CHAPTER I

INTRODUCTION

This chapter presents five points including background, statements of problem, the objectives of the research, the significances of the research, and the definition of the key terms.

1.1 Background

Characterization is the author's way of describing his characters in a literary work; or it is the way of the author differentiates one character to another. In fictional story, author depicts each character with their characteristic called as characterization. This is important to make sure that the characteristic of each character is different. Literary works usually contain a description of human life in which literature is created. Literature, as an imitation of human action, often presents a picture of what people think, say and do in the society. In literature, we find stories designed to portray human life and action through some characters who, by their words, action and reaction, convey certain messages for the purpose of education, information and entertainment. That was all roles by the character.

Character is a person in a story. A character is one aspect of the psychological make-up of person. Characterization is the process by which a writer makes that character seem real to the reader. Various characters are the main character and supporting character. According to Strinati, "These relationships are worked out by particular characters, the relations between characters and the unravelling of the story as a whole" (2004, p. 54).

Characters can be divided into a flat character, minor characters; or round and major. The main character in a story is generally known as protagonist, the character who opposes him is the antagonist. Character is revealed by how a character responds to conflict. In literature, we can find characters through novels, dramas, movies, even in poetry. There will be so many characters that we can encounter in the literary works. One of which is a hero figure, who often becomes an idol for literary connoisseurs.

In the development of literary works around the world, the theme of heroism can be found at the whole society wherever they are. The theme of heroism becomes a lasting theme that has charmed the readers. Heroism is one of the themes which can be emerged by the author within the relation to the desire of the reconcilement in human life. Hero is a character, who appears as an ideal human being to save others citizen. Hero appears as someone who stood out for liberty and equal rights to high and low society. In the *Understanding Heroism* Zimbardo states that, "heroes are people who transform compassion (a personal virtue) into heroic action (a civic virtue). In doing so, they put their best selves forward in service to humanity.

The Heroic Imagination Project defines a hero as an individual or a network of people that take action on behalf of others in need, or in defense of integrity or a moral cause (2007, p. 2). There are many heroic types and expressions of heroism. The expressions or attitudes of heroism can shows through helping, caring, and willing to sacrifice our live for others or take risks on behalf of others. We have

known that are a lot of heroic act express in our real life, so does the heroic act express through literary works.

But now many of today's issues are not like the complicated technical problems of the past; this is required a way of thinking that technical experts and senior leaders rarely have. They require a more open and inquiring mind that can see patterns, understand, and even integrate, the multiple frames that different people and cultures have. This is not some high-minded ideal, but a description of real people who are already creating real change in institutions and communities across the world. There are so many people called these new leaders 'Anti-heroes'. They call them this not because we believe heroes are bad, but because these 'Anti-heroes' are in many ways the antithesis of the single strong heroes who alone, 'save the day'.

According to Richard Wilson (2013, p. 9), anti-heroes tend to be defined by five characteristics: empathy, humility, self-awareness, flexibility and, finally, an ability to acknowledge uncertainty. Other than that, the anti-hero lives in a universe with a more cynical, ambiguous moral code. He will have visible character flaws, and will doubt himself. They will perform heroic acts like a traditional hero, but unlike a traditional hero who has both the physical and moral capabilities to be heroic, the anti-hero usually has neither. Anti-heroes are often the right-hand man or rival of traditional heroes, or the protagonist in postmodern literature or film, or in deconstructions of the traditional hero.

Literary works have many works that load about the story of hero and also anti-hero, but the researcher only chooses one of those works that assumed that the

main character in this story has both of character as a hero and also as anti-hero. The researcher has chosen *Mel Gibson's Hacksaw Ridge Movie* as the object of research. The story takes place during WWII and specifically the Battle of Okinawa and a young Doss as the main character, coming from a troubled family, feels he needs to do something to help his country. Doss led a simple life, but one that was racked with events that would shape his beliefs.

The story over the first hour does feel slow at times as it develops who this man was. But while it did move at a crawl in some scenes the information given was needed to convey why this man felt the way he did, and as the film progresses into the back half the knowledge of the character, gives more impact to his decisions once he is in the army. In the movies, when we see this type of person on screen, we distinguish them by calling them as a hero or as an antihero. Their image is created by numerous good and bad qualities that make them who they are.

Perhaps the most important behaviour of the Anti-hero is that they adapt their leadership style according to circumstances. This is a product of their ability to see themselves, their opinions and their actions in a wider context. Antiheroes are inherently sensitive to other people and aware of the limitations of their own knowledge and skills (Wilson, 2013, p. 15)

Whereas the hero represents that part of us that recognizes problems and accepts responsibility, the antihero is the will to power and insatiable greed, the materialistic, power hungry, tyrannical side of our natures; the side that wants to possess everything it desires, without limit, and control everything it needs. The story

may have grown in one of many directions. As audiences, we begin to ask questions and, from there, draw conclusions. According to William Empson (1947, p. 133), that when two or more meanings of a statement do not agree among themselves, but combine to make a clear a more complicated state of mind in the author. We may consider the man a lunatic or monster if he did these things intentionally. We may consider him a victim, if he was cheated or tricked into doing them. We may consider him a saint, if he did them with disregard for his own well---being to save a city. As in this Mel Gibson movie, the main character has two different sides as hero and as anti-hero.

Therefore the author tries to examine deeper ambiguity of anti-hero in this movie, as the more dominant anti-hero figure exists within the main character. In Gibson's hands in this movie, that collision of Christianity and carnage becomes the ultimate test of faith. Its story of an outcast finding redemption through superhuman levels of suffering is pure person that represent by the ambiguity of anti-heroes as the main character. This is the point that has charmed the researcher to conduct research that examines to *Ambiguity of Anti Hero in Mel Gibson's Hacksaw Ridge Movie.* The character of anti-hero commonly appears on movie and it makes the audience easily distinguish which one is anti-hero and which one is not. According to Cuddon:

> Movie have served a number of purposes and assumed a number of roles in the development of twentieth century culture. From the birth movie, movies documented events, personalities and places, providing not only invaluable

sources of information to scholars but a sense of how things looked and left.

Also from the first, movie have played tricks on our imagination. (1998, p.

25)

In this research, the researcher carries about the analysis *Ambiguity of Anti Hero in Mel Gibson's Hacksaw Ridge Movie* and found out the other interpretations of ambiguity and also the presented of hero and anti-hero in the analysis. The researcher found the previous study. First a thesis of Radka Mikulaková submitted to Faculty of Education Department of English Language and Literature of Masaryk University entitled *The Picture of An Anti-Hero in A Clockwork Orange 2009*. Second, a thesis of Grace Rostig submitted to Department of Theological Studies of Concordia University entitled *Ambiguity in the Song of the Songs*. Third is an e-journal of John Fitch entitled Archetypes on the American Screen: Hero and Anti-Hero.

Research has been conducted to measure the characterization responses to the ambiguity of anti-hero in this movie. The writer wants to analyze how that hero and anti-hero are presented and also can either enhance or diminish the character by aiding identification and positive associations. That is the point that has charmed the researcher to do this research.

1.2 Statement of the Problem

From the description above, the researcher tries to raise concern about ambiguity of anti-hero that creates particular perception of meaning in *Mel Gibson's Hacksaw Ridge Movie*. Finally, the problem can be formulated into.

1. How is main character characterized in *Mel Gibson's Hacksaw Ridge Movie*?

2. How is the ambiguity of anti-hero presented in *Mel Gibson's Hacksaw Ridge Movie*?

1.3 Research Objective

The objectives of this research are related to the problems that have been stated above and aiming to answer those questions, those are:

1. To find out the characteristics of the main character that is presented in *Mel Gibson's Hacksaw Ridge Movie.*

2. To find out the ambiguity of anti-hero that is presented in *Mel Gibson's Hacksaw Ridge Movie.*

1.4 Reseach Significance

The significances of this research are divided into two purposes. Those are theoretical purpose and practical purpose. Theoretically, this research is aimed to the readers to show that hero and also anti-hero has limitless interpretation. This research is an encouragement and challenge for the readers to step out of the constructed system and cultural habits when they interpret a text. Thus, the readers can avoid being trapped in the search for the 'absolute meaning' of the story. Instead, they can

open their mind and be more critical toward any kind of text. Then, this research is also expected to provide the knowledge to the reader in understanding the characteristic, especially the anti-hero.

Practically, this research is expected to be a competent and helpful source for the English literature students and researchers in comprehending theory of heroism, ambiguity, and characterization to the application to a literary work especially a movie.

1.5 Definition of Key Terms

Key terms are taken from the word in the title of research. These key terms provide to make the reader of the research easier to comprehend about the problem of the research. Not only to make the reader easier to comprehend are the research, but also the key terms provided to avoid misunderstanding to comprehend the research. To prevent misinterpretation the terms that applied in this research, the researcher has the explanation on the terms that require to be explained are:

1. **Character and Characterization**

Character is a crucial element in fiction. According to Gordon and Kuehner (1999, p. 95), character is a person created for a work of fiction. A film could not be form without a story in it. It also happen in story, story could not be called as a story without any characters in it. In literary works character and characterization are important elements because they build the story. In narrative or dramatic works it usually uses the term character and characterization.

2. **Heroism**

One of the genres in literature that contains about heroism is epic. According to Abrams (1999, p. 76), epic is heroic poem. Usually, epic is applied to a work that meets at least the following criteria: it is a long verse narrative on a serious subject, told in a formal and elevated style, and centered on a heroic or quasi-divine figure on whose actions depends on the fate of a tribe, a nation.

In other myths, heroes represent the peoples they lead, historical events of wanderings and wars. Tala Bar also state that the first appearance of heroism in literature is from myths of various kinds, and in many cases, the course of their life seems to represent daily or seasonal changes; in such cases, they either symbolize the sun, or the growth and death of vegetation (p. 1) . Other kinds of heroes' actions symbolize changes in the ideas and social conditions of the societies they belong to. Such of heroic story is a reflection of the action of social life, or it can be a kind of media to establish the spirit of heroism in society. The theme of heroism in its appearance appears in many kinds of genre in literature.

3. Anti-Hero

Anti-Hero argues that the modern challenges we face have fundamentally changed what we need from our leaders, requiring a shift from Heroic to Antiheroic leadership. The Heroic leaders who dominate our institutions today have four fatal flaws. First, they tend to be over-confident in their opinions. Secondly, they tend to lack empathy towards others. Thirdly, they tend to be inflexible. And finally, they tend to deny the existence of uncertainty. These are the four pillars of the Heroic

leader. This isn't, though, the fault of the leaders themselves; most of our leaders are the victims of outdated systems of leadership that were built for simpler times. Indeed, our leaders are very often doing their best in very difficult circumstances.

Finally, Anti-heroic leadership is not suitable for all circumstances. We still need heroes in society, in the emergency services, military, schools and communities. Where we all know the outcome we desire and a good process to get there, the hero can be the person to make it happen. These kinds of heroes are vital, but this type of heroism cannot be easily transferred to todays 'wicked' issues (Wilson, 2013). That's why we must expand what it means to be a hero and a leader.

4. Ambiguity

The story may have grown in one of many directions. As audiences, we begin to ask questions and, from there, draw conclusions. According to William Empson (1947, p. 133), that when two or more meanings of a statement do not agree among themselves, but combine to make a clear a more complicated state of mind in the author. We may consider the man a lunatic or monster if he did these things intentionally. We may consider him a victim, if he was cheated or tricked into doing them. A word or expression that can be understood in two or more possible ways is known as an ambiguous word or expression.