

SOCIAL DRAMATURGY ROLES PERFORMANCE IN *BATMAN THE DARK KNIGHT RISES* (2012) BY CHRISTOPHER NOLAN

Asyraf Sulaeman¹, Sape'i²

^{1,2} Universitas Islam Negeri Sunan Gunung Djati Bandung
Jalan A.H Nasution No. 105, Cipadung, Cibiru, Kota Bandung, Jawa Barat 40614.
English Literature, Faculty of Adab and Humanities

asyraffsulaeman1@gmail.com, sape'i@uinsgd.ac.id, hasbiassidiqi@uinsgd.ac.id

Abstract

This study aims to analyze the social dramaturgy aspect in the film "*The Dark Knight Rises*" using the qualitative descriptive method. The study is guided by the sociological perspective of Erving Goffman, who proposed the concept of front and backstage behavior as a way to understand social interaction by its role. The objective of this study is to examine how the film represents the complex interplay between public and private behavior and how characters navigate different roles and expectations in their daily lives.

The data was collected through a close reading of the film, focusing on the character interactions and the themes and symbols that are central to the narrative. The results show that "*The Dark Knight Rises*" portrays a complex interplay role behavior, with characters shifting between public and private roles depending on the situation.

For example, the character of Batman is seen as a protector of the city in his role, while his private life is marked by his struggle with physical and emotional pain. Similarly, the character of Catwoman is depicted as a criminal in the role behavior reveals her to be a complex and multifaceted individual. Overall, this study demonstrates that the film "*The Dark Knight Rises*" provides a rich and nuanced representation of the social dramaturgy of daily life and highlights the ways in which characters navigate the interplay between public and private behavior. This study is significant because it sheds light on the role of the media in shaping our understanding of the complex interplay between public and private behavior and provides a useful lens through which to analyze the representation of social dramaturgy in popular culture.

Keywords: Social Dramaturgy, Batman, Pop Culture

INTRODUCTION

The series of masterpiece Batman by Christopher Nolan are well known as the trilogy which produced the aesthetical dark, heroism, and detective. Thereby the status of dramaturgy has provoked the discussion of space where the situation of drama provides the underlying sequences of theatrical performance in the production of Batman by Christopher Nolan. By doing so, it is genuine contribution of idea to examine in such attribute about social phenomena about what is truth and false, indeed, hero, terror, and social classes. Besides the ignition where dramaturgy emphasizing upon the projection where social reality is similar in the fragment of theatrical performance, henceforth the anatomy may belong to signify the



actors and audience are such a dealing in with in of tool to classify in the context domain of Batman as a character or augmented personality by Bruce Wayne or even vice versa.

In line with this, the background shall provide the ignition where dramaturgy may leave the question about what people do, what they want to do, or why they do, but how they do it (Thadi, 2020, p. 42). Thereby the dramaturgy examination will provide the detail interpretation and analysis where Batman in the Dark Knight Rises about roles. The understanding of dramaturgy is obvious determination to explore the form in the literary works. Thereby it also provides the alternative perspective which establish the interdisciplinary of discourse where it flourishes the fresh interpretation and still leave the red line of idea from literature as a product of social, indeed the social documentation as itself regardless its own domain of fiction.

By doing so, one shall highlight the core idea of dramaturgy which raised from the social fragment, where it also generates by its anthropocentric subject namely people are provide the drama structure in life. Therefore, the dramaturgy anatomy grounded to understand the phenomena. As followed the anatomy of dramaturgy may occur in two main instruments which can be denoted as roles (Erving Goffman, 1986, p. 10). In reclaiming the status of sociology literature in this arena of research, this research picked in sustaining where the ideal corridor of sociology literature to be consider is the concept of trilogy author-work-and reader (Muhi, 2012, p. 36). This limitation promotes the ideal class where the object of Batman the Dark Night Rises provides the disparity of personas that is to say Bruce Wayne and Batman itself. The main character develops as two personas of characterization. In such a way, this preserved the audience about perspective deal in handling the reality which manifested as Gotham City and its social problem.

By doing so, this background may utter the perspective which hold as the red line corridor of the reconsideration in such a way. The deal upon the subject as dramaturgy and object which hold in Batman the Dark Night Rises, are both recalling the main idea where the film as literature and by that film might recall as the social documentation. Moreover, the status of this idea is astonishing the tribute to build the perspective where literary works are available to be responded in such analysis by the tools where sociology is employed into their context and field.

In case of this background, dramaturgy has provided its discourse and categorical clausal about the and roles, as the gate to open the new detail understanding. However, the approach of literary criticism also employed in order to signify the discussion, which this researched emerged in the literary criticism enclosure. This enclosure imply the detail corridor where the object intentionally resulting such impact into the audience (Klarer, 2013, p. 56). Therefore, the consideration is supposed to be critical and responsible in its logical domain of criticism.

However, there is also the consideration upon the object which provide the achievement and strengthen the tribute as globally consumed in its domain of popular literature, Hollywood stuff, and big movie. Here, also the movie earned over \$1 billion globally, making it the highest-grossing Batman movie to date and the second in the series to do so. It became the seventh highest-grossing movie of all time at the time of its release and the third highest-



grossing movie of 2012 in addition to being Nolan's highest-grossing movie. The movie has the 32nd-highest worldwide box office earnings. It was selected by the American Film Institute as one of the best 10 movies of 2012 (Vary, 2013, p. 1). It is regarded as one of the best movies ever made, one of the best movies of the 2010s, and one of the best superhero movies of all time.

By doing so, this study concluded as remarkable background above. This study will determine in such a title as about Dramaturgical Anatomy in Christopher Nolan Movie's Script Batman the Dark Knight Rises 2012.

LITERARY REVIEW

In regarding the stages categorical of stages. The study of dramaturgy also provides the tool of consideration in finding such roles which play in the stage. This role provides the corridor of interpretation in the study of dramaturgy which rejoice the understanding of performance is intentionally projected in social interaction and its relation. Each centered on who has access to what information: The most knowledgeable people are the performers, and spectators only know what they have been told and what they have seen for themselves. and outsiders have little to no pertinent knowledge (Erving Goffman, 1986, p. 82).

By doing so, the dramaturgy structure provides role model in three types to provide the understanding which is the player in such a certain of context is playing the stage and the story line in social reality or in the representation (Erving Goffman, 1986, p. 89-122). The categories and the classification can be followed in the down below.

a. Manipulation Information and Borders

- The Informer: The informer is a team member who poses as another team member and gains the trust of the group. backstage, but after entering the audience, she discusses the performance. The example like spies or traitors are genuine in collected in this type
- The Shill: This role is a part of the manipulator of information which hold as the opposite of the informer; the shill poses as a member of the but is a part of the performing group. His role is to manipulate the audience reactions
- The spotter: This role is a spectator with extensive knowledge of the performance. overall. The spotter analyzes the performers and may reveal information to the audience. Example: detective, police officer, curator.

b. Interaction Facilitators

- The mediator: the interaction which succeed and existed in the first place is created by the function of available facilitators. In such a performance, dramaturgy refer this as the role of mediator. Often acts with the consent of both parties, serving as a mediator and/or a messenger who helps different teams communicate. Between many secrets to learn, and might not be impartial.



c. Roles that Mixed Front and Back stage

- The non-person: non-person functions refer to symbolic objects, events, or phenomena that play a role in shaping social interaction and understanding. These non-person functions are often used to create meaning, define relationships, and establish social norms. They can include things such as rituals, symbols, social institutions, and shared cultural practices.
- For example, in a wedding ceremony, the wedding ring serves as a non-person function that symbolizes the commitment and love between two people. Similarly, religious symbols like the cross or the Star of David serve as non-person functions that help to define the identity and beliefs of a community.
- The service specialist: it is a person who is needed for their specific services, typically by the performers. They are frequently welcomed to the back area by the entertainers. Examples include tax-savvy bankers, plumbers, and hairdressers.
- Colleague: these are people who resemble performers but who are not on the same team as them. Consider coworkers, assistant, and helper Those to whom the performer confides in order to share performance-related information.

Hereby, this research provides those categorical in order to analysis and construct the criticism enclosure, where theoretical foundation is based in the study of dramaturgy which hold the point of view about phenomena in social are contained the stages and its own roles, as depicted the understanding above.

METHOD

This study's research design utilized literary criticism that primarily focused on moving away from criticism. The concept of criticism may be expressed as an attempt to refute the author, works and reader critic's assertion that the goal of criticism is to focus on the work as a produced aesthetics which intentionally giving impact. It either succeeds or fails to establish unity in the workplace. That is true even though the movie would not downplay the importance of historical, social, and personal details to a piece of art. Information criticism's goal is to show how the work's various components fit together naturally as a whole. To put it another way, this study must look at the work's impact (Nurachman, 2017, p. 5). Because the message is sublime in the impact. In other words, the literaray critic sees that trilogy concept where author-works-and audience are labor into the process of creating effect and meaning into it.

The study uses a descriptive qualitative design as its method. The purpose of the descriptive was to assess the informative elements of the data in a straightforward and grounded way using detailed, logically ordered descriptions (Nassaji, 2015 p. 130). Thus, the analysis is used to identify characteristics, impacts, frequencies, trends, and categories about the dramaturgical stages and roles that serve as the anatomy for the micro sociology in the 2012 movie script for *Batman: The Dark Knight Rises* (Diah Supatmiwati, 2013, p. 144)

FINDING AND DISCUSSION



.2.1 Manipulator Information

A manipulator is a person who uses psychological or emotional means to control and influence others for their own purposes. This can be done through tactics such as persuasion, coercion, deception, or exploitation. Manipulators aim to gain power and control over their targets, often for personal gain, and may manipulate others for their own selfish interests. Manipulators can be found in many different settings, including personal relationships, the workplace, and politics. It is important to recognize and resist manipulation in order to maintain one's independence and autonomy. However, Goffman provided the property of manipulator information as informer, the skill, and the spotter. Hereby the analysis can be followed in the down below.

A. The Informer:

Bane

The manipulator character in "The Dark Knight Rises" is Bane, a mercenary and revolutionary who leads an uprising against the wealthy and corrupt of Gotham City. He is a formidable opponent for Batman and a master of strategy, using his cunning and intellect to manipulate those around him to achieve his goals. He is portrayed as a charismatic figure who rallies the people of Gotham to his cause, and as a remorseless and brutal enforcer who will stop at nothing to see his plans come to fruition. Ultimately, Bane's manipulation and Machiavellian tactics make him a complex and formidable villain in the film. Th enarrative can be follow down below.

Bane holds up a photo of Harvey Dent. BANE

Harvey Dent. Held up to you, and over you, as a shining example of justice and good...

INT. BLAKE'S APARTMENT - CONTINUOUS Gordon sits watching Bane's speech. Blake gathers supplies. BLAKE

We're gonna keep moving you, till we can get you in front of a camera -

EXT. BLACKGATE PRISON - CONTINUOUS Bane sets fire to the picture of Dent...

BANE

But they supplied you a false idol. A straw man. To placate. To stop you tearing down this corrupt city...

INT. CELLBLOCK, BLACKGATE PRISON - CONTINUOUS The Prisoners start cheering, shouting.

BANE (O.S.)

...and rebuilding it the way it should have been rebuilt generations ago...

EXT.(Nolan et al., 2012)

In "The Dark Knight Rises," Bane uses propaganda as a tool to gain support and further his revolutionary agenda in Gotham City. Some ways he employs propaganda include Rhetorical speeches: Bane delivers powerful, charismatic speeches to the people of Gotham, painting himself as a champion of the oppressed and a defender of justice. He uses rhetoric to sway the masses to his side and build a following. Control of media: Bane seizes control of the city's media outlets, using them to spread his message and shape public opinion. He uses this power to propagate his ideology and portray himself as a benevolent leader.

Symbols and slogans: Bane and his followers adopt distinctive symbols and slogans, such as the mask he wears and the chant "rise". These serve as powerful tools of propaganda,



inspiring loyalty and reinforcing his message. Demonization of the enemy: Bane portrays the existing power structures and the wealthy elite of Gotham as corrupt and oppressive, painting them as the enemy of the people. He uses this framing to justify his revolution and galvanize public support.

Bane's use of propaganda in "The Dark Knight Rises" serves as a powerful illustration of the way that ideology and messaging can be used to manipulate and control large groups of people. As the justification of reference, one shall remember that the informer is a team member who poses as another team member and gains the trust of the group. backstage, but after entering the audience, he or she discusses the performance(Erving Goffman, 1986)

Catwoman

The identification also lead to Catwoman about the informer or manipulation. In the movie Catwoman Betray the Batman and sold him to Bane, but when she know that The Batman is Bruce Wayne she turn out into The Batman informer.

Catwoman comes down the stairs with the Thugs.

CATWOMAN

Sorry to spoil things, boys, but Bane wants these guys himself..

The thugs pull Wayne and Fox to their feet - Miranda looks up.

Catwoman pretend to be Bane partner so she act like Bane's thugs.

EXT. COLONNADE, HOLDING AREA - CONTINUOUS

The Thugs lead Wayne and Fox along the colonnade. Catwoman spins, takes out one Thug with a heel, one with a punch to the throat. Fox smiles as she unlocks his wrists.

When she brought Wayne and Fox she knock the Thugs and continue the comeback plan for Bruce wayne to defeat Bane.

In analyzing Catwoman manipulation quality. Here is the detai which can be followed up in such as sense of dramaturgy filter. Catwoman, also known as Selina Kyle, is a master thief and a skilled manipulator. In "The Dark Knight Rises", she is portrayed as a complex and cunning character who uses her intelligence, charm, and sexuality to manipulate those around her.

She manipulates Bruce Wayne by gaining his trust and playing on his emotions, to steal valuable information from him. She also manipulates Bane and the League of Shadows by appearing to align with them, while secretly working against them. Catwoman's ability to manipulate those around her highlights her cunning and resourcefulness, as well as her willingness to do what it takes to achieve her goals. Despite her criminal activities, she is depicted as a flawed and charismatic character who the audience can relate to and root for. By doing so the informer is a team member who poses as another team member and gains the trust of the group. backstage, but after entering the audience, she discusses the performance. The example like spies or traitors are genuine in collected in this type(Erving Goffman, 1986, p. 122).



B. The Shill:

Miranda Tate

However there about the dramaturgy character. The identification found that Miranda Tate is Bruce Wayne work partner and fox partner, she manipulate Fox and Bruce Wayne to made her as a CEO of Wayne Foundation so she can get the access through the bomb as the that Wayne foundation had so she can trigger it to Destroy Gotham city.

- *MIRANDA*

And as CEO of Wayne Enterprises, I have to take responsibility for it.

CAPTAIN JONES

Why?

- *Miranda has a knife through Batman's suit, into his ribs...*

And though I am not 'ordinary', I am a citizen...

She pulls out the trigger...

INT. LOBBY, CITY HALL - CONTINUOUS

Batman cannot move to defend himself. He has Bane by the throat, but Miranda has her knife in his side -

MIRANDA/TALIA

My mother named me Talia before she was killed. The way I would've been killed if not for my protector...Bane.

The detail upon Miranda as the shill in the context of dramaturgy because, at the end of the battle between The Batman and Bane, when Batman in winning condition, Miranda came and stab The Batman, and reveal herself as the Mercenary child, the mastermind of this entire chaos. This role is a part of the manipulator of information which hold as the opposite of the informer; the shill poses as a member of the but is a part of the performing group. His role is to manipulate the audience reactions

In the context of social dramaturgy, Miranda detail performance is related that the term "shill" refers to an individual who participates in social interactions in a staged or artificial manner, with the goal of manipulating or influencing others. The shill is similar to a performer in a play or a magician's assistant, in that they create an illusion or a facade of authenticity, credibility, or sincerity (Erving Goffman, 1986, p. 128). In social dramaturgy, shills can play a role in shaping public opinion, creating false demand, or manipulating group dynamics. For example, Miranda as a shill might pretend to be an enthusiastic customer or supporter of a product or a political candidate, in order to influence others to adopt the same view. A shill might also pretend to be an independent observer or an expert, to sway public opinion in a certain direction.

The concept of the shill in Miranda in Batman the Dark Knight Rises in social dramaturgy is important for understanding how social interactions can be staged or manipulated for the purpose of gaining power, influence, or control. By understanding how shills operate and the



techniques she uses, individuals can be better equipped to recognize and resist their attempts to manipulate or deceive.

C. The spotter:

Alfred

The second spotter obviously belong to Alfred. Whereby determine by the form of representation that Alfred is Bruce Wayne assistant he usually became Bruce detective assistant like when Bruce want to know about Bane he know it already.

- *ALFRED*

Ran it through some databases. He's a mercenary. No other known name.

Never been seen or photographed without a mask. He and his men were behind a coup in West Africa that secured mining operations for our friend John Daggett. (Nolan et al., 2012)

in detailing th analysis, in "The Dark Knight Rises," Alfred Pennyworth also acts as a spotter in several scenes. As a trusted confidant and surrogate father figure to Bruce Wayne, Alfred provides crucial support and guidance to Batman. He uses his intelligence and resourcefulness to gather information and provide backup to Batman, often from behind the scenes. Additionally, Alfred acts as a moral compass for Bruce, offering sage advice and a steady hand when the hero is at his lowest. Overall, Alfred's role as a spotter showcases his unwavering loyalty to Bruce and his commitment to helping him in his mission to protect Gotham. The analysis is also determined in regarding that this role is a spectator with extensive knowledge of the performance. overall. The spotter analyzes the performers and may reveal information to the audience(Thadi, 2020, p. 32)

Blake

Hereby, the next identified as the spotter also belong to Blake. Because Blake was a young cop that knew who the man behind Batman mask is, he became formal detective in his institution, he had important role in this story because he assists the batman to get the information about the enemy, and follow up him during the war.

- *INT. BLAKE'S APARTMENT - CONTINUOUS*

Blake turns to Gordon, who stares at the TV. BLAKE

These men, locked up in Blackgate for eight years, denied parole under the Dent Act. Based on a lie.

He assist Gordon to tell about Bane's information both of his background or Bane's strategy.

- *INT. OFFICES ABOVE TELLSONS - MOMENTS LATER*



Blake leads them into empty offices. Cots and makeshift furnishings line the offices and corridors.

BLAKE

I was up here looking for a vantage point. Found the people who run the corporation who owns it living here.

CAPTAIN JONES

Which corporation?

FOX (O.S.)

Wayne Enterprises.

He also informs Fox and Gordon that bane had a time bomb.

BLAKE

And here's the important part.

FOX

As the device's fuel cells decay, it's becoming increasingly unstable...until the point of detonation.

BLAKE

The bomb's a time bomb.

FOX

And it will go off. In twenty-three days.(Nolan et al., 2012)

Hereby, to provide the justification. In "The Dark Knight Rises," John Blake, acts as a spotter in several scenes. As a rookie police officer with a strong sense of justice, Blake is initially skeptical of Batman but eventually comes to see the value in his vigilantism. He uses his street smarts and cunning to gather intelligence and provide support to Batman, often in unconventional ways. Blake also acts as a liaison between Batman and the police department and helps to keep the hero informed about the inner workings of the force. Overall, Blake's role as a spotter showcases his courage, resourcefulness, and commitment to protecting Gotham from threats. The analysis is also determined in regarding that this role is a spectator with extensive knowledge of the performance. overall. The spotter analyzes the performers and may reveal information to the audience(Thadi, 2020, p. 32).

Batman

EXT. GOTHAM RIVER - CONTINUOUS

Batman hands Gordon a metal box.

BATMAN

This blocks the remote detonator signal to the bomb. Get into onto the truck by sunrise. They might hit the button when it starts.

GORDON

When what starts?

BATMAN

War.

(Nolan et al., 2012)

In analyzing Batman as the spotter, his property is belonging about In "The Dark Knight Rises," Batman acts as the spotter in several scenes. As the spotter, he uses his advanced



technology and surveillance equipment to gather intelligence and provide support to his team. He also uses his tactical expertise to plan and coordinate operations, and his physical prowess to carry out missions himself when necessary.

Overall, Batman's role as the spotter showcases his versatility and ability to adapt to different situations, as well as his determination to protect Gotham from threats. The analysis is also determined in regarding that this role is a spectator with extensive knowledge of the performance. overall. The spotter analyzes the performers and may reveal information to the audience(Thadi, 2020, p. 32).

Gordon

EXT. GOTHAM STREET - CONTINUOUS

The black truck rounds the corner. Gordon signals his man in a Greyhound bus - who pulls across the street. The truck smashes into the bus and stops. Gordon and his men swarm in, blasting at the Guards. Gordon opens the back - empty. No bomb. Wrong truck.

GORDON

That's impossible... Come on! Cut over to Fifth!

They sprint for the next parallel avenue...

In "The Dark Knight Rises," Commissioner Gordon also plays a role as a spotter. As a seasoned law enforcement veteran, Gordon has extensive knowledge of Gotham's criminal underworld and uses this to help Batman track down and apprehend criminals. He also provides crucial support in the field, using his leadership skills to coordinate and direct police operations. In addition, Gordon acts as a liaison between Batman and the police department, ensuring that the hero is able to operate effectively while also working within the bounds of the law. Overall, Gordon's role as a spotter showcases his dedication to upholding justice in Gotham and his willingness to work with unconventional allies to achieve this goal. The analysis is also determined in regarding that this role is a spectator with extensive knowledge of the performance. overall. The spotter analyzes the performers and may reveal information to the audience(Thadi, 2020, p. 32).

4.2.2 Interaction Facilitator

An interaction facilitator in social dramaturgy refers to a person or entity that helps facilitate social interactions and behaviors between individuals. The role of the interaction facilitator is to provide the conditions, context, and structure for social behavior to occur, and to help mediate any conflicts or misunderstandings that may arise.

In a social setting, an interaction facilitator might include a host or event coordinator, who sets the tone for an event and helps guide the interactions between guests. In a business setting, an interaction facilitator might include a manager or supervisor, who helps coordinate the activities and interactions of employees to ensure that the company's goals are being met. In "The Dark Knight Rises," Commissioner Gordon can be seen as an interaction facilitator in his role as the head of the police department. He helps to facilitate the interactions and behaviors of the police officers, providing guidance and structure to



their actions. Similarly, Alfred Pennyworth serves as an interaction facilitator for Bruce Wayne, helping to coordinate and direct his activities as Batman even until the end of the story which can be followed down below.

EXT. TUNNEL ENTRANCE - CONTINUOUS Gordon puts a hand on Batman's arm. GORDON

I never cared who you were - BATMAN

And you were right. GORDON

But shouldn't the people know the hero who saved them?

BATMAN

A hero can be anyone. That was always the point

Batman sits into the cockpit, then looks again at Gordon. Anyone. A man doing something as simple and reassuring as putting a coat around a little boy's shoulders to let him know that the world hadn't ended... (Nolan et al., 2012)

Overall, the role of the interaction facilitator is to help create an environment that is conducive to productive and meaningful social interactions, and to ensure that the interactions that occur are in line with the goals and objectives of the individuals involved regenerate response

The mediator in "The Dark Knight Rises" is a character that facilitates communication and negotiations between opposing parties. In the film, the mediator is the character of Catwoman (Selina Kyle), who acts as a liaison between Batman (Bruce Wayne) and Bane, the main antagonist. She is instrumental in communicating the demands of Bane to Gotham City and arranging for their surrender, as well as in facilitating Batman's eventual defeat of Bane. The mediator plays a crucial role in the resolution of conflict in the film, and Catwoman's character serves to highlight the power of negotiation and compromise in resolving even the most seemingly insurmountable differences.

SELINA

If you're expecting an apology - WAYNE

It wouldn't suit you. I need your help.

SELINA And why would I help you?

Wayne pulls a USB drive out of his pocket. WAYNE

For this. The 'Clean Slate'. SELINA

You're gonna trust me with that? After what I did to you?

WAYNE

I admit I felt a little let down. But I still think there's more to you. In fact, I think for you - (indicates USB) this isn't a tool, it's an escape route. You want to disappear. Start fresh. (Nolan et al., 2012)

The justification upon Selina alias Cat woman for her job as mediator is obviously followed the understanding that mentioned, the interaction which succeed and existed in the first place is created by the function of available facilitators. In such a performance, dramaturgy refer this as the role of mediator (Erving Goffman, 1986, p. 134). Often acts with the consent of both parties, serving as a mediator and/or a messenger who helps different teams communicate. From Ban to Batman and vice versa.



4.2.3 Roles that Mixed Front and Back stage

A. The non-person

First of all, In social dramaturgy, non-person functions refer to symbolic objects, events, or phenomena that play a role in shaping social interaction and understanding. These non-person functions are often used to create meaning, define relationships, and establish social norms. They can include things such as rituals, symbols, social institutions, and shared cultural practices. In the film "The Dark Knight Rises," several symbols are used to represent different themes and ideas, and this is what social dramaturgy portrayed as the non-person. Some of the key symbols in the film may follow in the identification down below in this section.

EXT. GOTHAM RIVER - NIGHT

Gordon and the rest of the men stand at the edge of the ice. A Mercenary fires his gun in the air. Gordon takes a breath, then leads his men onto the ice...which creaks and groans...

Further out, Gordon stops - sniffs - looks down: a pool of liquid, beside it: a flare. Gordon picks it up, puzzled.

BATMAN (O.S.) Light it up.

Gordon, energized by the familiar voice, lights the flare - jams it into the liquid, sending a trail of FIRE across the ice - up into a building where it forms the shape of a BAT...

INT. FOLEY'S BROWNSTONE - CONTINUOUS FOLEY'S KIDS

Dad! Check it out! FOLEY'S WIFE

Honey, take a look!

Foley moves to a back window. Sees the flaming sign. EXT. GOTHAM STREET - CONTINUOUS A Mercenary nervously approaches Bane's back.

Sir?

MERCENARY

Bane turns. The Mercenary points at the sign. MERCENARY

You think it's really him? BANE

Impossible... (Nolan et al., 2012)

First, it serves as a symbol of hope for the citizens of Gotham City. When the bat-signal is lit, it signifies that Batman is on the case and that the people of Gotham can rest assured that justice will be served. This helps to reinforce the idea that Batman is a protector of the city, and that he will always be there to help when needed. The Bat-Signal: The Bat-Signal serves as a symbol of hope and protection for the people of Gotham City. It represents the idea that Batman is always watching over the city, even when he is not physically present.

Second, the bat-signal serves as a call to action for Batman himself. When the signal is lit, Batman knows that it's time to suit up and go to work, and this helps to set the stage for the action and adventure that will follow. This can be seen in the opening scene of "The Dark Knight Rises," when the signal is used to summon Batman out of retirement and back into action.



Third, the bat-signal serves as a visual representation of the power dynamics at play within the story. When the signal is lit, it can be seen as a symbol of the tension between the forces of good and evil, and the ongoing struggle between Batman and his enemies. This serves to heighten the dramatic tension and keep audiences engaged as the story unfolds. Overall, the bat-signal plays a crucial role in the narrative of "The Dark Knight Rises" and helps to establish the themes, symbols, and motifs that are central to the story. Whether shining in the night sky or serving as a call to action, the bat-signal is an iconic and enduring part of the Batman mythology and continues to be an essential element of the franchise to this day.

Hereby, the signification upon bat-signal as the non-person roles in social dramaturgy is obviously justified. As regarded that the understanding of the non-person functions play a crucial role in social dramaturgy by providing a shared understanding and set of expectations for social interaction. They help to create a sense of order and stability and serve as a means of communicating and reinforcing cultural values and norms. They can also be used to challenge and transform social relationships, as in the case of political or social movements that use symbols and rituals to mobilize people and achieve their goals. Overall, non-person functions play a crucial role in shaping social interaction and understanding, and they serve as a key component of the symbolic and cultural landscape in which social dramaturgy takes place (Suneki & Haryono, 2017, p. 26).

The second person also the mask. The mask that Batman wears serves as a symbol of his dual identity. On the one hand, it represents his secret identity as Bruce Wayne, while on the other hand, it represents his public identity as Batman. The mask also symbolizes his commitment to justice and his willingness to put himself in harm's way to protect others.

BLAKE

When you began...why the mask? WAYNE

To protect the people closest to me.

BLAKE

You're a loner with no family. WAYNE

There are always people you care about. You just don't realize how much until they're gone. (Collects himself.) The idea was to be a symbol. Batman could be anybody, that was the point.

BLAKE

It was damn good to see him back. WAYNE

Not everybody agrees. BLAKE

They'll figure it out in the end. WAYNE

Got anything on Bane's whereabouts? BLAKE

Yeah, I've got five hundred pages of tunnel records and a flashlight. (Nolan et al., 2012)

In the film "The Dark Knight Rises," as the non-person stuff in social dramaturgy the mask that Batman wears serves as a powerful symbol of his dual identity as both Bruce Wayne and Batman. The mask represents his commitment to justice and his willingness to put himself in harm's way to protect others, as well as his determination to remain anonymous and maintain his secret identity. The mask also symbolizes the idea of disguise and concealment, as Batman uses it to hide his identity from both his enemies and his allies. By wearing the



mask, he is able to maintain the illusion of being two separate individuals, and thus, is able to operate more effectively in his quest to bring justice to Gotham City.

Furthermore, the mask also serves as a symbol of the power of transformation, as it represents the transformation of Bruce Wayne into the powerful and mysterious figure of Batman. Through the mask, he can become a different person, one who is fearless and unwavering in the face of danger.

In addition, the mask also represents the idea of protection and safety, as it protects Batman's identity and helps him to avoid being recognized by those who would seek to harm him. This protection extends to those around him as well, as it allows him to operate more effectively and safely in his quest to bring justice to the city. Overall, the mask in "The Dark Knight Rises" serves as a multi-layered symbol that represents the dual identity of Batman, the power of transformation, the idea of disguise and concealment, and the importance of protection and safety in the pursuit of justice.

The next identified the non-person characteristic in social dramaturgy of Batman The Dark Knight Rises is the prison. The prison in the film serves as a symbol of the oppressive and unjust system that the characters are trying to escape. It represents the idea that freedom is a precious and hard-won commodity, and that even those who are considered to be the evillest must be given the chance to redeem themselves. The narrative example can be followed down below.

WAYNE I'm all ears. ALFRED

There is a prison. In a more ancient part of the world. A pit. Where men are thrown to suffer and die. But sometimes, a man rises from the darkness. Sometimes...the pit sends something back.

Bane. WAYNE ALFRED

Born and raised in a hell on earth. WAYNE

Born in a prison? ALFRED

No one knows why. Or how he escaped. But they know who trained him one he did...R̄a's al Gh̄ul. Your mentor.

Wayne takes this in. Shocked. ALFRED

The symbol of prison in "Batman The Dark Knight Rises" represents the idea of punishment, containment, and oppression. Throughout the film, the prison serves as a physical manifestation of the forces that seek to control and restrict the citizens of Gotham City, whether it be the villainous Bane and his followers or the corrupt officials who abuse their power.

The prison symbolizes the limitations and constraints placed on individuals, as well as the darker aspects of society, including crime, injustice, and tyranny. In the film, Batman himself is imprisoned and subjected to brutal conditions, which serve to test his strength, resilience, and determination.

The prison in "Batman The Dark Knight Rises" also represents the possibility of escape and liberation. Throughout the film, characters struggle to break free from the confines of the



prison, both physically and mentally, in order to reclaim their freedom and dignity. Ultimately, the prison symbol serves as a powerful metaphor for the larger themes of freedom, justice, and the struggle against oppression that pervade the film. By examining the role of the prison symbol in "Batman The Dark Knight Rises," one can gain insight into the ways in which society views and responds to issues of punishment, justice, and the struggle for freedom.

The next identified the non-person character is The Cat. Catwoman's character serves as a symbol of the power of transformation. She represents the idea that even the most damaged and broken individuals can change and become powerful forces for good.

INT. INNER OFFICE, DAGGETT'S PENTHOUSE - CONTINUOUS Daggett comes through the door, calling back. **DAGGETT**

And can we get some girls in here? **CATWOMAN (O.S.)**

Careful what you wish for.

Catwoman grabs him, throws him across the room. His back slams against the wall - he draws a gun, but - WHACK! - Catwoman pins his wrist to the wall at shoulder height using the high heel of her boot. He whimpers as she leans in.

CATWOMAN *Cat got your tongue?*

She plucks the gun from his trembling hand. **DAGGETT**

You dumb bitch. **CATWOMAN**

Nobody ever accused me of being dumb. (Nolan et al., 2012)

Based on the narrative above. In such a detail, as the non-person the symbol of the cat in "Batman the Dark Knight Rises" represents the idea of mystery, cunning, and femininity. Throughout the film, the cat is often associated with the character of Catwoman, who is depicted as a seductive and elusive figure who operates in the shadows and uses her wit and charm to manipulate those around her.

ALFRED

Take a good look. At his speed, his ferocity, His training. I see the power of belief. Of the fanatic. I see the League of Shadows resurgent.

WAYNE

You said he was excommunicated. **ALFRED**

By R̄a's al Gh̄ul. Who leads them now?

WAYNE

R̄a's al Gh̄ul was the League of Shadows. And I beat him. Bane's just a mercenary, and we have to find out what he's up to.

Wayne plugs the USB in, hits keys. Text scrolls. (Nolan et al., 2012)

The cat symbolizes the concept of duality, as Catwoman is both a hero and a villain in the film, switching allegiances and playing both sides of the law to achieve her goals. In this way, the cat represents the idea of unpredictability and the complex nature of human motivation and behavior. The cat also serves as a symbol of liberation and empowerment, as Catwoman struggles to break free from the constraints of a male-dominated society and assert her independence and agency. Through her actions, she challenges traditional gender roles and demonstrates the power and resilience of women. Ultimately, the symbol of the cat in "Batman The Dark Knight Rises" serves as a powerful metaphor for the larger themes of



identity, agency, and the struggle against oppression that pervade the film. By examining the role of the cat symbol, one can gain insight into the ways in which society views and responds to issues of gender, power, and the pursuit of freedom

The last identified of the non-person is The League of Shadows: The League of Shadows serves as a symbol of the forces of darkness that are always present in the world, waiting to be unleashed. It represents the idea that evil is always lurking just beneath the surface, and that it takes great courage and determination to fight against it.

The League of Shadows in "Batman The Dark Knight Rises" can be analyzed as a social dramaturgy group, representing the idea of organized chaos and the struggle for power and control. The League of Shadows operates as a sort of shadow government, seeking to exert its will over society through acts of terrorism and manipulation.

The League of Shadows represents the idea of a faceless, insidious force that operates behind the scenes and uses its power to shape the world according to its own vision. They embody the notion of the 'hidden hand', exerting control through subtle means and manipulating events to achieve their goals.

As a group, the League of Shadows operates as a kind of collective actor, using their organized resources and expertise to carry out their missions. Through their actions, they challenge the established power structures of society and force individuals to question their own beliefs and loyalties.

In terms of social dramaturgy, the League of Shadows can be seen as a symbol of the forces of darkness and destruction that threaten to undermine the stability and order of society. Through their actions, they force individuals to confront the reality of the fragility of social structures and the need to stand up and defend the values and institutions that they hold dear.

By examining the role of the League of Shadows in "Batman The Dark Knight Rises", one can gain insight into the ways in which power and control are exerted in society and the ways in which individuals respond to these challenges. Through this analysis, one can better understand the ways in which social dramaturgy operates and the ways in which it can shape the world around us

B. Colleague

The term "colleague" in social dramaturgy refers to a character or individual who is a peer or co-worker in a particular social context or workplace. Colleagues can play a variety of roles in social dramas, ranging from supportive allies to competitors, adversaries, or adversaries. In the context of social dramaturgy, colleagues are often used to explore the



social dynamics of workplace and professional relationships, including power struggles, conflicts, and cooperation. The interactions and relationships between colleagues can be influenced by a variety of factors, including individual personalities, personal motivations, and cultural norms and expectations (Jita Wanodya, 2019, p. 76).

Colleagues can also be used to examine issues of social status and hierarchy, including issues of gender, race, and class. The relationships between colleagues can reflect the power dynamics of a particular workplace or social context, and can shed light on the ways in which different individuals negotiate their place within the social hierarchy. Overall, the colleague character is a versatile and important tool for exploring social dynamics and relationships within a particular context, and for examining the ways in which individuals negotiate power and status within a social group or workplace. The identification and the analysis can be followed in the down below.

Maid

- *The Congressman watches a tray of canapés breeze past, then grabs the ass of the maid carrying them. She freezes.*

CONGRESSMAN

Sweetheart, not so fast with the chow.

-

MAID

(turns, tight smile) Shrimp balls?

The Congressman grabs two. The Maid moves off. The Congressman glances down at Gordon's papers. (Nolan et al., 2012)

The role of the maid character in "The Dark Knight Rises" is minor and serves primarily to provide background information and backstory for the main characters. In the film, the maid is a loyal servant of Bruce Wayne and acts as the caretaker of his estate while he is away. She is a secondary character who serves to establish the setting and provide context for the story, rather than playing a significant role in the plot. The maid is a testament to Bruce Wayne's wealth and status, and her presence reinforces the luxurious lifestyle he leads, even in his absence. A side character in a literary work serves a secondary role in the story, usually supporting the main characters or adding depth to the story's setting or background. Some common functions of side characters in literature included providing comic relief. Side characters can lighten the mood and provide humor in a story, helping to relieve tension and create a more enjoyable reading experience. Enhancing the main character: Side characters can help to develop and flesh out the main character by providing contrast and highlighting their strengths and weaknesses. Overall, the function of this collage characters in literature is to enhance and complement the story, adding depth and dimension to the world and characters, and helping to drive the plot forward in Batman the Dark Knight Rises.

Captain Jones and Special Force

- *Captain Jones throws Blake a look. Addresses Fox.*

CAPTAIN JONES



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Doi.

Could you disarm it?

FOX

I don't know, But I could reconnect it to the reactor. Stabilize it.

CAPTAIN JONES

We'd have to let the Pentagon know.

SPECIAL FORCES 2

They'll be monitoring our frequencies -

CAPTAIN JONES

We have no choice. Let's move away from this location, then call it in. (Nolan et al., 2012)

In the context of the film "Batman The Dark Knight Rises," Captain Jones can be analyzed as a colleague character in the discussion of social dramaturgy. As a member of the police force, Captain Jones is a peer and co-worker to the other police officers in the film, including Commissioner Gordon and John Blake.

Captain Jones' role as a colleague can be used to explore the social dynamics of the police force, including issues of power, cooperation, and conflict. For example, Captain Jones' interactions with Commissioner Gordon can be used to examine the ways in which different individuals within the police force negotiate power and status, and the ways in which they balance individual and collective interests.

Captain Jones' characterization can also be used to explore broader social issues and dynamics, such as issues of gender, race, and class. For example, the film's depiction of Captain Jones and his interactions with other characters can offer insights into the ways in which different individuals within a professional setting negotiate their place within the social hierarchy, and the ways in which different social factors influence their relationships and interactions.

Overall, Captain Jones' role as a colleague character in "Batman The Dark Knight Rises" offers a valuable opportunity to examine the social dynamics of the police force and the broader social context within the film. By analyzing Captain Jones' relationships with other characters, social dramaturgists can gain a deeper understanding of the complexities of social dynamics and relationships in the film's narrative.

The character of Captain John Blake (played by Joseph Gordon-Levitt) in "The Dark Knight Rises" serves as a police officer and a loyal ally of Batman (Bruce Wayne). He is a dedicated and compassionate law enforcement officer who is committed to protecting the citizens of Gotham City. Blake is initially skeptical of Batman, but as he witnesses the Caped Crusader's commitment to justice, he becomes a staunch ally. Blake serves as a crucial link between the police and Batman, facilitating their cooperation in the fight against Bane, the main antagonist. He also serves as an intermediary between the public and the masked vigilante, working to restore public trust in Batman and his mission. The character of Captain Blake is a brave and selfless individual who plays an important role in helping Batman to restore peace to Gotham City.

Basement Thug



INT. SEWERS - CONTINUOUS

Thug 1 flips Gordon onto his back.

THUG 1

This one's alive. (Looks closer.) Jesus. It's the Police Commissioner.

THUG 2

What do we do?

THUG 1

Take him to Bane.

The two Thugs drag Gordon down through the maze of tunnels. As they descend deeper they encounter work crews of muscular men wielding large drills and jackhammers, working the walls and ceiling of the larger tunnels. Some of the men are armed Mercenaries, overseeing gangs of homeless street kids. They stare as Gordon is dragged past. The Thugs drag Gordon between two waterfalls, into –

INT. BANE'S LAIR, SEWERS - CONTINUOUS (NIGHT) They approach a figure, turned away, crouched in the firelight. Bare-chested, muscular, masked. Bane. A crooked line of scar tissue runs the length of his spine...

BANE

Why are you here?

The Thugs drop Gordon at Bane's feet. (Nolan et al., 2012)

In the context of the film "Batman the Dark Knight Rises," thugs can be analyzed as colleague characters in the discussion of social dramaturgy. Thugs in the film are often depicted as working together as a group, with each individual playing a specific role in the criminal underworld like in the narrative above. This portrayal of the thugs as colleagues allows for an exploration of the social dynamics of criminal organizations.

The relationships between the thugs in "Batman The Dark Knight Rises" can be analyzed to examine the ways in which different individuals within a criminal organization negotiate power and status, and the ways in which they balance individual and collective interests. For example, the film's depiction of the dynamic between the leader of the criminal organization, Bane, and his followers can offer insights into the ways in which power and authority are structured within criminal groups.

The characterization of the thugs can also be used to explore broader social issues and dynamics, such as issues of class, poverty, and the role of the criminal underworld in society. For example, the film's portrayal of the thugs and their motivations for participating in criminal activities can offer insights into the social and economic factors that drive individuals to pursue a life of crime.

Overall, the portrayal of thugs as colleague characters in "Batman The Dark Knight Rises" offers a valuable opportunity to examine the social dynamics of criminal organizations and the broader social context within the film. By analyzing the relationships between the thugs and their motivations for participating in criminal activities, social dramaturgists can gain a deeper understanding of the complexities of social dynamics and relationships in the criminal underworld.



C. The Service Specialist

In the field of social dramaturgy, the concept of a specialist character refers to an individual who is an expert in a specific area or has specialized knowledge or skills that are relevant to the events or situation being depicted. The specialist character is often used to provide information, guidance, or expertise to other characters in the narrative. The specialist character can also serve as a way to explore social and cultural attitudes towards expertise and specialists. For example, the film may depict the specialist character as being respected and valued for their knowledge and skills, or it may portray the character as being dismissed or misunderstood by others.

In the context of social dramaturgy, the specialist character can be analyzed to examine the ways in which expertise and specialist knowledge are valued or devalued in a given social context. It can also offer insights into the ways in which different social and cultural attitudes towards specialists can shape interactions and relationships between individuals in a given situation. Overall, the use of a specialist character in social dramaturgy is a useful tool for exploring complex social issues and for providing valuable insights into the ways in which individuals and groups navigate and interact with specialized knowledge and expertise in a given situation. The identification can be followed down below.

Fox

Fox is the one colleague character in the story because he helped the batman to get brand new technological weapon, and helped wayne to get his suit after he go out from blackgate prison.

– INT. APPLIED SCIENCES - MOMENTS LATER

Fox leads Wayne into the vast, gadget-filled space. They pass Tumblers with different weapons configurations...

WAYNE

I figured you'd have shut this place down.

FOX

It was always shut down, officially.

WAYNE

But all this new stuff?

FOX

After your father died, Wayne Enterprises set up fourteen different defense subsidiaries. I've spent years shuttering them and consolidating all the prototypes under one roof. My roof.

WAYNE

Why?

FOX

Stop them falling into the wrong

– WAYNE

I can give you a way off. Once you've gotten me to Lucius Fox. I need you to find out where they're holding him. Then take me in.

SELINA

Why do you need Fox?



WAYNE

To save this city(Nolan et al., 2012)

Based on the narrative above in the film "Batman The Dark Knight Rises," the character of Fox can be considered a specialist character in the context of social dramaturgy. Fox, played by Morgan Freeman, serves as the chief of technology and weapons development at Wayne Enterprises.

As a specialist character, Fox provides expertise and technical knowledge to other characters in the film, particularly to Bruce Wayne/Batman. He is an important source of information and advice for Batman, helping him to understand and overcome the challenges he faces in his quest to stop the villainous Bane and save Gotham City. In this sense, Fox functions as a symbol of the importance of technology and specialized knowledge in the story, highlighting the ways in which these factors play a critical role in shaping the events and outcomes of the narrative.

The portrayal of Fox as a specialist character in social dramaturgy can be analyzed to examine the value and importance placed on expertise and technology in society. It also provides insights into the ways in which individuals and organizations interact with and utilize specialized knowledge in real-world situations.

Overall, the character of Fox serves as an important example of the role of specialist characters in social dramaturgy and highlights the ways in which their expertise and knowledge can play a crucial role in shaping the outcome of a given situation

The character of Fox (played by Morgan Freeman) in "The Dark Knight Rises" serves as a technical advisor and armorer to Batman (Bruce Wayne). He is the head of Wayne Enterprises' Applied Sciences Division, responsible for designing and maintaining Batman's advanced technology and weapons. Fox is a trusted ally of Batman and plays a crucial role in supporting his crime-fighting efforts. He provides expert technical assistance and advice, helps to repair and upgrade Batman's equipment, and acts as a liaison between Batman and the outside world. The character of Fox serves as a resourceful and knowledgeable ally, and his expertise and dedication play a critical role in helping Batman to bring peace to Gotham City.

CONCLUSION

In "The Dark Knight Rises," all the characters engage in social dramaturgy role in one way or another. Each character uses their performance and presentation to construct and maintain a particular image or identity, and to advance their agendas and assert their power over others.

Bruce Wayne/Batman uses social dramaturgy to maintain his image as a wealthy and reclusive playboy, even as he operates in secret as the Caped Crusader. Commissioner Gordon uses social dramaturgy to assert his authority and maintain order as the head of the police department. Alfred Pennyworth uses social dramaturgy to maintain his image as a loyal and devoted butler, even as he provides crucial support and guidance to Bruce. John Blake/Robin uses social dramaturgy to present himself as a dedicated and resourceful police officer, even as he operates outside the bounds of the law to help Batman.



Bane, the film's primary antagonist, uses social dramaturgy to present himself as a charismatic and uncompromising revolutionary leader, rallying the people of Gotham behind his cause. Talia al Ghul uses social dramaturgy to maintain a disguise as a wealthy philanthropist, hiding her true motivations and goals. Overall, "The Dark Knight Rises" demonstrates the power of social dramaturgy in shaping the perceptions and beliefs of others, and the ways in which performance and presentation can be used to advance one's own interests and assert power over others.

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