace.” At that time, Vito still became the leader until he felt enough to finish his reign.

Since Santino was killed by Barzini and Vito stepped down from the leader, Michael came home and took an active role in the family business. In fact, Vito did not want Michael to run the family business. He just wanted Michael to become a politician and someone who has power in politics.

Michael was taking over for Sonny’s role as the successor of the family business under Vito’s supervision. His first act as the new don of his family business showed when he was planning to move his family business to Nevada. He pointed Carlo Rizzi to be in charge in Nevada and became his right-handed man. Also, Michael removed Tom Hagen from the family’s consigliere to become the family’s business lawyer. Now that his father was passed away because of a heart attack, Michael killed all five mob families, including Moe Greene, Don Barzini, Tattaglia, Cuneo, and Straci. Michael also became a godfather in two senses; to his nephew (Connie’s son) and his mafia family. His plan of reassigning and relocating the family business to Las Vegas mixed out somewhat. He would have bought Moe Greene’s (a mobster who built a gambling and alcohol business) casino and hotel. Greene angrily refused his offer.



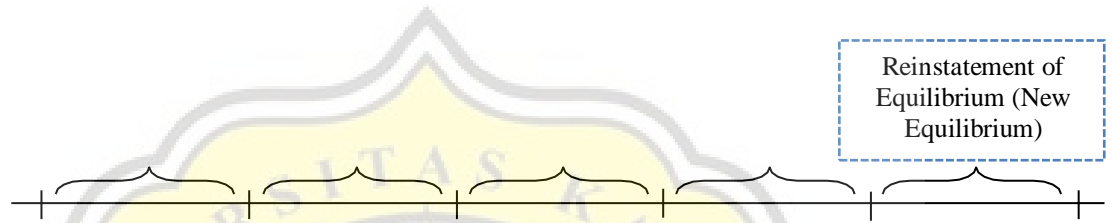
In these two shots below show the timeline of attempt to repair when the negotiation between five families In 02:07:00 until all five families are killed by Michael in 02:41:00



4.1.5. Reinstatement of Equilibrium

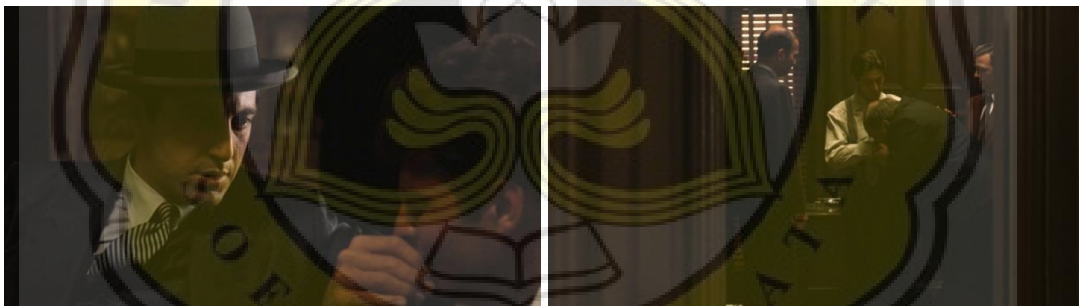
The final stage of Todorov's theory is reinstating an equilibrium or creating a new equilibrium. It happens when there is a restoration of a new equilibrium (in harmony). Michael's inner turmoil led him to convince Carlo, Connie's husband, that he was responsible for the death of Sonny. It was said Barzini persuaded Carlo to hit Connie to make Sonny full of anger because Barzini knew Sonny was a hot-headed man. Sonny would do anything in his family's name, so later on, he attacked Carlo for hitting Connie. Dominated by guilt and there were also Michael's hitmen, Carlo confessed that it was Barzini. Michael decided to kill Carlo with no regret. Clemenza violently garrotted Carlo. At some point, in Don Vito's office and also Michael's, Connie was aware that Michael killed her husband and so disappointed of him. Either

Kay Adams, Michael's wife, felt the same. Despite Michael and Kay having a severe argument that ended with a scream, Michael lied to his wife that he did not kill Carlo. At the end of the scene, Clemenza kissed Michael's hand as a sign that he is Don now.



Timeline 4. 7.

In these two shots below show timeline of reinstatement of equilibrium when Michael confronts Carlo in 02:45:00 and Michael becomes the “real” Don in 02:52:49



Thus, from the analysis above the plot progression of the film is vividly linear (moving forward). Analysis of plot is crucially seminal in this thesis because it describes and depicts the events distinctly.

4.2. The Portrayal of Michael Corleone

The portrayal of Michael Corleone is also significant in this study due to his role as the main character. It turns out that *the Godfather* refers to Michael as the

film's core and main focus. Characterizations of the characters build how they act and think throughout the story. Also, characterizations have a significant key to analyzing the characters' development. In *the Godfather*, the researcher focuses on Michael Corleone, the protagonist who became the antihero from the World War II hero to the leader of the family business patriarch in the crime world. Michael Corleone, the youngest son of Don Vito Corleone, later became the family business's leader as a Don. Todorov's theory has been used to analyze Michael's development from equilibrium until the reinstatement of equilibrium. Thus, the character of Michael experiences a change, from a weak man into a more dominating and intimidating one. Michael's characters developments are explained in the following sub-chapters.

4.2.1. From Being A Weak Man To Becoming A Stronger One

In the beginning, Michael was a weak man because he was inexperienced in the Corleone's family business. Moreover, Michael was neither interested in becoming the future patriarch of the family business.

Figure 4. 8.

Michael Corleone and Kay Adams

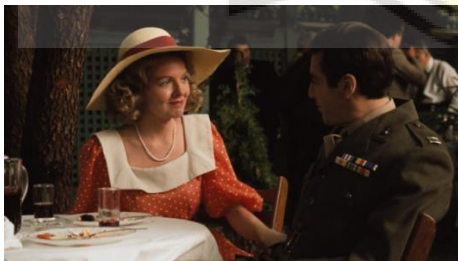


Figure 4. 9.

The Powerful Michael



The equilibrium of the story started with the scene when the wedding party of Connie Corleone was held. During the wedding party, as projected in figure 1, Michael spent his time with his girlfriend, Kay Adams. However, Michael introduced her to Tom Hagen and Fredo Corleone in the end. Michael came to Connie's wedding as a World War II hero. Michael is projected as an outsider among his brothers from the family business that only joins and fights in World War II himself as a war veteran regardless of his family business. Thus, he was still an independent and ignorant man who did not want to follow his father into a life of crime.

As the conflict of the Godfather became tense due to Vito's semi retirement, the character development of Michael changed from a weak man to the stronger one. Taking over his deceased brother, Sonny, role in the family business, Michael led the mafia family under Vito's control. Michael's role as godfather began rising, as it is revealed in figure 2. He was making a sequence of authoritative decisions and developed him to become stronger than before. Following his plan of relocating and reassigning the family business to Las Vegas, Nevada, Michael revealed that Carlo would be in charge in Nevada. Michael was sending him to help the mafia family and promising him to be Michael's right-hand man immediately after the family moved to Nevada. Michael also removed Tom Hagen as the former consigliere of the mafia family to become a lawyer. Michael stated that Hagen was no longer reflecting on the work that he had done before.

4.2.2. From Being An Ignorant Man To An Knowledgeable One

Figure 4. 10.

Michael And Kay Are Happy To Prepare Their Christmas Present



Figure 4. 11.

Michael volunteered himself to kill Sollozo and McCluskey



Michael was ignorant in the beginning. He did not even know the problem of his family business. The conflict of the Godfather shows when Sollozo requested Don Vito's help to protect his drugs business. While Vito's men and almost all of his sons were dealing with Sollozo, Michael as an ignorant man in the figure 1 seems busy preparing Christmas presents with his girlfriend, Kay Adams. Knowing him as a military personnel and "an outsider" of the family or the one with prestigious morals, he spends his day normally with his girlfriend. On many occasions, Michael also assured Kay that he just wanted a normal life and nothing to do with the mafia family. Michael did not show up enough in the disruption. Instead, he gets more screen-time in the climax until the film's end.

Michael's character development from the ignorant man has changed into the knowledgeable man. His sentiments toward Vito strongly motivated him to kill Sollozo and McCluskey. When Vito was nearly assassinated, Michael was motivated

to be involved in the family business. He found another assassination attempt on Vito at the hospital, so he tried to save him. Knowing Sollozo and Mark McCluskey were responsible for Vito's assassination attempt at the hospital, Michael decided to make an appointment to meet Sollozo and McCluskey. The reason behind his plan is that he was willing to volunteer himself to murder Sollozo and McCluskey.

4.2.3. Being A Devoted And Calm Individual

As the story went by, Michael can also be seen as a devoted and calm individual. He is willing to do anything for the sake of his family, especially after Vito's shooting. After having refused Sollozo's request, Vito almost got assassinated by Sollozo's hitmen. Vito was shot around three times during the assassination. Luckily, he survived. During getting serious treatment at the hospital, Michael visited Vito. The scene starts with a shot of the outside of the hospital. Michael stood in front of the hospital door and tried to enter it. He began walking in the hospital's corridor. He searched for Vito's room.

Once entering Vito's room, it just focuses on Michael as the researcher is only given a limited perspective of Vito in the bed. Michael realized that even though his father was at the hospital, it did not mean Vito was safe, so he made a plan. After he had found there was no single police who guarded Vito, Michael insisted that a nurse move him no matter what happened. The nurse also did not have any reason to follow his command, but she still did it. Michael began to move Vito to another "save" room, saying Vito is the important person. Michael then expressed a sentence to his

father, “I’m with you now.” It indicates that Michael was very distant from his father beforehand. The tonal montage is also known in this shot to create dramatic tension between Michael and Vito. It reaches when the emotional tone shows Michael is fond of him. In this scene, Michael is a devoted son.

Figure 4. 12.

Michael Is Being A Devoted Son



Figure 4. 13.

Vito Is Laying In A Bed And Crying



Vito’s incident indeed overwhelmed Michael. An unexpected thing is that he volunteered to kill Sollozo and McCluskey (the corrupt policeman). Michael had prepared a gun in a restaurant’s toilet where he, Sollozo, and McCluskey was going to meet. The assassination plan went dramatic. Michael picked up the gun and shot both Sollozo and McCluskey. In addition, tonal montage creates dramatic tension between Michael’s thoughts and after he killed Sollozo and McCluskey. He tried to stay calm and control the breathtaking situation before killing them. Michael thinks twice before he does something, and it does not make him into trouble. He knew the consequences of the murder and that he would be escorted to Sicily to “clear” his name.

Figure 4. 14.

Michael Tried To Stay Calm



Figure 4. 15.

Michael Killed Mccluskey



4.2.4. Being Flexible And Cunning

Besides the characters aforementioned, being flexible and cunning is also part of Michael's characters. His flexibility shows when Michael relocates and reassigns the family business to Las Vegas after Vito's death. Vito entrusted Michael to lead the family business because he is an idealist, calm, and clever man. Michael also proposes antihero's trait: flexibility to expand the family business. Anti-hero's trait is not merely has negative characteristics yet positive. It portrays empathy, humility, flexibility, self-awareness, and an ability to acknowledge uncertainty (Wilson, p.9 cited Sidiq & Hadirojaq, 2019, p.58).

Michael's cunningness comes across during the massacre of the bosses. He begins to lose his soul, and his dark side is completely exposed. Not only had his bravery to expand the family business, but also his cunningness dominated him. Even Michael massacred the entire bosses of the five family members, including Moe Greene, Carmine Cuneo, Philip Tattaglia, and Emilio Barzini.

Figure 4. 16.

*Michael Attended Connie's Baby
Baptism*



Figure 4. 17.

*Clemenza Aggressively Entered A Spa Where
There Is Moe Greene (Metric Montage)*



The shots use metric montage (cinematographically creates different emotional effects) to cut different shots to beat of the music considering it creates a suspenseful atmosphere from Michael's point of view to other shooting clips. The metric montage emphasizes how cunning Michael is that he is capable of slaughtering all of his enemies.

4.2.5. Becoming More Intimidating and Dominant

Michael's character development at the end of the film becomes fierce. His inner turmoil led him to intimidate Carlo, Connie's husband, that he was responsible for the death of Sonny. It was said that Barzini persuaded Carlo to hit Connie to make Sonny full of anger because Barzini knew Sonny was a hot-headed man. Sonny would do anything in the name of his family, so later on, he attacked Carlo for hitting Connie. As he became the vigorous leader of the family business, Michael demanded Clemenza to kill Carlo.

When the film has come to an end, Clemenza kissed Michael's hand as a sign that he is the most powerful and dominant don. It is because Michael did not have enemies that he must confront.

Figure 4. 18.

Apollinia's Assassination Attempt



Figure 4. 19.

Clemeenza Kissed Michael's Hand



Michael's dominance over the family business is also influenced by a traumatic incident of his deceased wife, Apollonia, in the past. Michael was deeply in love with her, and it traumatized him to lose someone in the family. He would instead wipe out all of his enemies in one fell swoop.

The result shows that the character developments of Michael are clearly reflected in the Godfather. The influence of family values really affects the portrayal of Michael, for instance, support, responsibility, and the dignity of the family.

4.3. Family Values

Family values matter in this discussion because the whole complication of the problem in the film revolves around disputes or conflicts stemming from family matters, such as the father-son connection and the influence of the godfather. Thus, the Godfather strongly deals with family values. The family values represented in the

film are tradition and culture, dignity, support, responsibility, and trust. As specified by Giordano, McGoldrick, and Klages (2005), family proposes tradition and culture, strong family ties, and patriarchal heritage. Family values can be observed in the film through dialogue between characters.

4.3.1. Tradition and Culture

In Constanzia's wedding, drinking can not be separated from the Italian-American family. As the researcher follows the film, the wedding party consists of Italian-American tradition. As a case in a point, the scene showing Corleone's family and Clemenza were drinking liquor; red wine together in the event of Constanzia's wedding party suggests that drinking alcoholic beverages has become the tradition of the Italian-American family. Red wine is known to upbeat the music while the guests and the hosts are still dancing. Also, it brings "people together" despite the "business meeting" between Vito and Bonasera that is shown in the film. Drinking is an essential aspect of dining culture in an Italian-American family.

Family dinner between Corleone's families significantly brings family value. The proposition of family culture in the Godfather appears to be especially strong. In his book, Cinnotto (2013) argues that the bond between family and food in Italian-American presents a cultural trait that has been rooted by the immigrants (p. 20).

Another family value projects in the film is dancing. In Italian culture, the wedding host must dance with his wife. It signifies harmony and intimacy between the couple even though they are old enough (Jung, Hansol, n.d.)

4.3.2. The Dignity of Family

Italian-American families can not be separated from feeling a sense of pride. It is shown by the scene of Sollozo requesting Don Vito's help to protect his drug business along with Tattaglia. Unfortunately, Vito still believed in political conditions and friendships among his political friends. If he had agreed to Sollozo's request, he would lose political partners and will not befriend them for very long. To avoid bad things that would happen next, Vito refused the offer. When Sollozo was trying to convince Vito that Tattaglia would guarantee the business, Sonny, the eldest son of Vito, just cut the convo.

Because of Sonny's ill-mannered ness, it made Vito chastised him not to act clumsy because the dignity of the family is important. Vito said not to express whatever their thoughts in front of non-family people because it is such a disgrace. So it can be known that Vito is a much-honored man in the family.

4.3.3. Support

The climax reaches when Vito almost got assassinated by Solozzo through his hitmen because he refused to protect Sollozo's drugs business. Vito was shot around three times during the assassination. Luckily, he survived. As Vito got serious treatment at the hospital, Michael was curious about Vito's condition. He decided to check up on Vito. At the moment Michael arrived at the hospital, he was suspicious that no police or security was protecting Vito. So he decided to move Vito to another saver room. When the family must come first, Michael thoughtfully said, "I am with

you now,” to implicate the father-son connection through support. This stage's family value is supporting a family member to regain Vito's health.

4.3.4. Responsibility

Vito pointed his youngest son, Michael, to run the family business. Despite Michael's lack of experience and leadership in the family business, Vito still entrusted to Michael. It shows how the family values of trusting someone or a child to lead the family business are significant.

In order to maintain the safety of his family, Michael decided to eliminate all of the bosses from five families. They are Moe Greene, Carmine Cuneo, Philip Tattaglia, and Emilio Barzini. As a godfather, Michael feels responsible for keeping his family safe before something terrible happens. The attitude of Michael shows that the leader of the patriarchal family feels responsible for protecting the family. Strongly believed in Italian-American family values, family interest must come first, each member is coming together in a crisis and taking care of vulnerable family members (Giordano et al., 2005, p. 620).

4.3.5. Trust

As Sonny was dead, Vito entrusted the family business to Michael. It means that Michael was the successor. Vito trusted Michael because of Michael's idealism for having a strong determination to protect and take care of his family at any cost. Michael is most like Vito in personal charisma, intelligence, and self-control. For Vito, as the undisputed head of the family, Michael is taught to be like him.

According to traditional family roles, every father from an Italian-American family teaches his sons to be like him and demands total respect from the wife and children (Giordano et al., 2005, p. 621).

Vito's trust in Michael became stronger. There, in Vito's semi retirement and before his death, Michael was managing to move his family business to Nevada when Michael became the don of the family business under Vito's supervision. Unfortunately, longtime caporegimes of Corleone family, Peter Clemenza and Salvatore Tessio, as well as Corleone's family consigliere, Tom Hagen, were afraid that Michael was not strong enough to keep family business going. Also, as the Barzini and Tattaglia families move into Corleone's territory, they did not think Michael was capable of confronting Barzini and Tattaglia. Although Clemenza and Tessio questioned Michael's power, Vito convinced them that they must trust Michael as the new don regardless. Vito also urged, "If you have faith in my assessment and loyalty, then be friend with Michael."

In this subchapter, family values do matter since the essence of the Godfather film is all about family considering that tradition and culture, the dignity of the family, support, responsibility, and trust are described throughout the plot.

4.4. Tightening the Three Analytical Dimensions

The three analytical dimensions (plot progression, the portrayal of Michael Corleone, and family values) above articulate the intrinsic and extrinsic elements of the Godfather film coherently. Plot progression matters to give an overview of the

story to the audience throughout the film. It also affects the Godfather's main character, Michael Corleone, as his characters are developed. As followed by the film's plot, family values are coherently projected. The plot's conflict stimulates Michael's characters and impacts the family values. Needless to say, family values show the mafiosos' sustainabilities and they believe as true (e.g., tradition or culture, the dignity of the family, support, responsibility, and trust.) On top of that, family values can also be seen in the Godfather's main character, Michael Corleone. His character developments manifest family values such as responsibility, support, and trust to reveal the "real" Michael Corleone for having anti-hero traits. The discussions of this study indicate that anti-hero actually possesses human nature in society.

