

CHAPTER I

INTRODUCTION

This chapter deals with introduction that consist of backround of the study, problems of the study, objectives of the study, and significance of the study.

1.1. Background

Some of the greatest Hollywood movies of the modern era are remakes. The 2002 version of *Spider-Man* has become a glorious movie in its era. The genre, the formulas, and the technology was compatible in that year. Then the remake movie of Spider-Man was already made with the tittle *Spider-Man: Homecoming (2017)* and although the genre is still remain the same, some of formulas has changed because the remake movie should change their formulas. That version of *Spider-Man (2002)* has not aged particularly well and modern audiences simply can not be expected to respond to it in the same way. According to Cawelti (1976: 9):

“Standard conventions establish a common ground between writers and audiences. Without at least some form of standardization, artistic communication would not be possible. But well-establish conventional structures are particularly essential to the creation or formula literate and reflect the interest or audiences, creatrs, and distributors. Audiences find satisfaction and a basic emotional security in a familiar form; in addition, the audience’s past experience with a formula gives it a sense of what to expect in new individual examples, thereby increasing its capacity for understanding and enjoying the details of a work. For creators, the formula provides a means for the rapid and efficient production of new works. Once familiar with the outline of the formula, the writer who devotes himself to this sort of creation does not have to make as many difficult artistic decitions as a novelist working without formula”.

This study tries to find out the fantasy genre's formula in *Spider-Man (2002)* and *Spider-Man: Homecoming (2017)*. This is because two films which produce in different production house, from different director, different script writer, and from different era. And the different years distance between *Spider-Man (2002)* and *Spider-Man: Homecoming (2017)* film production influence the fantasy genre' formula itself. Cawelti (1976: 12) also states: "A successful formulaic work is unique when, in addition to the pleasure inherent in the conventional structure, it brings a new element onto the formula, or embodies the personal vision of the creator".

Actually there are so many version of Spider-Man Movie. "The first live-action film based on Spider-Man was the unauthorized short Spider-Man by Donald F. Glut in 1969. This was followed by Spider-Man, an American made-for-television film that premiered on the CBS network in 1977. The rights to further films featuring the character were purchased in 1985, and moved through various production companies and studios before being secured by Sony Pictures Entertainment (Columbia Pictures), who hired Sam Raimi to direct *Spider-Man (2002)*, *Spider-Man 2 (2004)*, and *Spider-Man 3 (2007)* starring Tobey Maguire.

In 2010, Sony announced that the franchise would be rebooted. Marc Webb was hired to direct, with Andrew Garfield starring, and *The Amazing Spider-Man (2012)* was released to positive reviews. *The Amazing Spider-Man 2 (2014)* saw mixed reviews. In February 2015, Disney, Marvel Studios and Sony announced a deal to share the Spider-Man film rights, leading to a new iteration of Spider-Man being introduced and integrated into the MCU. This younger version of Peter Parker

is played by Tom Holland, and appears in *Captain America: Civil War* in 2016 (distributed by Disney) and *Spider-Man: Homecoming* in 2017 (distributed by Sony).” (Wikipedia contributors. “Spider-Man in Film.” *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 15 May. 2018. Web, 15 May. 2018.).

From the background above, the researcher is interested in this research because fantasy is something that we cannot experience in real life. Fantasy is only found in literary and film works that have high imagination and the ability to see the world in extraordinary ways. Personally, the researcher feels that fantasy brings us to see something further and fantasy films like *Spider-Man* really make everyone's imagination of super spiders become real. Therefore, in this research the researcher wants to analyze the formula of fantasy genre itself. From the phenomena above, the researcher chooses *Spider-Man (2002)* and *Spider-Man: Homecoming (2017)* movie as the object of this research. The researcher only use two version, *Spider-Man (2002)* and *Spider-Man: Homecoming (2017)*, as an object analysis because *Spider-Man (2002)* was release when researcher's childhood and *Spider-Man (2017)* was release when researcher growing as adult. Moreover, the researcher uses *Spider-Man (2002)* and *Spider-Man: Homecoming (2017)* movie because these movie relates to the analysis whereas that the plot of its movie used fantasy as its genre.

In this research, the researcher takes several previous studies that are relevant to what the researcher would be thorough. Previous study is an effort to reveal similar studies conducted by previous researcher. In relation to the topic of research

to be studied, the literature review can be an accountability effort of a study so that it can anticipate plagiarism. From the literature search results, researcher have found several works that discuss Fantasy, including as follows.

Risa Ambariski, (2012). With a journal entitled “The Analysis of Fantasy Genre’s Formula on Harry Potter Series”. Publication in Rainbow Journal. In the research, the researcher focuses on the particular literary pieces only. This research uses descriptive-qualitative method to apply documentation analysis and answer research problem. Using documentation analysis, the collected data is then analyzed and interpreted. This study uses genre theory as the approach in order to fulfill its objective. Genre theory is commonly used to analyze popular fiction which is appropriate to do formula analysis. As the result of this study, there are at least seven formulas of fantasy genre can be found in the series of Harry Potter. Most of those formulas are regularly appear in fantasy stories, especially in popular fiction.

Rena Anrin Depiarly, (2006). With a thesis entitled “The Fantasy in J.M. Barrie’s Peter Pan and L.F. Baum’s The Wonderful Wizard of Oz”. Publication UIN Sunan Gunung Djati Bandung. This analysis concerns on the fantasy in J.M. Barrie’s Peter pan and L.F. Baum The Wonderful Wizard of Oz. In analyzing the subject, this paper used structural method that analyzes the entire structures in both of the works with its transformation in the whole story. Additionally, the fantasy in both of the novel present the secondary world as the third categories of fantasy in Aiken’s Theory of fantasy which is wholly invented by the author. It also interests the readers as well to suspend disbelief in the entire story of fantasy, either in plot, character, theme, setting, and point of view. Such kind of fantasy has involved the

main characters and affects them, especially to their way of thinking. In fact, both of the novels have similarities and differences in the representation of wonderful-fantasy in the whole story and in fantasy affection to the main characters and the other characters that involve in the adventure to the fantasy land.

Rina Nur'aeni, (2006). With a thesis entitled "A Comparative Study of Children's Literature in Three Works: Carroll's Alice's Adventure on Wonderland, Potter's The Great Big Treasury of Beatrix Potter, and Kipling's Kim". Publication UIN Sunan Gunung Djati Bandung. This research about children's literature. Many people give little attention about children's literature. However, so many things that can be explored from this kind of literature. This graduating paper uses Donna, E. Norton's theory that is used to know the standard element-plot and characterization –of a story in children's literature. The method used comparative study; divided each three works into some part of items. And then compare a part of a work to the other two works. These three works show plot in simple way, plot consist of good beginning that shows action and character in enticing way, middle that shows the developing conflict till finds climax, the last, an appropriate ending. Meanwhile, the three works also show three-dimensional character. The characterization changes during its course, like real people; they are not all good and all bad.

Based on the previous studies above, there are some differences in the theory and object of the research used. In this research, the researcher decides to use the utterances within movie as the object of the research. The object which the researcher takes are *Spider-Man (2002)* and *Spider-Man: Homecoming (2017)*

movies. By using a different object, the research can show different results as it takes different contexts. The researcher focuses the research on analyzing fantasy genre's formula using John G. Cawelti as the grand theory for finding the fantasy genre's formula and to know the value, the writer uses Ida Rohani Adi's theory. So, there is no indication of plagiarism in the research that will be conducted on the use of John G. Cawelti's theory of the fantasy genre's formula and Ida Rohani Adi's theory to complement it.

Based on statement above, the writer decided to take the research in the title THE COMPARATIVE STUDY OF FANTASY GENRE'S FORMULA BETWEEN *SPIDERMAN* (2002) AND *SPIDERMAN: HOMECOMING* (2017).

1.2. Reseach Questions

Based on the background of study above, the questions can be formulated as follow:

1. What are fantasy genre's fomula in *Spider-Man* (2002) and *Spider-Man: Homecoming* (2017)?
2. What are the similarities and differences of fantasy genre's formula in *Spider-Man* (2002) and *Spider-Man: Homecoming* (2017)?

1.3. Research Objective

Based on the research question above, this research has two objectives as follow:

1. To find out fantasy genre's formula in *Spider-Man* (2002) and *Spider-Man: Homecoming* (2017).
2. To find out the similarities and differences of fantasy genre's formula in *Spider-Man* (2002) and *Spider-Man: Homecoming* (2017).

1.4. Research Significance

Based on the background of research, this research is expected to provide scientific input and contribution to the literature study especially the study of genre formula. The researcher is a student who are literature disciplines and feel in accordance with the study because researcher can apply literature theory that has been studied previously. There are several benefits that can be obtained from the results of this study:

1. Theoretically, with this research researchers can gain experience to perform analysis of fantasy genre's formula. This research is expected to enrich the study of popular fiction, particularly in analyzing the fantasy genre' formula.
2. Practically, the benefit of this research is to provide knowledge about fantasy genre's formula used in the *Spider-Man* (2002) and *Spider-Man: Homecoming* (2017) movies by classifying them into several types of formulas according to John G. Cawelti theories.