

CHAPTER I

INTRODUCTION

Chapter I is an introduction that introduces the general description of the research. This chapter presents the background of research, statement of the problem, research objective, research significance, conceptual framework, and previous study.

1.1 Background of Research

A story is a world created by the author, supported by several building elements. The building elements are divided into intrinsic and extrinsic parts. As Nurgiyantoro (2013, p. 29) argues that in various general kinds of story building elements divided into two groups. The groups are extrinsic and intrinsic elements. These groups are often used by people to study literature in general. Nurgiyantoro (2013, p. 29) adds extrinsic element is an element that is outside of literary work that indirectly influences the building of literary work itself. It is consist of the author's biography, point of view, social, political and economic environment. While the intrinsic element is the element that builds the literary work itself. It finds directly. The parts included in the group of the intrinsic element are the theme, setting, plot, character, characterization, and point of view.

The whole elements occupy essential positions in a story like a character element has a role as conveyers of the mandate and moral value from the author. Regarding the definition of character, Abrams (1999, p. 32) argues that element characters are people displayed in a work that are interpreted to have certain moral qualities and tendencies as expressed through speech and action. The basics of characters temperament, desires, and exact value when speaking and acting are named

motivation. From Abram's statement, it looks that characters occupy an essential position as conveyers of the mandate, moral, motivation or something the author wants to convey because of characters created with various reasons, qualities, tendencies, and essential values with them.

Characters consist of several types of naming. According to Nurgiyantoro (2013, p. 258), characters divided into five kinds of naming, based on the angle where the naming does. First, seen from the importance of characters in a story, there are central characters and peripheral characters. Second, seen from the appearance function of characters, it distinguished into protagonist and antagonist characters. Third, based on the characterization, characters in a story can be divided into round and flat characters. Fourth, based on developing or not the characters in a story, it distinguished into static and developing characters. Fifth, based on the possibility of mirroring the characters of the story from humans in real life, it separated into typical and neutral characters.

Those kinds of character placed on stories with different genres. Every story has own kinds of character that highlighted as well as on western that are identical to hero characters. The hero is a central character in a story where the main purpose is to take a journey to answer the challenges and doing a competition. The hero usually grows and develops during the journey because the hero learns a lot about new things. Hourihan (2005, p. 235) argues that the story of the hero character and the hero journey become the main story of Western civilization. The story brings the struggle of human communities to achieve a sense of identity and to form a regime to support that identity, in the face of the great chaos from the unknown world, where that unknown world is filled with patriarchy.

For the definition of hero itself, Campbell (2004, p. 263) argues that hero is man or woman who roams from the home or ordinary world to a challenging new world where he or she must pass various obstacles to achieve victory and return to his world

with new strength. The hero has its story pattern or archetypes. Cawelti (1976, p. 5) argues that archetypes are story patterns that are not limited by a particular culture or time. In this research, the researcher examines the archetypes of the hero character and the hero journey.

For the archetypes of the hero character, Hourihan (2005, p. 9) states that the archetypes are hero identity, the purpose of the hero journey, wilderness (the new placed) visited by hero, a series of difficulties, hero abilities, the hero achieves his purpose, hero returns home, and hero rewarded. While for the archetypes of hero journey, Hourihan (2005, p. 9) adds that it is require a departure from home or an ordinary world to a new world that has many obstacles in it and then returns home, each stage must be passed successfully if the hero wants to achieve victory. It is appropriate with Campbell (2004, p. 28) that argues a hero ventures from his ordinary world to a challenging new world where he must pass various obstacles to achieve victory and return to his world with new strength. Campbell (2004, p. 27) also states that the basic pattern of the hero journey is an increase of the formula represented in three groups of stages. There are departure, initiation, and return. These group of stages can also be called monomyth.

Recently, there are popular works that tell about the hero. One of them is “Django Unchained movie script by Quentin Tarantino. The movie script is a story script that will make into a movie that includes character movements, dialogue, and scene descriptions. Tomaric (2011, p. 5) argues that script is the sketch for the story and it is contain character movements, dialogue, and scene descriptions. As the old saying “if ain’t on the page, it ain’t on the stage”. The quote means that every good movie produced around a well-written script. No matter how good the actors are, how dynamic the visual effects are, how high the explosions are, or how big the budget is, if the story is not immovable, involved, and reliable, then the movie cannot be called as the good movie. The movie with high value known to fail because the script poorly written. Therefore, rarely bad script that can be made into good movie.

“Django Unchained” is a spaghetti western that tells about a slave named Django that released by Dr. King Schultz, a former dentist. They work together to realize their goals. Schultz needed Django’s hunting skills to catch Brittle brothers and get the prize, while Django wanted to find Broomhilda, his wife, who was missing during the slave trade. In “Django Unchained” the most highlighted and the centre of the story is hero character and the story of the journey. The hero character in the movie script itself is Django. As a hero, Django has its own archetypes of the hero character and the hero journey. That archetypes can be seen in the narration and dialogue contained in each scene in the movie script. So, in this research, the researcher examines the archetypes of the hero character and the hero journey in “Django Unchained” movie script by Quentin Tarantino.

1.2 Statement of Problem

“Django Unchained” movie script by Quentin Tarantino is a spaghetti western genre work. As the western genre work, the most highlighted and the centre is archetypes, especially the archetypes of the hero character and hero journey. Both kinds of archetypes can be seen in the narration and dialogue contained in each scene in the movie script. Furthermore, the problem that will be discussed in this research can be formulated into two research questions, as follows:

1. How the archetypes of the hero character are described in “Django Unchained” movie script by Quentin Tarantino?
2. How the archetypes of the hero journey are portrayed in “Django Unchained” movie script by Quentin Tarantino?

1.3 Research Objective

Based on the research question, the objective of the research are:

1. To find out the archetypes of the hero character that are described in “Django Unchained” movie script by Quentin Tarantino.

2. To find out the archetypes of the hero journey that are portrayed in “Django Unchained” movie script by Quentin Tarantino.

1.4 Research Significance

The results of this research expected to be beneficial both theoretically and practically. Theoretically, the results of this research are expected to be able to enlarge the knowledge about the archetypes, especially the archetypes of the hero character and the hero journey theories. While practically, the results of this research are expected to make the readers understand about the archetypes of the hero character and the hero journey theories and can take the advantage and disadvantage from that to apply the good things in their lives.

1.5 Conceptual Framework

A conceptual framework should explain to understand the research topic. In this research, the researcher examined the archetypes of the hero character and the hero journey supported by several related theories. The conceptual framework can see in diagram 1.

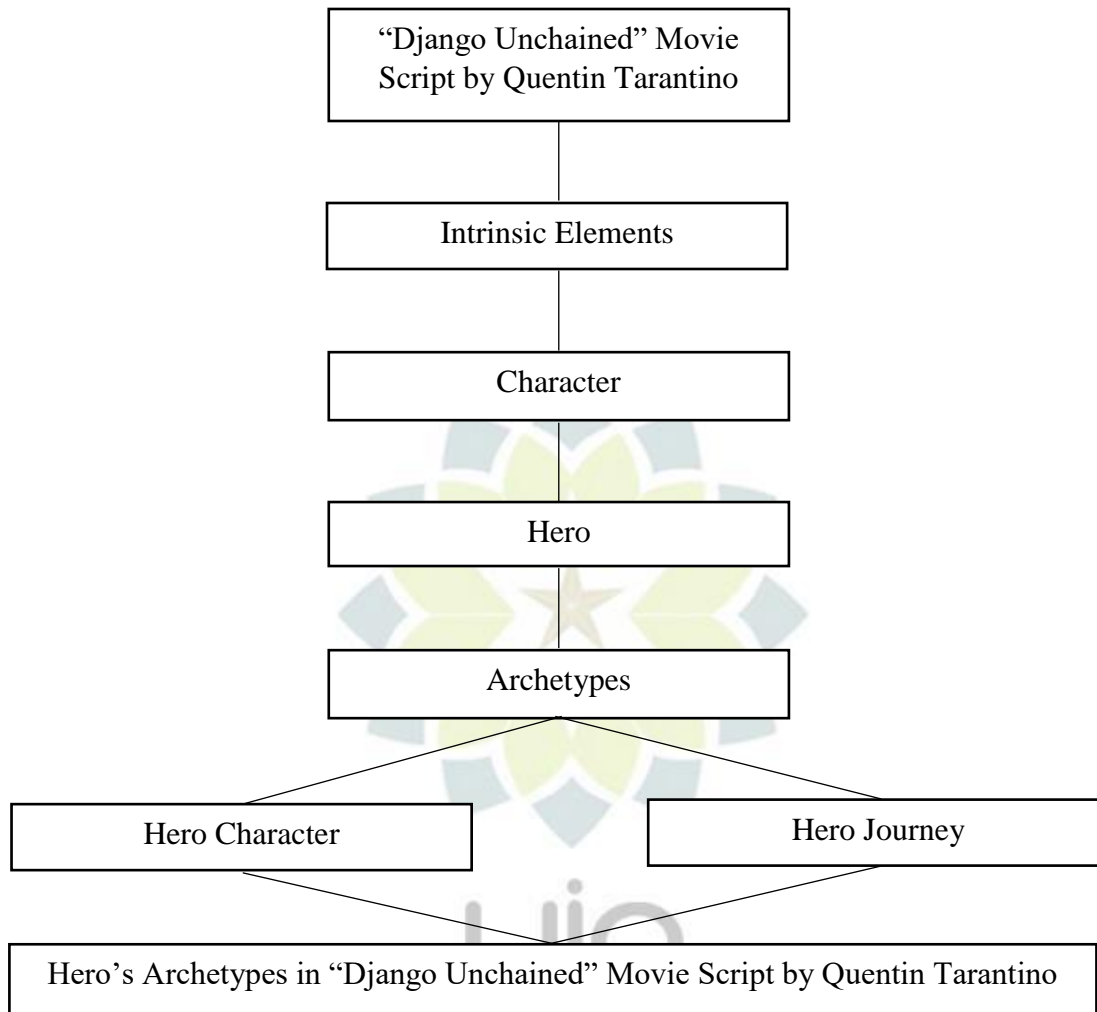


Diagram 1: Conceptual Framework of Hero's Archetypes In "Django Unchained" Movie Script by Quentin Tarantino

Diagram 1 shows the structure of the researchers' understanding of how research problems explored. It appears that "Django Unchained" Movie Script by Quentin Tarantino is a literary work that will examine the problems that are in it. "Django Unchained" is a spaghetti western movie, written and directed by Quentin Tarantino. This story takes place in 1858 during the time of slavery in America. "Django Unchained", tells about a slave named Django who was released by Dr. King Schultz, a German dentist and fugitive hunters. They work together in the following

days to achieve their respective goals. Schultz wants to find fugitives either alive or dead to get the prizes, while Django wants to find Broomhilda, his wife, who was missing during the slave trade. Schultz and Django through a long journey to achieve those goals. The journey took them to Candyland, the most significant plantation owned by Calvin Candy. There many things that happened at Candyland, which became the highlight of the story.

As a literary work, “Django Unchained” Movie Script has story building elements both intrinsic and extrinsic. The two building elements fill out the complete story. Both have an essential role in the literary work. However, between the two, the intrinsic element is an element that can clearly see in the literary work. Intrinsic element is the element that will always be found directly in “Django Unchained” movie script because of its existence explicitly in work. The elements consist of the theme, setting, plot, character, characterization, and point of view. Among these elements, there is one that forms the basis of this research, namely the character element.

Each story has its types of character that highlighted as well as on western stories that are identical to hero characters. The hero is a central character and his main purpose is to take a journey to answer the challenges and doing a competition. The hero has its story pattern or archetypes. The archetypes of the hero character and the hero journey are always present in narrative in every culture as ancient or contemporary, classic or popular, religious or secular.

1.6 Previous Study

This research inspired by several previous studies. Review the result of previous studies necessary to ensure that the research conducted is not plagiarism. Besides, previous studies also help the researcher to find references. Details of previous studies can see in table 1.

Name	Year	Title	Institution
Firda Amalia	2014	Archetypal Hero as Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Heptalogy	State Islamic University of Maulana Malik Ibrahim Malang
Gatricya Rahman	2014	The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales	Yogyakarta Sates University
Nadya Lestari	2016	Heroes in Adventure Stories: An Analysis of Heroes Characters in Kathryn Lasky's Guardians of Ga'Hoole: The Rescue	State Islamic University of Sunan Gunung Djati Bandung
Cici Nurdina	2016	Hero Journey in C.S Lewis' The Chronicles of Narnia: Prince Caspian (The Return to Narnia) Novel	State Islamic University of Sunan Gunung Djati Bandung
Adlina Vicky Oktarina	2014	Django's Motivation to Survive in "Django Unchained" Movie	Diponegoro University
Gabriel Evelin Fabrina	2013	Representasi Afro Amerika dalam Film "Django Unchained"	Kristen Petra Surabaya University

Table 1: Details of Previous Studies

This research inspired by several previous studies including the first, "Archetypal Hero as Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Heptalogy" by Firda Amalia, State Islamic University Maulana Malik Ibrahim, which released in 2014. Firda analyzes the archetypal hero in Harry Potter's character, used Carl Jung's theory. In her research, Firda founds, there is two crucial archetypes in Harry Potter's Character. The archetypes in Harry Potter's Character are the hero in

the motif of all mythology (the hero journey or quest, the epic, and the wondering) and situational archetype (the initiation, the task, the fall, the unhealable wound). Firda used descriptive qualitative method to get the detail description of the archetypal hero reflected in Harry Potter's character. The similarities between Firda's research and this research are the theory used and the topic analyzed. While the difference is the object analyzed.

Second, "The Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales" by Gatricya Rahman, Yogyakarta State University, which released in 2014. Gatricya analyzes the archetypes of hero and hero's journey in five Grimm's fairy tales, also the literary methods used to reveal those archetypes. The type of Gatricya's research is qualitative research and for the technique of analysis she used content analysis method. For the related theories used to analyze are Campbell and Jung theories. In her research, Gatricya founds three result. First, there are four archetypes of the hero. They are innocent, single-parented, special environment of birth, and noble-hearted hero. Second, there are eleven stages the archetypes of hero's journey. They are ordinary world, call of adventure, meeting with the mentor, crossing the first threshold, test, allies and enemies, approach to the inmost cave, the ordeal, the reward, the road back, the resurrection, and return with the elixir. For the last, third, the archetypes of the hero are mainly expressed by character revelation, mostly through actions and speeches. The archetypes of hero's journey presented through plot and setting. The similarities between Gatricya's research and this research are the theory used and the topic being analyzed. While the difference is the object being analyzed.

Third, "Heroes in Adventure Story: An Analysis of Heroes Characters in Kathryn Lasky's Guardians of Ga'Hoole: The Rescue" by Nadya Lestari, State Islamic University Sunan Gunung Djati, released in 2016. Nadya analyzes hero character in Kathryn Lasky's "Guardians of Ga'Hoole: The Rescue" used Cawelti theory. In her research, Nadya founds the heroes in the novel are constructed the adventure formula as the part of popular literature. Then as the heroes, they are built to be reliable, brave, and smart characters. It is not only about the group of hero but also about the dangerous

things, the triumphs, the miracles and the journey. The heroes fight for the terrible stuff to rescue Ezylyrb as the favourite teacher. In another side, they get some miracles as a winner of the combat. So, the main characters as the heroes in the novel is constructed the adventure formula by their portrayal. To analyze the research, Nadya used the qualitative method. The similarities between Nadya's research and this research are the theory related to the research and the topic about the hero while the difference is the object analyzed.

Fourth, "Hero Journey in C.S Lewis' The Chronicles of Narnia: Prince Caspian (The Return to Narnia) Novel by Cici Nurdina. State Islamic University of Sunan Gunung Djati Bandung, which released in 2016. Cici analyzes the patterns or archetypes of hero journey in "The Chronicles of Narnia: Prince Caspian (The Return to Narnia)" novel. Besides, the research also analyzes archetypes of the hero character. To analyze the research, Cici used Campbell and Vogler theories, while the method use is the qualitative method. In her research, Cici Finds there are ten stages from twelve stages of the hero journey, they are The stages are called to the adventure, refusal the call, supernatural aid, the belly whale, road trial, the meeting with the goodness, apotheosis, the ultimate boon, magic flight, and rescue from without. Cici also finds eight archetypes of characters. The similarities between Cici's research and this research are the theory related to the research and the topic about the hero while the difference is the object analyzed.

Fifth, "Django's Motivation to Survive in 'Django Unchained' Movie" by Adlina Vicky Oktarina, Diponegoro University. The research released in 2014. Adlina analyzes the motivation which drives Django to act through Maslow's hierarchy of needs. The research method that Adlina uses is library research with the exponential and socio-psychological approach. The related theories used to analyze are Maslow's theory. In her research, Adlina finds that the five levels of Maslow's hierarchy of needs work on Django from the beginning of the movie until the end of it. Those five levels are the psychological need, self-actualization needs, love needs, esteem needs,

and safety needs. The similarity between Gabriel's research and this research is the object analyzed while the differences are the topic and theory analyzed.

And Sixth, "Representasi Afro Amerika dalam Film 'Django Unchained'" by Gabriel Evelin Fabrina, Kristen Petra Surabaya University, which was released in 2013. Gabriel analyzes the representation of African-Americans through the characteristics of appearance, emotional, behavior, intelligence, sexual, position of African-American in "Django Unchained" used McPherson theory. Through narrative analysis, Gabriel finds the construction of black characters in abilities black people in making decision, superiority of African-American intelligence. The similarity between Gabriel's research and this research is object being analyzed. While the differences are the topic and theory being analyzed.

