

CHAPTER I

INTRODUCTION

This chapter presents the introduction of the study. It covers background of the study, a research question, aims of the study, scope of the study, significance of the study, clarification of terms, and organization of the paper.

1.1 Background of the Study

In the modern era, films are considered as one of literary genre. Films has also had a major influence on the fine arts; novel, more abstract approaches to painting have been taken in response to this new media (Klarer, 1998). Films are often made in order to depict something in the real world and convey it in other ways, particularly stories in motion pictures to the spectators.

In accordance to the notion above, the current study analyzes a film as the subject of the research. Although films have its own specific characterization and terminology, it is possible to analyze films by drawing on methods of literary criticism (Klarer, 1998). Just like other forms of literature, films are often offered as representations of reality. But, sometimes films are being constructed to the viewers. In other way, films are made in a specific way for a particular purpose. Therefore, by analyzing a film this study aim to finds the purpose of the film, to see whether the film is representing something fair and appropriately or placing the viewers to see the subject in particular way.

Films have become the subject for certain studies. There are several studies that have analyzed film scripts such as, Muna Indraprasta Pratiwi (2010) in *Struggling in Self-Respect (A Power Relation Analysis of the Main Characters in the film Script "Babel")*, Yudi Rahmadi (2010) in *Power Relation of the Man Characters (Analysis of The Last Samurai Movie Script)* and Fauzy Rahman Kosasih (2011) in *The Characterization of Mark Zuckerberg Character in The Social Network Movie Script*. Those studies use film scripts as the subject for the research. However, this present study is different because this study uses a film as the subject of the research. Therefore, this study investigates the language of the films, such as the story, the camera (shots, composition and movement), and *mise en scène*.

According to Heintz and Stracey (2006), films are shaped for an audience. They are expected to attract their audience. An animated film usually addresses for children (Dirks, 2011). Therefore, the animated film shows a clear distinction between good and bad. However, this distinction is analyzable, because what is shown in the film actually more complex than what is seen. Nodelman (2008: 341) says that children literature claims free from adult content that nevertheless lurks within it. Consequently, by analyzing the animated film the adult content is identified.

This study uses *A Bug's Life* film as the subject of the research. *A Bug's Life* is an animated film which the script is directed by John Lasseter and written by John Lasseter, Andrew Stanton and Joe Ranft. Their works have won many film awards, including best director in academy awards. According to Internet

Movie Database (2011), this film won best animated feature in Critics Choice Award 1999 and Blockbuster Entertainment Award 1999. Besides, this film is an animated film which appeals to children. Children see this film from innocence viewpoint and reproduce the attitudes and moving beyond them without knowing adult content that lurks within it.

Films may provide various interesting and conflicting issues. Webb (2004) argues that *A Bug's Life* film on the surface appears to be a simple children's tale, simply told, but it also provide more complex situation that what is seen. *A Bug's Life* major plot is about oppression from the grasshopper to a powerless ant colony. Flik, the main protagonist, considered as a troublemaker ant by his colony, Flik has an idea to save his colony from the grasshopper oppression. But, his colony expels him. Finally, Flik figures out how to save his colony from the grasshopper. Afterward, Flik is considered as hero by his colony. The writer sees one of the film issues are about the hero construction of the protagonist. Therefore, this study aims to find out how the animation reveals the narrative structure of hero construction through insects character.

This study uses theoretical framework from Hourihan (1997). Hourihan identified the common narrative pattern of hero construction through several phases. This study also uses Heinz and Stracey's (2006) theoretical framework which identifies how film conveys its representation through the language of film such as shots, composition, movement and *mise en scène*. These theories have been chosen as the framework to investigate and categorize the data in the study.

Therefore, by investigating *A Bug's Life* film and its medium, it revealed the way how the animation tells the narrative of a hero construction in it.

1.2 Research Question

The present research is guided by the following question:

1. How does the animation reveal the narrative of a hero construction in *A Bug's Life*?

1.3 Aims of the Study

Based on the research question stated above, the aim of the study is to reveal the narrative of a hero construction in *A Bug's Life*.

1.4 Scope of the Study

In this present research, *A Bug's Life* film directed by John Lasseter written by John Lasseter, Andrew Stanton and Joe Ranft is the main focus of investigation. The research focuses on analyzing the scenes that contain the main character in the *A Bug's Life* film. The study is limited to investigating only the ways the animation reveals the narrative of a hero construction in *A Bug's Life* film.

1.5 Significance of the Study

This study is expected to make a valuable contribution to literary criticism. Particularly, it can increase knowledge and broaden mind in exploring literary

works in this case an animation film. Then, this study is expected to show that children's literature do have adult content that lurks within it, as Lewis notion in Nodelman works "Children's story which is enjoyed only by children is a bad children's story". Moreover, this study is expected to encourage people to think critically while watching an animation movie which is usually addressed for children. The study is also expected to enrich literary material, especially in the field of research in English Department.

1.6 Research Methodology

The study uses a descriptive qualitative approach. The study describes the phenomena in the form of how does the animation reveal the narrative of a hero construction in *A Bug's Life* film. The description and presentation were critically analyzed and interpreted by means of categorizing how the narrative of a hero construction represented through the scene.

1.6.1 Data Collection

The data were collected from *A Bug's Life* film directed by John Lasseter and written by John Lasseter, Andrew Stanton and Joe Ranft. The data were presented in the form of words, phrases, sentences, frames, shots and scenes that are critically analyzed and purposively selected as textual evidence to answer the research question.

1.6.2 Data Analysis

The collected data were analyzed by using the framework of basic hero narrative pattern as proposed by Hourihan (1997) and analyzed the use of film technique as proposed by Heintz and Stracey (2006). In conducting the research, the following steps were taken.

- Watching the film several times.
- Categorizing the film scene based on DVD Chapters.
- Analyzing each scene chapters and collects all film techniques which serve as textual evidence.
- Analyzing the data by applying relevant theories.
- Interpreting the data.
- Making conclusion based on the findings.

1.7 Clarification of the terms

To avoid misunderstanding, the following is the clarification of the terms used in the study:

- Animated film is a technique where inanimate objects, such as drawing, paintings, illustrations, and clay are photographed frame by frame. (Dirks, 2011).
- Children's Literature is good quality trade books for children from birth to adolescent, covering topics of relevance and interest to children of those ages, through fiction and nonfiction. (Lynch-Brown and Tomlinson, 1999)

- Film is a photographic depiction of a story which surpasses the mean of realistic portrayal in the theatre. (Klarer, 1998).
- Frame refers to one of a series of still transparent photographs used in making films (Heintz and Stracey, 2006)
- Hero Construction refers to a story which takes a form of a journey or adventure and follows consistent formula. (Hourihan, 1997)
- *Mise en scène* refers to all the visual elements of a scene such as type of shots, camera angle and movement, setting and costumes. (Heintz and Stracey, 2006).
- Montage refers to a series of short shots or images that are rapidly put together into a coherent sequence to suggest a larger idea within a short duration. (Dirks, 2011)
- Narrative cinema refers to the strategies, codes and conventions employed to organize a story. (Hayward, 2006)
- Scene refers to a series of shots that comprise a single, complete and unified dramatic event, action, unit, or element of film narration, or segment of storytelling within a film. The end of a scene is often indicated by a change in time, action and/or location. (Dirks, 2011)
- Shot refers to a series of frame that construct a scene. (Heintz and Stracey, 2006).

1.8 Organization of Paper

The paper is organized as follows:

CHAPTER I

This chapter contains background of the study, research questions, aims of the study, scope of the study, significance of the study, clarification of the terms, and organization of the paper.

CHAPTER II

It consists of theoretical review that provides a basis for conducting the research problems.

CHAPTER III

This section contains the research methodology, discussing the steps and procedures of the study, and the data resources in conducting the study.

CHAPTER IV

In this part, the result of the study will be presented. This chapter contains the research findings and discussion.

CHAPTER V

This last chapter contains the interpretation toward the result of the study in a form of conclusion and suggestion in accordance with the research.