

CHAPTER I

INTRODUCTION

1.1 Background of Research

Literary works have many kind of genre based on the formula. They are low literature or popular literature. Cawelti (p.5) says that a literary formula is a structure of narrative or dramatic conventions employed in a great number of individual works. According to Hornby (p.1137) the meaning of popular is to be liked or enjoyed by a large number of people. It is connected with the analysis about the popular literature. Popular literature is different from the high literature that a lot of meaning inside in high literature also about the high culture inside that.

There are many genres in popular literature, such as adventure, detective, romance, mystery, western, melodrama, and hard-boiling detective. This genre has a different theme that represents each genre's characteristics, and there are many other popular literature genres. Cawelti (p.19) formulaic literature is generally characterized by a simple and emotionally charged style that encourages immediate involvement in a character's actions without much sense of complex irony or psychological subtlety.

One of literary formula is Adventure, the interesting focus of adventure is hero, and the central of fantasy adventure is hero.

Campbell mentions that the hero's venture out of the ordinary world into the supernatural wonder, is in his book *The Hero's Journey*, Campbell (p.30) Hero is the person who goes out and achieves great deed behalf of group, tribe or civilization. A hero ventures forth from the world of common day into a region of supernatural wonder, fabulous forces are there encountered and a decisive victory is won, the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

In the formula literature that the hero has a protagonist, brilliant, can overcome great dangers. They will be faster to finding solutions when they are in distress. Cawelti (p.18) formulaic literature creates a very different sort of identification between audience and protagonist. Its purpose is not to make me confront motives and experiences in myself that I might prefer to ignore but to take me out of myself by confirming an idealized self-image. Thus, the protagonists of formulaic literature are typically better or more fortunate in some ways than ourselves. They are heroes who have strength and courage to overcome great dangers, lovers who find perfectly partners, inquirers of exceptional brilliance who discover hidden truths, or good, sympathetic people whose difficulties are resolved by some superior figure.

A hero is usually only one person, but there are also a group of people who overcome the dangers of what is happening and help complete the mission. Cawelti (p.39) the central of the adventure story is that of the hero – individual or group – overcoming obstacles and dangers and accomplishing some important and moral mission.

Usually hero is a man, but in this *Inside Out* movie the hero is a small woman who is cheerful and brave. According to Rebecca in Gladys(p.237) addressed some of the problems with the new girl heroes of television like *The Powerpuff Girls*. For all their promotion of female empowerment, many female action heroes of the 21st century inadvertently reinforce impossible objectives concerning body image, beauty, and ideal femininity. So a hero is not only a man, in 21-century who carry a heroine. Heroine divide into two, manly and girly. The heroine in *Inside Out* (2015) movie, include the heroine manly.

People are interested in adventure movies because of many obstacles and are usually the most prominent hero characters than others. Cawelti (p.40) the truth focus of interest in the adventure story is the character of the hero and the nature of the obstacles he has to overcome.

The first scene is usually clearly shown who the hero is in the movie, but depending on how the type of adventure formula is, not only shown in the first scene. Cawelti (p.40) while the specific characterization of the hero depends on the cultural motifs and themes that are embodied in any specific adventure formula, there are in general two primary ways in which the hero “one of us,” a figure marked, at least at the beginning of the story, by flawed abilities and attitudes presumably shared by the audience. Both of these methods of characterization foster strong, but slightly different, ties of identification between hero and audience.

The story in popular literature usually happy ending on the main character, because the ultimate goal is for mere entertainment so very realistic, bound by the

actuality of the times, temporary, and contextual. Rochani (p.83) the genre mentioned not only in a single word, such as the adventure genre, but also the combination with other identities such as adventure games or action adventure.

From the dictionary the meaning of adventure is an interesting experience, a bold and risky act, a challenging journey, something unusual, dangerous, beyond one's expectations, or something new but not everyday.

The researcher chooses movie from popular literary by Pete Docter *Inside Out* as the object in this research. The reason why the researcher took this movie and discussed here in adventure fiction, is because so far the researcher has rarely found research on this faculty that examines popular literature especially adventure movie. Adventure is an unusual, exciting or dangerous experience, journey or series of events, and here is a person especially man, who is admired by many people for doing something brave or good.

Inside Out movie by Pete Docter is one of the best movies of 2015 and it has earned ten awards in 2015 to 2016. This movie is comedy adventure in the mind of an 11th years old girl, is something you have in mind once you see a personal victim.

The bulk of the movie takes place inside the brain of young Riley, who is depressed about her father's decision and mother to move from Minnesota to San Francisco, separating her from her friends. Riley's emotions are determined by the interaction of the five open-ended "cartoon" characters in her brain: Joy, the spirit and lean type that looks like Tinkerbell without wings; Sadness, has a gentle character, is blue and recessive; Scared, scrawny characters, is purple, eyebug with

question mark posture; Disgust, which is rich in green, and has a slight "Mean Girls" vibration; and Anger, a flat fireplug with dirty red skin and unusual trousers, using a tie, fat and short sleeve, this character is grumpy. There is a master control room with a board so the five main emotions jostle each other to move. Sometimes Joy is the dominant emotion, sometimes Fear, Sometimes Grief, etcetera., but never ruled out the others. Hearing control is what other people say, and can not help it.

The story kicks into gear when Riley attends her new school on the first day of the fifth grade and flashes back to a memory that is color-coded as "joyful," but ends up being reclassified as "sad" when Sadness touches it and causes Riley to cry in front of her classmates. Sadness has done this once before; she and Joy are the two dominant emotions in the film. This makes sense when you think about how nostalgia—which is what Riley is mostly feeling as she remembers her Minnesota past—combines these two feelings. A struggle between Joy and Sadness causes "core memories" to be knocked from their containers and accidentally vacuumed up, along with the two emotions, and spat into the wider world of Riley's emotional interior. The rest of the movie is a race to prevent these core memories from being, basically, deleted. Meanwhile, back at headquarters, Fear, Anger and Disgust are running the show. And the problems is begin.

The focus of this research is the main characters of hero character in mission of the hero in the mission how to restore Riley's memory and not forget the old memories. There is character as hero namely Joy. Joy is important emotions

characters in this movie that role as a hero. Who have to hard work to restore Riley's memory.

1.2 Statement of Problem

From the background above, the problem research is how adventure formula support the hero in *Inside Out* movie and the research questions are:

- a. Why the heroine and the anti-heroine in *Inside Out* movie can be united?
- b. How does the heroine in *Inside Out* movie follow adventure formula?

1.3 Research Objective

The objectives of the research are mentioned as follows:

- a. To examine that the heroine and anti – heroine in *Inside Out* movie can be united.
- b. To examine how heroine in *Inside Out* movie which follow adventure formula.

1.4 Research Significance

The research significance of this research as follows:

- a. Theoritically, this research is useful for the readers who want to learn about the types of adventure formula Cawelti's hero.
- b. Practically, for the reader this research is gives the knowledge about heroism and expected to be helpful source about the heroism in *Inside Out* movie.

1.5 Definition of Key Terms

In definition of key terms, the researcher provides short explanation related to the key terms used in this research:

1. Popular: Popular literature is literary work that successes in sell and transform into another form such as novel into movie. There are some genre in popular literature such as adventure, romance, mystery, detective, and others. All of that is including into fiction literary.
2. Formula: A standard or accepted way of doing or making something, the things needed for it, or a mathematically rule expressed in a set of numbers and letters.
3. Adventure: Adventure is about the journey form a group or individual. The central fantasy of adventure is hero. Cawelty (1975).
4. Adventure Formula: The formula that is connected with the story of the hero – group or individual – overcoming obstacles and dangers and accomplishing some important moral mission. Cawelty (1975).
5. Hero: Hero is the person who goes out and acived great deed on behalf of group, tribe or civilization. A hero ventures forth from the world common day into a region of supernatural wonder.
6. *Inside Out*: *Inside Out* is a kind of adventure fiction literature which is the fantasy movie by Pete Docter published in 2015, tells about the five characters of emotion that happens in human beings.