

CHAPTER I

INTRODUCTION

1.1 Background

Fiction is a story based on an imaginative thinking. It tells about an imaginary story. It relates to the Nurgiyantoro statement that fiction is any narrative story not based on true fact and the truth of fiction is not necessary to seek (2). It is clear to the writer that fiction is any narrative or imaginary story which is not based on real fact and the truth of fiction is not necessary to seek. Fiction can form in many types. One of the types is popular fiction. According to Adi popular fiction is a fiction relates to money and income. It is because popular fiction creates to fulfill what readers or viewers want and involved a businessman to spread it out. That is why popular fiction relates to publisher, distributor, and consumer (25-26). In the case of that, there are many genres with a specific formula that has created. For instance, as Adi explains a formula of a hero on an adventure genre has been always brave and has a good physical appearance (105). One the type of popular fiction is film. According to Adi film is a type of popular fiction that is not unwritten as like novel or poetry, but it forms in audio-visual (53). Furthermore Boggs and Petrie argue that:

“Film is both an industry and an art form. Each film is the child of a turbulent marriage between business people and artists. Yet despite an ongoing battle between aesthetic and commercial considerations, film is recognized as a unique and powerful art form on a par with painting, sculpture, music, literature, and drama” (1).

It seems to the writer, film is a type of popular fiction because when we are speaking about film not only about the art of film itself, but also about the commercial considerations and industry.

Film as the types of popular fiction, which has close relates to commercial considerations, it has a function not only for entertaining, but also representing a valuable thing for viewers. As Adi argues that film is a type of popular fiction not only for entertaining, but also gives knowledge for viewers (71).

The object of this research is film *Turbo*, this film was released on 17th July 2013. It was directed by David Soren and distributed by *20th Century Fox*. This film tells about a garden snail Theo. He is also known as Turbo which lives with his brother Chet and friends in a small garden. Theo has an impossible dream, he wants to be the fastest snail in the world. He should solve every single problem, which has come to his impossible dream, for example, he has a different point of view with his brother Chet, but Theo never gives up and he believes can be the fastest snail in the world.

The writer is interested to explain film *Turbo* as the object of this research. It is because *Turbo* not only entertaining, but also representing valuable thing for the viewers is about optimism. Carver cited in Mahasneh argues that “Optimism is a positive view, loving life and belief in the possibility of good occurrences, or the good aspect of things, rather than the bad aspect” (2).

In analyzing the subject materials, the researcher applies an objective approach to analyze optimism in David Soren's *Turbo*. Abrams argues that objective approach is the approach that analyzed in which literary work is viewed from its structure because literature stands for itself (26). Therefore, the method that is used in this research is descriptive qualitative method. Ratna states that qualitative method is a method tht used by researcher to conduct the research in descriptive way (46).

There are some of previous studies which relate to this research. The first comes from Hapid Mulyana (2006) entitled “*Pessimism in Thomas Hardy's Poems*” his research is about the tone and meaning of pessimism described in Thomas Hardy's poems, he uses the objective approach, specifically uses tone to find out pessimism in Thomas Hardy's poems. The second research which is relevant is “*Theme of Honor in Daniel Steel's Silent Honor*” by Wiwik Widya Aryani (2007). Her research is to analyze the theme of honor from an intrinsic element of the novel such as plot, character and characterization, and setting of the Daniel Steel's *Silent Honor*. This research is differs from the previous studies, this research aim to explain about optimism that represent from the narrative elements of the film such as characters, plot, setting and atmosphere. In addition, from the explanatory style of main character in David Soren's *Turbo*.

From the description above, the researcher will analyze optimism in David Soren's *Turbo* as the object of the research which entitled “**Optimism in David Soren's *Turbo***”.

1.2 Research Questions

The research problem of this research can formulate into following questions below:

1. How is optimism described in David Soren's *Turbo*?
2. How is Theo's explanatory style in facing problems that support to represent optimism in David Soren's *Turbo*?

1.3 Research Purposes

This research is aimed to find the answer for the question mentioned above as accurately as possible. Thus the purposes of this research are:

1. To find out optimism described in David Soren's *Turbo*.

2. To find out Theo's explanatory style in facing problems that support to represent optimism in David Soren's *Turbo*.

1.4 Research Significations

Regarding the significance of this research, it is divided into two kinds of significance, namely academic significance and practical significance.

Academically, the result of this research can be reference for those who intend to analyze the intrinsic element in a literary work. It is also aimed at adding references in literary study.

Practically, the result of this research is useful for anybody who wants to know optimism explained in David Soren's *Turbo*.

1.5 Organization of Paper

Chapter I (Introduction)

This chapter deals with the background, research problem, research purpose, research signification, organization of paper and definition of key terms.

Chapter II (Literary Theory)

This chapter consists of the theoretical foundation. It consists of analysing film as literature, narrative elemnets of popular fiction and theory of optimism.

Chapter III (Methodology)

This chapter explains methodology in this research. It begins with research method, source of data, technique of collecting data, and ends with technique of analyzing data.

Chapter IV (Analysis)

This chapter discusses the data previously collected in which the analysis is guided by theories provided in Chapter II.

Chapter V (Conclusion and Suggestion)

This is the final chapter provided the conclusion of the whole analysis and suggestion of the research finding.

1.6 Definition of Key Terms

To avoid misconception in conceiving the terms in this research, the researcher makes classification of key terms to explain some words as follows:

1. Film : both an industry and an art form. Each film is the child of a turbulent marriage between business people and artists. Yet despite an ongoing battle between aesthetic and commercial considerations, film is recognized as a unique and powerful art form on a par with painting, sculpture, music, literature, and drama. Boggs and Petrie (1)
2. Plot : a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Abrams (224)
3. Characters : the life of literature, they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply 'objects'. Bennet (60)
4. Optimism : a positive view, loving life and belief in the possibility of good occurrences, or the good aspect of things, rather than the bad aspect. Carver cited in Mahasneh (2)

5. Explanatory style : a habit of thought that used by people to understand their life events.

Seligman (44)

6. *Permanence* : The explanatory style deals with time of events, permanent or temporary.

Seligman (46)

7. *Pervasiveness* : The explanatory style deals with space of events, universal or specific.

Seligman (46) .

8. *Personalization* : The explanatory style deals with cause of events, external or internal.

Seligman (49)





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